

A study of Teatro de los Caños del Peral
within the European framework (1787-1799):
Performing conditions of Italian opera and *ballet d'action*
in late-eighteenth-century Madrid

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Declaration

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ABSTRACT

The Teatro de los Caños del Peral remains one of the most understudied and overlooked theatres in Spain. Despite the efforts of Emilio Cotarelo y Mori and Xoán M. Carreira among other scholars, their studies seem to have had no effect on the study of Madrid history. This dissertation aims to recover the dignity, relevance and position that the theatre once held.

Built in 1708 as a *corral* and rebuilt in 1737 following the current style of Italian opera houses, Teatro de los Caños del Peral was both the first stand-alone and first public theatre under private management in Madrid. Several Italian and Spanish companies performed Italian opera in the new theatre until it was closed for performances in 1745. In 1787, the theatre resumed opera and ballet performances until due to structural damage it was demolished in 1814. In 1850, Teatro Real was erected at the same location.

This thesis focuses on the period of maximum splendour between 1787 and 1799, when singers of the stature of Luisa Todi and Teresa Oltrabelli, internationally renowned dancers such as Jean Pierre Giraud and choreographers Charles-Auguste Favier and Domenico Rossi were contracted by the theatre. During this period the theatre offered 118 opera productions and around 180 ballet titles. It is estimated that there were more than 2000 opera performances and 2600 ballets, surpassing the number of performances per season of most European opera theatres. Teatro de los Caños del Peral was decisive for the development of the public concert in Madrid, inviting first-rate soloists such as Pierre Rode and programming the innovative

Neapolitan *sacrodramme*. The demand of public concerts grew so remarkably that during the 1790s the number of public performances exceeded that of Vienna.

This study introduces for the first time a calendar of the performances and it includes a complete list of operas, ballets, oratorios, concerts, plays and presentations as well as the location of contemporary librettos and music scores related to the theatre. An estimation of the attendance figures in combination with a study of the articles published in contemporary journals and periodicals aims to measure the impact that the Teatro de los Caños del Peral had on the Madrilenian society. The study also reflects on how constant change, management decisions, and daily realities directly influenced performing conditions.

The theatre's relevance within the European framework is explored by comparing the high number of performances, the opera and ballet listings and the quality of performers, which position the theatre among the most influential European opera theatres during the late eighteenth century.

EDITORIAL NOTES

In order to read numbers easily, this thesis makes use of different number formatting. Figures relating to years or shelfmarks do not include any periods. The rest of the figures make use of periods as ‘thousands separators’ and commas as ‘decimal separators’ following the European standard.

The Spanish, Italian and French texts presented throughout this thesis have been translated by me except where otherwise stipulated. While the original Spanish, Italian and French texts have been transcribed verbatim maintaining the contemporary spelling (which often lacked of a standard way of spelling), the opera, oratorio and ballet titles are presented with the current standardised spelling.

ABBREVIATIONS

ARCM	Archivo Regional de la Comunidad de Madrid
BNE	Biblioteca Nacional de España
Cot.	Cotarelo y Mori, Emilio, <i>Orígenes y establecimiento de la ópera en España hasta 1800</i> (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004))
<i>DM</i>	<i>Diario de Madrid</i> (called <i>Diario curioso, erudito, económico y comercial</i> in 1787)
E-Mah	Archivo Histórico Nacional, Madrid
E-Mav	Archivo de Villa / Archivo Municipal del Ayuntamiento de Madrid
E-Mmh	Biblioteca Histórica Municipal, Madrid
E-Mp	Real Biblioteca del Palacio Real de Madrid
<i>EMD</i>	<i>Espíritu de los mejores diarios literarios que se publican en Europa</i>
MGG	<i>Die Musik in Geschichte und Gegenwart</i>
<i>ML</i>	<i>Memorial literario</i>
<i>Orígenes</i>	<i>Orígenes y establecimiento de la ópera en España hasta 1800</i> (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004))
R ^s . V ⁿ . / rs. vn.	Reales de vellón
TCdP	Teatro de los Caños del Peral [‘Caños del Peral’ Theatre]
US-Wc	Library of Congress (Music Division), Washington, D.C.
US-Wcg	Library of Congress (General Collections), Washington, D.C.

CHAPTER ONE

INTRODUCTION

1.1 The place of Teatro de los Caños del Peral within Madrid history

The Teatro de los Caños del Peral (Theatre on the ‘Pipes of the Pear Tree’) remains one of the most understudied and overlooked theatres in Spain. Despite the efforts of scholars named below,¹ their studies seem to have had no effect on writing on Madrid history, or very little indeed on music writers who have attempted to study the history of Spanish classical music.

In this respect, Federico Bravo Morata does not mention Italian opera performances in Teatro de los Caños del Peral, focusing his attention on the most celebrated Spanish singers who worked in the Madrilenian theatres, such as Manuel García.² José Del Corral states that ‘due to the prohibition of opera in times of Charles III, opera never reached significant popularity among us’.³ In addition to this, Bravo Morata and Del Corral fail to acknowledge the *ballet d’action* performances that took place in Madrid at the end of the eighteenth century.

This thesis aims to study the relevance of the theatre as a centre for contemporary opera, ballet and public concerts, as well as exploring the impact of its existence on music history and Madrilenian society. The final objective of this dissertation is that of recovering the dignity, relevance and position that Teatro de los Caños del Peral once held.

¹ See Chapter 1.3.

² Federico Bravo Morata, *Historia de Madrid. Tomo I* (Madrid: Fenicia, 2nd edn 1970), 269-270.

³ José del Corral, *Transformaciones de las costumbres madrileñas en tiempos de Carlos III* (Madrid: Ayuntamiento de Madrid - Instituto de Estudios Madrileños, 1988), 10.

1.2 Aims of the research

During the process of compiling, reading, cataloguing and organising the information regarding the musical life at Teatro de los Caños del Peral, this thesis has evolved and grown as part of a much bigger project which will materialise in the years to come. Although this study focuses its attention on Teatro de los Caños del Peral, it is important to remark that a history of the theatre during the given period is not intended. In fact, the history of the management at Teatro de los Caños del Peral has already been examined Emilio Cotarelo y Mori and Michael F. Robinson.⁴

The study aims to pursue several objectives. Firstly, it aims to acknowledge the significance of the theatre, its importance and place within the European framework and the impact that the existence of Teatro de los Caños del Peral had on the life of European composers, singers, dancers, musicians and impresarios. Secondly, in order to recover the relevance that Teatro de los Caños del Peral had on Madrilenian society, the study examines its impact within the history of Madrid and place in Spanish music history. Thirdly, it proposes to approach the performing conditions practice of late-eighteenth-century ballet and opera from a multi-disciplinary point of view, involving the study of the audience, the building, the scenography, the regulations, the decisions of management and programing, the organisation of opera and ballet companies and the obligations of the performers. Finally, the thesis offers an up-to-date list of literature related to the subject, frequently found in the footnotes, so the reader can easily find and expand on the information required. It

⁴ Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)); Emilio Cotarelo y Mori and Joaquín Álvarez Barrientos, *Isidoro Máiquez y el teatro de su tiempo* (Madrid: Publicaciones de la Asociación de Directores de Escena de España, 1902 (re edited 2009)); Michael F. Robinson, 'Financial management at the Teatro de los Canos del Peral, 1786-99', in M. Boyd and J. J. Carreras López (eds), *Music in Spain during the eighteenth-century* (Cambridge: Cambridge University Press, 1998), 29-52.

also corrects and enlarges other studies such as those written by Cotarelo y Mori, which lack proper referencing.⁵

In order to achieve these objectives, the study of several matters has been considered, such as the architectural features of the building, the involvement of the audience, the quality of performers and stage designers, the number of productions, performances and world premieres, the connection with other European theatres or the selection of opera and ballet titles.

It is important to remark that the limitations of the length of this study are balanced with a series of indispensable documents displayed in the appendices, which extend and complete the information through original up-to-date tables and charts.

1.3 Literature review

After decades of research and compilation of articles, Francisco Aguilar Piñal wrote the following with regard to his magnum opus *Madrid en tiempos del ‘mejor alcalde’*:

It can be said that this is not an individual work, it owes its value to hundreds of articles published in specialised journals, which sleep in libraries, covered in dust until someone opens their pages to summarise and extract the substance of so many hours of work ...⁶

Certainly, this study would also not have been possible without the previous work of the scholars listed below.

⁵ For specific information regarding the problems found in Cotarelo y Mori's *Orígenes y establecimiento de la ópera en España hasta 1800* see subchapter 1.4.

⁶ ‘Se puede decir que esta no es una obra individual, sino que debe su gran valor a los cientos de artículos publicados en las revistas especializadas, que duermen en las bibliotecas, cubiertas de polvo hasta que alguien abra sus páginas para resumir y sacar la sustancia a tantas horas de trabajo’. Francisco Aguilar Piñal, ‘Carlos III, el reformador ilustrado’, <<https://www.elmundo.es/la-aventura-de-la-historia/2016/01/20/569f6fa346163f621c8b4688.html>> [Accessed 24 May 2019].

As early as 1785, Teatro de los Caños del Peral is mentioned in a publication, when the *corregidor* (mayor of Madrid) Don Antonio de Armona compiled his chronicle *Memorias cronológicas sobre el origen de la representación de comedias en España (año de 1785)* [Chronicle of the origins of the performance of plays in Spain (1785)].⁷ His work is the first systematic history of the Spanish theatre from the end of medieval times up to 1785. Teatro de los Caños del Peral is briefly mentioned in his first volume, which focuses on the institutional aspects of late-eighteenth-century theatre. While the second volume is a collection of writings dealing with seventeenth and early mid-eighteenth-century theatre, the third volume, of which the location is unknown, is supposed to focus completely on opera.⁸

In 1877, Joaquín Merás published the *Calendario lírico-italiano* [Calendar of Italian lyrical works], which included a list of opera performances in Madrid and Barcelona from 1600 to 1877.⁹ Only one year later, Luis Carmena y Millán published his *Crónica de la ópera italiana en Madrid desde 1738 hasta nuestros días* [Chronicle of Italian opera in Madrid from 1738 to the present],¹⁰ which is based for the first time on the immense collection of manuscripts and documents carefully collected and lent by his close friend Asenjo Barbieri, currently known as the *Fondo Barbieri* or *Legado Barbieri* and located at the National Library of Spain.¹¹ Carmena y Millán presented in his work a study of the sixteen theatres which offered Italian opera in Madrid between 1738 and 1878. Regarding Teatro de los Caños del Peral, he gives a description and short history of the theatre and a list of opera premieres including the

⁷ José Antonio de Armona, *Memorias cronológicas sobre el origen de la representación de comedias en España (año de 1785)*, J. E. Varey and Charles Davis (eds) (Suffolk: Boydell & Brewer Ltd., 2007).

⁸ See footnote 17.

⁹ Joaquín Merás, *Calendario lírico-italiano* (Madrid: Romero y Marzo, 1877).

¹⁰ Luis Carmena y Millán, Francisco Asenjo Barbieri and Emilio Casares Rodicio, *Crónica de la ópera italiana en Madrid desde 1738 hasta nuestros días* (Madrid: ICCMU Colección Retornos, 1878 (re edited 2002)).

¹¹ See subchapter 1.5.

most relevant singers. From 1881 until the publication in 1885, Antonio Peña y Goñi worked on his book *La ópera española y la música dramática en España en el siglo XIX* [Spanish opera and dramatic music in Spain in the nineteenth century] in which Teatro de los Caños del Peral is briefly mentioned in the fourth and fifth chapters.¹²

In 1902, Emilio Cotarelo y Mori published a book about one of the finest Spanish actors and directors during the early nineteenth century, *Isidoro Máiquez y el teatro de su tiempo* [Isidoro Máiquez and the theatre during his time].¹³ Since Máiquez, once called the Spanish David Garrick, became the director of Teatro de los Caños del Peral in 1802, Cotarelo's study introduced most valuable information on the theatre at the turn of the century until its closure in 1810. Apart from presenting the theatrical and operatic performances at Teatro de los Caños del Peral in detail, Cotarelo included the catalogue number from the Biblioteca Municipal (now the Biblioteca Histórica de Madrid) where the musical scores of certain works can be found. In 1917, Cotarelo y Mori published *Orígenes y establecimiento de la ópera en España hasta 1800* [Origins and establishment of opera in Spain until 1800],¹⁴ a book that is considered a masterwork, regardless of the number of mistakes and inaccuracies, one of the main references for the study of seventeenth and eighteenth-century opera in Spain. *Orígenes* presents a systematic and documented (although not always referenced) study of opera theatres in Spain until 1800, including public concerts, oratorios and ballet, yearly box office, singing and dancing companies, number of performances and detailed information on the management of the

¹² Antonio Peña y Goñi, *La ópera española y la música dramática en España en el siglo XIX* (Madrid: ICCMU Colección Retornos, 1885 (re edited 2003)).

¹³ Emilio Cotarelo y Mori and Joaquín Álvarez Barrientos, *Isidoro Máiquez y el teatro de su tiempo* (Madrid: Publicaciones de la Asociación de Directores de Escena de España, 1902 (re edited 2009)).

¹⁴ Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)).

theatres.¹⁵ A few years later, in 1926, Luis Pérez de Guzmán published an article entitled ‘Algunas noticias desconocidas sobre el Teatro de los Caños del Peral’ [Some unknown news about the Teatro de los Caños del Peral].¹⁶ He introduced the plans of the theatre which he had discovered inside the third volume of the work by Armona, the appendix to his *Memorias*.¹⁷

In 1972, another short article was published, *Virgilio Rabaglio, arquitecto de los Caños del Peral* [Virgilio Rabaglio, architect of [the theatre of] Caños del Peral], where Carlos Sambricio presents evidence that shows that Virgilio Rabaglio was the main architect of the theatre.¹⁸ In 1970, René Andioc published his doctoral thesis under the title *Sur la querelle du théâtre au temps de Leandro Fernández de Moratín* [On the quarrel of theatre during the times of Leandro Fernández de Moratín], which was translated into Spanish and published in an abridged version in 1976 as *Teatro y sociedad en el Madrid del siglo XVIII* [Theatre and society in Madrid during the 18th century].¹⁹ Although Andioc hardly mentions opera in his work, he studies the theatre as a building and how audiences reacted to new plays, revealing that it was not true, as was previously thought, that only Baroque theatre was demanded by the public, concluding that audiences were indeed open to new works. In 1980, William Muir Bussey published *Foreign influences on the zarzuela: 1700-1770* based on his

¹⁵ For the problems that *Orígenes y establecimiento de la ópera en España hasta 1800* presents, see subchapter 1.4.

¹⁶ Luis Pérez de Guzmán, ‘Algunas noticias desconocidas sobre el teatro de los Caños del Peral’, *Revista de Archivos, Bibliotecas y Museos* (1926), 87-92.

¹⁷ Pérez de Guzman reported that the volume had been found in the private library of the Dukes of T’Serclaes, which apparently previously came from the one of the Count of Ezpeleta, and that the whole volume focuses on opera. The Dukes of T’Serclaes, the brothers Juan Francisco Pérez de Guzmán y Boza and Manuel Pérez de Guzmán y Boza were passionate book collectors. After their death their library was dismantled, part of the collection was divided in lots and part was donated to the Hispanic Society. Unfortunately, finding and accessing this third volume has not been possible.

¹⁸ Carlos Sambricio, ‘Virgilio Rabaglio, arquitecto de Los Caños del Peral’, *Archivo español de arte*, Tomo 45, 179 (1972), 320-321.

¹⁹ René Andioc, *Sur la querelle du théâtre au temps de Leandro Fernández de Moratín* (Bordeaux: Feret & Fils, 1970) and René Andioc, *Teatro y Sociedad en el Madrid del siglo XVIII (Segunda edición, corregida y aumentada)* (Madrid: Editorial Castalia, 2nd edn 1987).

doctoral thesis, which focuses on the cross-fertilization among Spain, France and Italy, and the strong influence of Italian music on Spanish composers.²⁰ In 1991, Xoán M. Carreira published ‘Recepción del ballet d’action en la península ibérica c.1789-1800’ [Reception of the ballet d’action in the Iberian peninsula],²¹ which is the first article that focuses on the history and development of ballet chiefly in Lisbon, Madrid and Cadiz. In his article, Carreira attempted to compile the first list of ballets, dancers and choreographers attached to Teatro de los Caños del Peral. Since this list appears to be based on Cotarelo’s studies, it is in fact incomplete. In 1993, Javier Suarez-Pajares and Xoán M. Carreira published *The Origins of the Bolero School*, where more attention is given to the *ballet d’action* and the data on the ballets performed at Teatro de los Caños del Peral is improved and enlarged.²²

During the 1990s and 2000s, the number of doctoral studies and articles that deal specifically or generally with eighteenth-century opera or music theatre (such as *tonadilla escénica*, *zarzuela*, *sainete* or *melólogo*) grew exponentially. In 1994, the first international congress on theatre and music in Spain was hosted in Salamanca, with the proceedings published two years later as *Teatro y música en España (siglo XVIII): Actas del simposio internacional* [Theatre and music in Spain (18th century): Proceedings of the international congress].²³ In 1996, René Andioc and Mireille Coulon presented the *Cartelera teatral madrileña del siglo XVIII (1708-1808)*

²⁰ William Muir Bussey, *Foreign influence on the Zarzuela: 1700-70* (London: University Microfilms International, 1980).

²¹ Xoán M. Carreira, ‘Recepción del ballet d’action en la península ibérica c.1789-1800’, *Revista portuguesa de musicología*, 1 (1991), 211-226.

²² Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the Bolero School*, *Studies in Dance History. The Journal of the Society of Dance History Scholars*, IV, 1 (1993).

²³ Rainer Kleinertz (ed), *Teatro y música en España (siglo XVIII). Actas del simposio internacional (Salamanca, 1994)* (Kassel: Kurt and Roswhita Reichenberger, 1996).

[Theatre listings in 18th century Madrid (1708-1808)],²⁴ which provides valuable information on the theatrical life in Madrid and the high number of performances per year at the theatres Cruz and Príncipe. Unfortunately, Andioc and Coulon did not include the opera listings of Teatro de los Caños del Peral, which are only summarised in this book when Teatro de los Caños del Peral began to host plays in order to survive.²⁵ In 1998, Reiner Kleinertz completed a doctoral thesis, published in 2003 as *Grundzüge des spanischen Musiktheaters im 18. Jahrhundert, Ópera-Comedia-Zarzuela* [Essentials of 18th century Spanish music theater, Opera, Comedia, Zarzuela] which includes an updated (but still incomplete) catalogue of Spanish eighteenth-century music related to the theatre.²⁶ Also in 1998, Cambridge University Press released *Music in Spain during the Eighteenth Century*, edited by Malcolm Boyd and Juan José Carreras, where two articles were published: one by Xoán M. Carreira and another by Michael F. Robinson.²⁷ A year later, an international congress was organised in Madrid, publishing the proceedings in 2001 as *La ópera en España e Iberoamérica* [Opera in Spain and Ibero-America].²⁸

In 2005, Fernando Doménech Rico finished his doctoral thesis, published in 2007, entitled *Los Trufaldines y el Teatro de los Caños del Peral* [The Trufaldines and the

²⁴ René Andioc and Mireille Coulon, *Cartelera teatral madrileña del siglo XVIII (1708-1808) (Segunda edición, corregida y aumentada)* (Madrid: Fundación Universitaria Española, 2nd edn 2008).

²⁵ Although Andioc and Coulon included a few opera performances in the listings, the opera and ballet calendar is far from being complete.

²⁶ Rainer Kleinertz, *Grundzüge des spanischen Musiktheaters im 18. Jahrhundert - Ópera, Comedia und Zarzuela. Vol. I-II* (Kassel: Edition Reichenberger, 2003).

²⁷ Xoán M. Carreira, 'Opera and ballet in public theatres of the Iberian peninsula', in Malcolm Boyd and Juan José Carreras López (eds), *Music in Spain during the eighteenth-century* (Cambridge: Cambridge University Press, 1998), 17-28. Michael F. Robinson, 'Financial management at the Teatro de los Canos del Peral, 1786-99', in Malcolm Boyd and Juan José Carreras López (eds), *Music in Spain during the eighteenth-century* (Cambridge: Cambridge University Press, 1998), 29-52.

²⁸ Emilio Casares Rodicio and Álvaro Torrente (eds), *La ópera en España e Iberoamérica* (Madrid: ICCMU Colección Música Hispana. Textos. Estudios, 2001).

theatre of Caños del Peral],²⁹ focusing his attention on the Italian troupe called the *trufaldines* who performed *commedia dell'arte* at the first temporary theatre located by the fountain of Caños del Peral. He followed the history of the theatre up to 1737, when Rabaglio's new theatre was erected at the same location. In 2002, José Máximo Leza published his article 'Las orquestas de ópera en Madrid entre los siglos XVIII y XIX' [The opera orchestras in Madrid between the 18th and 19th centuries],³⁰ including the development of the Teatro de los Caños del Peral orchestra. In 2006, José María Domínguez presented his article 'Esteban Cristiani: un compositor italiano entre España e Hispanoamérica' [Esteban Cristiani: an Italian composer between Spain and Ibero-America],³¹ where he examined Cristiani's operas and oratorios composed for Teatro de los Caños del Peral, and in particular *Ramona y Roselio*, Cristiani's most successful opera. In 2014, Gian Giacomo Stiffoni completed his doctoral thesis 'Producción, recepción y dramaturgia de la ópera italiana en el contexto europeo del siglo XVIII' [Production, reception and dramaturgy of Italian opera within the eighteenth century European context],³² which is a compilation of previously published articles in Italian and Spanish. His thesis includes the article published in 2005 'La compagnia d'opera dei Reales Sitios e il Teatro De Los Caños del Peral di Madrid nella stagione 1776-77' [The opera company of Reales Sitios and the theatre of Caños del Peral in Madrid during the season 1776-77] where he examines evidence regarding a two-month long opera season before the previously known reopening of the theatre in 1787, and expands

²⁹ Fernando Doménech Rico, *La compañía de los Trufaldines y el Teatro de los Caños del Peral* (Madrid: Editorial Fundamentos, 2007).

³⁰ José Máximo Leza, 'Las orquestas de ópera en Madrid entre los siglos XVIII y XIX', in B. Lolo (coord), *Campos interdisciplinarios de la musicología: V Congreso de la Sociedad Española de Musicología* (Barcelona: Sociedad Española de Musicología, 2002), 115-139.

³¹ José María Domínguez Rodríguez, 'Esteban Cristiani: un compositor italiano entre España e Hispanoamérica', *Cuadernos de música iberoamericana*, 12 (2006), 5-38.

³² Gian Giacomo Stiffoni, 'Producción, recepción y dramaturgia de la ópera italiana en el contexto europeo del siglo XVIII' (PhD dissertation, Universidad de La Rioja, 2014).

the idea of possible undocumented performances at the theatre during the 1770s.³³ In 2017, another doctoral thesis was completed, ‘El surgimiento del concierto público en Madrid (1767-1808)’ [The emergence of the public concert in Madrid (1767-1808)] by Josep Martínez Reinoso.³⁴ In his thesis he examines the *conciertos de Quaresma* [Lenten concerts] at Teatro de los Caños del Peral and the function of some orchestral players in the theatre as providers of new music.

During the years 2016 and 2017 the Biblioteca Nacional de España and Discantus More Hispano worked on a common project known as Proyecto Discantus, where documents previously collected and owned by Asenjo Barbieri were transcribed. The result was published in 2017 as *Papeles Barbieri* [Barbieri’s documents].³⁵ The first twelve volumes of this collection are directly related to Teatro de los Caños del Peral, facilitating the reading and classification of manuscripts and therefore the study of opera in Madrid. In 2018, Emilio Casares Rodicio published *La ópera en España. Procesos de recepción y modelos de creación. I. Desde Carlos IV al período fernandino (1787-1833)*, which offered a study of the repertoire performed in Madrid and Barcelona during the abovementioned period.³⁶ In 2019, Tetyana Stepanova presented her doctoral thesis ‘El ballet prerromántico en Madrid (1787-1833)’ [The Pre-Romantic ballet in Madrid], which information has not been

³³ Gian Giacomo Stiffoni, ‘La Compagnia d’opera dei Reales Sitios e il teatro De Los Caños del Peral di Madrid nella stagione 1776-77’, *Fonti Musicali Italiane*, 10 (2005), 274-280.

³⁴ Josep Martínez Reinoso, ‘El surgimiento del concierto público en Madrid (1767-1808)’ (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017).

³⁵ Ángel Manuel Olmos (ed), *Papeles Barbieri. Teatro de los Caños del Peral*, i-xii (Madrid: Discantus More Hispano, 2017).

³⁶ Emilio Casares Rodicio, *La ópera en España: Procesos de recepción y modelos de creación. I. Desde Carlos IV al período fernandino (1787-1833)*, (Madrid: ICCMU, 2018).

possible to include in this thesis due to the restrictions of access caused by the European pandemic suffered in 2020.³⁷

In summary, even though Teatro de los Caños del Peral has been the subject of study for more than two hundred years, the studies seem to have dealt with very specific topics, such as listing the names of the cast and the opera titles, approaching the problems of management, studying the concert life in Madrid or focusing their attention on a particular singer or dancer, disregarding the importance of an overall view. In addition to this, as these studies have never been interconnected (and even in some cases, acknowledged), the conclusion regarding the quality and impact that the theatre had on Madrilenian society and its place in Europe has never been discussed.

1.4 The problems found in Emilio Cotarelo y Mori's *Orígenes y establecimiento de la Ópera en España hasta 1800*

The aim of this subchapter is that of summarising the mistakes, inaccuracies and problems found in Cotarelo's writings, in particular in his *Orígenes y establecimiento de la ópera en España hasta 1800* written in 1917, which, until the recent publishing of Casares' *La ópera en España. Procesos de recepción y modelos de creación. I. Desde Carlos IV al período fernandino (1787-1833)*, has been the main book on the subject and the most referenced in relation to eighteenth-century opera in Spain. The book was re-edited in 2004 as facsimile by the Instituto Complutense de Ciencias Musicales (ICCMU) including an introduction where Juan José Carreras notes:

³⁷ Tetyana Stepanova, 'El ballet prerromántico en Madrid (1787-1833)' (PhD dissertation, Universidad Complutense de Madrid, 2019).

... the solidity of the erudition handled in *Orígenes* has made us forget the insufficiencies of the documentary base of the work and the fact, repeatedly verified, that a part of the documentation was cited by memory or in an approximate form.³⁸

Discussing Cotarelo's lack of attention and knowledge over the political realities affecting the opera, Carreras reports 'the underestimation of the political and cultural framework in which the opera and court companies move[d]' as well as 'the fact that [Cotarelo] did not pay attention to musical sources, in any case scarce or difficult to locate'.³⁹ Although Cotarelo's work is remarkable, as it was the first to establish connections among different sources in order to approach the history of the opera during the eighteenth century in Spain, it must be taking into account that *Orígenes* lacks of an overall perspective, focusing most of its attention on the management of the theatres, the opera and ballet titles and the name of performers. In this regard, Reiner Kleinertz points out that *Orígenes* should be considered an 'aligned catalogue' rather than a proper history in the full meaning of the word.⁴⁰

Although Cotarelo was the first scholar to publish information regarding *ballet d'action*, as he understood that ballet formed an essential part of the evening performance, *Orígenes* mainly focused its attention on the performance of opera. Indeed, Cotarelo did not mention many new ballet titles performed at Teatro de los Caños del Peral from 1795 to 1799, as he implied that titles were merely improvised

³⁸ '... la solidez de la erudición manejada en los *Orígenes* ha hecho olvidar las insuficiencias de la propia base documental de la obra y el hecho repetidamente comprobado de que una parte de la documentación se citase de memoria o de forma aproximada.' Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), xxii-xxiii.

³⁹ '... la infravaloración del marco político y cultural en que se mueven las empresas de ópera y corte' 'o el hecho de que no prestase atención a las fuentes musicales, por otra parte escasas o de difícil localización' Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), xxiii.

⁴⁰ Rainer Kleinertz (ed), *Teatro y música en España (siglo XVIII). Actas del simposio internacional (Salamanca, 1994)* (Kassel: Kurt and Roswhita Reichenberger, 1996), 4.

and had no effect on the narrative of the performance.⁴¹ Xoan M. Carreira reports the grave consequences that *Orígenes* had on furthering the study of dance in the Iberian Peninsula:

It is surprising to see that the names of Angiolini, Noverre, Viganó or Gardel or titles like *La fiesta de la rosa* or *La niña mal guardada* meant nothing to Cotarelo... Cotarelo's view had disastrous consequences because all subsequent authors dispensed with references to ballet due to his book.⁴²

It is critical to understand that *Orígenes* was written in a time of erudition when remembering the opulence of the House of Habsburg was much preferred to reporting the decadence of the house of Bourbon during the end of the eighteenth century. On this subject, Álvarez Barrientos writes:

During much of the twentieth century, the way of interpreting the Spanish eighteenth century was based on the version that Menéndez Pelayo had left of it ... silencing corrections and nuances ... This is what happens with the Manichean and extreme vision that he presents in the *History of Spanish heterodox* ... His [Menéndez Pelayo's] and that of his followers was an eighteenth-century formulation so fortunate that for years it remained unquestioned; ... different disciples and followers delved into its relevance. Figures like Cotarelo and Mori ... contributed ... from an often biased point of view that took for granted the Frenchness, Voltairianism, and a whole series of ideological topics still settled in the imagination of a large part of the Spanish community.⁴³

⁴¹ 'Todavía el 14 de octubre se puso a la ópera un nuevo baile, titulado La Fata Urchela, compuesto por el Sr. Juan Monticini, que llevaba talle de obscurecer en títulos extravagantes al mismo Rossi. ¡Y, al cabo, todos los bailes eran iguales!' ['Still on October 14, a new dance, entitled La Fata Urchela, composed by Sr. Juan Monticini, was brought to the opera, which wore one of Rossi's extravagant titles. And, after all, all the dances were the same!'], Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 386.

⁴² 'Sorprende comprobar que para Cotarelo nada significaban los nombres de Angiolini, Noverre, Viganó o Gardel ni títulos como *La fiesta de la rosa* o *La niña mal guardada* ... Esta postura de Cotarelo tuvo nefastas consecuencias pues todos los autores posteriores prescindieron de las referencias al ballet de su libro.' Xoán M. Carreira, 'Recepción del ballet d'action en la península ibérica c.1789-1800', *Revista portuguesa de musicología*, 1 (1991), 215.

⁴³ 'Durante gran parte del siglo XX, el modo de interpretar el siglo XVIII español se basó en la versión que del mismo había dejado Menéndez Pelayo ... silenciando correcciones y matizaciones ... Es lo que sucede con la visión maniquea y extremada que presenta en la *Historia de los heterodoxos*

To date, nothing has been written with regard to major mistakes and the constant lack of referencing the original sources. Considering that this study has served as the basis of eighteenth-century opera and ballet studies in Spain for over a hundred years, it is unfortunate that ICCMU lost the opportunity to launch a critical and updated edition of the work.

Beside the frequent mistakes found in *Orígenes* including typographical errors,⁴⁴ inaccuracies,⁴⁵ and wrong locations and dates,⁴⁶ most of Cotarelo's study was remains unreferenced. It must be understood that his study comes from a time of erudition, when musicological methodology was undeveloped and information was almost supposed to be taken at face value.

In addition to these matters, it is also usual for him to determine the success of a given production or the quality of particular singers without supporting his assertions or pointing at any source.⁴⁷ Indeed, Cotarelo's style of writing is often intertwined

españoles ... La suya y la de sus seguidores fue una formulación del siglo XVIII tan afortunada que durante años se mantuvo incuestionada; ... diferentes discípulos y seguidores ahondaron en su pertinencia. Figuras como Cotarelo y Mori ... contribuyeron ... desde un punto de vista a menudo sesgado que daba por sentado el afrancesamiento, el volteranismo, y toda una serie de tópicos ideológicos asentados aún en el imaginario de gran parte de la colectividad española.' Joaquín Álvarez Barrientos, 'El siglo XVIII, según Menéndez Pelayo', *Boletín de la Biblioteca de Menéndez Pelayo*, 82 (2006), 297-298.

⁴⁴ According to Cotarelo's *Orígenes*, Armona wrote his *Memorias cronológicas* in 1875 instead of 1785. This typo invites the reader to believe that Armona was in fact not contemporary to the times of his study. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 5.

⁴⁵ The figure relating to the box office of the tenth Lenten concert, corresponds to that of the ninth concert. *Ibid.*, 347.

⁴⁶ Around ninety per cent of the information provided by Cotarelo with regard to the world premieres of the mentioned operas is not accurate. As an example to understand some of the consequences of these inaccuracies, it can be read that Teatro de los Caños del Peral reopened in 1787 with Sarti's *Medonte*, which, according to Cotarelo, had had its premiere in Florence c1756. *Medonte* was in fact premiered in Teatro della Pergola (Florence) in 1777. Indeed, it would have been inappropriate to reopen a theatre with an opera that had already been premiered thirty one years ago, as the opera would have been considered out of fashion. *Ibid.*, 298.

⁴⁷ 'Cantaron el *Medonte* ... Teresa Oltrabelli, que ya no estaba en la juventud ni tenía mucha voz ...' [Medonte was performed by ... Teresa Oltrabelli, who had already left her youth and had almost lost her voice] In this unfounded assertion, Cotarelo seems to forget that Oltrabelli had sung the leading role in five opera productions at Teatro alla Scala between 1784 and 1786. Also, he disregards the excellent reviews that she received in *Gazetta Universale* during her first season in Madrid. Emilio

with subjective comments, either offering no valuable information or confusing the reader. For instance, regarding the contents of the physical libretto that was printed for Christoph Willibald Gluck's *Orfeo ed Euridice*, Cotarelo notes:

I do not know anything more imbecile in literature than these explanations, from a well-known historical subject, taken from any literary text. But not a word about how the dancers interpreted the affections and passions that the argument expresses; what gesture, what attitude what movement of his body or part of it meant, so that the public could understand it, if the dancer was called Pedro or Manuel, or if he had been born in Pinto or in Valdemoro; because more difficult and abstract things expressed, according to Rossi, his pantomimes.⁴⁸

It appears that Cotarelo missed a crucial point considering that Domenico Rossi was indeed the *primo ballerino* who premiered *Orfeo ed Euridice* at the Vienna Burgtheater under Gasparo Angiolini. Rossi's pantomime might have been very interesting indeed to say the least, as Gasparo's son, Pietro Angiolini, danced the title role.⁴⁹ Regarding the choreography, if Cotarelo had read other European librettos related to *ballet d'action*, he would have found that, in fact, there was hardly ever an explanation related to the movement of the body but rather the narrative of the story. Since it was up to the audience to interpret the passions reflected on those movements, some information regarding how they actually danced can be found in reviews written by spectators. It must be concluded that Cotarelo's complaint is actually unfounded and out of context.

Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 298.

⁴⁸ 'No conozco nada más imbécil en literatura que estas explicaciones, de un resobado asunto histórico, tomadas de cualquier texto literario. Pero ni una palabra acerca de cómo los bailarines interpretaban los afectos y pasiones que expresa el argumento; qué gesto, qué actitud qué movimiento de su cuerpo o de parte de él significaba, de modo que el público pudiese comprenderlo, si el bailarín se llamaba Pedro o Manuel, o si había nacido en Pinto o en Valdemoro; pues cosas más difíciles y abstractas expresaban, según Rossi, sus pantomimas.' Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 349.

⁴⁹ It is uncertain whether this Pietro was Gasparo Angiolini's son or nephew, as both were dancers and called by the same name.

Therefore, it can be concluded that his studies on Teatro de los Caños del Peral must be revised, corrected, updated and enlarged before being used as a musicological reference by researchers and scholars.

1.5 The transcription of *Papeles Barbieri*

Asenjo Barbieri (1823-1894) was one of the most prolific Spanish composers of the nineteenth century, composing over seventy zarzuelas between 1850 and 1891. As a musicologist, he wrote many articles including the influential prologue of the *Crónica de la ópera italiana en Madrid*,⁵⁰ and gathered an extensive collection of manuscripts from different periods which were donated to the National Library of Spain after his death.

This collection of documents became known under different names such as *Fondo Barbieri* [Barbieri Archives], *Documentos Barbieri* [Barbieri Documents], *Legado Barbieri* [Barbieri Legacy] or *Papeles Barbieri* [Barbieri Papers]. An extensive part of this collection has documentation relating to the Teatro de los Caños del Peral, containing contracts, treasury documentation, internal letters, personal letters, inventories, posters, regulations and notes by Barbieri himself taken from manuscripts of the Archivo de la Villa and other sources. The documentation was used to prepare the publications of Luis Carmena and Millán and Emilio Cotarelo y Mori.⁵¹ Cotarelo's work appeared so meticulous and with so much attention to detail, that to date it seems that no musicologist has considered revising his work or

⁵⁰ Luis Carmena y Millán, Francisco Asenjo Barbieri and Emilio Casares Rodicio, *Crónica de la ópera italiana en Madrid desde 1738 hasta nuestros días* (Madrid: ICCMU Colección Retornos, 1878 (re edited 2002)).

⁵¹ Luis Carmena y Millán, Francisco Asenjo Barbieri and Emilio Casares Rodicio, *Crónica de la ópera italiana en Madrid desde 1738 hasta nuestros días* (Madrid: ICCMU Colección Retornos, 1878 (re edited 2002)); Emilio Cotarelo y Mori and Joaquín Álvarez Barrientos, *Isidoro Máiquez y el teatro de su tiempo* (Madrid: Publicaciones de la Asociación de Directores de Escena de España, 1902 (re edited 2009)); Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)).

expanding it. Due to the high number of manuscripts, they were compiled in boxes, but not all of them were grouped in a systematic way. Thus, loose contracts, letters or handwritten notes of diverse topics belonging to different years can be found sharing the same box or folder. In the same way, documentation directly or indirectly related to Teatro de los Caños del Peral can be found in folders that were not classified as relating to this theatre.

During 2016 and 2017, the documentation of the Barbieri Legacy related to Teatro de los Caños del Peral was transcribed by a group of musicologists who form part of the *Proyecto Discantus* [Discantus Project]. In 2018, this transcription was published under the title *Papeles Barbieri: Teatro de los Caños del Peral*.⁵² Even though this transcription has been of great help to carry out this doctoral thesis, this study references the original manuscripts for several reasons. Firstly, certain names or titles were mistranscribed in the abovementioned publication due to the misreading.⁵³ Secondly, there are undated manuscripts that could have been dated by the type of paper, or by calligraphy and spelling, yet the transcription of original documents coexists with the transcript of the notes probably written by Barbieri.⁵⁴ Thirdly, there is more documentation related to Teatro de los Caños del Peral in BNE than that included in the twelve volumes of *Papeles Barbieri*.⁵⁵ In any event,

⁵² Ángel Manuel Olmos (ed), *Papeles Barbieri. Teatro de los Caños del Peral*, i-xii (Madrid: Discantus More Hispano, 2017). These volumes are available online at:

<<https://books.google.es/books?id=kY9NDwAAQBAJ&lpg=RA1-PA186&dq=%22papeles%20barbieri.%20teatro%20de%20los%20ca%C3%B1os%20del%20peral%22&pg=SL16-PA3#v=onepage&q&f=true>> [Accessed 4 June 2020].

⁵³ This is the case of the transcription of some ballet titles, for instance '[...?] triunf[an]te' in *Papeles Barbieri* should have been transcribed as 'Aecio triunfante [en Roma]'. Ángel Manuel Olmos (ed), *Papeles Barbieri. Teatro de los Caños del Peral*, x (Madrid: Discantus More Hispano, 2017), 287; 'Ynventario de Musica y Bayles', 18 February 1785, BNE Mss 14053/1 (5).

⁵⁴ This is the case of BNE Mss 13993/7 (1). Ángel Manuel Olmos (ed), *Papeles Barbieri. Teatro de los Caños del Peral*, ii (Madrid: Discantus More Hispano, 2017), 607.

⁵⁵ For example, the manuscript BNE Mss 14057/5 contains information of Manuel García as director of Teatro de los Caños del Peral. Other documents of great importance located at BNE which have not been transcribed include the complete inventories of 1795 and 1805 that are bound together in a single volume under the shelfmark M/759.

the publication of *Papeles Barbieri* should be considered as a project that will support the work of musicologists and historians whose research relates to theatre, opera, ballet, scenography, costumes, architectural design of the theatre, Italian and Spanish singers, foreign dancers, orchestra musicians or the Madrilenian society of the late-eighteenth and early-nineteenth centuries.

1.6 Notes on the appendices

The limitations of the length of this study are balanced with a series of documents displayed in the appendices which extend and complete the information through original up-to-date tables and charts involving the study of different factors from a multi-angular point of view.

One of the main indicators of the importance of Teatro de los Caños del Peral is the high number of productions and performances that the theatre hosted between 1787 and 1799.⁵⁶ Appendix A presents for the first time the complete calendar of performances at Teatro de los Caños del Peral between 1787 and 1799. The listings include music performances such as opera, ballet, oratorio and symphonic and chamber repertoire as well as plays and other shows. It also includes the box office from 24 October 1787 to 22 April 1794 and from 6 April 1795 to 9 February 1796, which provides relevant data to understand certain matters such as the importance of the ballet premieres, the success and continuity of several productions, the policy of change in programming, or the success of performances regardless the day of the

⁵⁶Although René Andioc and Mireille Coulon published the *Cartelera teatral madrileña del siglo XVIII (1708-1808)* [Theatre listings in 18th century Madrid (1708-1808)] in 1996, providing valuable information on the performances at the theatres Cruz and Príncipe, the study did not present the complete opera listings of Teatro de los Caños del Peral but only a small selection of titles from December 1797 until March 1808, including a few opera performances in the listings. René Andioc and Mireille Coulon, *Cartelera teatral madrileña del siglo XVIII (1708-1808) (Segunda edición, corregida y aumentada)* (Madrid: Fundación Universitaria Española, 2nd edn 2008).

week.⁵⁷ The information to complete this calendar has been taken from the journal *Diario de Madrid* and several manuscripts found in *Papeles Barbieri* [Barbieri Documents] at BNE.⁵⁸

Due to this calendar, it has been possible to update the previous lists of titles composed by Emilio Cotarelo y Mori (opera and ballet) and Xoán M. Carreira (ballet) adding the opera *Zelos contra zelos* and more than thirty ballet titles. These up-to-date lists are presented in appendices B and C, which expand the information introduced in Chapter Six.⁵⁹ The instrumental and short vocal works performed on the Lenten concerts and *Academias de Música* [Music Academies] can be found in Appendix A, in the column related to the notes published in *Diario de Madrid*.⁶⁰ Two more performance dates relating to the Lenten concerts have been added which were not previously included by Cotarelo or Josep Martínez Reinoso.⁶¹

It is important to note that the information published in *Diario de Madrid* does not always coincide with the data found in manuscripts relating to the treasury accounts and management of Teatro de los Caños del Peral. Indeed, *Diario de Madrid*

⁵⁷*Diario de Madrid* used to publish the box office of every theatrical performance in Madrid one or two days later. Suddenly, in April 1794, without any explanation, the journal stopped to include the box office of Teatro de los Caños del Peral but remain publishing the box office of the theatres Cruz and Príncipe. The box office regarding 24 October 1787 to 22 April 1794 has been taken from *Diario de Madrid* and from 6 April 1795 to 9 February 1796 has been extracted from BNE Mss 14053/1/4.

⁵⁸ The following documents have been used for the completion of the calendar: *Diario de Madrid* (from 1 January 1787 to 5 April 1795), 'Noticia de la funciones que se hicieron en el Teatro de los Caños del Peral', BNE Mss 14053/1/4 (from 6 April 1795 to 9 February 1796) and *Diario de Madrid* (from 10 February 1796 to 31 December 1799).

⁵⁹ The referred studies are Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)); Xoán M. Carreira, 'Recepción del ballet d'action en la península ibérica c.1789-1800', *Revista portuguesa de musicologia*, 1 (1991), 211-226; Xoán M. Carreira, 'Ballets performed at the Teatro de los Caños del Peral, Madrid, and other Spanish theatres, 1787-1799', in Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the bolero school*, Studies in Dance History. The Journal of the Society of Dance History Scholars, IV, 1 (1993), 77-90. For the complete list of plays, opera, oratorio and ballet titles performed at Teatro de los Caños del Peral see appendices B and C.

⁶⁰ The information has also been contrasted with Josep Martínez Reinoso's doctoral thesis *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017).

⁶¹ Josep Martínez Reinoso, *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017).

presents frequent inaccuracies in listing the title of an opera or a ballet, and it should be considered that, from time to time, the journal even published by mistake a different title to the one that was going to be performed at Teatro de los Caños del Peral. In addition to this, it is known that, sporadically, there were last minute decisions at the theatre regarding a change in the evening program (for instance, when a performer got ill), probably after the journal had already printed the expected program. Other matter to take into account is the occasional wrong numbering of the Lenten concerts published by *Diario de Madrid*, which launches the question of the final number of performed concerts. In summary, it is important to consider that some of the information found in this calendar might be different to what actually took place, but still offers an overall view and the necessary information to understand the vitality and relevance of the theatre.

Appendices E, F and G expand the information presented in Chapter 4.1. They approach the hierarchy and evolution of the Orquesta de los Caños del Peral and compare its structure with other contemporary European orchestras.

Appendix H, which introduces most relevant information about the theatre, has been divided into four different sections: H.1 offers an abridged transcription of the opera and oratorio librettos; H.2 offers an abridged transcription of the librettos relating to the *ballet d'action*; and H.3 and H.4 include two tables that examine a selection of librettos found at the Albert Schatz Collection.

The printing of opera librettos had become common practice in most European theatres during the late eighteenth century. Due to their preservation and the existence of related articles published in contemporary journals, it is not only possible now to investigate the professional careers of singers, dancers,

choreographers and composers, but also to explore the attendees' needs and customs. In January 1787, the impresario Santiago Panati, in charge of the management of Teatro de los Caños del Peral, ordered the printing of the libretto of Giuseppe Sarti's *Medonte*, offering a bilingual version of the text for an affordable price.⁶² It seems that the need of this translation was not shared by all the members of the audience, as some found the Italian language understandable and very close to their native language.⁶³ Others found that the music already contained all the necessary information to follow the drama. Nevertheless, between 1787 and 1799, a significant percentage of opera and ballet productions at Teatro de los Caños del Peral included the printing of their related librettos. While local publishers were in charge of printing, a number of book shops frequently announced in *Diario de Madrid* contributed to ease the access and distribution of librettos, which could be acquired days before the performance.⁶⁴ Observing the audience's demand to follow the plot of the performance in 1787, *Memorial Literario*, a contemporary periodical specialised in literature, began to include the synopsis of several ballets and operas.⁶⁵

Unfortunately, not all the librettos printed between 1787 and 1799 have been preserved. Estimating the percentage of librettos that are lost becomes difficult, as in

⁶² The price of the librettos slightly changed during the 1780s and 1790s. On 24 October 1787 they were offered at 5 R^s.Vⁿ.; the price was lowered to 4 R^s.Vⁿ. one month later. On 9 December 1787, the booklets containing the plot of the ballet were offered for 6 R^s.Vⁿ. '... los libros de la Opera traducidos é impresos con las listas de actores y bailarines se hallarán de venta ... desde el mismo día 24 á 5rs.', *DM* 24 October 1787; 'los libros impresos y traducidos de esta opera se hallarán á 4rs.', *DM* 24 November 1787; 'La noticia o idea del Bayle nuevo se hallará impresa á 6 quartos en el despacho de voetines del dicho Coliseo', *DM* 9 December 1787.

⁶³ While some attendees felt the need to know the plot in advance or supported the idea of performing Italian operas in Spanish, others thought that the text was not important to follow the plot, as the composer had already inspired the music with passions and emotions. The articles published in *DM* 27 October 1792, 18-20 August 1793 and 13 April 1799 are included in Appendix J.

⁶⁴ Local publishers included the Imprenta Real in Madrid, imprenta de Benito Cano, imprenta de la Viuda de Ibarra, imprenta de González, imprenta de Herrera, imprenta de Doblado, imprenta de Cruzado, imprenta de la Viuda de Hilario Santos, imprenta de D. Blas Román and imprenta de la Viuda e Hijo de Marín. Local book shops included D. Pedro Bellocq's at Puerta del Sol, librería de Gobeo at the Gorguera Street, the librerías de Esparza at Puerta del Sol and 'del francés' at the Carretas Street, among others. See notes 24 November 1787 and 1 February 1788 in Appendix A.

⁶⁵ Some examples have been included in Appendix J.

certain cases, it is unclear whether a libretto was released for a particular opera or ballet in the first place. However, there are different sources such as *Diario de Madrid* or the inventory of 1795 which record the publishing of a libretto.⁶⁶ Other sources offer information with regard to the distribution of librettos delivered to the King and to several nobles who might have attended the performances at Teatro de los Caños del Peral.⁶⁷

Cotarelo included in *Orígenes y establecimiento de la ópera en España hasta 1800* relevant information extracted from a number of librettos, such as the title, composer, librettist, cast, publisher and the date and number of pages.⁶⁸ However, he did not reference the source and did not include all the preserved librettos.

Appendix H offers an abridged transcription from the original sources of all the preserved librettos which have been located to date with regard to opera and ballet productions at Teatro de los Caños del Peral between 1787 and 1799.⁶⁹ The transcription follows Cotarelo's guidelines and expands the information. In order to facilitate further study, the current location of each libretto has been included.⁷⁰

⁶⁶ It was customary that *Diario de Madrid* announced when and where a libretto could be purchased. The inventory of 1795, located at BNE M/759, lists the leftovers of a series of unsold librettos.

⁶⁷ For the distribution of *libros* [librettos] delivered to the King, the Queen and to several noblemen see BNE Mss 13991/7 (8-9).

⁶⁸ Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)).

⁶⁹ Unfortunately, not all the librettos transcribed by Cotarelo have been located. For this reason, some librettos have been transcribed from Cotarelo's *Orígenes y establecimiento de la ópera en España hasta 1800*.

⁷⁰ Most librettos related to the performances at the Teatro de los Caños del Peral are located at BNE. However, the frequent misspelling of titles makes it difficult to locate the shelfmark (for instance, *Debora y Sisana* instead of *Debora y Sisara*). In addition to the latter, the cataloguing of most librettos was done in a time where the description of the work was not added. Therefore, the entry of the librettos located at BNE usually lacks information with regard to the venue, year of performance, impresario or the name of main singers or dancers. Indeed, as the librettos form part of the *teatro* section (T/...), the entry often only states the title and does not include keywords such as *opera*, *bayle* or *Teatro de los Caños del Peral*. Nevertheless, it seems that BNE plans to make the necessary corrections and properly catalogue this collection in the near future. After these corrections, it is possible that more librettos could be found. It is also important to remark that BNE is currently in the process of scanning a considerable number of documents related to the shelf mark 'T/...', thus it is expected that many librettos will be available online shortly after the completion of this thesis.

Twenty librettos that were not previously recorded by Cotarelo have been added, making a total collection of one hundred and one librettos directly connected with performances at Teatro de los Caños del Peral. The preservation of these documents is crucial for the study of Teatro de los Caños del Peral, as it is one of the main sources to ascertain the details and information of specific productions.

In addition to the librettos related to the performances at Teatro de los Caños del Peral, this appendix examines some librettos belonging to the Albert Schatz Collection located at the American Library of Congress. Since the librettos of this collection include many contemporary European opera and ballet productions, it is possible to follow the international careers of singers and dancers who performed at Teatro de los Caños del Peral.

Appendices I, J and K complete and enlarge the information presented in Chapter Three, as they depict from different angles the behaviour of the public, the reaction of the audience and the impact that the theatre had in Madrilenian society.

Appendix M not only expands the information presented in Chapter Four but also approaches the infrastructure of Teatro de los Caños del Peral through the number of workers who were involved in the opera and ballet productions.

Finally, Appendices N, O and P complete the information introduced in Chapter Five, offering several transcriptions of the contents relating to costumes and stage design.

In summary, the appendices are a fundamental part of this study to approach the relevance that Teatro de los Caños del Peral once held.

CHAPTER TWO

THE SOCIAL, POLITICAL AND MUSICAL CONTEXT IN LATE-EIGHTEENTH-CENTURY MADRID

This chapter contextualises the social, economic and political aspects that surrounded and deeply affected the performance of Italian opera in Madrid during the last decades of the eighteenth century. In addition to this, it is argued that cultural infrastructure was, most probably, not as underdeveloped in comparison to other contemporary European cities such as Milan, Paris, London or Vienna. In fact, music, dance and theatre had a palpable presence in society. In order to contextualise the reopening of Teatro de los Caños del Peral, the last section of this chapter is dedicated to the coeval development of Italian opera in other Spanish cities.

2.1 The social and political context

During the eighteenth century, Madrid almost doubled its population. In 1742, around 130.000 citizens lived in the capital. In the following years, several studies dealing with Spanish population were performed. Although they appear to introduce figures accurately, María F. Carbajo Isla estimates that the actual population was higher than that reflected in the censuses (Table 2.1).⁷¹

⁷¹ The total population of the years 1787, 1797 and 1804 has been estimated by María F. Carbajo Isla while the total population in 1814 has been estimated by Concepción de Castro. María F. Carbajo Isla, *La población de la villa de Madrid. Desde finales del siglo XVI hasta mediados del siglo XIX* (Madrid: Siglo XXI, 1987), 165-225; Concepción de Castro, *El pan de Madrid. El abasto de las ciudades españolas del antiguo régimen* (Madrid: Alianza Editorial, 1987), 304.

Table 2.1. Estimation of the Madrilenian population (1787-1814)

Year	Census	Census Population	Estimated Total Population
1787	Floridablanca ⁷²	156.672	164.000
1797	Godoy	167.607	187.000 ⁷³
1804	Secretaría de Hacienda	157.505	176.374
1814	(Estimation by De Castro)	-	110.000-120.000

By the end of the eighteenth century, the population of Madrid had almost reached two hundred thousand people, a figure slightly higher than the population of Berlin, Rome, Milan or Genoa, and slightly lower than that of Vienna, Moscow or Saint Petersburg. Paris, however, was a much bigger city with close to six hundred thousand inhabitants, and London, the biggest European city of the period, almost had one million citizens.⁷⁴ The abovementioned figures should be taken into account to fairly compare the theatrical life among different European cities.⁷⁵

The increase in population that Madrid experienced during the last decades of the eighteenth century was also remarkably affected by constant migration from near and distant Spanish provinces, as well as by European migrants and visitors, especially those from France and the Italian peninsula.⁷⁶ In that respect, a handwritten note by Asenjo Barbieri shows:

Registered foreigners in 1791 in Spain

⁷² The census organised by Count of Floridablanca, performed the same year that Teatro de los Caños del Peral reopened to host opera performances, gives much information regarding the Madrilenian social structure. The latter and the profile of the public who might have attended the theatre are examined in Chapter Three.

⁷³ David R. Ringrose estimates that the total population of Madrid reached 190000 to 195000 inhabitants. David R. Ringrose, *Madrid y la economía española, 1560-1850: ciudad, corte y país en el antiguo régimen* (Madrid: Alianza Editorial, 1985), 44.

⁷⁴ Vicente Pérez Moreda, 'La población española y la población madrileña (1800-1814)', in C. del Moral Ruiz (coord), *Madrid 1808. Ciudad y protagonistas* (Madrid: Ayuntamiento de Madrid, 2008), 27.

⁷⁵ A short comparison of attendance in some European theatres is explored in Chapter Three.

⁷⁶ Vicente Pérez Moreda, 'La población española y la población madrileña (1800-1814)', in C. del Moral Ruiz (coord), *Madrid 1808. Ciudad y protagonistas* (Madrid: Ayuntamiento de Madrid, 2008), 28.

Residents French 13.332 / Italians 4.790 / Tuscans 52 / Genoans 1.970 / Venetians 76 /
as'dos 499

People from other nations are not included, neither the visitors nor the wives and children.

Residents 27.502 / Visitors 6.512

Total foreigners 34.014⁷⁷

Although the population increased regularly until the beginning of the nineteenth century, it seems that this was mainly due to migration. There was, in fact, a low number of marriages and a notable percentage of the society was formed by institutional population (priests, nuns, soldiers, members of charity institutions, etc.) who did not contribute to a demographic growth.⁷⁸

By the end of the century, mortality increased exponentially as a result of a series of catastrophic events. The agrarian crisis suffered in Spain due to, among other matters, the use of rudimentary tools, obsolete procedures, a number of plagues and, consequently, frequent bad harvests, contributed to cause a period of lack of wheat and inflation. The crisis developed into hunger in the winter of 1811, when between twenty thousand and twenty six thousand people died of starvation in Madrid. The beginning of the nineteenth century saw a series of epidemics such as yellow fever, smallpox, malaria, dysentery and typhoid fever. In 1799, a plague of locusts was detected near Madrid, having devastating effects during 1803 and 1804.⁷⁹

⁷⁷ 'Extranjeros matriculados en 1791 en España / Vecindados Franceses 13.332 / Italianos 4.790 / Toscanos 52 / Genoveses 1.970 / Venecianos 76 / as'dos 499 / No se cuentan los de otras naciones, ni los transeuntes, ni las mugeres e hijos de unos y de otros / Vecindados 27.502 / Transeunte 6.512 / Total de extranjeros 34.014' BNE Mss 14.076/2 (50). Unfortunately, Barbieri did not mention the original source on his note. Although Barbieri was very accurate in his transcriptions, it has not been possible to verify the information. If Barbieri's note were correct, it could be expected that a considerable percentage of the audience at Teatro de los Caños del Peral would be formed by foreigners who enjoyed opera performances in their native language.

⁷⁸ Vicente Pérez Moreda, 'La población española y la población madrileña (1800-1814)', in C. del Moral Ruiz (coord), *Madrid 1808. Ciudad y protagonistas* (Madrid: Ayuntamiento de Madrid, 2008), 28.

⁷⁹ *Ibid.*, 31-37.

In addition to the agrarian crisis and constant outbreaks of epidemics, Spanish population was also affected by the War of Roussillon (1793-1795) with more than twenty thousand Spanish casualties. The Anglo-Spanish War (1796-1802 and 1804-1808) blocked substantially the trade with American colonies and eventually translated into the loss of the Spanish fleet at Trafalgar in 1805. But the most devastating conflict came with the Peninsular War (1807-1814) which meant the loss of a potential population growth in Spain of eight hundred thousand to one million people. In fact, the consequences that the Peninsular War brought were, in proportion, even greater than those of the Spanish Civil War (1936-1939) and its post-war (1939-1942).⁸⁰

The latter wars in addition to the American War of Independence had, consequently, a grave effect on the economy of the Crown.⁸¹ In order to face the serious deficit of the Royal Treasury of Charles III, Francisco Cabarrús, an enlightened financier, took an emergency measure creating the *vales reales* (Royal warrants), which momentarily improved the financial status of the Crown but finally brought the Crown to face a menacing debt in the late 1790s.⁸²

⁸⁰ Ibid., 30-32.

⁸¹ For more information on the decay of the Spanish enlightened absolutism see 'El colapso político en España, 1790-1808', in Brian R. Hamnett, *La política española en una época revolucionaria 1790-1820* (México D. F.: Fondo de Cultura Económica, 1985), 31-62.

⁸² The *vales reales* were at the same time Royal warrants and debt securities, which offered four percent annual interest with a repayment term of twenty years. In 1783, the annual interest on the debt issued by the *vales reales* amounted to eighteen million R^s. Vⁿ.. Between 1794 and 1799, a high number of *vales reales* with a total value of 3.150 million R^s. Vⁿ. were issued, which led to the depreciation of those issued previously. To mitigate the devastating effects, a package of measures known as the *desamortización de Godoy* was introduced in 1798. However, these measures did not solve the problem but rather aggravated the situation. By 1808, the Royal debt reached 7.000 million R^s. Vⁿ.. Enrique Giménez López, *El fin del Antiguo Régimen. El reinado de Carlos IV* (Madrid: Historia 16. Temas de Hoy, 1996), 115-116.

The combination of these facts had obviously grave consequences for the development of Spanish economy which had been in constant decline.⁸³ In Madrid, the average salary for men decreased by 30% during the last decade of the eighteenth century while the skill premium experienced a very high ratio.⁸⁴ In this context, it is remarkable that Teatro de los Caños del Peral, from its reopening in 1787 to its closure in 1810 (with its final demolition in 1814), survived the social difficulties and the politics of three kings who saw in opera a mere entertainment not worthy of proper consideration: Charles III (1759-1788), Charles IV (1788-1808) and Ferdinand VII (1808).⁸⁵ In fact, only Joseph I (1808-1813) developed a plan to financially support the Madrilenian theatres which, unfortunately, never came to fruition.⁸⁶

Despite the lack of interest in opera of the above-mentioned kings, the monarchy played an indirect role in the development of the musical scene in the capital.⁸⁷ In 1561, Philip II took the *Real Alcázar* [Royal palace] as his main residence establishing the Court permanently in Madrid. Thus, Madrid became the

⁸³ For more information on the Spanish economic crisis see Enrique Giménez López, 'La crisis económica en el tránsito del Setecientos al Ochocientos', in C. del Moral Ruiz (coord), *Madrid 1808. Ciudad y protagonistas* (Madrid: Ayuntamiento de Madrid, 2008), 41-50.

⁸⁴ The 'skill premium' is defined as the ratio of the wage of skilled workers (college educated, or in this case, experts on a particular craft) over the wage of unskilled workers. In this regard, it is also important to remark that the average salary for women decreased only by 14%, so the remuneration differences between genders diminished. Enrique Llopis Agelán and Héctor García Montero, 'Precios y salarios en Madrid, 1680-1800', *Investigaciones de historia económica: revista de la Asociación Española de Historia Económica*, (2011), 307.

⁸⁵ The financial survival of Teatro de los Caños del Peral was in part due to the continuous donations of noblemen such as the Marquis of Astorga. Among other members of the aristocracy directly connected to the Crown, Manuel Godoy, First Secretary of State between 1792 and 1797, was asked to financially help Teatro de los Caños del Peral according to a private letter located at BNE Mss 13996/5. The financial difficulties that Teatro de los Caños del Peral endured are explored in Chapter Six.

⁸⁶ During the French occupation Joseph Bonaparte did not close the theatres in Madrid. On the contrary, *el rey intruso* [the intruder king] tried to minimise the effects of war and respected both Spanish culture and its customs. There is evidence regarding Joseph Bonaparte's concern about developing Teatro de los Caños del Peral into a self-sufficient theatre. With that in mind, he asked the Marquis of Montehermoso to develop a plan for all the Madrilenian theatres. Unfortunately, the plan was not implemented due to the return of Ferdinand VII. A summary of this project can be found at Flora López Marsá, 'El teatro madrileño durante el reinado de José Bonaparte', in F. Andura Varela (coord), *Cuatro Siglos de Teatro en Madrid* (Madrid: Consorcio para la organización de Madrid Capital Europea de la Cultura, 1992), 74-75.

⁸⁷ The emergence of the middle class, partly due to influence of the presence of the Court in Madrid, and its connection with the development of the music culture are explored in Chapter Three.

administrative centre transformed into the ‘villa y Corte’ [town and Court]. In 1759, Charles III left Naples and, following the tradition of the previous monarchs, established his residence in Madrid. With twenty-four years of experience as the King of Naples, he focused his attention to improving the Spanish capital. By 1787, the city had significantly evolved due to his reforms. The streets were provided with public lighting, a garbage collection infrastructure was created, the roads were paved and a sewage network was built. The city was modernised with wider avenues and big squares presenting iconic sculptures such as Cybel or Neptune. The Botanic Gardens, the San Carlos Hospital, the Palace of Buen Retiro and the Prado Museum were built. Thus, Charles III, ‘the best Major of Madrid’, placed the Spanish capital among the most modern European cities.⁸⁸

By the 1780s and 1790s, the city was indeed a place that encouraged the joy of being outdoors. The capital saw a continuous flow of people walking along the *paseos* [avenues designed to be enjoyed by foot] such as Paseo de Recoletos, reserved for the high class, clergy and old men, Paseo del Prado de San Jerónimo, frequented by the youth, and Paseo de Atocha, where the people of the working class passed their time.⁸⁹ The late eighteenth century also saw a growing number of cafés, which engaged anyone to taste chocolate and coffee while having a nice conversation. Instead of the usual bandits, the nights were filled with *nocherniegos* and *noctámbulos* [night owls], poets, dreamers and bohemians who wandered the streets timidly bringing the airs of the French Revolution.⁹⁰ The *tertulias* [social gatherings] spread, where people would chat and exchange their opinion regarding fashion, politics, the Spanish national identity or the last play they had attended. Despite the

⁸⁸ For more information on Charles III reforms see Francisco Aguilar Piñal, *Madrid en tiempos del ‘mejor alcalde’*, i-iv (Sant Cugat (Barcelona): Editorial Arpegio, 2016).

⁸⁹ Federico Bravo Morata, *Historia de Madrid. Tomo I* (Madrid: Fenicia, 2nd edn 1970), 267.

⁹⁰ *Ibid.*, 268.

financial crisis, it seems that the citizens of Madrid were eager for any kind of entertainment: bullfights, *volatines* (circus), puppet shows, magic shows, comedies, tragedies, outdoor shows, concerts, masquerades or *verbenas* [neighbour parties] were offered almost daily for an affordable price. Consequently, this demand and openness meant that opera and ballet were well received.

The end of the century saw an exponential increase in the publication of journals and periodicals, which was reflected in the growing number of subscribers.⁹¹ The readers played an active part in the creation and development of these journals, often contributing with letters and articles that covered a vast range of topics. The journals, in particular the four-page daily journal *Diario de Madrid*,⁹² reflect a population with strong opinions, interested in debate and often divided in different contrasting groups: the traditionalists and the followers of the ideas of the Enlightenment, the supporters of the National artists and the ones who saw a benefit in welcoming foreigners,⁹³ the crusaders of building a National identity and the *afrancesados* [‘Frenchified’], or the supporters of culture and the ones who found no reason in its existence. This continuous clash, in combination with a time that gave the citizen certain freedom of speech, provided the basis for a changing society that would be in constant development.

⁹¹ Inmaculada Urzainqui, ‘La prensa en la época de Carlos IV: continuidades y cambios’, in E. de Lorenzo Álvarez (ed), *La época de Carlos IV (1788-1808)* (Oviedo: Ediciones Trea, 2009), 88.

⁹² Fragments of the letters written by subscribers and published in several Spanish journals have been translated and included in Chapter Three. An unabridged transcription of a selection of letters published in *Diario de Madrid* is included in Appendix J.

⁹³ The handwritten notes by Asenjo Barbieri with regard to this matter are examined in Chapter Three. These notes, located at BNE Mss 14076/1(18), have been included and translated in Appendix K.

2.2 The musical context

Diario de Madrid, one of the few journals that did not suffer being closed down by the political interference of Charles IV or Joseph I, also provides extensive and meaningful data to reveal that the cultural infrastructure was not as underdeveloped as was previously thought. Hundreds of advertisements can be found regarding the selling of music scores and books related to music theory,⁹⁴ as well as musical instruments, including English, German and local keyboard instruments,⁹⁵ French woodwinds, brass instruments and excellent violins.⁹⁶ These advertisements also contain the information of certain foreign luthiers who established their businesses in Madrid.⁹⁷ There are also advertisements with regard to private music lessons and dance.⁹⁸ Besides the advertisements and contributions of many subscribers, the journal provides the calendar and daily box office of the theatres in Madrid, which introduces valuable information to study the theatre, opera, ballet and public concert listings as well as the attendance at Teatro de los Caños del Peral.⁹⁹

⁹⁴ For a compilation of news, articles and advertisements published in *Diario de Madrid* relating to music and dance see Yolanda Acker, *Música y danza en el Diario de Madrid (1758-1808): noticias, avisos y artículos* (Madrid: Centro de Documentación de Música y Danza - INAEM, 2007).

⁹⁵ Beryl Kenyon de Pascual notes 'The range of harpsichords available in Madrid in the middle and late eighteenth century would appear to have been as wide as in any other country'. Beryl Kenyon De Pascual, 'Harpsichords, Clavichords and Similar Instruments in Madrid in the Second Half of the Eighteenth Century', *Royal Musical Association Research Chronicle*, 18 (1982), 79.

⁹⁶ For a compilation of advertisements published in *Diario de Madrid* regarding the selling of musical instruments including violins (Cremona, Stradivarius, Amatus and Bufen), flutes (Bisey), clarinets (Porthaux), pianofortes (made in Germany and in London) and a harp (made in Paris) among others see Yolanda Acker, *Música y danza en el Diario de Madrid (1758-1808): noticias, avisos y artículos* (Madrid: Centro de Documentación de Música y Danza - INAEM, 2007), 158, 185, 186, 188, 189, 191, 199-201, 212, 227-230, 240, 241, 251, 254, 257, 260, 269, 270, 274, 275.

⁹⁷ *Ibid.*, 86, 128, 144, 150, 185, 276.

⁹⁸ *Ibid.*, 177, 190, 200, 206, 273.

⁹⁹ The daily box office has been included in the Teatro de los Caños del Peral Opera and ballet listings (1787-1799) found in Appendix A. *Diario de Madrid* published the Teatro de los Caños del Peral box office from 1787 to 1794 (on 24 April 1794 *Diario de Madrid* stopped including the box office for no apparent reason). The calendar also includes the box office for the season 1795/96 found at BNE Mss 14053/1/4. For a study of the attendance at Teatro de los Caños del Peral see Chapter Three. For a comparison between the number of public concerts performed in Vienna and Madrid see subchapter 6.1.

According to the theatre calendar published by René Andioc and Mireille Coulon, the Madrilenian Teatro de la Cruz and Teatro del Príncipe were open almost daily.¹⁰⁰ Besides the main play, it was customary to insert different short half-sung and half-spoken works between the acts such as *sainetes*, *entremeses* and *tonadillas*,¹⁰¹ as well as dances like the *bolero* and the *fandango*.¹⁰² In fact, as the audience was often more attracted by these works due to their engaging musical and satirical content, most actors had to develop their singing skills and a number of musicians used to be included as part of the theatre companies. Music proved to be indispensable for the success of any theatrical performance.

Regarding the Spanish music publishing industry, although it was clearly underdeveloped in comparison to other European countries, new studies show that the eighteenth century saw a slow growth in the number of local music publishers and the development of new engraving techniques.¹⁰³ However, the lack of a substantial local engraving industry was balanced with a high number of bookshops which regularly imported the most fashionable music scores from London, Paris and

¹⁰⁰ René Andioc and Mireille Coulon, *Cartelera teatral madrileña del siglo XVIII (1708-1808) (Segunda edición, corregida y aumentada)* (Madrid: Fundación Universitaria Española, 2nd edn 2008).

¹⁰¹ The *tonadilla escénica* was a very successful genre during the 1780s and 1790s. The high demand of *tonadillas* translated into the creation of fixed composition jobs and composition competitions. This new reality favoured the development of a hybrid genre which combined Spanish popular music and lyrics with elements of Italian vocal style. For more information on the *tonadilla* see José Subirá, *La tonadilla escénica: sus obras y sus autores* (Barcelona: Labor, 1933); Begoña Lolo (ed), *Paisajes sonoros en el Madrid del S. XVIII. La Tonadilla Escénica* (Madrid: Museo de San Isidro & Ayuntamiento de Madrid, 2003); Romero Alberto Ferrer and Andrés Moreno Mengíbar, *Manuel García: de la tonadilla escénica a la ópera española (1775-1832)* (Cadiz: Servicio de Publicaciones de la Universidad de Cádiz, 2006); Elisabeth Le Guin, “Tonadillas” and “diplomacia” in Enlightenment Madrid’, *Early Music*, 40, 3 (2012), 421-440; Elisabeth Le Guin, *The Tonadilla in Performance* (California: University of California Press, 2013).

¹⁰² For information regarding the relationship between music and dance see Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the bolero school*, Studies in Dance History. The Journal of the Society of Dance History Scholars, iv, 1 (1993); and Faustino Núñez, *Guía comentada de música y baile preflamencos (1750-1808)* (Barcelona: Ediciones Carena, 2014).

¹⁰³ For more information regarding the development of the Spanish engraving industry see Begoña Lolo and José Carlos Gosálvez (eds), *Imprenta y edición musical en España (ss. XVIII-XX)* (Madrid: Universidad Autónoma de Madrid, 2012).

Amsterdam, among other cities.¹⁰⁴ It was also common to see the publication of translations of French and Italian treatises related to music or dance.¹⁰⁵

In summary, from an examination of *Diario de Madrid* and other contemporary journals it can be concluded that there were a considerable number of amateur musicians and music lovers and that by the late-eighteenth century, music played a major role in the culture of Madrid.

2.3 Italian opera in other Spanish cities

The arrival of Italian opera in Spain took place in 1703, when an Italian troupe which received the name of *Trufaldines* performed at the Madrilenian Coliseo del Buen Retiro for the birthday of the Queen Maria Luisa of Savoy.¹⁰⁶ The success of this opera brought them to hire a venue in Alcalá Street for further performances, which they soon left to occupy the first temporary theatre at Caños del Peral. The fact that the company was so well-received by the Madrilenian audiences in addition to the eventual support that the Bourbon dynasty offered, meant that other Italian companies consequently began to emerge and spread throughout Spain.¹⁰⁷ Thus,

¹⁰⁴ Miguel Ángel Marín notes ‘A provisional estimate based on data provided by newspapers suggests that there were at least 61 bookshops [in Madrid] where material of any kind related to music could be purchased, most of them established in the 1780s and 1790s in clearly defined areas. By way of comparison, 44 specific music-sellers were listed in Paris in 1780, and 66 in 1800’. Miguel Ángel Marín, ‘Music-Selling in Boccherini’s Madrid’, *Early Music*, 33. 2 (2005), 165.

¹⁰⁵ Yolanda Acker, *Música y danza en el Diario de Madrid (1758-1808): noticias, avisos y artículos* (Madrid: Centro de Documentación de Música y Danza - INAEM, 2007), 97, 137, 197. J. J. Engel’s writings on pantomime and dance were translated as *Cartas sobre el gesto, la pantomima y la acción teatral, I-XXV* and published in the issues 195-209, 213, 216-218, 221, 225, 234, 240, 248 and 258 of *Espíritu de los mejores diarios literarios que se publican en Europa*.

¹⁰⁶ Emilio Casares Rodicio and Xoán M. Carreira, ‘Spain (Opera)’ in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<http://doi.org/10.1093/gmo/9781561592630.article.O904766>> [Accessed 12 February 2018].

¹⁰⁷ There are two remarkable periods in which Italian opera was closely linked to the Spanish court: the performances at Coliseo del Buen Retiro under the direction of Farinelli (1738-1759) and the creation of the Compañía de los Reales Sitios (1766-1777). Emilio Casares Rodicio and Xoán M. Carreira, ‘Spain (Opera)’ in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<http://doi.org/10.1093/gmo/9781561592630.article.O904766>> [Accessed 12 February 2018]. For more information regarding the Court theatre under the Bourbons see Virginia Tovar Martín, ‘Teatro

fixed seasons of opera began in cities like Valencia, in 1727, and in Barcelona, in 1750. In Cádiz, the Coliseo de Ópera offered Italian opera from 1761 to 1779. In Valladolid, the first permit petition was registered in 1766 and in 1773 the performances became frequent. In La Coruña, the first Galician opera theatre was built in 1768, followed by another built in Ferrol only one year later. Nicola Setaro,¹⁰⁸ one of the most important impresarios of Italian opera in the Iberian Peninsula, took his company to La Coruña in 1770, to Pamplona in 1772 and to Bilbao in 1773. In Valencia, Italian companies led by Petronio Setti (1763-1764), Luigi Marescalchi and Francisco Creus (1768-1760), Francesco Formentari and Teresa Taveggia (1777-1778) and Giuseppe Croce (1777-1778) competed with those in Barcelona and Saragossa. Antonio Ribaltoni's itinerant Italian company offered performances in Seville (1764-1765), Lisbon (1765-1768) and Cordova (1769).¹⁰⁹

The itinerant Italian companies were organised geographically: Creus's troupe performed in Cartagena, Palma de Mallorca and Murcia, Setti and Alfonso Nicolini's troupes performed in Avila, Valladolid, Burgos, Palencia, Salamanca and Zamora,

y espectáculo en la Corte de España en el siglo XVIII', in Teresa Zaragoza Rameau and Fernando Valdés Fernández (eds), *El Real Sitio de Aranjuez y el arte cortesano del siglo XVIII*, Abril-Mayo (Madrid: Comunidad de Madrid y Patrimonio Nacional, 1987), 221-240.

¹⁰⁸ For more information regarding Nicola Setaro and his influence in the development of Italian opera in Spain see Carmen Rodríguez Suso, 'La trastienda de la Ilustración: El empresario Nicola Setaro y la ópera italiana en España', *Il Saggiatore musicale*, 5, 2 (1998), 245-268.

¹⁰⁹ For more information on Italian opera in different Spanish cities see Jon Bagüés Erriondo, 'La ópera en Euskal Herria', in *La ópera en España* (Oviedo: Universidad de Oviedo, 1984), 115-123; María Antonia Virgili Blanquet, 'La ópera en Valladolid', in *La ópera en España* (Oviedo: Universidad de Oviedo, 1984); Xoan Manuel Carreira, 'Apuntes para la historia de la ópera en Galicia', in *La ópera en España* (Oviedo: Universidad de Oviedo, 1984); Xoan Manuel Carreira, 'La tasa y regulación del coliseo de óperas y comedias fabricado por Setaro (La Coruña, 1772)', *Revista de Musicología*, x, 2, Symposium Internacional: La Música para Teatro en España (1987), 601-621; Cristina Díez Rodríguez, 'Cádiz, centro operístico peninsular en la España de los siglos XVIII y XIX' (PhD dissertation, Universidad Complutense de Madrid, 2016); Andrés José Moreno Mengíbar, *Sevilla y la ópera en el siglo XVIII* (Madrid: Alpuerto, 1995); Roger Alier i Aixalà, *L'Ópera a Barcelona* (Barcelona: Institut D'estudis Catalans Societat Catalana de Musicologia, 1990); Francisco Virella Cassanes, *La ópera en Barcelona: Estudio histórico-crítico* (Barcelona: Redondo y Xumetra, 1888); Arturo Zabala, *La ópera en la vida teatral valenciana del siglo XVIII* (Valencia: Diputación Provincial de Valencia, 1960).

Croce and Setti's troupes performed in Pamplona, Estella and Bilbao, and Ribaltoni and Setti's troupes performed in Cordova, Malaga, Jerez de la Frontera and Seville.¹¹⁰

By the 1780s, Italian opera had reached most Spanish cities and had become an inherent part of the musical culture. Thus, it was imperative that Madrid had a leading opera theatre at the stature of other European capitals.

Such was the context in which Teatro de los Caños del Peral reopened its doors, flourished, fought for its survival, grew to become one of the leading opera and ballet European theatres and continued fighting until its final demise in 1814.

¹¹⁰ Xoan Manuel Carreira, 'Opera and ballet in public theatres of the Iberian peninsula', in Malcolm Boyd and Juan José Carreras López (eds), *Music in Spain during the eighteenth-century* (Cambridge: Cambridge University Press, 1998), 24-25.

CHAPTER THREE

THE ARCHITECTURAL FEATURES AND THE AUDIENCE

This chapter will introduce the preserved documents with regard to the architectural features of Teatro de los Caños del Peral in order to acknowledge the structure, decorations, realities and limitations that the venue presented in comparison to other contemporary European opera theatres. The study of these features in combination with the study of the audience aims to deduce the common practice of opera attendance and the impact that the opera house had on Madrilenian society.

3.1 The architectural features

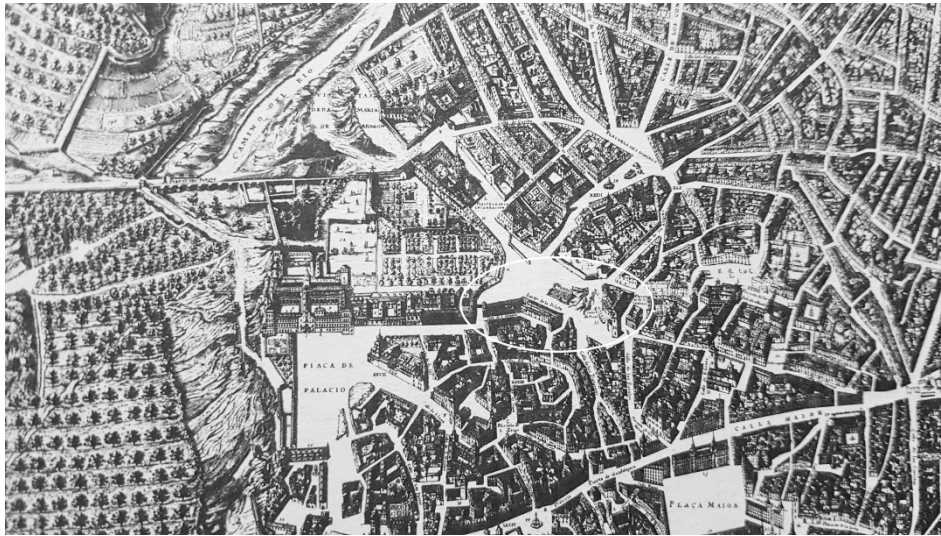
In 1542, a trough, laundry and watering system was built on a location close to Madrid's Real Alcázar [Royal Palace] which was to receive the name of *Caños del Peral* [Pipes of the Pear-tree] due to pipes and the orchards that were located in the surroundings (Figures 3.1 and 3.2).

Figure 3.1. Map of Madrid c1635 (detail). The pipes are drawn on the right side of number 66, receiving the name of *Canoñes* [sic] *del Peral*¹¹¹



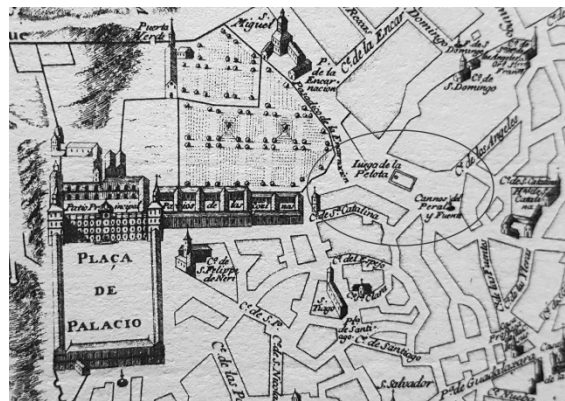
¹¹¹ 'La Villa de Madrid, Corte de los Reyes Católicos de España. Hacia 1635' (Map of Madrid, c1635), Servicio Geográfico del Ejército.

Figure 3.2. Map of Madrid in 1656 (detail)¹¹²



Although the city grew in size during the next century, it seems that by the beginning of the eighteenth century the location was optimal for performances (Figure 3.3), as it was not far from the city centre and frequently visited.

Figure 3.3. Map of Madrid in 1706 (detail)¹¹³



In 1708, Francesco Bartoli asked permission to build a theatre in which his Italian company, called the *Trufaldines*, could perform *commedia dell'arte*. The *Villa de*

¹¹² 'Topographia de la Villa de Madrid descrita por Don Pedro Texeira. Año 1656' (Map of Madrid, 1656), Servicio Geográfico del Ejército.

¹¹³ 'Accurater GRUNDIS der KÖNIGL. Spanischen HAUPT und RESIDENTZ. STADT MADRIT' (Map of Madrid, 1706), Servicio Geográfico del Ejército.

Madrid [City Council] agreed on temporarily renting the space beside the laundry pipes and a first permanent theatre was erected the same year.

Scarce information can be found with regard to this first building, probably a *corral* (a theatre lacking a roof that covers the whole building), which is described by Juan de Morales on an appraisal in 1714.¹¹⁴ It seems that the *Trufaldines* abandoned the building in 1713 and three years later another Italian company resumed the performances for some time. In any case, it seems that during the 1720s and early 1730s the theatre hosted only occasional performances by Spanish comedians, and the fact of being not used increasingly contributed to worsen its state.

In 1737, the Marquis Scotti, a great mentor of Italian opera in Madrid, began the process of carrying out a reconditioning of the theatre. After several administrative conflicts and studies on the remodelling, Philip V commanded the demolition of the theatre and the construction of a bigger one, at the scale of other European theatres. The Marquis Scotti, organising and financing the construction with his personal fortune and finally ruined by his project, finished the theatre thanks to the financial help of a rich landowner from Madrid, Francisco Palomares. On 16 February 1738, the new Teatro de los Caños del Peral was inaugurated with the opera *Demetrio* by Hasse.¹¹⁵

Regarding the new theatre, Cotarelo y Mori wrote:

We do not have a thorough trace of the new theatre or an extensive description of its exterior and interior; so the details will be very incomplete ... The building was made of masonry and brick, with ashlar in the corners, frames of the holes and base, all of Berroque stone. On the

¹¹⁴ For more information on the first Teatro de los Caños del Peral, see Fernando Doménech Rico, *La compañía de los Trufaldines y el Teatro de los Caños del Peral* (Madrid: Editorial Fundamentos, 2007), 103-104.

¹¹⁵ Fernando Doménech Rico, *La compañía de los Trufaldines y el Teatro de los Caños del Peral* (Madrid: Editorial Fundamentos, 2007), 107.

main façade, there were seven molded shelves, and the ornamentation consisted of ornate pilasters which details we ignore. The room had the shape of an ellipse, cut by one of the focal points. It had four floors of boxes or galleries, supported by pilasters and balustrades. This is all we have been able to draw from the appraisal made in 1787.¹¹⁶

It was not by chance that the new venue was erected. It seems that from 1737 to 1745 there was a plan to remodel the theatres in Madrid, as they were too small and were probably becoming obsolete.¹¹⁷ The theatre's architect was for a long time a matter of discussion. It was often attributed to Filippo Bononcini or Santiago Bonavía, until Sambricio presented documentation showing that the Marquis Scotti brought from Italy the architect Virgilio Rabaglio to build the theatre.¹¹⁸ Doménech Rico located a sketch drawn by Rabaglio (Figure 3.4) which shows in reddish ink what was probably the first venue erected by the *Trufaldines* while the brown ink might have been a first study to remodel the theatre following the Italian style guidelines.¹¹⁹

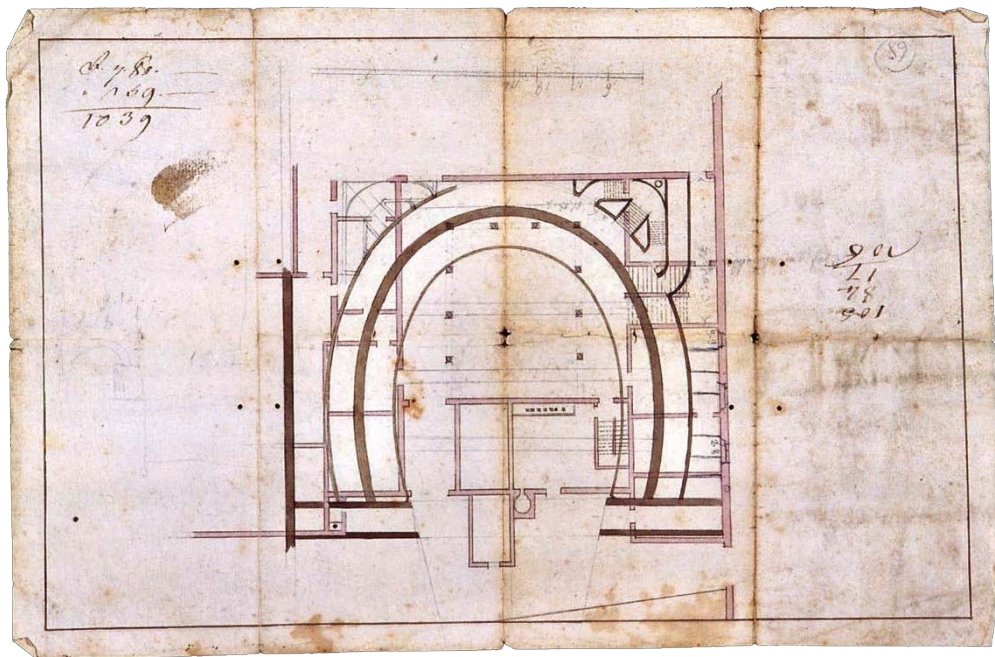
¹¹⁶ 'No tenemos una traza minuciosa del Nuevo teatro ni una descripción extensa de su exterior e interior; así que los pormenores serán harto incompletos' 'La fábrica del edificio del teatro era de mampostería y ladrillo, con sillares en los ángulos, marcos de los huecos y zócalo, todo de piedra berroqueña. En la fachada principal tenía siete repisas moldeadas, y el adorno lo constituían unas pilastras con ornamentación cuyo detalle ignoramos. El salón era eclíptico, claro es cortado por uno de los focos. Tenía cuatro pisos de palcos o galerías, sostenidas por pilastras y balaustradas. Esto es todo lo que hemos podido entresacar de la tasación hecha en 1787'. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 83, 85.

¹¹⁷ Vicente Juan Morant, 'Aproximación a la arquitectura de los teatros madrileños de los siglos XVIII y XIX', in F. Andura Varela (coord), *Cuatro Siglos de Teatro en Madrid* (Madrid: Consorcio para la organización de Madrid Capital Europea de la Cultura, 1992), 55-57.

¹¹⁸ Carlos Sambricio, 'Virgilio Rabaglio, arquitecto de Los Caños del Peral', *Archivo español de arte*, Tomo 45, 179 (1972), 320-321.

¹¹⁹ Plan located at the Real Academia de las Artes de San Fernando. For more information regarding the transition between the first building erected by the *Trufaldines* and the one created by Rabaglio see Fernando Doménech Rico, *La compañía de los Trufaldines y el Teatro de los Caños del Peral* (Madrid: Editorial Fundamentos, 2007), 107-124.

Figure 3.4. Study for a new theatre at Caños del Peral. Virgilio Rabaglio, c1737



The features of the building remained unknown until Luis Pérez de Guzmán published the plans of the theatre in 1926, which had been drawn by Francisco Sánchez in October 1788. The plans not only uncovered the façade of the building, but also revealed the complete structure of the new theatre (Figures 3.5-3.9).¹²⁰

¹²⁰ Luis Pérez de Guzmán, 'Algunas noticias desconocidas sobre el teatro de los Caños del Peral', *Revista de Archivos, Bibliotecas y Museos* (1926), 87-92. Pérez de Guzmán published the plans of the theatre as part of his article. He claims that the plans were found inside the third volume of *Memorias* written by José Antonio de Armona, which was the appendix to the first two volumes. The third volume presented the same handwriting, paper and binding as the others, so Pérez de Guzmán had no doubt that it was written by Armona. This third volume was dedicated entirely to opera and laid at the private library of Juan Francisco Pérez de Guzmán y Boza, Duke of T'Serclaes. He and his brother Manuel possessed an immense collection of old books. The Duke's collection was divided into lots after his death and inherited by family members whereas his brother's was entirely sold to Archer Huntington, around 1929, to be part of the Hispanic Society Library in New York. Unfortunately, this third volume has not been located before the presentation of this doctoral thesis, as it could have been of great importance due to the potential valuable information compiled by Armona. It is also important to remark that although a critical edition of the two first volumes of "Memorias cronológicas sobre el origen de la representación de comedias en España (año de 1785)" was released by J. E. Varey and Charles Davis, and published by Boydell & Brewer Ltd. in 2007, there is no mention in this study of the existence of a third volume. Nevertheless, the plans presented by Luis Pérez de Guzmán match the description of Teatro de los Caños del Peral found in multiple eighteenth-century manuscripts, so it must be concluded that the plans are indeed genuine.

Figure 3.5. Teatro de los Caños del Peral (Façade). Francisco Sánchez, 1788

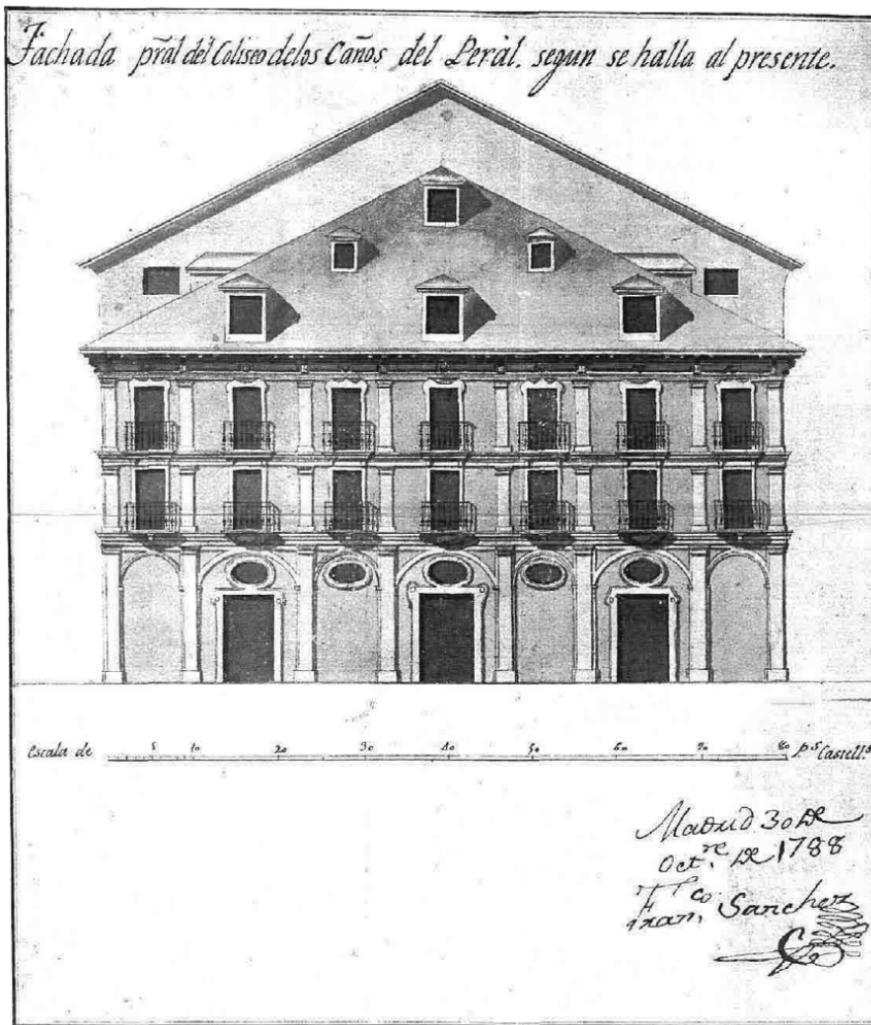


Figure 3.6. Teatro de los Caños del Peral (AB Cross section). Francisco Sánchez, 1788

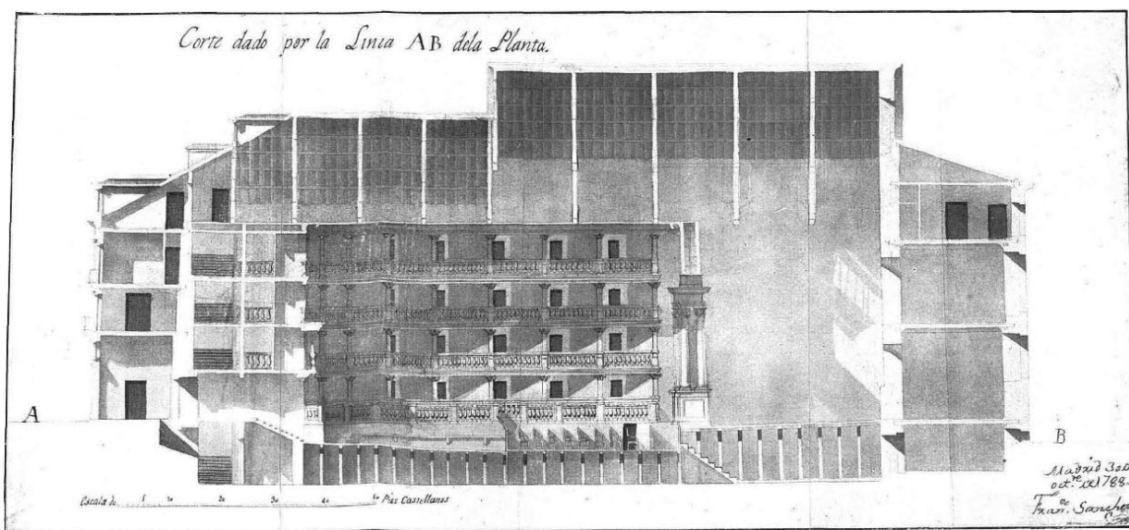


Figure 3.7. Teatro de los Caños del Peral (Lower Ground). Francisco Sánchez, 1788

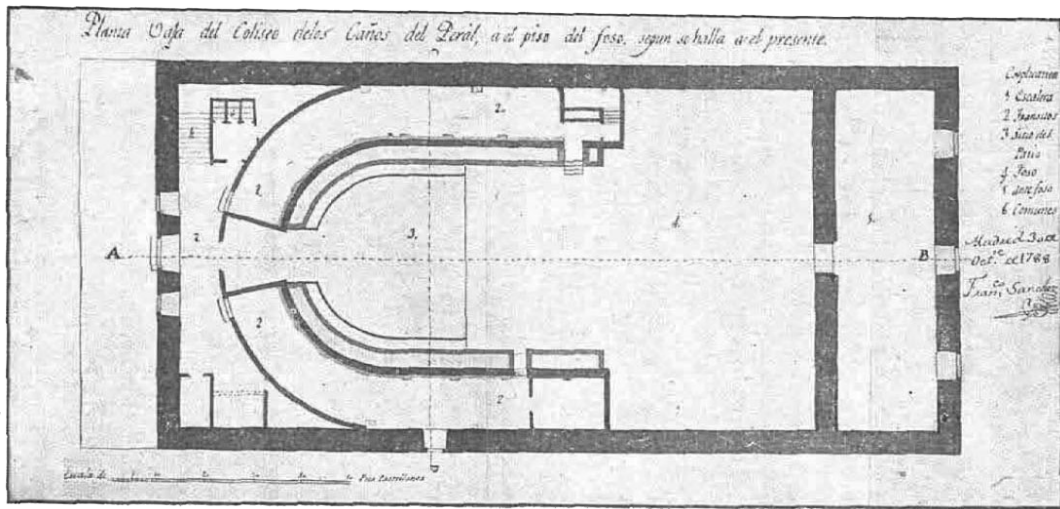


Figure 3.8. Teatro de los Caños del Peral (Ground Floor). Francisco Sánchez, 1788

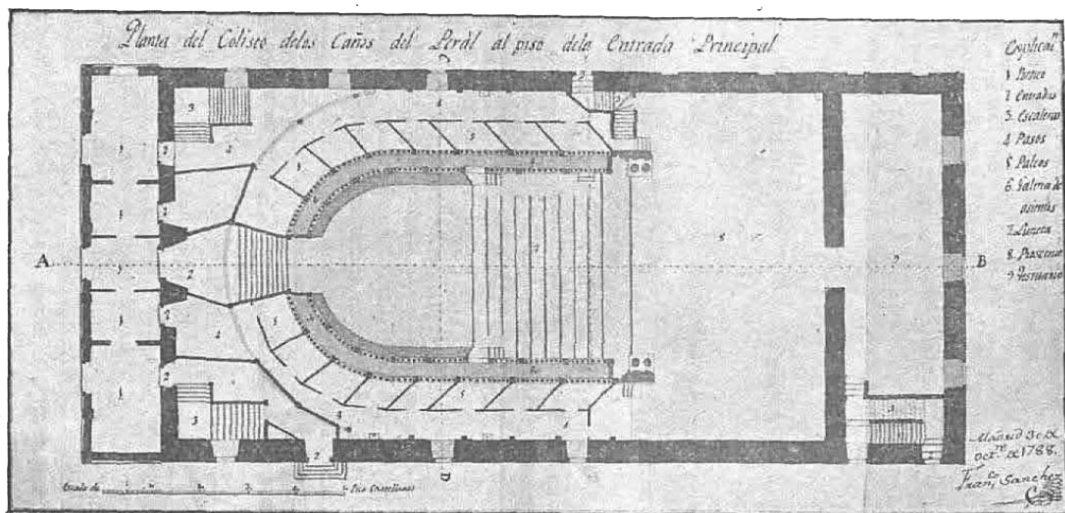
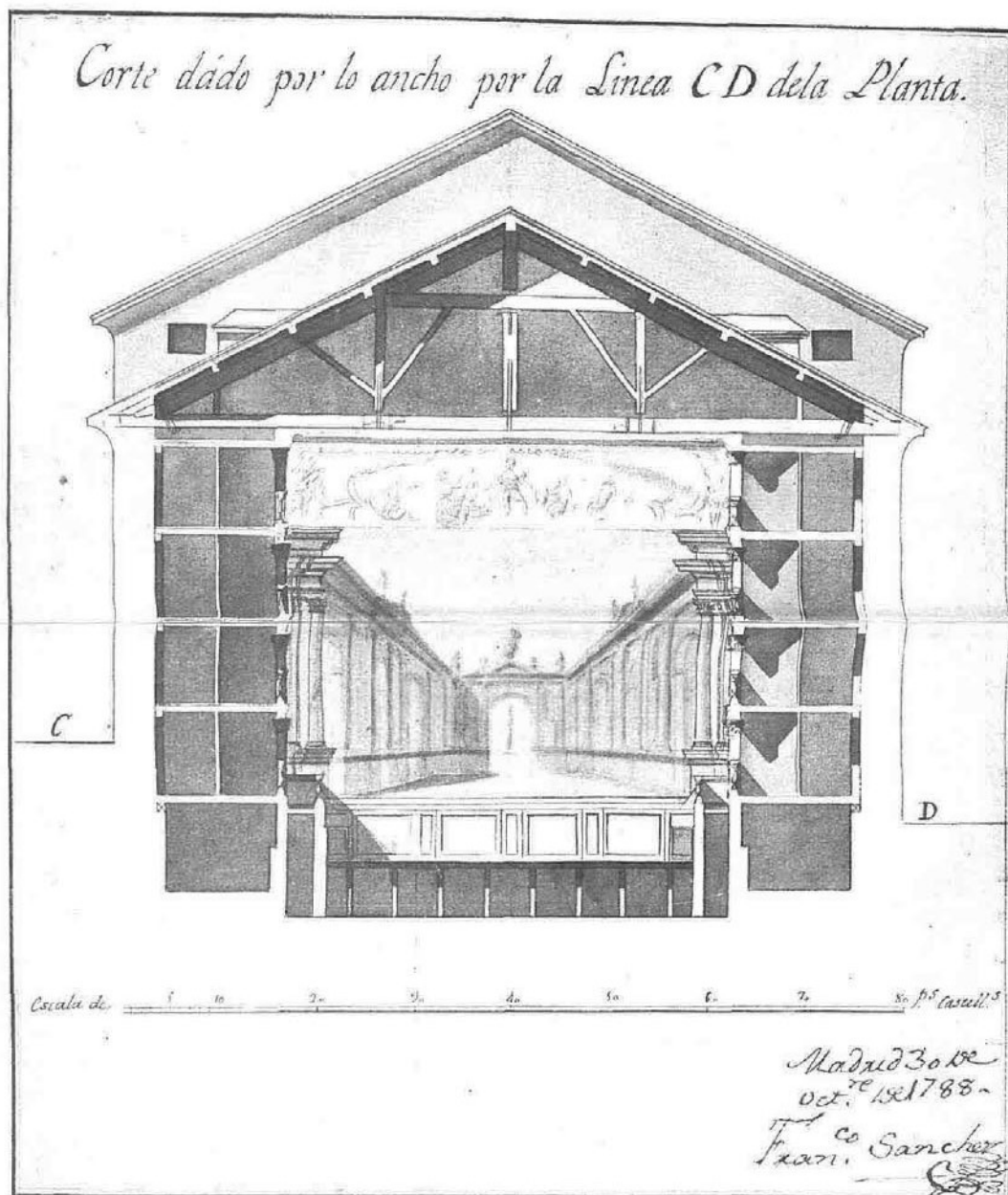


Figure 3.9. Teatro de los Caños del Peral (CD Cross section). Francisco Sánchez, 1788

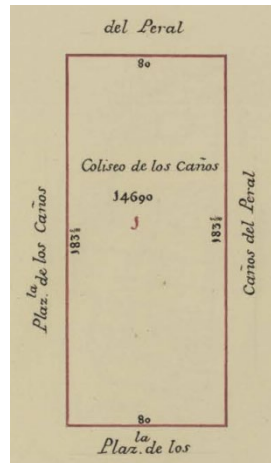


The building, the first stand-alone theatre in Madrid and the first public one to be managed privately, introduced elements of Italian style such as the U shape of the floor plan found in Aleotti's Teatro Farnese, which became a model during the seventeenth century, the radial disposition of boxes, the size and proportions of the stage and the placement of the orchestra pit.¹²¹ However, it also retained the *tertulia*

¹²¹ Giovanni Battista Aleotti continued the guidelines that Fabrizio Carini Motta had developed in *Trattato Sopra La Struttura De' Theatri e Scene* and *Costruzione De Teatri e Machine Teatrali*,

and *cazuela* as a compromise between Spanish tradition and the new Italian style.¹²² *Planimetría General de Madrid* defined the area occupied by the building as 51,16 meters long and 22,29 meters wide (80 *pies castellanos* x 183 5/8 *pies castellanos*) (Figure 3.10), which agrees with the dimensions of Sanchez's plans.¹²³

Figure 3.10. Drawing of the area occupied by the building (apple 411)¹²⁴



The main façade had an approximate height of 10,73 meters up to the cornice and 16,86 meters up to the highest point of the façade's roof. The building was approximately 19,64 meters high from the street point of view, reaching 22,85 meters of height from the theatre's lowest level to the highest point. According to

published in 1676 and 1688 respectively. The great advance with respect to previously built theatres was the creation of independent spaces between the spectator and the actors. The scenic space was deepened so the movement of decorations by machinery became possible. The space of the gallery was usually structured and divided by strong load-bearing walls in which the boxes were configured horizontally, supported by a wooden framework decorated with pilasters. The decoration remained simple, following what became the Neoclassical pattern of parallel lines that configured the boxes and the rest of the auditorium. Seats were often either painted or varnished and upholstered armchairs became common. Drapery played an important role in the decoration of boxes and galleries, usually choosing fabrics such as velvet and satin. For more information on eighteenth-century theatres in Spain see Virginia Tovar Martín, 'Teatro y espectáculo en la Corte de España en el siglo XVIII', in Teresa Zaragoza Rameau and Fernando Valdés Fernández (eds), *El Real Sitio de Aranjuez y el arte cortesano del siglo XVIII*, Abril-Mayo (Madrid: Comunidad de Madrid y Patrimonio Nacional, 1987), 221-240.

¹²² The *tertulia* and *galerías* were located at the different levels of the auditorium (the *tertulia* was often located at the upper level in the old *corrales de comedias*). The *tertulia* divided the balconies into two designated areas for men and for women. The *cazuela* [gods of women] was most probably located at the ground floor in a separate area behind the *lunetas* [stalls] (often in the *corrales de comedias*, there was a private access from the street to the *cazuela de mujeres* in order to separate women and men at all times).

¹²³ A *pie castellano* is equivalent to 0,278635 meters.

¹²⁴ *Planimetría General de Madrid*, v, 'Manzana 411' [Apple 411], BNE Mss 1669.

Armona, the patio was 13,09 meters long by 12,54 meters wide (probably excluding the orchestra pit but including the length of the *lunetas*' area) and the stage was 11,14 meters deep, 12,54 meters wide and 14,49 meters high.¹²⁵ Sanchez's AB and CD cross section plans give slightly different figures, the standing area of the patio was approximately 9,75 meters long by 12,82 meters wide, while the *lunetas*' area was 6,41 meters long and kept the same width. The orchestra pit seems to have been 2,92 meters deep and 10,66 meters wide. According to Sanchez's plans, the stage had the same depth, the proscenium arch was slightly wider (12,82 meters), the stage became even wider behind its columns (including the sides, the total width from wall to wall was 20,39 meters) and had the same height measuring from the orchestra pit's floor, but it only had 11,14 meters from the stage floor up to the beams that held the roof. The height of galleries appears to have been around 2,45 meters and the dimension of the boxes approximately 2,92 meters wide by 1,88 meters deep. The rooms of the three backstage floors functioned, most certainly, as the dressing rooms and administration offices. There were fifteen *camarines* [chambers]: three of them assigned to the first, second and third female singers; four assigned to the first tenor, the *bufos*, the *boleras*, and the first female dancer respectively; and another eight *camarines* were located on the mezzanine.¹²⁶ The location of the *botillería* [café] and

¹²⁵ Luis Pérez de Guzmán, 'Algunas noticias desconocidas sobre el teatro de los Caños del Peral', *Revista de Archivos, Bibliotecas y Museos* (1926), 89.

¹²⁶ The contents listed on the following undated inventory show how austere these chambers were. 'Camarin de la Dama: / 1 Espejo grande bueno / 4 Sillas de Paja / 1 Mesa con un caxon sin llave / 1 Percha de cinco ganchos / 2 Candeleros de ojadelata / 1 Puerta bentana con sus cristales / Camarin de la segunda Dama: / 1 Espejo mediano bueno / 1 Mesa con su cajon sin llave / Quatro sillas de paja / 2 Candeleros ojadelata / 1 Cortina de Bayeta con su barilla de hierro / 2 Perchas una de cinco ganchos y otra de tres. / Camarin de la 3ª Dama: 1 Espejo grande roto por un esquinazo / 1 Mesa sin cajón / 4 Sillas de Paja / 2 Perchas de à tres ganchos / 1 Barilla de hierro de cortina / 2 Candeleros de oja de lata / Camarin del tenor: 1 Espexo grande bueno con su marco dorado / 1 Mesa con su cajon y llave / 4 Sillas de Paja ordinarias / 3 Perchas de à tres ganchos dos y una de quatro / 2 Candeleros de ojadelata / Camarin de los bufos: 1 Espejo grande bueno / 1ª Mesa con su cajon sin llave / 4 Sillas de paja ordinarias / 2 Candeleros de ojadelata / 2 Perchas una de cinco ganchos y otra de dos 1ª Cortina de Bayeta mala y su barilla / Camarin de las boleras: 1 Espexo roto mediano / 1 Mesa con su cajon sin llave / 4 Sillas de paja / 2 Perchas de á 5 ganchos / 1 Barilla de cortina / 2 Candeleros / Camarin de la Primera baylarina: 1 Espexo mediano / 2 tablas que sirben de mesa / 4 Sillas / 2 Candeleros / 1 Percha

the adjacent rooms prepared for refreshments is unknown. It might have been located close to the main entrance.¹²⁷ There is no information concerning the location of the restrooms, but rather the lack of them.¹²⁸ There is, on the other hand, abundant documentation with regard to the acquisition of *orinales* [chamber pots] for the *cazuela* [the gods, reserved for women only], dressing rooms and ‘for the service of the colisseum’.¹²⁹ Although the acquisition of chamber pots might seem trivial, it shows that the building was most certainly built without a sewage system (Figure 3.11).¹³⁰ It seems that, despite Charles III reforms, a piping system was not included when the theatre was refurbished during the 1780s. Consequently, it should be considered how this fact affected the attendees’ usual behaviour within the theatre, who, taking into account that an evening performance could last between three and four hours, might have had to find the proper spot to fulfill their physiological needs.

/ 1 Barilla / Camarines del Entresuelo: / 1º. 1ª Cornicopia buena q[u]e sirbe de espexo / 1 Mesa sin caxon / 2 Candeleros de ojadelata / 4 Sillas de Paja / 2ª. 1 Espejo pequeño antiguo / 1ª Mesa sin cajón / 2 Candeleros de oja de lata / 4 Sillas / 1 Percha de quatro ganchos / 3º. 1 Espejo mediano con marco antiguo / 1 Mesa redonda / 4 Sillas / 2 Candeleros de ojadelata / 4º. 1 Espejo pequeño / 1ª Mesa con su cajón / 2 Candeleros biejos de ojadelata / 4 Sillas / 5º. 1 Espejo mediano bueno / 1 Mesa con su cajón / 2 Candeleros de ojadelata / 4 Sillas de paja / 1 Percha de seis ganchos / 6º. 1 Espejo maltratado pequeño / 1 Mesa sin cajón / 2 Candeleros / 4 Sillas / 1 Percha con cinco ganchos / 7º. 1 Cornicopia mala / 1ª Mesa Yd. / 1 Candelero Yd. / 4 Sillas de paja / 8º. 1 Mesa mala / 1 Silla / 1 Candelero’ Anon., ‘Inventario de enseres’, n.d., BNE Mss 13996/9 (3).

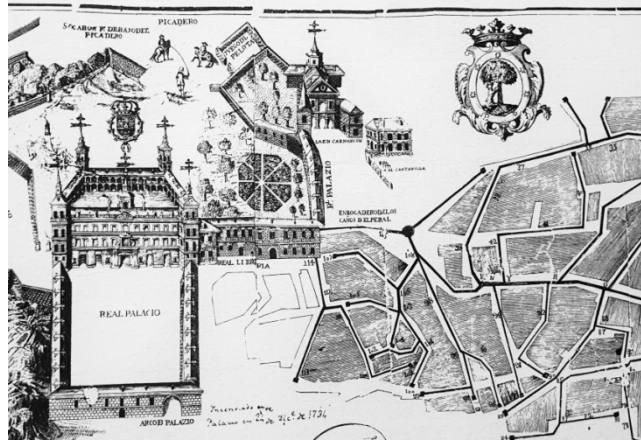
¹²⁷ See page 60.

¹²⁸ The Regulations of the *Botillería* [café] state ‘V. There will be no other separate chamber, or toilet, or more division than the chambers with shop windows, cake shop and kitchen ...’. *Diario curioso, erudito, económico y comercial*, ‘Reglamento [relativo a la Botillería del Teatro de los Caños del Peral]’, *Diario curioso, erudito, económico y comercial*, 16 April 1787, 290, 434-435.

¹²⁹ The treasury accounts often reflect the acquisition of chamber pots. In April 1796, fifteen chamber pots were bought. Luis de la Cruz, ‘Contabilidad’, 21 April 1796, BNE 13998/2 (17). Later that year, another six chamber pots were acquired for the *cazuela de mujeres*. Anon., ‘Contabilidad’, 31 October 1796. In February 1797, six regular chamber pots and two large chamber pots were bought. Antonio Albarrán, ‘Certificado’, 10 February 1797, BNE 13992/2 (19). In April 1797, another eight chamber pots were acquired for ‘todo el serbicio del Coliseo’ [the service of the whole theatre]. Ramón de Mata, ‘Ocho orinales y otros gastos’, 20 April 1797, BNE 13999/9 (15). In November 1797, another six chamber pots were bought for the *camarines* [dressing rooms]. Manuel García and Domenico Rossi, ‘Gastos’, 5 November 1797, BNE 14000/2 (2).

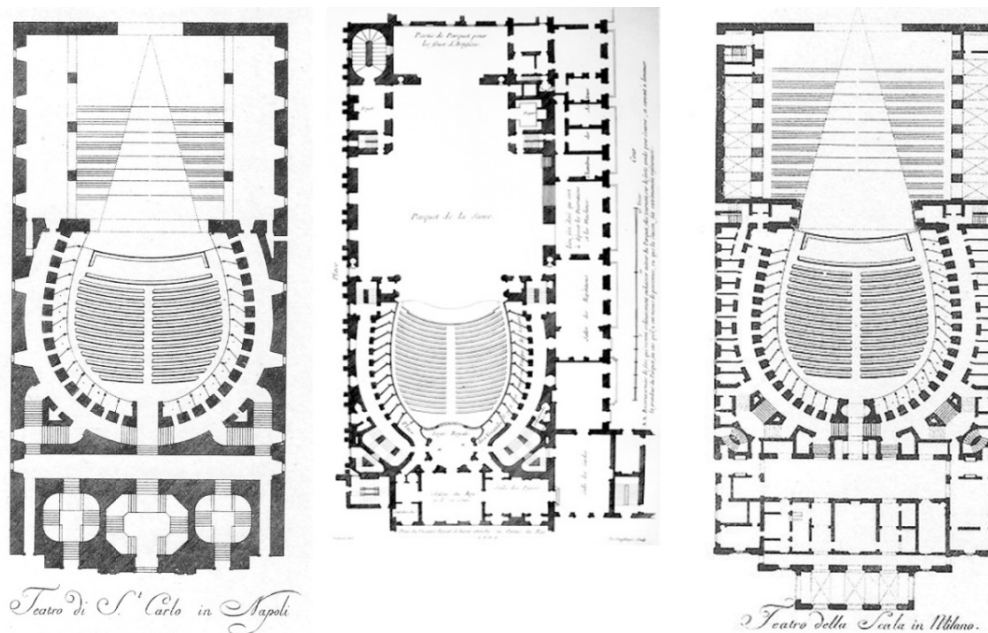
¹³⁰ During the eighteenth century there were several proposals to improve sanitation and keep the city clean. It was not until the years 1762 to 1765, when Charles III ordered the creation of dozens of *pozos negros* [black holes] disposed around the city, so the population would not be allowed to throw garbage and other residues through the window. For more information on the lighting, paving and sanitation of Madrid see Francisco Aguilar Piñal, *Madrid en tiempos del ‘mejor alcalde’*, i (Sant Cugat (Barcelona): Editorial Arpegio, 2016), 134-137.

Figure 3.11. José Alonso Arce's proposal to create a sewage system in Madrid, 1735 (detail)¹³¹



In comparison with other contemporary Italian opera theatres (Figure 3.12), Teatro de los Caños del Peral was smaller but kept certain structural similarities, such as the external load-bearing walls, the radial disposition of boxes, the access to the galleries, the stage proportions and the location of the dressing rooms which are easily traceable in the floor plans.

Figure 3.12. Plans of three eighteenth-century Italian opera theatres: (from left to right) Teatro di San Carlo (Naples), Teatro Regio (Turin) and Teatro della Scala (Milan)



¹³¹ 'Madrid. Proyecto de alcantarillado' (Map of Madrid, 1735), Servicio Geográfico del Ejército.

The Teatro di San Carlo in Naples, built in 1737, had an auditorium that was 28,6 meters long and 22,5 meters wide, with 184 boxes, plus a royal box able to accommodate up to ten people. Teatro di San Carlo had a total of 1.379 seats, and including the standing room it could hold an audience of 3.285.¹³² The Teatro Regio (Turin), built in 1738 and opened for opera in 1740, had a capacity of seating 1.500 people and presented 139 boxes located on five levels plus a gallery. The Teatro alla Scala (Milan), which was inaugurated in 1778, had 3.000 seats organised into 678 pit-stalls, arranged in six tiers of boxes above which the *loggione* was located.¹³³ Teatro alla Scala introduced one of the largest stages in Italy (16,15 meters deep, 20,4 meters wide and 26 meters high).¹³⁴

The plans published by Pérez de Guzmán match the seating arrangement that Teatro de los Caños del Peral had in 1795: 18 seats on the first row of the boxes, 18 on the second and 19 on the third; 92 seats in the galleries; 174 *lunetas*;¹³⁵ 46 seats on the high patio and 44 on the low one; 500 people remained on foot; 28 seats on first row at the *tertulias* [gatherings] of men and 31 on the second; 32 seats on first row at the *tertulias* of women and 33 on the second row; 31 seats on the first row of the *cazuela de mujeres* [the gods for women],¹³⁶ 32 on the second, 34 on the third and 34 on the fourth; and 300 tickets without an specific seating location.¹³⁷ Consequently, the capacity of the theater was estimated to host an audience of 1.466 people.¹³⁸ In

¹³² Franz Gubler, *Great, Grand & Famous Opera Houses* (Crows Nest: Arbon, 2012), 52.

¹³³ The *loggione* tickets, at the upper level, were sold at a very affordable price. The audience at the *loggione*, often in charge of the opera success, could easily be compared with that of the *mosquiteria* in Madrid.

¹³⁴ Thierry Beauvert, *Jacques Moatti and Florian Kleinefenn, Opera Houses of the World* (New York: Vendome Press, 1995), 80.

¹³⁵ A *luneta* was a seat with backrest and arms placed in front of the stage on the lower floor of eighteenth-century theaters.

¹³⁶ The literal translation of *cazuela de mujeres* would be ‘casserole’ of women.

¹³⁷ BNE Mss 14053/4/5.

¹³⁸ Cotarelo gives a total of 1680 seats and forgets to mention one seat on the third row of the boxes. By a simple addition of the number of seats, it must be concluded that the figure he gives is clearly

addition to the tickets that were sold, it was common for a number of people to enter the building without paying.¹³⁹

Regarding the structure of the building and the interior decorations that the recently reopened theatre presented in 1787,¹⁴⁰ a contributor to the journal for the blind (*Correo de los Ciegos*) notes:

... the Teatro de Los Caños del Peral, which has recently been enabled for the establishment of operas ... is majestic and corresponding to [the stature of] Spain. It has four levels, and each one sixteen rooms or boxes, divided like this: the first, second and third levels to rent indiscriminately: and the fourth (which is the highest) serves as what they call *cazuela de mujeres* [casserole for women], and *tertulia* [gathering] for men. [On that level,] eleven chambers are reserved for women on the right side, and five at the same level are reserved for men. There is also a gallery all around the chambers of the first level, but slightly lower than the chambers, so that it does not take visibility from those who occupy them, they have comfortable seats and enough space. The patio has another counter-gallery, and begins in the part that the *luneta* seats end, it has eight rows, and in each one twenty one seats with separation. The City Council's chamber stands out from the others for its golden ornaments and coat of arms that crowns it: those [reserved for] the Magistrate and Hospitals, which are in a position to turn up to accidental occurrences, are distinguished by certain interior ornamentation and by a small edging on the exterior. All the other [chambers] keep uniformity, and the parapets are supported by a balustrade of light porcelain colour. The ceiling is flat, and there are three crystal chandeliers that hung from it, two on each side, and with the other one that is bigger and more beautiful in shape, they [three] form a triangle. It has twenty four

wrong. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 85.

¹³⁹ See subchapter 3.2.

¹⁴⁰ Between its closure in 1745 as an opera theatre and its reopening in 1787, the venue had been refurbished a number of times to accommodate it for masquerades and return it again to its original purpose. In fact, the square beside the theatre was renamed *Plaza del Teatro del Bayle en Máscara* [Masquerade Theatre Square]. Consequently, it is expected that the interior might have considerably changed fifty years after its creation, and that Chicharro's description would only apply to the newly reopened venue. For a description of the Count of Aranda's intervention to radically transform the theatre in order to host the masquerades that took place between the years 1768 and 1773 see Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 99-100.

lighters from which some other lights burn: four columns of the Doric order serve as an ornament at the embouchure of the theater: the stage appears to be quite large: the decorations make a beautiful point of view, and their taste is of those that influence good ideas for the perfection of the three noble arts.¹⁴¹

Domenico Rossi also mentions the three crystal chandeliers of the patio and the exterior and interior stained-glass windows that appear to have separated the chambers.¹⁴² Although the level and quality of the interior decorations remains unknown, there are a few documents from which it could be inferred that, at least, the boxes were ornamented in relation to the attendee's stature. For instance, in March 1795, a considerable amount (729 R^s. Vⁿ.) was spent to luxuriously decorate the first box with blue satin, blue taffeta and ornamented satin.¹⁴³ López Marsá

¹⁴¹ 'Señores Editores del Correo de los Ciegos. Como el serlo, sin duda, habrá privado a Vmds. de poder ver, y hacer la descripción del coliseo de los Caños del Peral en el presente estado de sus óperas: yo por obsequiar a Vmds. la he hecho, y dirijo como la escribía a un amigo, por si la contemplasen digna de ocupar un párrafo de su periódico. Amigo mío: En cumplimiento de lo que le ofrecí en mi antecedente, digo: Que el todo del coliseo de los Caños del Peral, que últimamente se ha habilitado para el establecimiento de óperas, además de llenar el hueco que notaban los extranjeros luego que tomaban conocimiento de la Corte, es majestuoso y correspondiente a la de España. Tiene cuatro altos, y cada uno 16 aposentos o palcos, divididos así. Las órdenes 1^a, 2^a y 3^a para alquilar indistintamente: y la 4^a (que es la más alta) sirve de lo que llaman cazuela para mujeres, y tertulia para hombres; aquellas tienen destinada por la parte derecha del frente la extensión de once aposentos a un andar, y los hombres cinco por el propio orden. Hay además una galería todo alrededor de los aposentos de la primera orden; pero un poco más baja que ellos, de modo que no quitan la vista a los que las ocupan; tiene cómodos asientos y suficiente desahogo. El patio tiene otra contra-galería, y principia en la parte que concluye la luneta, ésta tiene 8 filas, y en cada una 21 asientos con separación. El aposento de la Villa resalta de los demás por sus adornos dorados y escudo de armas que le corona: los del Magistrado y Hospitales, que están en situación de acudir a las ocurrencias accidentales, se distinguen con ciertos adornos interiores, y una pequeña cenefa por lo exterior, todos los demás guardan uniformidad, y los antepechos están sostenidos de una balaustrada de color de porcelana claro. El techo es raso, y en él hay pendientes tres arañas de cristal, las dos a los colaterales, y la otra que es más grande y hermosa forma con las antecedentes un triángulo, tiene 24 mecheros en que arden otras tantas luces: sirven de adorno a la embocadura del teatro 4 columnas del orden dórico: el foro aparenta bastante extensión: las decoraciones hacen un punto de vista bellissimo, y su gusto es de aquellos que influyen buenas ideas para la perfección de las tres nobles artes.' Chicharro, 'Otra', *Correo de Madrid (Correo de los Ciegos)*, 18 April 1787, 206-207.

¹⁴² Domenico Rossi, 'Arrendamiento del Teatro de los Caños del Peral', 8 November 1794, BNE Mss 13.992/13 (2), 4. For the transcription of the complete document see Appendix L.

¹⁴³ 'PALCO Quenta del Adorno del Palco N[úmero] 1 del piso prim[er]o en la 1^a fila, echo en este día: / Por 3 rs. de Raso azul á 24 72 / Por 2 rs. de Doblete id. a 10 20 / Por 5 rs. de tafetán dob[l]e azul á 24 120 / Por 1 r. 1/2 id. q[u]e falto 36 / Por 10 rs. de tafetan list[a]do / Por 6 rs. de 1/2 raso lab[ra]do a 15 247 / Por 16 rs. de Canamazo á 5 80 / Por la quenta de Luis 154 / [Total] 729 / Propina à Luis de la Cruz que ha corrido adorno con poner d[ic]ho 20 [rs.] / Total del coste 749 / Importan las referidas partidas setecientos quarenta y nueve rrs. von. los que he recibido del S[eñ]or d[o]n Miguel Caravaño:

explains that the distribution of boxes was organised hierarchically and ornamented accordingly. She describes in detail the decorations made to the boxes in 1809 for the arrival of Joseph I:

In the Teatro de los Caños del Peral the colour scheme was based mainly on green and grey ... The central part shows a white paper that would be replaced later by a silk drapery ... The entrance was covered in plain blue with valance in walls and ceiling ... We could imagine that the royal box would have Empire armchairs but there is no record of it. There is [record] of a few benches that would go behind the upholstered armchairs, with straight skirt and legs of stipe and some *tremol* executed by José de Hartcenbuch in mahogany and bronze. The one that was brought to Caños del Peral was taken from the Royal Palace ...¹⁴⁴

Although it is not possible to describe the theatre in further detail, it is important to remark that the reopening of Teatro de los Caños del Peral engaged some attention in Europe, as both the building qualities and the Italian singers' success were often mentioned in the *Gazzetta Universale* and other contemporary books and periodicals.¹⁴⁵ On this account, in his study regarding European theatre, Riccoboni reports 'At present, a Theatre very large and very beautiful has been built in Madrid, in the style of the Theatres of Italy, retaining however some of the parts of their old form'.¹⁴⁶

Madrid y Marzo 17 de 1795 / Antonio Santidrián' Antonio Santidrián, 'Gasto producido por el adorno de un palco', 17 March 1795, BNE 13993, 7 (15).

¹⁴⁴ 'En el Teatro de los Caños del Peral la combinación de colores se basó fundamentalmente en el verde y en el gris ... La parte central muestra un papel blanco que sería sustituido más adelante por una colgadura de seda ... La entrada fue revestida en color azul liso con cenefa en paramentos y techo ... Podríamos imaginar que el palco real tendría sillones Imperio pero no hay constancia de ello. Sí la hay de unos bancos que irían detrás de los sillones tapizados, con faldón recto y patas de estípite y de unos tremol ejecutados por José de Hartcenbuch en caoba y bronce. El que se puso en los Caños del Peral fue llevado desde el Palacio Real' Flora López Marsá, 'El teatro madrileño durante el reinado de José Bonaparte', in F. Andura Varela (coord), *Cuatro Siglos de Teatro en Madrid* (Madrid: Consorcio para la organización de Madrid Capital Europea de la Cultura, 1992), 81-82.

¹⁴⁵ *Gazzetta Universale* reported the arrival of the Italian opera company in Madrid as well as the success of Teresa Oltrabelli, Rosa Pelizzoni and Domenico Rossi during the first and second seasons of Teatro de los Caños del Peral. *Gazzetta Universale*, 20 January, 17 February and 5 May 1787.

¹⁴⁶ 'Aujourd'hui on a construit à Madrid un Théâtre très grand & très magnifique, dans le goût des Théâtres d'Italie, en conservant cependant quelques unes des parties de leur ancienne forme' Louis Riccoboni, *Reflexions historiques et critiques sur les differens theatres de l'Europe* (Amsterdam, Aux depens de la Compagnie, 1740), 49.

The construction of Teatro de los Caños del Peral contributed to placing Madrid among the most cultured European cities and elevated its expectations to become greater. It was up to its citizens whether to embrace foreign opera and ballet or to remain 'uncorrupted', as some of them believed.

3.2 The audience

It must be acknowledged that no performance would exist without an audience. In order for any performance to happen, as well as in any communication, four elements are required: the message (words, music and scenery), the sender (the singers, dancers and orchestra), the channel (the theatre) and the receiver (the audience).

Although these four elements should be equally important, much study has been addressed to the composition of music and analysis of the scores and librettos; a considerable amount has been addressed to the technical part of the musical performance practice (although very little has been researched regarding acting or dancing or the life of interpreters, in comparison to the study of composers); regarding the theatre as an institution, it is only now that that studies of European theatres begin to emerge; and finally, the studies reflecting on the audience have very often been approached either as a study of the numerical attendance or as a series of anecdotes, hilarious extravagant behavior and several other general comments that do not seem to print a clear picture.

Indeed, the study of the audience becomes a complex one taking into account that, from a limited number of sources, a general meaning is implied. Therefore, it should

carefully be considered that although certain behavioural patterns might have been commonplace, not all the attendees thought, acted and behaved the same way.

In order to study the profile or profiles of the people that formed the audience in Teatro de los Caños del Peral, it is necessary to look into the studies with regard to the population of Madrid. Two censuses were performed between 1787 and 1799 which present valuable information:¹⁴⁷ the Floridablanca census (1787) and the Godoy census (1797) (Figures 3.13 and 3.14).¹⁴⁸

Figure 3.13. Census performed by Count of Floridablanca in 1787

N.º XVII. ESTADO GENERAL DE LA POBLACION DE MADRID, CON DISTINCION DE CLASES, CONVENTOS, COLEGIOS, Hospitales, Casas de Misericordia y Cárcel, formado con arreglo á la enumeracion executada en virtud de orden del Rey, comunicada por el Ex.º Sr. Conde de Floridablanca, primer Secretario de Estado y del Despacho Universal, en este año de 1787, bajo la direccion del Intendente de los Reales Ejércitos y de la Provincia de Madrid el Señor Don Joseph Antonio de Armona, en esta forma:														
RELIGIOSOS.			ESTADO SECULAR.									VARIAS CASAS DE COMUNIDAD.		
MONGES.			EDADES.									COLEGIOS.		
MENDICANTES.			Fuerzas, Hombr., Mujeres, Niños.									Monges, Capitanes, Ovidos.		
Dominicos.			Total de estados.									Loreto.		
Franciscanos.			Total general.									Santa Isabel.		
De S. Pedro Alcázar.			FUERZA TOTAL DE CADA CUARTEL.									Monterrey.		
Capuchinos.			Piazza mayor.									Niñas de la Paz.		
Agustinos calzados.			Paseo.									Desamparados.		
Descalzos.			Aldobates.									S. Antonio de los Portug.		
Carmelitas calzadas.			Maravillas.									Leganes.		
Descalzas.			Barquillo.									Pinto.		
Terneros calzados.			San Gerónimo.									Total.		
Descalzos.			Albarran.									HOSPITALES.		
Mercenarios calzados.			San Francisco.									Buen Suceso.		
Descalzos.			Total de estados.									General y Páram.		
Misioneros.			Total general.									Monterreal.		
De S. Juan de Dios.			DISTINCION DE CLASES.									San Luis.		
CANONIGOS.			Cura.									San Pedro.		
Premostrados.			Beneficencia.									San Antonio Abad.		
De S. Antonio Abad.			Tenientes de Cura.									San Juan de Dios.		
CLÉRIGOS REGL.º			Clerigos.									Comalcaluca.		
Menores.			Sacristanes.									Orden Tercera.		
Agonizantes.			Acólitos.									Italano.		
Escuelas.			Ordenados á título de Patronato.									Representantes.		
CONGREGACIONES.			Artesanos.									Total.		
De S. Felipe Neri.			Cruces.									CASAS DE MISERICORDIA.		
Misionero.			Cruces.									La Inclusa.		
Total.			Total de estados.									Hospicios generales de Madrid y S. Fernando.		
MONJAS.			Total general.									Total.		
Benitas.			RESUMEN GENERAL.									CÁRCELES.		
Bernardas.			Asiende el número de almas que son demostrado.									De Corte.		
Gerónimas.			Las Donadas, y almas comprendidas en Comunalidades, Hospitales, &c. sin injecion á pro- fesion.									Eclesiastica.		
Dominicas.			Las Religiosas.									San Nicolas de Bari.		
Franciscas Claras.			Las Religiosas.									Galera.		
Capuchinas.			Total de almas existentes en Madrid, excepto las que pasan revista.									Penitencia del Prado y Camino Imperial.		
Agustinas calzadas.												Total.		
Descalzas.														
Carmelitas descalzas.														
Terneras descalzas.														
Mercenarios descalzas.														
Silesas.														
COMENDADORAS.														
De Santiago.														
De Caleriva.														
Benitas.														
Total.														

¹⁴⁷ For the growth of the population in Madrid from 1787 to 1814 see Chapter Two.

¹⁴⁸ José Moñino y Redondo Conde de Floridablanca, *Censo Español Executado por Orden del Rey Comunicada por el Excelentísimo Señor Conde de Floridablanca, Primer Secretario de Estado y del Despacho, en el Año 1787* (Madrid: Imprenta Real, 1787), XXVII; Manuel Godoy, *Censo de la Población de España de el Año de 1797 executado de Orden del Rey en el Año de 1801* (Madrid: Imprenta de Vega y Compañía, 1801), I.

Figure 3.14. Census performed by Manuel Godoy in 1797

According to Godoy's census, there were 124.163 people in Madrid between the ages of 16 and 70. This figure could be considered to define the number of potential attendees of the theatre. The citizens of Madrid included 4.781 nobles, 6.372 employers contracted by the King, 1.128 students, 671 lawyers, 614 surgeons, 158 physicians, 172 architects, 1.442 merchants, 11.200 servants and 18.669 artisans and makers among other occupations. There were also 10.268 people working in relation to the army, 2.418 monks and 1.065 nuns. A study of schools and academies is introduced which will be of great importance in order to examine the various levels of education among the population.¹⁴⁹

It could be inferred from the different occupations what might have been the proportion of the working class, the emergent middle class and a better educated

¹⁴⁹ According to Godoy's census, there were 615 children attending school (114 boys and 501 girls) and thirty-nine teachers in eleven different schools located in the capital. Manuel Godoy, *Censo de la Población de España de el Año de 1797 executado de Orden del Rey en el Año de 1801* (Madrid: Imprenta de Vega y Compañía, 1801), I.

upper-middle and high class which not only included the Spanish nobility and other members of the Spanish Court but also architects, lawyers, ambassadors, surgeons and professionals who had followed academic studies and were most probably also versed in languages.

It was, with all certainty, a mix of people with different status, education, position and wealth which formed the audience of the theatres in Madrid, and in particular the audience in Teatro de los Caños del Peral.

René Andioc gives a clear and well-documented view on the Madrid audiences and their place within the theatre.¹⁵⁰ Andioc describes what kind of behaviour might have been expected from each location in the venue, and how citizens occupied their place in the theatre in relation to gender and affordability of tickets. Although his view on the subject is quite general and does not include the opera theatre, the similarities with regard to the relationship between architecture and audience remain.

The cheapest tickets in Teatro de los Caños del Peral were those of the Patio, where people stood during performances forming the terrifying *mosquitería* (the ‘mosquito’ audience), often believed to be the one in charge of the success or failure of a performance, most probably due to their loud comments and behavior.¹⁵¹ Teatro de los Caños del Peral was architecturally designed following the Italian fashion,¹⁵² but also kept a singular and traditional place called the *cazuela*, which was intended for

¹⁵⁰ René Andioc, *Teatro y Sociedad en el Madrid del siglo XVIII (Segunda edición, corregida y aumentada)* (Madrid: Editorial Castalia, 2nd edn 1987), 7-12.

¹⁵¹ According to Cotarelo y Mori, the Teatro de los Caños del Peral *mosquitería* ended when, on 29 January 1797, standing in the patio was no longer possible as a seat was available for each spectator. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 393.

¹⁵² See subchapter 3.1.

women alone.¹⁵³ According to the regulations, beside the *cazuela*, on the other side of the room, the *tertulia* was found, with access for men only. The price of the tickets for the patio, *cazuela* and *tertulia* oscillated between 3 and 7 R^s. Vⁿ., and was affordable for the majority of the population in Madrid. The affordability of tickets is indeed one of the main facts that supports the idea of an opera audience formed by a wide mix of social classes. Entering the mid-range prices, the theatre offered seats at the *lunetas* and the galleries. The *lunetas* were located between the patio and the stage, where only men could sit, while the galleries were disposed on three different levels.¹⁵⁴ It is possible that these seats might have been occupied by the men who eventually shared their opinion in the newspapers and participated in the debates of the cafés and *tertulias*. The boxes were kept for the nobility and people who enjoyed a high status. It appears that these were the only places in the theatre where men and women could sit together. As the boxes were mainly acquired by subscription, documentation has been preserved which shows the names of the nobles who frequently attended the opera performances.¹⁵⁵ Among them, we find the Duchess of Osuna (widow), the Duchess of Osuna and Countess of Benavente,¹⁵⁶ the Marquis of Casapuntejos, the Marquis of Puerto Nuevo, the Duke of Medinacelli, the Duke of

¹⁵³ *Diario curioso, erudito, económico y comercial*, 'Reglamento para mejor orden y policía del Teatro de la Ópera', Chapter VIII, *Diario curioso, erudito, económico y comercial*, 19 January 1787, 80.

¹⁵⁴ *Ibid.*.

¹⁵⁵ The names of the nobles who paid a subscription for the use of boxes appear in some of the documents related to Teatro de los Caños del Peral treasury, preserved at BNE Mss 13997/(16), Mss 13997/(17) and Mss 13997/(23). The folders Mss 13997/(16-25) contain also the names of many other subscribers to the *lunetas*, *tertulia* and *cazuela*. The treasury documents preserved at ARCM 5085/1 show the monthly payments of the subscribers to the boxes, galleries and *lunetas* during the season 1787/1788. The list includes the names of the Duchess of Osuna, the Ambassador of Portugal, the Marquis of Villa López, the Ambassador of Venice, the Consul of France, the Count of Vista Florida, the Marquise of Villa Toya and the Countess of Benavente (widow) among others.

¹⁵⁶ The connection between the House of Osuna and many artists who worked in Madrid is explored in Juan Pablo Fernández González, *El mecenazgo musical de las Casas de Osuna y Benavente (1733-1844). Un estudio sobre el papel de la música en la alta nobleza española* (PhD dissertation, Universidad de Granada, 2005).

Parque, the Countess of Murillo, Countess of Campo Alegre,¹⁵⁷ the Duchess of Alba, the Marquis of Villalópez, the Duke of Infantado, the Prince of Castelfranco, the Duke of Híjar, the Marquis of Zerralbo, the Prince of Maserano, the Marquise of Trujillo, the Marquise widow of Villatoya, the Minister of Denmark, the Ambassador of Venice, the Ambassador of England and Manuel Godoy (Prince of Peace).¹⁵⁸

It seems that the reopening of Teatro de los Caños del Peral became a constant matter of conversation, and that the financial arrangements of the theatre were a popular topic of debate during the beginning of 1788. Íñigo Butibamba reports the following:

It has been days that since I leave my house until I return to it ... I only hear about an issue ... If I go to the Puerta del Sol, in all its gatherings I listen to new ideas for the best government of the opera: if I take walk on Prado, how many friends do I find who engage me on a speech about the opera: if I attend at night, an amusing *tertulia* where I usually go, and where several pleasant and useful comments were said before, I see with a lot of feeling that those good times have already passed, and now we only think of opera, over and over again: if I read your newspaper, I find myself in front of a long opera project: whose ingenious foundation is reduced to that this urban, educated, and political town of Madrid disburses a little more than what at present pays for being entertained.¹⁵⁹

¹⁵⁷ The manuscript is not fully legible, it could refer to the Countess of Campo Alange instead of the Countess of Campoalegre.

¹⁵⁸ Much consideration should be given to this list to understand the high esteem in which the Teatro de los Caños del Peral was held among the nobility.

¹⁵⁹ ‘Hace días que desde que salgo de mi casa hasta que vuelvo a ella (y no me acuesto con las gallinas) sólo oigo hablar de un asunto, a que se reduce la conversación favorita de ociosos, y semi ocupados. Si voy a la Puerta del Sol, en todos su corrillos escucho nuevas ideas para el mejor gobierno de la ópera: si me paseo en el Prado, cuantos amigos encuentro me embocan un discurso sobre la ópera: si me paseo en la noche, a una tertulia jocoseria donde suelo ir, y en la que antes se decían varias especies agradables y útiles, veo con harto sentimiento que ya pasó aquel buen tiempo, y que ahora sólo se piensa en la ópera, por activa y por pasiva: si leo su periódico de Vds. me hallo con un largo proyecto de ópera: cuyo ingenioso fundamento se reduce a que este urbano, culto, y político pueblo de Madrid desembolse un tanto cuanto más de lo que al presente paga por divertirse.’ Íñigo Butibamba, *Diario de Madrid*, 30 January 1788, 30, 117.

The price of the tickets changed several times from 1787 to 1810.¹⁶⁰ In 1796, Teatro de los Caños del Peral introduced a policy with which the tickets of the first two performances of an opera or the premiere of a ballet would be increased by a third of the normal price. This policy had been already proposed by an anonymous contributor of *Diario de Madrid* in 1788,¹⁶¹ but was not introduced until eight years later.¹⁶² The range of prices and affordability of tickets must not be taken lightly because, on one hand, it was probably one of the main reasons for the increment on the number of public concerts and performances in Madrid and other European cities such as Vienna,¹⁶³ but on the other hand, it was also one of the principal reasons for the low salaries of many actors and performers,¹⁶⁴ the lack of financial success and the exorbitant losses that many European theatres, including Teatro de los Caños del

¹⁶⁰ *Diario de Madrid* announced the changes in ticket pricing, either publishing a complete price table or just reporting the particular changes. In this regard, the following announcement was published: ‘His Majesty has come in granting the grace [in favour to] the Subscribers of the Boxes, to whom until the day has been done in 25R^s. in each performance by those of the first level and principal, only be of 15[R^s.], and those of the third floor that were 20 R^s., be reduced to 15[R^s.], and that 4 R^s. [must] be paid at the entrance to the Patio, instead of the 3[R^s.] that were paid until now ...’ ‘ha venido S. M. en conceder la gracia de que pueda hacer presente a los Abonados de los Palcos, a quienes hasta el día se les ha hecho en 25R^s. en cada representación por los del primer orden y principal, sólo sea de 15, y a los de tercer piso que era de 20 R^s., sea igualmente de 15, y que se paguen 4 R^s. a la entrada de Patio, en lugar de los 3 que se pagaban hasta ahora...’ *Diario de Madrid*, ‘Cambios en los Precios de 1790’, *Diario de Madrid*, 31 March 1790, 90, 359.

¹⁶¹ F. M., ‘A los Diaristas’, *Diario de Madrid*, 4 January 1788, 4, 13-15.

¹⁶² The price of the tickets might have been a constant matter of discussion. The Duke of Alcudia introduced the possibility of an increment in price on particular days of performance and for certain seats, so the finances could recover from the suffered heavy losses. His proposal is preserved in Duke of Alcudia [?], ‘Copia de representación. Aumento del precio de entrada los días de función nueva’, Biblioteca Nacional de España Mss 3.992/1(2), 7 September 1793.

¹⁶³ Otto G. Schindler, ‘Das Publikum des Burgtheaters in der josephinischen Ära’, in M. Dietrich (ed), *Das Burgtheater und sein Publikum* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1976), 40 and 81.

¹⁶⁴ In this respect, *Diario de Madrid* published from 5 to 7 April 1790 a series of articles with relation to a quarrel between the supporters of the national performers and the ones who supported the Italians. The articles reveal that in order for the Spanish performers to be at the level of quality of the foreigners, they should be paid if not equally, at least accordingly. In this way, the writer concludes that the tickets of the Madrid theatres are indeed very cheap, and that to improve the quality of performances, the tickets should triple their price. The contents of the articles are cleverly summarised in Asenjo Barbieri’s notes located at BNE Mss 14076/1(18). Since these notes were not transcribed in *Papeles Barbieri*, they have been included in Appendix K.

Peral, had to endure.¹⁶⁵ An example of the range of ticket prices in 1796 can be seen in Figure 3.15.¹⁶⁶

Figure 3.15. Number of seats and price of the tickets in 1796. The first row (*Sin Aumento*) shows the normal price whereas the second row (*Con Aumento*) shows the increment in price charged in the first two opera performances and the ballet premieres¹⁶⁷

14053/4/5

Razon de lo que balen todos los Palcos, Galerias, Lunetas y demas posiciones del teatro de los Caños del Peral sin aumento y con el dela tercera parte mas de lo que hasta ahora se vendieron.

	<i>Sin aum.^{to}</i>	<i>con aum.^{to}</i>
18 Palcos 1 ^{os} de 1 ^a fila a 65 R ^s ya 86 $\frac{2}{3}$	1170	1557
18 Id. 2 ^{os} de 2 ^a fila a lo mismo	1170	1557
1 Id. 3 ^{ro} de 3 ^a fila a lo mismo	0065	0086 $\frac{2}{3}$
18 Id. de 2 ^a fila a 50 R ^s ya 66 $\frac{2}{3}$	0900	1197
32 Galerias a 16 R ^s ya 21 $\frac{1}{2}$	1172	1562 $\frac{2}{3}$
174 Lunetas a 12 R ^s ya 16	2088	2784
46 Parios altos a 7 R ^s ya 9 $\frac{1}{2}$	0322	0429 $\frac{1}{2}$
44 Id. Bajos a 5 R ^s ya 6 $\frac{2}{3}$	0220	0278 $\frac{2}{3}$
500 Id. en Pie a 4 ya 5 $\frac{1}{2}$	2000	2666 $\frac{2}{3}$
28 Text ^{os} de hom ^{es} de 1 ^a fila a 6 R ^s ya 8	0168	0224
31 Id. de 2 ^a a 4 ya 5 $\frac{1}{2}$	0122	0162 $\frac{1}{2}$
32 Id. de mugeres a 6 R ^s ya 8	0192	0256
33 Id. de 2 ^a fila a 4 R ^s ya 5 $\frac{1}{2}$	0132	0176
31 Caz ^{os} de 1 ^a fila a 6 ya 8	0186	0248
32 Id. de 2 ^a a 5 ya 6 $\frac{2}{3}$	0160	0210 $\frac{1}{3}$
34 Id. de 3 ^a a 4 R ^s ya 5 $\frac{1}{2}$	0136	0181 $\frac{1}{3}$
34 Id. de 4 ^a a 6 R ^s ya 8	0204	0272
300 Entradas poco mas o menos a 10 R ^s ya 5 $\frac{1}{2}$	1200	1600
	<u>11902</u>	<u>15855</u>

¹⁶⁵ The financial losses of some European opera theatres are explored in Chapter Six.

¹⁶⁶ As a reference, the price of tickets of Burgtheater in Vienna for the season 1776/1777 was: Ground Floor 1fl., Second Floor 20kr., Third Floor on both sides 30kr., Fourth Floor 7kr., Boxes on the Ground, Second and Third Floors 3fl.. Otto G. Schindler, 'Das Publikum des Burgtheaters in der josephinischen Ära', in M. Dietrich (ed), *Das Burgtheater und sein Publikum* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1976), 41; The price of the tickets of King's Theatre Haymarket in London during 1787 and 1788 was: First Gallery 5 shilings, Second Gallery 3 shilings, and Pit 10 shilings and 6 pence. Frederick C. Petty, *Italian Opera in London 1760-1800* (Michigan: UMI Research Press, 1972, 1980), 385; The price of the tickets of the opera theatre in Barcelona for the season 1788/1789 was: Entry 6 R^s., First Floor Boxes 50 R^s., Second Floor Boxes 40 R^s., Third Floor Boxes 25 R^s. and *Lunetas* 6 R^s.. Roger Alier I Aixalá, *L'Ópera a Barcelona* (Barcelona: Institut D'estudis Catalans Societat Catalana de Musicologia, 1990), 384.

¹⁶⁷ BNE Mss 14053/4/5.

As in most Italian theatres, the main objective of attending a performance was to be entertained.¹⁶⁸ This continued during the intervals as the Teatro de los Caños del Peral café offered a wide range of refreshments,¹⁶⁹ rooms where smoking was permitted and a pool table.¹⁷⁰ According to the regulations of the *botillería*, the separation of sexes was also followed during the intervals, the ladies occupying the boxes sending their valets to collect their drinks.¹⁷¹ Certainly, beside the cultural function, the opera theatre fulfilled a social one becoming a place where people could be introduced, enterprises could be discussed and business deals could be launched. In this regard, the lack of a casino inside Teatro de los Caños del Peral, customary in many Italian theatres, seems to have favoured attentiveness. And this attentiveness, in return, seems to have maintained the theatre within its original purpose, the enjoyment that came from ballet and opera.

The required behavior was clearly defined in the regulations:

During performance, the Spectators of the *Lunetas*, Galleries, *Tertulia* and *Cazuela* will be seated, without it being lawful for them to get up or to go out; and although they may get up during intermissions, they will refrain from all the noise and lack of composure, since the Mayor will immediately order to be expelled from the Theatre, without distinction of class to anyone, who lacks decorum due to the Public and abuses the regular freedom that calls for

¹⁶⁸ The entertainment and ‘sheer pleasure’ of Viennese audiences is described in Mary Hunter, *The Culture of Opera Buffa in Mozart’s Vienna: A Poetics of Entertainment* (Princeton, New Jersey: Princeton University Press, 1999), 27-28.

¹⁶⁹ The refreshments included water with different flavours, frozen milk, coffee, tea, chocolate and wine, accompanied by small cakes or French bread. A complete list with prices can be found in *Diario curioso, erudito, económico y comercial*, ‘Arancel de los precios á que se darán los géneros de repostería’, *Diario curioso, erudito, económico y comercial*, 17 April 1787, 291, 437-438.

¹⁷⁰ Although smoking was forbidden by the regulations, it seems that spectators used to roam the theatre lighting cigars with a great danger of creating a fire. Vicente Joaquín Osorio de Moscoso y Guzmán, ‘1797. Ofizio al Sr. Governador del Consejo sobre el exceso que se nota de fumar en el Café, y otro parages del teatro’, BNE Mss 14052/1 (64), 17 February 1797.

¹⁷¹ *Diario curioso, erudito, económico y comercial*, ‘Reglamento [relativo a la Botillería del Teatro de los Caños del Peral]’, *Diario curioso, erudito, económico y comercial*, 16 April 1787, 290, 434-435.

honest fun. Therefore no dances, music or other compositions will be repeated even if requested by the Patron or person, however distinguished.¹⁷²

In spite of the regulations and the sergeants and policemen who guarded the theatre on the evenings of performances, it seems that the customs of the public were highly influenced by the Spanish picaresque. In fact, some spectators did not hesitate to enter the theatre without paying the entrance fee (from 1791, the payment of 4 R^s. Vⁿ. by any person who wished to enter the building was demanded, even for those who decided to stand), sometimes bypassing the collectors, sometimes with the excuse of talking to some employee, or also entering through the side doors of the theatre. Other viewers did not hesitate to buy a ticket at a lower price and knowing the required password through some other spectator, they took a seat at the *lunetas* when there were few people in the theatre or took advantage of the fact that a subscriber was not going to attend the performance.¹⁷³

The behavior of Madrid audiences might have increasingly worsened during the beginning of the nineteenth century. The Royal Order Concerning Conduct in the Theatre of 1826 notes:

Those attending the Coliseums, without distinction of class or jurisdiction, shall not utter expressions, shout or beat, or make demonstrations that may offend the decency, good manners, tranquillity and amusement of the spectators, under penalty to the offender of being destined irremissibly for two months to the works of the Prado with a shackle at the foot for the first time, and four [shakles] for the second; and in case of recidivism he will be sent to the

¹⁷² *Diario curioso, erudito, económico y comercial*, 'Reglamento para mejor orden y policía del Teatro de la Ópera', Chapter VIII, *Diario curioso, erudito, económico y comercial*, 19 January 1787, 80.

¹⁷³ Anon., 'Instrucciones para la recaudación de entradas en el Teatro de los Caños del Peral', 1791, BNE Mss 13991/7 (12).

army; if the offenders were of other circumstances, fifty ducats of fine will be imposed for the first time, one hundred for the second, and for the third, they will be sent to prison.¹⁷⁴

Summarising the usual behaviour of the Teatro de los Caños del Peral audience when a performance was taking place can be dangerous as the reality of each performance might have been different. However, certain patterns can be carefully inferred from the preserved documentation. Regarding attention and silence, a spectator who attended the recently reopened theatre in 1787 reports:

There are no whispers among them [the singers], signals or kisses to the spectators, nor are voyeurs found behind the scenes watching, they step on the planks well and master the theatre: in short, at many levels our best comedians could learn from them. Those attending this entertainment strictly observe the good order, attention and modesty, which demand the prudent and wise providences that the government has prescribed ...¹⁷⁵

With regard to cheering, a spectator who attended the oratorio *Jephté* at Teatro de La Cruz in 1798, complains about the bad influence that Italian opera had on current behaviour:

I cannot look with indifference ... at the excessive applause with which the music enthusiasts, or rather the Spanish fans who follow the whims of fashion, ... because so much is the anger that takes me away when I hear them screaming, clapping, and howling imitating the Italians, ... thus, they prostitute that severity that has always been the character of our Nation. Men incapable of knowing the beauties of music are those who commonly encourage this

¹⁷⁴ ‘Los concurrentes a los Coliseos, sin distinción de clase ni fueros, no proferirán expresiones, darán gritos ni golpes, ni harán demostraciones que puedan ofender la decencia, el buen modo, sosiego y diversión de los espectadores, bajo la pena al contraventor de ser destinado irremisiblemente por dos meses a los trabajos del Prado con un grillete al pie por la primera vez, y cuatro por la segunda; y en caso de reincidencia se le aplicará al servicio de las armas; si los contraventores fueren de otras circunstancias se les impondrá cincuenta ducados de multa por la primera vez, ciento por la segunda, y por la tercera se les destinará al Presidio’. David Thatcher Gies, *Theatre and politics in nineteenth-century Spain. Juan de Grimaldi as impresario and government agent* (Cambridge: Cambridge University Press, 1988), 191.

¹⁷⁵ ‘No hay cuchicheos entre ellos, señas ni besamanos a los espectadores, ni se observan entre bastidores mirones, pisan bien las tablas y se señorean del teatro: en fin, en muchos adminículos pueden tomar reglas de ellos nuestros mejores cómicos. Los concurrentes a esta diversión observan rigurosamente el buen orden, atención y modestia, que exigen las prudentes y sabias providencias que ha prescripto el gobierno ... ’ Chicharro, ‘Carta’, *Correo de Madrid (Correo de los Ciegos)*, 51, 18 April 1787, 207.

extraordinary applause ... without any other foundation than having seen it practised like this in the theatre of Los Caños ...¹⁷⁶

Nevertheless, in comparison to other Italian theatres where the noise might have been constant,¹⁷⁷ it seems that during performance silence was kept and eventually broken by whispers or a round of applause. J. E. M., a contributor to *Diario de Madrid* suggests that the plot of operas and ballets should always be printed, in order to avoid ‘the annoyance [produced by] the questions that many [spectators] usually ask to those who sit at their sides, so they make sense of what they see in the Theatre, and what they hear, and they do not understand it, causing discomfort and noise’.¹⁷⁸ It should be considered that performance practice is influenced, among other factors, by the level of quietness and silence. For instance, the range of dynamics might have been wider, the intonation might have been more exposed, and nuances in tone and colour could have been perceived more easily. A silent venue would have contributed to listening,¹⁷⁹ and listening would have led to deeply experiencing the emotions of ballet and opera. Those emotions were not only linked

¹⁷⁶ ‘No puedo mirar con indiferencia ... los desmedidos aplausos con que los entusiastas de la música, o más bien los fanáticos Españoles que siguen los caprichos de la moda, ... porque es tanta la cólera que me arrebató cuando los oigo dar gritos, palmadas, y aullidos imitando a los Italianos ... así prostituyen aquella severidad que ha sido siempre el carácter de nuestra Nación. Hombres incapaces de conocer las bellezas de la música son los que comúnmente fomentan estos extraordinarios aplausos ... sin otro fundamento que el de haberlo visto practicar así en el teatro de los Caños ...’ El Español, ‘Señor Diarista’, *Diario de Madrid*, 28 March 1798, 87, 345-346.

¹⁷⁷ Regarding the audiences of the theatres in Milan, Conrad Malte-Brun writes: ‘The two most frequented of the four or five theatres in Milan, are the opera, and the theatre of Girolema. The first or the Scala so called, because it occupies the site of an ancient church of the same name, is a very large building. The six rows of boxes give it an imposing appearance; but small rooms are attached to them, the spectators seldom listen to the music; conversation and gambling are considered more attractive; indeed it is often impossible to hear the performance from the noise that prevails in every part of the house. A reading room is open in the Scala from mid-day to the evening, and in the evening, numbers repair to different gaming tables. Thus, the purpose of the Scala has been perverted, and it might be better that it were closed, than that the young should come in contact with gamesters and the profligate persons who frequent it’. M. Conrad Malte-Brun, *From Universal Geography. Vol. III* (Boston: Wells and Lilly-Court Street and White, Gallaher and White, New York, 1829), 621.

¹⁷⁸ ‘la molestia de preguntas que suelen hacer muchos a los que están a sus lados, para enterarse de lo que en el Teatro ven, y oyen, y no lo entienden, causando incomodidad y ruido’ J.E.M., ‘Señores Diaristas’, *Diario de Madrid*, 27 October 1792, 301, 259.

¹⁷⁹ William Weber explores the introspective aspects of listening and how eighteenth-century audiences might have experienced music in his article ‘Did People Listen in the 18th Century?’, *Early Music*, 25, 4 (1997), 678-691.

to the quality of composition and performance, but they were also accentuated when the audience identified with the characters. Regarding this, V. M. S. reports that ‘Nina’s characters are interesting for what they represent: everybody ... sympathises and takes part in her misfortunes’, on the contrary, regarding the opera *El fin de César* [The End of Caesar], ‘no one takes sides with Caesar or the conspirators ... Caesar’s heroes are only heard when they sing, and people converse during the recitatives’. Therefore, he concludes that ‘Nina involuntarily brings out the tears of the spectators, and Caesar the applause of [music] professionals and music lovers’.¹⁸⁰

Another spectator, who signs his contribution to the journal under the pseudonym of Demócrito, thinks that:

the majority of spectators, everywhere, ignores the music: among the professionals, it is very rare [to find] those who understand the philosophy of music; almost all of us who attend the Opera do not perceive in music but a set of harmonious and pleasant sounds; nevertheless, we know how to distinguish the merit of a Paisiello from the compositions of so many others that do nothing but stun the ear, and we do not need to have a chapel master who is warning us continuously: this one should be liked, be aware of disliking this other one.¹⁸¹

Contrary to what was previously thought (that is that plays written during the Golden Centuries occupied the large part of the theatre listings), Andioc states that newly-

¹⁸⁰ ‘los personajes de la Nina interesan por lo que representan: todos ... la compadecen y toman parte de sus desgracias’ ... ‘ninguno toma partido por César ni por los conjurados Los héroes de César sólo son oídos cuando cantan, y las gentes conversan durante el recitado’ ... ‘Nina arranca involuntariamente las lágrimas de los espectadores, y César los aplausos de profesores y aficionados a la música’ V. M. S., ‘Carta a D. C. C.’, *Espíritu de los mejores diarios literarios que se publican en Europa*, 31 May 1790, 235, 116-117.

¹⁸¹ ‘la mayor parte de los espectadores, en todas partes, ignora la música: de los mismos profesores son muy raros los que entienden la filosofía de la música; casi todos los que asistimos a la Ópera, no percibimos en la música sino un conjunto de sonidos armoniosos y agradables; pero sin embargo, sabemos distinguir el mérito de un Paisiello, de las composiciones de tantos otros que no hacen más que aturdir el oído, y no necesitamos llevar al lado un maestro de capilla que nos esté advirtiendo continuamente: esto te debe gustar, cuidado con no gustar de esto otro.’ Demócrito, ‘Reparo segundo sobre la ópera’ [Second thought with regard to Opera], *Diario de Madrid*, 20 September 1794, 263.

written plays were often performed with success and audiences were open to anything new and engaging as long as it was entertaining.¹⁸²

This fact is crucial for addressing the reception of Italian opera at the end of the eighteenth century in Madrid because it shows that even though the opera performances were given in a foreign language and the genre must have been fairly new to a high percentage of the public, it seems that the city embraced this new genre without hesitation. It is notable that despite the tremendous financial crisis which grew exponentially in the midst of the 1790s,¹⁸³ the audiences demanded more and more opera and ballet, reaching a number of 204 performances (including the Lenten concerts) at Teatro de los Caños del Peral during the 1798/1799 season.¹⁸⁴

Defining the level of education among the population during the last two decades of the eighteenth century becomes difficult. Olegario Negrín Fajardo has centered his research on the education in Madrid during the second half of the eighteenth century.¹⁸⁵ Negrín Fajardo notes that despite the different educational plans proposed by Campomanes, Feijóo, Jovellanos and Cabarrós, both the quality and level of education were most probably very basic, focusing the attention on reading, writing, elementary mathematics and learning the Catechism.¹⁸⁶ Regarding the female

¹⁸² René Andioc, *Teatro y Sociedad en el Madrid del siglo XVIII (Segunda edición, corregida y aumentada)* (Madrid: Editorial Castalia, 2nd edn 1987), 7-12.

¹⁸³ See Chapter Two.

¹⁸⁴ See Appendix A.

¹⁸⁵ Olegario Negrín Fajardo, *Educación popular en la España de la segunda mitad del siglo XVIII* (Madrid: UNED, 1987). Although several studies have appeared since, his study on the matter reveals that the concept of primary education in Spain during the eighteenth century differs greatly from our modern educational system.

¹⁸⁶ Interview with Olegario Negrín Fajardo, UNED (Madrid), 7 April 2018.

population, the main objective of schools was often that of teaching a craft rather than aiming to develop their knowledge and other more academic skills.¹⁸⁷

Nevertheless, schools, academies and universities were not the only platforms to educate the populace. Theatre in Madrid played a central role in the amusement of the population, easily compared to that of London or Paris. The citizens have had, at least since the early seventeenth century, a great appetite for being entertained outside their homes. But Spanish theatre, as well as contemporary theatre in the rest of Europe, was not only entertainment; it was a vehicle to maintain tradition, decency and morals. Carmen Roig reports the unanimous opinion of the contributors of *Espíritu de los mejores diarios literarios que se publican en Europa* [Spirit of the best literary journals published in Europe] regarding the moral purpose of the theatre. Summarising the letters published in the journal, Roig notes:

J. M. A. (Letter to C.C., number 231) sees in ‘the love of virtue and the horror of vice’ the ingredients of good theatre, and claims for Madrid ‘a school that shows triumphant virtue and repulsed vice’. For Cladera (Letter to J. M. A., number 232), which comments on the pantomime dance *Aecio and Fulvia*, the purpose of this is to ‘instruct by delighting and exciting the passions directed to virtue’. In turn, V. M. S. esteems that the ‘objective of the theatre [is that of] indirectly teaching the people; painting the vice, ridiculous; the virtue, kind; the reward of the fair one and the punishment of the evil one.’¹⁸⁸

¹⁸⁷ For further information regarding education in Madrid, Spain and other European cities, and therefore to develop a much clearer approach on the subject, see the following studies: Olegario Negrín Fajardo, *Educación popular en la España de la segunda mitad del siglo XVIII* (Madrid: UNED, 1987); Olegario Negrín Fajardo, *Ilustración y Educación. La sociedad económica matritense* (Madrid: Editora Nacional, 1984); Olegario Negrín Fajardo, *Veinticinco ensayos de historia de la educación española moderna y contemporánea* (Madrid: Uned Ediciones, 2005); Francisco Aguilar Piñal, ‘Entre la escuela y la universidad: La enseñanza secundaria en el siglo XVIII’, *Revista de educación*, Extra 1 (1988), 225-243; Pedro López Gómez, *Fuentes para la historia de la educación, institucional y estamental, en la España de la edad moderna* (La Coruña: Repositorio de la Universidade da Coruña (RUC), 2013); Francisco Javier Laspalas Pérez, ‘La escolarización elemental en España según el censo de Godoy (1797)’, *Historia de la educación: Revista interuniversitaria*, 10 (1991), 203-226; H. C. Barnard, *Education and the French Revolution* (Cambridge: Cambridge University Press, 1969).

¹⁸⁸ ‘J. M. A. (Carta a C.C. número 231) ve en ‘el amor a la virtud y el horror del vicio’ los ingredientes de todo buen teatro, y reclama para Madrid ‘una escuela que muestre la virtud triunfante y el vicio abominado’. Para Cladera (Carta a J. M. A., número 232), que comenta el baile pantomimo

The moral objectives of the theatre were continuously supervised by the censor. In this respect, it is understandable that only two weeks after the company of Reales Sitios began to perform plays at Teatro de los Caños del Peral, the company was fined 50 ducats for presenting the forbidden play *El Diablo Predicador* [The Devil Preacher]. The censorship was blunt when the illustrious characters did not behave in accordance with their status. A letter with regard the permission to perform the tragedy *La Princesa de Almería* [The Princess of Almeria] shows the concern of the current censor:

His action, or matter is so far away to be illustrious, that cannot be painted other more loathsome, because it is a King of Granada ... , a perverse and despotic character, who cannot be painted [with] other moral than the impulses of his violent passions. Outraging the laws of modesty and decorum of majesty ... [the play] does not deserve to be performed and exposed to the eyes of the people in any Public Theatre.¹⁸⁹

Although maintaining morals and tradition formed an unquestionable part of the contemporary European theatre, some writers would find a further objective, believing that theatre could improve society through the paths to Enlightenment. In this respect, Friedrich Schiller shared these words at a public session of the Elector's German Society in Mannheim in 1784:

The theatre is the common channel through which the light of wisdom streams down from the thoughtful, better part of society, spreading thence in mild beams throughout the entire state.

More correct notions, more refined precepts, purer emotions flow from here into the veins of

Aecio y Fulvia, la finalidad de éste es 'instruir deleitando y excitando las pasiones dirigidas a la virtud'. A su vez V. M. S. estima que el 'fin del teatro [es] enseñar indirectamente al pueblo, pintando el vicio ridículo, la virtud amable, el premio del justo y el castigo del malvado'. Carmen Roig Morras, 'El debate teatral europeo en el 'Espíritu de los mejores diarios'', in F. Lafarga (coord), *La traducción en España (1750-1830): lengua, literatura, cultura* (Lleida: Universitat de Lleida, 1999), 202.

¹⁸⁹ 'Su acción, o materia tan lejos está de ser ilustre, que no puede pintarse otra más detestable, porque es de un Rey de Granada ... , de un carácter perverso y déspota, que no puede pintarse otra moral que los impulsos de sus violentas pasiones. Ultrajando las leyes del pudor y el decoro de la majestad ... [la obra] no merece representarse y exponerse a los ojos del pueblo en ningún Teatro Público.' Santos Díez González, 'Censura de la tragedia La princesa de Almería', BNE Mss 14054/2(13), 3 November 1798.

the population; the clouds of barbarism and gloomy superstition disperse; night yields to triumphant light.¹⁹⁰

In the absence of a substantial system of primary education, the theatre was part of the culturalization of the people not only morally, but also educationally. Thus, theatre and opera were key to the development of aesthetic concepts, the approach of social realities, the knowledge of ancient or exotic civilizations, the comparison with other European countries, and a reflection on all kinds of artistic, political, economic and social matters.

During the period of this study (1787-1799) there were two main theatres in Madrid that offered Baroque and Neoclassical plays almost daily (an average of 300 to 330 days per year): Teatro de la Cruz and Teatro del Príncipe. Despite the theatres being much smaller than Teatro de los Caños del Peral, they sporadically offered opera performances. It could fairly be inferred that a considerable percentage of the population was formed by both theatre goers and opera goers. In that respect, in order to identify some of the different possible profiles that could be found among the audience, it would be interesting to reflect on a play by Leandro Fernández de Moratín. In 1791, Moratín, a leading playwright who supported the Neoclassical ideas of the theatre reform, wrote a play as a reaction to the involution and bad shape in which the Spanish theatre was at the time.

The play, entitled *La Comedia nueva o El Café* [The new comedy or The Coffee shop] and premiered in 1792, tells the story of a young man, Eleuterio, who after writing his first play without any previous knowledge about theatre, expects to have a great career

¹⁹⁰ Friedrich Schiller, 'Theatre considered as a moral institution (Speech given at a public session of the Elector's German Society in Mannheim in 1784)', trans. John Sigerson and John Chambless, <https://archive.schillerinstitute.com/transl/schil_theatremoral.html> [Accessed 15 November 2018].

as a playwright.¹⁹¹ The play, located at a café, starts a few hours before Eleuterio's premiere and it finishes when he learns that his play has been indeed a failure. Moratín depicts different characters by cleverly showing how they interact with each other, slowly unveiling their eminent lack of proper education and ulterior reasons of their positive comments towards the young playwright.¹⁹² Relevant information can be extracted from these characters who might have portrayed the profile of a diversity of real people. According to this play, the audience was formed by both men and women including a wide age range. The play also makes clear that everyone was granted an opinion, regardless of their level of education and background, a fact that still remains an essential part of the identity of the citizens of Madrid.

The *Diario de Madrid* has been key to understanding and verifying the impact on Madrid society of Italian opera and ballet, which gradually took root to become an indisputable part of the Spanish capital's culture. The *Diario de Madrid* not only offers information about the Teatro de los Caños del Peral opera and ballet listings and daily box office, but also served as a vehicle for the expression and debate of the so-called *diaristas* (*Diario de Madrid* subscribers), who frequently contributed to the making of

¹⁹¹ Leandro Fernández de Moratín, 'La comedia nueva o El café (1792)', in J. L. Johnson (ed), *Teatro español del siglo XVIII. Antología* (Barcelona: Editorial Bruguera, S.A., 1972), 821-886.

¹⁹² Among the characters, Don Hermógenes is introduced as a pedantic theatre critic who often includes citations and references of high literature in his speech, even though they might have nothing to do with the topic of the conversation. This character could have been based on an erudite, Cristóbal Cladera, who had written a negative critique on Moratín's *El Viejo y la Niña* in 1790. Regarding the main character, the young Eleuterio, he could have been based on Luciano Comella, who worked intensely at Teatro de los Caños del Peral. Comella, outraged by a number of similarities that he carefully reports, sent a letter to the authorities asking for the comedy to be forbidden as he thought that the main character was based on himself, that of Agustina (a pedantic poet) on his wife,¹⁹² and that of Mariquita on his daughter. The play also introduces characters with poor educational background who are theatre goers, such as Pipi (the waiter) and Serapio (an aficionado). And finally, Moratín portrays those with higher education who show two opposite approaches: Antonio, a kind man who prefers to consider going to the theatre as pure amusement regardless of the quality of the play, whose kindness prevents him from disappointing Eleuterio, therefore keeping his negative opinion to himself; and Pedro de Aguilar, a prototype of the sensible enlightened man enjoying a good social position. Pedro de Aguilar, being unable to be hypocritical, tells Eleuterio the truth about his mediocre play and shows his generosity by offering him a job after the premiere's failure.

the newspaper. They found a diversity of reasons to try to get their letters published in the journal: either to praise the singers, dancers and members of the orchestra, or to criticise them; to dedicate verses to singers; to comment on the ticket prices; to show their appreciation or contempt for Italian companies; to defend national artists or to show the supremacy of the Italians and the French; to discuss their views on a necessary reform of the theatre; to comment on the usefulness of music; to comment on the need or not to understand the operas' Italian texts; to report on the state of music in Spain; or to reflect on the public in Madrid. The *diaristas* published more than a hundred letters related to music, dance or theatre between 1787 and 1799.¹⁹³ Beside the topics discussed in these contributions to the journal, what it is remarkable is how the *diaristas* presented their arguments. Instead of writing a mere critique about a singer, a composer, a dancer or the staging of an opera in particular, there was a philosophical tendency to the cult of the beautiful, to the global concept of art, to the understanding of the sublime. In this way, the *diarista* frequently went beyond the barriers of a simple commentary on one or another performance, penetrating into a realm in which emotion, human passions, the simplicity found in nature, enlightened reason and ancient Greece were intertwined in speeches that often opened a philosophical debate about the pure concepts of art and its utility in society.

It could be argued that the contributors of the journals formed a very small part of the population, and that the surviving letters are not enough to quantify the impact that Teatro de los Caños del Peral had. Although there is no record of the number of tickets sold, the attendance can be deduced when the daily income recorded by the box office is contrasted with the price of the tickets. Thus, by simple mathematics,

¹⁹³ For an unabridged transcription of a selection of letters published in *Diario de Madrid* see Appendix J.

an estimation of numerical attendance can be calculated. Between the seasons 1787/1788 and 1793/1794 Teatro de los Caños del Peral offered 1.104 opera and ballet performances (excluding twenty-five opera performances in benefit of a particular performer and the Lenten Concerts), which produced an income of 6.438.462 R^s.Vⁿ.. Thus, the average daily box office was 5.831,94 R^s.Vⁿ.. Estimating that only the most expensive tickets were sold (which was not the case), then the latter amount would translate into a daily audience of 233 spectators. On the other hand, estimating that only the cheapest tickets were sold (and not counting free seats and people who entered the theatre without paying), the amount would translate into a daily audience of 1.215 spectators. These figures mean that with all certainty, between October 1787 and March 1794 at least 257.232 people attended the theatre. It could be fairly (although arguably) estimated that the average audience was formed by 600 spectators, a remarkable figure when it is compared to those of other European opera theatres.¹⁹⁴ Taking into consideration the 2.328 performances that took place in Teatro de los Caños del Peral, it could be expected that 1.396.800 spectators attended the theatre between 27 January 1787 and 22 August 1799.¹⁹⁵ These figures show that during less than thirteen years of existence, a number of spectators equivalent to seven times the entire population of Madrid went to Teatro de los Caños del Peral despite the financial crisis and decreasing salaries.¹⁹⁶

The attendance figures are proportionally far higher than those of some other contemporary European opera theatres. For instance, King's Theatre Haymarket in London sold an average of 383 tickets and 397 tickets per day in 1787 and 1788

¹⁹⁴ The reduction of the price of the tickets played an important role to increase the number of daily visitors. Otto G. Schindler, 'Das Publikum des Burgtheaters in der josephinischen Ära', in M. Dietrich (ed), *Das Burgtheater und sein Publikum* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1976), 40, 43 and 81.

¹⁹⁵ See Appendices B and C for a complete list of the number of performances at Teatro de los Caños del Peral.

¹⁹⁶ See Chapter Two.

respectively, even though it was only opened on Tuesdays and Saturdays (and eventually some Thursdays) and the population of London was five times that of Madrid's.¹⁹⁷ Schindler reports that in Vienna (a city with a similar number of citizens compared to Madrid), due to Joseph II reforms in the administration of the Burgtheater, the average number of spectators per performance increased from 270 in the early 1770s to 470 spectators during the season 1776/1777.¹⁹⁸ On the other hand, the Parisian theatres seem to have had the highest figures of annual visitors, as it is reported that the Comédie Française hosted 187.000 spectators during the season 1773/1774.¹⁹⁹

As the study of the contemporary audience is imperative today for any programmer, it must be considered that the public formed an active and reactive part in eighteenth-century performance practice. For example, neither the dates of performance nor the repertoire were fixed in advance by the theatre, public attendance had a direct influence on the opera and ballet listings,²⁰⁰ as well as on the continuity and success of particular singers and dancers. Examining the box office, it can be concluded that the ballet premieres attracted more spectators than those of the operas, and non-musical extras (such as the exterior lighting during the days of the Queen) increased the

¹⁹⁷ Petty gives different data in both Appendix IV and Appendix V. While Appendix IV states that there were 58 performances in 1787 and 67 performances in 1788, making a total of 125 performances, the calendar of Appendix V shows only 101 different dates of performance. In addition to this, the calendar found in Appendix V shows that 47.914 tickets were sold during those two years, and the fifth footnote of the same appendix states that 48.862 tickets were sold. If we consider as correct the latter figure and the 101 performances stated in the calendar (opposed to 125 stated in Appendix IV), then the average number of sold tickets per day would be 474,39. Frederick C. Petty, *Italian Opera in London 1760-1800* (Michigan: UMI Research Press, 1972, 1980), 379-385.

¹⁹⁸ Otto G. Schindler, 'Das Publikum des Burgtheaters in der josephinischen Ära', in M. Dietrich (ed), *Das Burgtheater und sein Publikum* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1976), 43.

¹⁹⁹ It is important to remark that Paris had a population close to 800.000 citizens during the 1770s, therefore it quadrupled the population of Madrid during the same decade. John Lough, *Paris Theatre Audiences in the Seventeenth & Eighteenth Centuries* (London: Oxford University Press, 1957), 273.

²⁰⁰ A close study of the Teatro de los Caños del Peral daily box office (enclosed in the Opera and ballet listings in Appendix A) reveals that operas were frequently changed when the daily income did not reach 4.000 R^s.Vⁿ.

number of the attendees. The journals also reflect that the public was fundamentally enticed by the singers and dancers rather than by the compositions or librettos and much less by the names of the composers and librettists which were often not included in the listings. It should be acknowledged that the audience might have thought to be thrilled by what they could see and identify with, that is the singers and dancers, but it was with no doubt the combination of performance and the ephemeral ‘untouchable’ music and text that amused them and drove them to tears.

It can be concluded that although Teatro de los Caños del Peral had a modest size, it was fully equipped and followed the architectural guidelines of the contemporary Italian opera theatres. It seems that, regardless of its capacity, the theatre received a high number of visitors per year, due to both the number of spectators per day and the high number of performances per season. The impact that the reopening of the theatre had on Madrid society is clearly documented in more than a hundred letters and articles published in contemporary journals and periodicals. Opera and ballet, with all certainty, took root and became part of the culture of Madrid. The infrastructure had been created and attendance had become customary for the citizens who were open to new ways of entertainment and for the ones who increasingly demanded to be at the cultural level of enlightened Europe.

CHAPTER FOUR
REFLECTIONS ON THE ORCHESTRA AND THE DANCING
AND SINGING COMPANIES

The core of a theatre is unquestionably made of the singers, dancers, choreographers and musicians who bring success to the performances and elevate the institution at the height that it deserves. This chapter will explore several aspects concerning the professionals who became part of the singing and dancing companies at Teatro de los Caños del Peral, as well as the influence they had in the development of music in Madrid.²⁰¹

Although it is unquestionable that most celebrated singers and dancers were the ones who placed Teatro de los Caños del Peral within the European opera network, it must be acknowledged that their work at the theatre was only temporary, as both the singing and dancing companies were formed merely for a season at a time. Eventually, some singers and dancers stayed longer. Contrary to this fact, the orchestra remained almost the same from 1787 to 1799. While not all the singers and dancers were part of every production, and therefore could they take a short break, the members of the orchestra gathered together for rehearsals and performances daily, with barely any stop during the whole year. Hence, it was the orchestra, as it

²⁰¹ It is important to remark that the aim of this chapter is not that of compiling what has already been studied, but rather continuing and expanding those studies by adding relevant information. For further studies on the subject see José Máximo Leza, 'Las orquestas de ópera en Madrid entre los siglos XVIII y XIX', in B. Lolo (coord), *Campos interdisciplinarios de la musicología: V Congreso de la Sociedad Española de Musicología* (Barcelona: Sociedad Española de Musicología, 2002), 115-139; Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)); Emilio Casares Rodicio, *La ópera en España: Procesos de recepción y modelos de creación. I. Desde Carlos IV al periodo fernandino (1787-1833)*, (Madrid: ICCMU, 2018); Xoán M. Carreira, 'Foreign dancers in Spain in the second half of the eighteenth century', in Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the bolero school*, Studies in Dance History. The Journal of the Society of Dance History Scholars, IV, 1 (1993), 61-66.

also happens at present, which was the company that developed the soul of the theatre. For this reason, the chapter begins with a close analysis of the main aspects of the Orquesta del Teatro de los Caños del Peral.

4.1 The orchestra

During the course of the second half of the eighteenth century the opera orchestra evolved considerably. It was consolidated not only as a stable formation, in which certain structures could already be seen (such as the existence and balance of different sections: strings, woodwinds, brass and percussion), but it also evolved as an entity, developing its own identity and beginning to distance itself from the ensembles which exclusively played instrumental music.

After the closing of the Teatro de los Caños del Peral in 1745 and until its reopening in 1787, the Madrid public had sporadically enjoyed the operatic spectacle offered at the Coliseo de El Retiro, and at the Teatro del Príncipe and Teatro de la Cruz. In Spain, the opera had reached a remarkable position in cities such as Cadiz, Barcelona, Seville and La Coruña. However, the conditions found in the Teatro de los Caños del Peral would particularly favour the creation and development of one of the first stable classical orchestras of notable quality in Spain.

The Orquesta del Teatro de los Caños del Peral evolved from its creation in 1787 until the turn of the century.²⁰² Summarising, it could be said that the orchestra was generally formed by twelve violins, three violas, two cellos, three double basses, two

²⁰² The preserved documentation is not always consistent with the number of players within the orchestra. For a detailed presentation of data with regard to the number of players from 1787 to 1799 see Appendix E and Appendix F.

flutes (alternating with oboes), two clarinets, two bassoons, two horns, two trumpets, timpani (at least from 1795) and a harpsichord.²⁰³ In January 1797, the harpist D. B. Lohest offered two solo concerts accompanied by the orchestra, for which she was paid 5.775 R^s. Vⁿ.,²⁰⁴ an amount that exceeded the annual wages of most string players.²⁰⁵ Eventually, in spring 1797 she signed a contract with the orchestra, becoming the only female member.²⁰⁶

Fortunately, the preserved documentation states the name, position and salary of the players that formed the orchestra from 1787 until 1799 during the opera season. From this documentation it can be concluded that, from season to season, a considerable number of players renewed their contracts, making the ensemble a rather stable orchestra.²⁰⁷ After the extremely short season of 1787, when an orchestra of thirty-eight players was reported,²⁰⁸ the season 1787/1788 presented an orchestra of twenty-five members which continued growing until reaching forty-one players in 1803.²⁰⁹ The number of players seems to have been constant during the

²⁰³ It seems that there is no documentation with regard to the disposition of players in the orchestra pit. It is relevant to remark that, most probably, an orchestra of more than forty-one players would not have fitted in the pit, as the dimensions were only 10,66 meters wide by 2,92 meters deep.

²⁰⁴ Madama Lohest received half of the box office (3.775 R^s. Vⁿ.) for the first concert and 2.000 R^s. Vⁿ. for the second (which was shared with Madama Giraud). The public might have enjoyed greatly the first concert, as the men in the audience voluntarily left her a tip of 430 R^s. Vⁿ.. BNE Mss 13999/1 (53) and Mss 13999/1 (60). More information with regard to these concerts can be found in BNE Mss 14053/5 (37-42).

²⁰⁵ Madama Lohest played for the first time accompanied by the orchestra on 23 and 30 January 1797. She played again twice in the ballet *La constancia recompensada* and another twelve times during the months of March and April before she finally became a regular member of the orchestra. ‘Gastos del Teatro de los Caños del Peral entre el 27 de marzo de 1796 y el 6 de abril de 1797’, BNE Mss 13991/5.

²⁰⁶ From April 1797, Madama Lohest enjoyed a very high annual wage (12.000 R^s. Vⁿ.), exceeding those of Juan Balado’s (*Primer Violín*), Giuseppe Spontoni’s (*Primer Violín de Bayles*) and Bernardo Azero’s (*Maestro de Clave*). For more information on the salary of orchestra members see Appendix F.

²⁰⁷ For a table of names, position and salary see Appendix F.

²⁰⁸ *Diario curioso, erudito, económico y comercial*, 27 January 1787.

²⁰⁹ For information with regard to the growth of the orchestra see Appendix E.

opera season, excluding the occasional inclusion or exclusion of particular musicians depending on the production.²¹⁰ In this respect, Cristobal Andreozi reports:

I had agreed upon informing you about the musicians who have been working in the orchestras of the theatres during this last season ... however, not all of them present the same skills, some because of their advanced age and others because of their youth. Still, as they work daily ... they fulfil the requirements when big opera productions are programmed. In this case, as it is customary, the best musicians found in Madrid are added [to the orchestra]²¹¹

Apart from particularly big opera productions, it was during Easter when the orchestra seems to have considerably changed due to the contract of extra players for the Lenten concerts. In this regard, *Diario de Madrid* reports an orchestra of fifty-four players, (larger than the usual thirty-five) for the 1790 Lenten concerts,²¹² fifty players for the 1792 Lenten concerts,²¹³ and fifty-four players for the 1793 Lenten concerts.²¹⁴ Other documentation shows Melchor Ronzi's proposal (which had no effect) to increase the number of orchestra players during the 1796 Lenten concerts with another twenty-four musicians, as it was, according to him, customary.²¹⁵

²¹⁰ There is scant information with regard to the extra players who occasionally played with the orchestra. Nevertheless, evidence can be found in the treasury accounts of the season 1795/1796, when 100.414,30 R^s. Vⁿ. were spent in the orchestra plus another 3.412 R^s. Vⁿ. on 'extraordinary costs' relating to the orchestra (which could be translated into the eventual contract of extra players). 'Contabilidad' ['Treasury accounts'], BNE Mss 13991/5 (7).

²¹¹ '[yo] había acordado que le informase de los Musicos que habian estado asignados á las Orquestas de los Teatros en el año comico que ha concluido ... sin embargo de que no son todos yguales en abilidad unos por tener edad y otros por ser jobenes, pero como tienen ya echa tanta practica de lo diario ... cumplen bien quando se azen funciones grandes de Operas en este caso se añaden musicos como es de costumbre de los mejores que hay en Madrid...', 13 March 1800, BNE Mss 14057/1 (3).

²¹² '...la que tocará la Orquesta, que se compondrá de 54 instrumentos' ['that will be played by the Orchestra, which will be composed of 54 instruments'], *DM* 21 February 1790, 4.

²¹³ 'Para que así éste como los demás Conciertos tengan el lucimiento que se desea, se compondrá la Orquesta de cincuenta instrumentos, que tocarán los Profesores mas acreditados.' ['In order for this concert, like the other ones, to have the brilliance that is desired, an Orchestra of fifty instruments will be composed, which will be played by the most accredited Teachers.'], *DM* 28 February 1792, 4.

²¹⁴ 'Para que así éste como los demás Conciertos tengan el lucimiento que se desea, se compondrá la Orquesta de cincuenta y cuatro instrumentos, que tocarán los Profesores mas acreditados.' ['In order for this concert, like the other ones, to have the brilliance that is desired, an Orchestra of fifty-four instruments will be composed, which will be played by the most accredited Teachers.'], *DM* 3 March 1793, 4.

²¹⁵ 'Aumento de Orquesta que hà havido todos los años, para los conciertos de Quaresma. 12 Violines / 2 Violas / 2 Flautas / 2 Trompas / 3 Violones / 3 Contrabajos / Las funciones de mas aprobacion, y menos coste son los oratorios, porque uno de estos, sirve para quatro ò seis noches, y de consiguiente

The Orquesta del Teatro de los Caños del Peral presented a very similar strength to other European opera orchestras.²¹⁶ It was slightly bigger than the ones at Döbbelinsches Theater (Berlin) in 1782, Estates Theatre (Prague) in 1787, Bonn Theater in 1791, or Deutsche Städtische Theater (Budapest) in 1794; comparable in size to the Royal Chapel Orchestra (Copenhagen) after Naumann's reform in 1788, the Pantheon Theatre Orchestra (London) in 1790, the St Petersburg Second Court Orchestra in 1791, the orchestras of the Théâtre Italien, the Opéra-Comique (Paris) and the Theater auf der Wieden (Vienna) in 1791, or the orchestra at the Frankfurt Opera in 1800; and not as big as the St Petersburg First Court Orchestra or the orchestras of the Paris Opéra and the Teatro San Carlos (Lisbon), which had a larger body of strings and woodwinds, reaching a total of fifty to seventy players.

In order to make an approximation about the quality of the orchestra and its position in the history of music in Spain, several matters will be studied in the following paragraphs.

The first point to consider would be the quality of the players: their technical limitations, their experience and their training. Unfortunately, this study cannot present all the required data, but it can reflect on some relevant documentation. Even though it has not been possible to find information about the recruitment of the

una sola copia para todas. En el discurso de la Quaresma se pueden executar, dos, ò tres, que interpolados con conciertos, es suficiente, y lo que generalmente se ha acostumbrado. La distribucion de los conciertos a solo, se deve hacer, segun lo mas, ò menos fuertes sean las funciones, y executarse uno, ò dos en una noche segun parezca mas conducente.' [‘Increase of Orchestra that has been every year, for the concerts of Lent. 12 Violins / 2 Violas / 2 Flutes / 2 Horns / 3 Cellos / 3 Double Bases / The performances of more approval, and less cost are the oratorios, because one of these, serves for four or six nights, and consequently a single copy [is needed] for all. During Lent, two or three [oratorios] can be performed, interpolated with concerts, it is enough, and is what it has become the custom. The distribution of the solo concertos must be done according to the strength of the performances, and programme one or two per night as it seems more sensible’]. Propuesta de aumento de Órquesta que hizo Ronci para los Conciertos de la Quaresma del año de 1796, que no tubo efecto [Ronci's proposal to enlarge the Orchestra for the Lenten Concerts of the year 1796, which had no effect], BNE Mss 14053/5 (12).

²¹⁶ For detailed information regarding the strength of a selection of contemporary European orchestras see Appendix E.

members of the orchestra for the reopening of the theater, it is expected that the process of recruitment was done by *oposición* [an exam based on an audition process comparing contestants], a traditional procedure for the formation of orchestras and royal chapels in Spain. Recent studies provide the scores to be played as part of the entrance examination for becoming a member of the *Real Capilla* [Royal Chapel].²¹⁷ The technical level required by each musician can be inferred from these scores, which, most probably, was very similar to that required in Teatro de los Caños del Peral. In addition to this, it would be important to consider the concerts that some members of the orchestra offered as soloists, particularly during Lent, for example, Antonio Ronzi (First Violin), Melchor Ronzi (First Violin), Francisco X Couple (cello), Francisco Vidal (cello), Manuel Julián (flute), Carlos Caillet (clarinet), Juan Weiss (clarinet), Esteban François (bassoon) and D. B. Lohest (harp), among others.²¹⁸ The fact that a considerable number of players performed solo concertos during Lent implies that a particular level of musicianship and dexterity was required to become a member of the orchestra.

Occasionally, comments with regard to the members of the orchestra were published in the press. Antonio Rosales writes in *Diario de Madrid*:

It also corresponds praise and commendation to all those who form the orchestra, and if I did not fear to exceed my purpose, among the worthy professors in it, I would single out D. Manuel Salido, first double bass, for his solidity, intelligence and dedication, and also would I honour the work of Señores Ronci, García, Pareja, Julianes, Garisuain, and others.²¹⁹

²¹⁷ For a complete transcription of this music see Judith Ortega Rodríguez, 'La música en la corte de Carlos III y Carlos IV (1759-1808): de la Real Capilla a la Real Cámara' (PhD dissertation, Universidad Complutense de Madrid, 2010), Apéndice IV.

²¹⁸ See Chapter 6.2.

²¹⁹ 'También corresponde elogio y alabanza a todos los que componen la orquesta, y si no temiera exceder mi propósito, entre los dignos profesores que hay en ella, singularizaría a D. Manuel Salido, primer contrabajo por su solidez, inteligencia y esmero, y también haría honorífica expresión de los Sres. Ronci, García, Pareja, Julianes, Garisuain, y otros', *DM* 26 June 1789.

In any case, the level of the musicians within the orchestra might have varied, as it was the case of the Burgtheater Orchestra in 1773.²²⁰ Regarding the quality of players, there is a proposed list of players for the formation of a new orchestra (probably for the theatres Cruz and Príncipe) in 1801, on which Bernardo Azero, *maestro de clave* [*maestro di capella*] at Teatro de los Caños del Peral from 1788 to 1799, recommends a number of musicians available in Madrid including many who had played in Teatro de los Caños del Peral:

In compliance with what you order me in your letter of March 31st of the current [month], I propose the subjects that, in each class, are in my opinion the most suitable for the performance, and good compliance of the theaters; and it is in the following way. For Violins / Dn. Jose García / Dn. Juan Balado / Dn. Christoval Ronda (this one also plays the Bandolin) / Dn. Andres Rosquellas / Dn. Miguel Reinaldi / Dn. Calixto de Filipo (this is known as the sordito) / Dn. Josef Leon (this is supernumerary currently) / Dn. Josef García / For Violas / Dn. Marcos Valado / Dn. Antonio Frnz Cruz (This is currently Violin in the position of Dn. Pablo del Moral at the [Teatro] Príncipe / Dn. Miguel Palomero / For Clarinets / Francisco Escinler / Dn. Manuel Julia (this has the addition of being an oboist, and good flautist) / Dn. Josef Murgue / For Bassoons / Dn. Juan Maus, and Dn. Lorenzo Gayser / For Double Basses / Dn. Juan Antonio Gamarra (Supernumerary) / Dn. Man. Mrnz. [Manuel Martínez] (Supernumerary) / Dn. Joaquin War / It is notorious that any of the aforementioned professors could perform their obligation for their Skill, and good Compliance. This is how I feel, in Madrid on April 1st, 1801 / BLM of You [I Kiss Your Hand] / Your servant with affection / Bernardo Alvarez Azero²²¹

²²⁰ ‘This list is of special interest because it shows how one person, perhaps a court official or the impresario Keglevich, judged the quality of musicians who made up the orchestras: each name is followed by a very brief opinion of the player’s ability. Only three players in the Burgtheater, the violinists Giuseppe Trani (concertmaster) and Thomas Woborzill and the oboe virtuoso Vittorino Colombazzo (referred to here as ‘Vittorini’), were rated ‘very good’; about one third of the players were rated ‘good’; the rest were judged ‘usable’, ‘so-so’, and (two musicians) ‘very bad’.’, John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago and London: The University of Chicago Press, 1998), 52.

²²¹ ‘En cumplimiento de lo que usted me ordena en su oficio de 31 de Marzo del presente paso a proponer los sugetos que en cada clase son a mi parecer los mas aptos para el desempeño, y buen cumplimiento de los teatros; y es en la forma siguiente. Para Violines / Dn. Jose García / Dn. Juan Balado / Dn. Christoval Ronda (este también toca el Bandolin) / Dn. Andres Rosquellas / Dn. Miguel

Therefore, it could be concluded that a somewhat developed technical level (as well as, most probably, aesthetic and interpretative) was required to become a member of the orchestra.

Beside the performance quality of each musician, it is important to reflect on the quality of the instruments that the members of the orchestra might have played. In this regard, it is remarkable that some of the instruments available in Madrid during the 1780s and 1790s had been built by the best luthiers in Europe. *Diario de Madrid* reports the selling of several string instruments, including Amati, Guarneri, Cremona and Stradivarius.²²² A number of instrument builders (some of them had recently arrived from Italy) appear frequently in the advertisements of the newspaper, offering all kinds of keyboard, string, woodwind and brass instruments.²²³ According to Beryl Kenyon de Pascual, ‘the range of harpsichords available in Madrid in the middle and late eighteenth century would appear to have been as wide as in any

Reinaldi / Dn. Calixto de Filipo (a este se le conoce por el sordito) / Dn. Josef Leon (este es supernumerario actualmente) / Dn. Josef García / Para Violas / Dn. Marcos Valado / Dn. Antonio Frnz Cruz (este se alla actualmente de Violin en la Plaza de Dn. Pablo del Moral en el Príncipe / Dn. Miguel Palomero / Para Clarinetes / Francisco Escinler / Dn. Manuel Julia (este tiene el agregado de ser oboe, y buen flauta) / Dn. Josef Murgue / Para Fagotes / Dn. Juan Maus, y Dn. Lorenzo Gayser / Para Contrabajos / Dn. Juan Antonio Gamarra (Supernumerario) / Dn. Man. Mrnz. [Manuel Martínez] (Supernumerario) / Dn. Joaquin Guerra / Qualquiera de los referidos profesores es notorio que pueden desempeñar su obligación por su Abilidad, y buen Cumplimiento. Asi lo siento en Madrid a 1º de Abril de 1801 / B.L.M. de Vd. / Su afecto servidor / Bernardo Alvarez Azero’, BNE Mss 14.057/2 (3).

²²² There are more than fifty advertisements published in *Diario de Madrid* from 1787 to 1799 regarding the selling of musical instruments and music material (advertisements number 295, 300, 357, 431, 490, 507, 530, 540, 611, 615, 627, 654, 664, 685, 766, 774, 783, 787, 796, 800, 801, 815, 823, 824, 826, 831, 834, 852, 920, 922, 924, 925, 930, 937, 953, 962, 996, 997, 998, 1013, 1024, 1037, 1074, 1075, 1077, 1084, 1088, 1100, 1109, 1110, 1115, 1124, 1127, 1130, 1141 and 1152), including violins (Cremona, Stradivarius, Amatus and Bufen), flutes (Bisey), clarinets (Porthaux), pianofortes (made in Germany and in London), a harpsichord (made in Hamburg) and a harp (made in Paris), as well as reeds, Neapolitan strings and music paper. In addition to the abovementioned advertisements, it should be noted that the number of advertisements is higher when those relating to the selling of *salterios*, guitars and music books are included. For a compilation of these advertisements see Yolanda Acker, *Música y danza en el Diario de Madrid (1758-1808): noticias, avisos y artículos* (Madrid: Centro de Documentación de Música y Danza - INAEM, 2007), 158, 185, 186, 188, 189, 191, 199-201, 212, 227-230, 240, 241, 251, 254, 257, 260, 269, 270, 274, 275.

²²³ For a compilation of advertisements published in *Diario de Madrid* regarding the establishment of foreign instrument makers in Madrid see Yolanda Acker, *Música y danza en el Diario de Madrid (1758-1808): noticias, avisos y artículos* (Madrid: Centro de Documentación de Música y Danza - INAEM, 2007), 86, 128, 144, 150, 185, 276.

other country', highlighting the work of Diego Fernández as the most prestigious Spanish harpsichord maker, who maintained his reputation long after his death.²²⁴ While it is indeed not possible to conclude that these high quality instruments were owned by the members of the orchestra, it is fair to expect that certain musicians, probably the ones enjoying better wages, were in possession of such instruments, consequently producing a colourful sound full of nuances.

The second point to consider would be the structure and hierarchy of the orchestra as well as the conditions under which their work was performed. Since a high percentage of the contracts drawn between the seasons 1795/1796 and 1798/1799 has been preserved, a close analysis of this documentation becomes essential to approach this matter.²²⁵

Looking closely into the contracts, several facts can be remarked. Each musician had a defined function and position within the orchestra, where the *Primer Violín* [leader of the first violins] had the highest rank and the rest of the players would fall under his command. The *Primer Violín* held a position of power and decision making, not only musically but also as the political head of the orchestra. All members must be present at every rehearsal and performance, and were bound to play any genre of music chosen by the management of the theatre: opera, ballet, oratorio or any kind of instrumental music. Punctuality was key to the development and health of the orchestra in both rehearsals and performances, and the lack of it was punishable financially. Should a player fall ill, both the certification of a physician and verification of the doctor of the theater were required by the management of the

²²⁴ Beryl Kenyon De Pascual, 'Harpsichords, Clavichords and Similar Instruments in Madrid in the Second Half of the Eighteenth Century', *Royal Musical Association Research Chronicle*, 18 (1982), 79.

²²⁵ For a complete transcription and translation of the contract template for the season 1798/1799 see Appendix G.

theatre. In addition to this, it was the responsibility of the player to find a replacement with the same level of accuracy, musicianship and dexterity. An exclusivity clause prohibited the orchestra members from participating in any paid concert, public or otherwise, organised outside the theatre network, in order to keep their full attention in the performances scheduled at Teatro de los Caños del Peral.²²⁶ The contracts were valid for one season, which stretched from Palm Sunday to the previous Saturday of the following year. The preserved contracts show that this length was maintained at least for the contracts drawn between April 1795 and 1799. As the number of performances was growing, the contracts drawn in 1798 include a clause that foresaw the possibility of exceeding 230 performances during the season, a figure far higher than the usual number of performances in most European theatres, in which case the players would be given an extra fee. The renewal of the contracts usually took place during the month of March, when the financial discussions between management and performers reached a new agreement.²²⁷

There were two leaders: the *Primer Violín*, in charge of leading the operas, oratorios, concertos and symphonic works, and the *Primer Violín de Bayles*, in charge of leading the orchestra during the performance of the *ballets d'action*.²²⁸ This fact, the high wages,²²⁹ and the fact that most leaders were Italian (or of Italian descent), reveal that a certain level of expertise was expected from them and that they might have been highly respected. The *Primer Violín* shared the desk with the *Concertino*

²²⁶ This clause became an important issue for some members, in particular the bassoonists Juan Maus and Estevan Francois, who officially requested to be allowed to perform with other orchestras and ensembles due to the low wages they were receiving. BNE Mss 14053/6 (23), 13 April 1797.

²²⁷ For a complete transcription and translation of the contract template for the season 1798/1799 see Appendix G.

²²⁸ This division of duties seems to have been common practice in Italy during the 1780s and 1790s. For further information see Michael F. Robinson, *Naples and Neapolitan Opera* (Oxford: Clarendon Press, 1972), 164-165.

²²⁹ While the salary of most *ripieno* string players oscillated between 3.000 R^s. Vⁿ. and 4.500 R^s. Vⁿ., the salary of the *Primer Violín* oscillated between 7.000 R^s. Vⁿ. and 24.000 R^s. Vⁿ.. For more information on the evolution of salaries see Appendix F.

del Primer Violín, who was in charge when the main leader was unavailable. The leaders of each string section were especially appointed according to their music skills and were paid accordingly.²³⁰ Their function was clearly established in the contract. While the *ripieno* violins and violas were contracted without occupying a specific desk, the contracts of both cellos and double basses clearly determined their position.²³¹ It is remarkable, that the specialisation even reached the double bass section, as during the season 1798/1799 the second double bass player led during ballet performances.²³² The same policy was followed in the woodwind and brass sections, where the contracts specified their position within the orchestra, showing that the orchestra kept, as was customary during the late eighteenth century, a carefully defined hierarchical structure.

However, this structure was more flexible in comparison with a twenty-first-century orchestra, as some players had to occasionally play parts different to the ones normally attributed to them. It seems that until 1793 the orchestra had only one flute player, Manuel Julian. In 1794, Manuel García joined the orchestra as second flute player. As Julian and García had also to play the oboe when required,²³³ it is expected that certain arrangements in the orchestration took place when the score called for two flutes and two oboes. In 1795, the flutist Josef Álvarez signed a

²³⁰ The section leaders were also well-respected. In fact, during the 1795/1796 season, Joaquín Guerra (leader of the double bass section) was offered 7.600 R^s. Vⁿ. on his annual contract, a higher figure than the 7.000 R^s. Vⁿ. offered to the *Primer Violín*, Francesco Salamoni, during the same season.

²³¹ The contracts do not specify whether the violin players are expected to play in the first violins or the second violins section. This shows certain flexibility in the structure of the orchestra at the time of the signing of the contracts. On the other hand, the position of both cello and double bass players was specified with a number (from 1 to 3). For more information see Appendix F.

²³² 'Manuel Martínez ... Segundo contrabajo y primero en los bayles' [Manuel Martínez ... second double bass player and first player during ballets'], BNE Mss 14054/1 (22).

²³³ The contracts specify that Manuel Julian played the parts of first flute, second oboe and first piccolo, and Manuel García the parts of second flute, first oboe and second piccolo. The contract also pointed out that, should one of them be unavailable, the other was expected to play the first part of each instrument. BNE Mss 14053/6 (59).

contract with the orchestra as *supernumerario*,²³⁴ so the upper woodwind section was occasionally reinforced. Josef Álvarez's contract stipulates that he also had to play the clarinet and piccolo when required.²³⁵ In 1797, another two flutists were contracted, Lázaro Álvarez and Cristóbal Retamar. However, it seems that the orchestra rarely had four players playing the upper woodwinds at the same time. Following the evolution and new fashion of European orchestras during the 1780s and 1790s, the ensemble included clarinets from the beginning.²³⁶ It is interesting that this lack of completeness in the upper woodwind section was possibly balanced by the clarinetists, who might have played at times the oboe parts.²³⁷ Another interesting fact is the versatility of some orchestra members on playing different instruments. For instance, Juan Maus's contract as second bassoonist stipulates that he had to play the cello if required, which opens the question on the continuous playing (or not) of the second bassoon part.²³⁸ Similarly, Joaquín Blanco's contract dictates that he had to play either violin or viola 'according to what it is commanded'.²³⁹ The fact that the music was normally adapted to an 'incomplete' woodwind section (from the 'octet standard' point of view) reveals that this practice became common during the late-eighteenth century. This flexibility should be acknowledged when performing late-eighteenth-century opera at present, as it was

²³⁴ BNE Mss 14053/3 (2).

²³⁵ It appears that during the late eighteenth century it was common practice to exchange oboe and clarinet parts. See Francisco José Fernández Vicedo, 'La interrelación entre el uso del clarinete y el del oboe en la instrumentación de la música española de finales del siglo XVIII y principios del siglo XIX', *Leitmotiv. Revista del Real Conservatorio Superior Victoria Eugenia de Granada*, 1 (2012), 38-48.

²³⁶ Not every European orchestra had clarinets in the woodwind section, as this fact was slowly becoming the new standard. For instance, the Parisian Orchestra of the Comédie Italienne (Opéra-Comique) did not include clarinetists as orchestra members until 1790. For a comparison of contemporary European orchestras see Appendix E.

²³⁷ Josef Mourgue's contract for the season 1797/1798 as second clarinetist of the orchestra includes the following addition: 'con obligación de tocar todas las noches ... y de alternar con sus Compañeros y suplir las faltas de Ellos según se ofrezca ...' ['under the obligation to play every evening ... and exchange or cover the parts of his colleagues when is necessary...']. BNE Mss 14053/6 (56).

²³⁸ BNE Mss 14053/6 (53).

²³⁹ BNE Mss 14053/3 (7).

the common performance practice for a considerable number of European orchestras. It is important to remark that while the structure of the woodwind section was flexible basically due to financial reasons (as the management of the theatre usually sought for different ways of lowering the costs of the orchestra), the string section was structured following the aesthetic requirements of the time, that is highlighting the upper and lower register, and keeping a reduced number of violas.²⁴⁰ In fact, many European orchestras reinforced the lower register in such a manner that, in certain cases, the number of double basses was higher than the number of cellos. This was the case of the Orquesta del Teatro de los Caños del Peral, where the leader of the low-register section was, as a matter of fact, the first double bass player instead of the first cellist. The reinforcement of the very low register was followed by most European orchestras with the exception of the Parisian orchestras, where the number of cellos frequently doubled or even tripled the number of double basses, advancing what was going to become the nineteenth-century performance practice.²⁴¹

The perception of the importance of different players' position within the orchestra was certainly defined by their salary. Besides, not only did the orchestra hierarchy dictate the amount to be paid, but also both the quality of a musician and the perception of the difficulty of playing a particular instrument. It is easy to understand the high wages offered to the *Primer Violín* and *Primer Violín de Bayles*, since both were in charge of leading the orchestra. The notable difference in the violinists' wages suggests that the quality of playing was diverse, and that extra violin players were probably on the verge of maintaining the required standard. It is indeed remarkable that both the cello and double bass leaders were paid handsomely in

²⁴⁰ See Appendix E.

²⁴¹ Ibid..

comparison to the *maestro de clave*, who received a lower salary until his fees were raised in the season 1798/1799. In the woodwind section, the high fees offered to the flutists are noticeable, which could be explained not only taking into account that they had to play two different instruments (three including piccolo) but also that Manuel Julián had worked for the House of Osuna from c1781 until 1792, and he was probably highly esteemed. In the brass section, it is interesting to see how the salary of the horn players doubled the salary of the trumpet players in certain seasons. Finally, the wages that are somewhat unexpectedly high are the ones related to the harpist D. B. Lohest, who enjoyed a similar salary to the *Primer Violín*, and the timpanist Eustasio León, whose salary surpassed most of his colleagues' wages during the season 1795/1796.²⁴²

The following table (Table 4.1) captures the oscillation of annual salaries, which changes depending on the season and the musician.

²⁴² Appendix F contains a table with detailed information regarding the salaries of the members of the orchestra. The table shows that the annual wages that the theatre negotiated with the same musicians were different from season to season. Despite the increase in the number of performances, there were seasons (such as the season 1795/1796) where the theatre lowered the salaries of most musicians.

Table 4.1. Average of the orchestra members' annual salary

Position	Annual Salary in R ^s . V ⁿ . (1790-1799)
<i>Maestro de clave</i>	5.500 – 8.000
<i>Primer Violín</i>	7.000 – 24.000
<i>Primer Violín de Bayles</i>	10.000 – 15.000
<i>Concertino del Primer Violín</i>	5.000 – 5.800
<i>Segundo Violín Concertino</i>	5.500 – 6.200
Second Violins Leader	3.000 – 5.500
Violins	2.000 – 5.500
Violins (extra)	1.000
Viola 1 (leader)	3.900 – 4.200
Violas	2.000 – 4.000
Cello 1 (leader)	6.400 – 7.800
Cellos	3.500 – 4.500
Double bass 1 (leader)	6.000 – 7.600
Double basses	3.000 – 6.800
Flutes / Oboes	5.600 – 6.800
Clarinets	3.200 – 4.500
Bassoons	3.100 – 4.500
Horns	4.000 – 5.800
Trumpets	2.500 – 3.600
Timpani	1.000 – 4.800
Harp	12.000

Although there is scant information regarding the rehearsal planning of operas, ballets, oratorios and concerts, the number of days that the orchestra gathered during the season can be inferred by observing the annual fee paid to the *avisador de la orquesta* [orchestra ‘manager’], who was paid on a daily rate.²⁴³ The *avisador* was in charge of having the music scores ready on each music stand and making sure that all the members knew when they were expected to rehearse. The treasury accounts show that during the 1795/1796 season, he was paid for 366 days of work. Possibly, the orchestra did not gather as many times as he was paid, as this would mean that

²⁴³ The terms of the *avisador*'s contract for the 1795/1796 season stipulated a daily fee of 6 R^s. Vⁿ.. According to the treasury records relating to the payments of the whole season, he received an amount of 2.196 R^s. Vⁿ., that is 366 days of work. BNE Mss 14053/1 (1) and Mss 14058/1 (17).

musicians did not enjoy a day off during a whole year.²⁴⁴ Still, it could be inferred that during the 1795/1796 season the orchestra gathered 190 days due to opera and ballet performances, 20 days due to the 1796 Lenten concerts, plus, at least, another 50/60 days due to rehearsals, making a total of approximately 260/270 days in the space of a year. This number may have been even higher in the following seasons.

Certainly, the orchestra members had to work hard due to the high number of rehearsals and performances during a very long season. Although some singers and dancers could have some days of rest when the programme did not require them, the orchestra played every single ballet and opera title plus the symphonic and concerto repertoire performed during Lent. The evolution of the season presented an extra challenge for orchestra members. During the first months, new music had to be learned quickly. Also, it seems that they were not informed of all the opera and ballet titles to be played during the season, so they had to keep certain flexibility not always knowing what was going to be performed or when. In fact, the programme could change overnight depending on the success of the evening.²⁴⁵ The end of the season tended to be rather busy, as the agreed number of performances had to take place before Easter. For instance, during the last thirty-one days of the season 1794/1795, the theatre offered thirty days of performance alternating eight different operas and five ballets.²⁴⁶

However, all this dedicated work was not perceived the same way by the Madrileñan society. Reflecting on the social status of orchestra players can only be approached when the coexistence of two opposite perceptions and realities is

²⁴⁴ The documentation regarding the work of the *avisadores de la orquesta* Juan Peris and Andrés Robles can be found at BNE Mss 13991/7 (4), Mss 13993/3 (1), Mss 14000/2 (16), Mss 14000/6 (33), 14053/1 (1) and 14053/1 (3).

²⁴⁵ See Chapter Six.

²⁴⁶ For the program of the end of the season 1794/1795 (18 January to 17 February 1795) see Appendix A.

understood. On one hand, comments about the refusing to treat music at the level of a science can be found in *Diario de Madrid*:

Of this Music I have said and I repeat that it is zero among the sciences; that its means are as insubstantial and useless as the air that modifies; and lately that if one goes to reasons there are more and more solid ones in favour of the art that delights the palate, than the one that pleasures the ear²⁴⁷

The same contributor also shares his opinion with regard to the ease and lack of artistic development that is necessary to play an instrument in a professional orchestra:

I saw a whole world worried in favour of four *gorgoritos* [singing trills], of a man who wags more or less the clavichord sticks, of another who knows how to scientifically blow some brass or stick pipes; and finally another that because he tightens here or there such or such string, or covers such and such holes in a *chisto* [txistu or fipple flute], he wants to be seen as a man who knows something²⁴⁸

On the other hand, the contemporary journals frequently highlight the power of music,²⁴⁹ the contribution of opera to society,²⁵⁰ and the difficulty of developing the necessary skills to become a professional player.²⁵¹ Occasionally, the papers aim to search for an answer to the question ‘Is it or is it not liberal the art of the *cómicos* [professionals working at the theatre]?’.²⁵² The court case of Don Manuel García and

²⁴⁷ ‘De esta Música he dicho y repito que es cero entre las ciencias; que sus medios son tan insubsistentes e inútiles como el aire mismo que *modifica*; y últimamente que si se va a razones hay más y más sólidas a favor del arte que deleitar al paladar que en favor del que alhaja al oído’, El Extravagante, *DM* 17 September 1795. The complete text can be found in Appendix J.

²⁴⁸ ‘veía un mundo entero preocupado en favor de cuatro gorgoritos, de un hombre que menea más o menos los palitroques de un clavicordio, de otro que sabe soplar científicamente unos cañutos de palo o de bronce; y de otro finalmente que porque aprieta aquí o allí tal o tal cuerda, o tapa tales y tales agujeros en un chisto, ya quiera ser tenido por hombre que sabe algo’, El Extravagante, *DM* 17 September 1795. The complete text can be found in Appendix J.

²⁴⁹ Francisco Perés Gáya, *DM* 18, 19 and 20 August 1793; Velasco, *DM* 8 September 1794. See Appendix J.

²⁵⁰ El Filo-Armónico, *DM* 27 August 1795. See Appendix J.

²⁵¹ El Despreocupado, *DM* 9 March 1797. See Appendix J.

²⁵² ‘... los que al conocimiento práctico de la música reúnen la habilidad de componer, pueden lisonjearse de que poseen un arte liberal. No basta saberla leer, esto es efecto de la memoria; y aunque

Narcisa de Cáceres, recently uncovered by María Luisa López-Vidriero, sheds light upon this matter.

The following arguments are adduced to support the legitimate request of a musician of the orchestra, Manuel García, who tried to marry Narcisa de Cáceres against her father's will. Narcisa's father argued that a musician develops an activity that, legally, makes him a vile individual. Manuel García, who would later form part of the Orquesta del Teatro de los Caños del Peral, presents his case to the Madrid magistrate in order to obtain a license and supplement for parental consent. López-Vidriero summarises the court case as follows:

On 6 June 1780, Francisco Cipriano Ortega, on behalf of twenty-two musicians of the *Orquesta de los Coliseos de Comedias de la corte* [Orchestras of the Theatres Cruz and Príncipe], declares that all of them live understanding that exercising their music[al] art in that orchestra, which exists already for half of a century in Madrid, neither made them vile nor endangered not only themselves but also their wives, children or blood relatives ... The public esteem of his profession was evident ... [when they] got their jobs by *oposición*, [it was accompanied by the happiness of friends and relatives]. Nobody was ashamed: of the orchestra, many joined the *Real Capilla* [Royal Chapel] and other court orchestras that pride themselves on not taking in vile and despicable people.²⁵³ In recent times, Madrid and its City

la instrucción que exige puede llamarse un arte, pero no merece el título de liberal; al paso que los que la posean se llaman músicos, sólo el compositor será el verdadero artista en la música: su ciencia se manifiesta en la melodía y en la armonía que forman la esencia de la música. La melodía exige mucho ingenio, y la armonía juicio, de donde se infiere que estando más ocupado aquel en la parte principal de la música, será arte liberal la composición de ella.' [... those who, to the practical knowledge of music, gather the ability to compose, can flatter themselves that they possess a liberal art. It is not enough to know how to read it, this is the effect of memory: and although the instruction it requires may be called an art, it does not deserve the title of 'liberal'; While those who possess it are called musicians, only the composer will be the true artist in music: his science is manifested in the melody and harmony that form the essence of music. The melody demands a lot of creativity, and the harmony of judgment, from which it is inferred that being [the melody] the main part of the music, the composition of it becomes liberal art.'], G. E. Lessing, '¿Es o no liberal el arte de los cómicos?', *EMDL* 235, 31 May 1790. See Appendix J.

²⁵³ In this regard, it is important to highlight the connection that a number of musicians who worked at Teatro de los Caños del Peral had with the House of Osuna. Musicians such as Cristobal Andreozzi (1781), Pascual Carriles (1781-1789), Lorenzo Geisel (1793-1794), Manuel Julián (c1781-1792), Juan Maus (c1798), Melchor Ronzi (1796-1803) and Juan Wisse (1796-1797) were members (or played frequently) of the different orchestras and ensembles of the Dukes of Osuna and Count-Dukes of Benavente. Juan Pablo Fernández González, *El mecenazgo musical de las Casas de Osuna y*

Council honour and differentiate them from comedians and musicians ... from other [inferior] companies, giving them the treatment of 'Don', which is not given to anyone who is considered vile and disgraceful ...

The residents of Madrid clearly distinguish them ... and ... they do not include them in the note of infamy in that the *ley de partida* [Seven-Part Code] includes minstrels, impersonators, and *tacedores de los zarraones* [players from the *zarraones*] who publicly walk through the city and, for a price, sing, dance or play ... If they were not distinguished from the companies of comedians, it would not make sense that those from the *Real Capilla* [Royal Chapel] had been sent to the music orchestras to provide fun and entertainment at the Coliseo de los Caños del Peral.²⁵⁴

Although these allegations clearly argued the social status that orchestra musicians seemed to have reached, the resolution of this confrontation ruled that the aforementioned marriage would stain Narcisa Cáceres due to the musician's 'disgraceful status'. Despite this, the wedding was celebrated and as a consequence Manuel García was jailed. This must have produced a sudden change in social perception, since two years later, on 26 September 1782, the *Consejo* [Council] declared that the *nota de infamia* [note of infamy] was not applicable to the musicians of the *orquestas de la corte* [the orchestras of the Madrilenian theatres]

Benavente (1733-1844). Un estudio sobre el papel de la música en la alta nobleza española, ii (PhD dissertation, Universidad de Granada, 2005), 163-208.

²⁵⁴ 'El seis de Junio de 1780, Francisco Cipriano Ortega, en nombre de veintidós músicos de la Orquesta de los Coliseos de Comedias de la corte, declara que todos ellos viven persuadidos de que el ejercer su arte música en esa orquesta con ya medio siglo de vida en Madrid, ni envejecía ni infamaba no sólo sus propias personas sino tampoco a las de sus mujeres, hijos o parientes consanguíneos ... La estima pública de su profesión era evidente ... la obtención de la plaza por oposición. ... Nada ni nadie les avergonzaba: de la orquesta, muchos se incorporaban para servir en la Real Capilla y en otras orquestas de la corte que se precian de no frecuentar personas viles e infames. En los últimos tiempos, Madrid y su ayuntamiento les honran y diferencian de los cómicos y músicos ... de otras compañías dándoles el tratamiento de 'Don', que no se da a nadie que se considere vil e infame ... Los vecinos de Madrid los distinguen claramente ... y ... no los incluyen en la nota de infamia en que la ley de partida incluye a los juglares, remedadores, y tacedores de los zarraones que públicamente andan por la ciudad y, por un precio, cantan, bailan o hacen juegos ... Si no se los distinguiese de las compañías de los cómicos, no tendría sentido que se hubiese mandado a los de la Real Capilla ir a las orquestas de música para diversión y entretenimiento en el Coliseo de los Caños del Peral.', María Luisa López-Vidriero, 'Otras maneras de componer: la música y la imprenta en el siglo XVIII', in Begoña Lolo and José Carlos Gosálvez (eds), *Imprenta y edición musical en España (ss. XVIII-XX)* (Madrid: Universidad Autónoma de Madrid, 2012), 32-33.

and, therefore, the honour which accompanied their profession was kept and legally stated by providing a *certificación de esta Providencia* [social status certificate].²⁵⁵

Regardless of society's perception and understanding of the musicians's social status, it is unquestionable that the members of the Orquesta de los Caños del Peral acquired a notable level of knowledge in the current repertoire and, therefore, became to master the Italian and French style. By 1799, they had been playing together almost daily for thirteen years, performing more than eighty different operas and more than a hundred ballet titles. The continuity and frequency of playing, orchestra strength, vast repertoire and quality of musicians make the Orquesta de los Caños del Peral one of the first classical orchestras, if not the first, to combine all characteristics at once in the history of Spanish music.

4.2 Reflections on the dancing and singing companies

During its existence, Teatro de los Caños del Peral hosted different types of dance under the word *bayle* [dance]. The theatre was refurbished in 1767 and opened for masquerade balls from 1768 to 1773.²⁵⁶ The instructions for the assistance to those balls are preserved, including the description of the outfits, the refreshments, the placement within the hall of the dancing partners and the order of the different dances which started with *minuettes* and later alternated with *contradanzas*. There is no doubt that the *contradanzas* were in fashion in Madrid as they appear to have been performed by its citizens on a regular basis. It seems that the popularity and

²⁵⁵ María Luisa López-Vidriero, 'Otras maneras de componer: la música y la imprenta en el siglo XVIII', in Begoña Lolo and José Carlos Gosálvez (eds), *Imprenta y edición musical en España (ss. XVIII-XX)* (Madrid: Universidad Autónoma de Madrid, 2012), 33.

²⁵⁶ Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 99-100. For a description of the dance and the music score of twenty-four *contradanzas* see Nicolás Álvarez Solar-Quintes, 'Contradanzas en el Teatro de los Caños del Peral, de Madrid', *Anuario Musical*, 20 (1967).

high demand of the *contradanzas* was maintained during last third of the eighteenth century as it is showed in both publications and advertisements that offered to teach this particular dance.²⁵⁷ The word *bayle* was also used to describe the folklore-based dances known as the *bolero* and the *fandango*, which were either inserted between the acts of a play or placed at the end, as an essential part of the evening performance.²⁵⁸ Opposed to the *contradanzas*, the *bolero* and the *fandango* were often performed by one or two professional dancers. Since they were musically based on the Spanish tradition, it was somewhat required that the dancers were nationals. However, it was another type of dance that had flourished in cities such as Lyon, Stuttgart, Vienna, Milan, Paris and London,²⁵⁹ and was going to become the centre of attention in the main European theatres, this new genre of dance theatre was the *ballet d'action* or ballet-pantomime.

According to Jeffrey Giles, the *ballet d'action* was 'essentially an opera in which dance took the place of the sung or spoken word, and in which gesture and pantomime became important means of expression'. Regarding the music, Giles argues that it 'tended to reflect and enhance the dramatic and emotional content of the dances' which resulted in a much greater musical freedom. Consequently, 'music did not just accompany dancing; it was an integral part of it'.²⁶⁰

²⁵⁷ For more information see Clara Rico Osés, 'La contradanza en España en el siglo XVIII: Ferriol y Boxeraus, Minguete e Yrol y los bailes públicos', *Anuario Musical*, 64 (2009), 191-214.

²⁵⁸ For further information on the impact that the bolero had in Madrid during the 1790s see Juan Jacinto Rodríguez Calderón, *La Bolerología o Quadro de las Escuelas de bayle bolero, tales quales eran en 1794 y 1795, en la corte de España* (Philadelphia: Imprenta de Zacharias Poulson, 1807); and Xoán M. Carreira and Javier Suárez Pajares, *The origins of the bolero school*, *Studies in Dance History. The Journal of the Society of Dance History Scholars*, IV, 1 (1993).

²⁵⁹ Jean Georges Noverre and Cyril W. Beaumont, *Letters on dancing and ballets (1760)*, trans. C. W. Beaumont (Alton: Dance Books, facsimile edition 2004 (from the revised and enlarged edition published at St Petersburg in 1803, first published in 1930 by Beaumont)), viii-x.

²⁶⁰ Jeffrey Giles, 'Dance and the French Enlightenment', *Dance Chronicle*, 4 (1981), 246.

The ballets performed at the Paris Opera between 1773 and 1793 are divided into different types of ballet depending on the narrative, such as *ballet anacréontique*, *ballet comique*, *ballet d'action*, *ballet héroïque*, *ballet pantomime*, *ballet tragique* or *divertissement*.²⁶¹ This means that the current definition of *ballet d'action* and *ballet pantomime* might be wider, encompassing different kinds of dancing which could have included a diversity of levels of dancing and amount of acting (or pantomime) (see Figure 4.1).

Figure 4.1. Madame Deshayes and Monsieur d'Egville dancing the *ballet d'action* *Achille et Déidamie*²⁶²



²⁶¹ Ivor Guest, *The Ballet of the Enlightenment: The Establishment of the Ballet D'Action in France, 1770-1793* (London: Dance Books Ltd, 1996), 418.

²⁶² Advertisement 'M. Deshayes et M. d'Egville dans le ballet pantomime d'Achille et Déidamie' (London: Anthony Cardon, 1803).

The titles of these ballets represent very specific, and at the time well-known, narratives that were to be directed by the *compositor de bayles* [choreographer].²⁶³

The *compositor de bayles* would either direct a pre-existent choreography or compose his own. In any case, it should not be mistaken with the composer of the ballet music, which in most cases remains unknown, as he was barely ever mentioned in the contemporary journals and librettos.

As in opera, where there was a division between singers for opera seria and buffa, the dancing company at Teatro de los Caños del Peral was formed by a combination of *bailarines serios* or *absolutos* [‘serious’ or ‘absolute’ dancers], *bailarines grotescos* [‘grotesque’ dancers] and *bailarines de medio carácter* [‘mid-character’ dancers] who were included in the performance depending on the type of narrative and, therefore, choreography.²⁶⁴ Occasionally, the whole dancing company performed at once in the long grandiose ballets, such as *Inés de Castro*, *La Muerte de Cleopatra* or *Alexandro y Apeles*.²⁶⁵ Although Emilio Cotarelo y Mori disregards the importance of the titles,²⁶⁶ as if they were just improvised right before the

²⁶³ Cyril W. Beaumont explains how Noverre uses the term *maître de ballet* on his letters on dancing as follows: ‘As a general rule, whenever Noverre uses the term *maître de ballet*, he employs it in its old sense of meaning the person who composes the dances in a *divertissement* or ballet. Nowadays, such a person is termed the *chorégraphe*, while the designation *maître de ballet* is applied to the individual responsible for the training of the dancers and the maintenance of their technique at the requisite standard of efficiency’. Beaumont also explains the following with regard to Noverre’s *Letter XIII* (it should be noted that Beaumont uses the word ‘choreography’ not ‘choreography’): ‘In the 18th Century the art of dance notation was called choreography. This term is now generally applied to the art of dance composition, the recording of dances by means of lines and symbols being known as steno-choreography’, Jean Georges Noverre and Cyril W. Beaumont, *Letters on dancing and ballets (1760)*, trans. C. W. Beaumont (Alton: Dance Books, facsimile edition 2004 (from the revised and enlarged edition published at St Petersburg in 1803, first published in 1930 by Beaumont)), 9 and 132.

²⁶⁴ In order to ease the comprehension of the text, the modern words ‘choreography’ and ‘choreographer’ will be used to refer to the composition or composer of dances.

²⁶⁵ See Appendix A.

²⁶⁶ ‘Todavía el 14 de octubre se puso a la ópera un nuevo baile, titulado La Fata Urchela, compuesto por el Sr. Juan Monticini, que llevaba talle de obscurecer en títulos extravagantes al mismo Rossi. ¡Y, al cabo, todos los bailes eran iguales!’ [‘Still on October 14, a new dance, entitled La Fata Urchela, composed by Sr. Juan Monticini, was brought to the opera, which wore one of Rossi’s extravagant titles. And, after all, all the dances were the same!’], Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 386.

performance, the ballets performed at Teatro de los Caños del Peral were indeed among the most popular titles in Europe, which required a very specific cast and stage features.²⁶⁷

The ballet at Teatro de los Caños del Peral is undoubtedly linked to the figure of Domenico Rossi, who worked intermittently as director and impresario of the theatre, and remained as head of the dancing company from 1787 to 1799 with the exception of the season 1790/1791. In 1762, Rossi performed the leading role at the premiere of Gluck's *Orfeo e Euridice* at Vienna's Burgtheater working with the *maître de ballet* [choreographer] Gaspero Angiolini. Between then and his arrival at Teatro de los Caños del Peral, he worked as a dancer and choreographer in major theatres in Europe acquiring international expertise.²⁶⁸ Rossi translated into Italian one of the most influential writings on dancing in the eighteenth century, Jean Georges Noverre's *Lettres sur la Danse et sur les Ballets*.²⁶⁹ Rossi's first appearance in Spain seems to have been in Barcelona in 1772, presenting the *ballet d'action* *Jasón y Medea*. Nine years later, he composed in Madrid an equestrian ballet entitled *Las Parejas*, from which his choreography is fully documented and preserved.²⁷⁰

²⁶⁷ Appendix D examines the similarity of the titles performed in Teatro de los Caños del Peral and other European theatres, and provides extensive bibliography on some titles for further study. For the difference in the narrative and programmes of the *ballet d'action* see Edward Nye, 'Choreography' Is Narrative: The Programmes of the Eighteenth-Century 'Ballet d'Action', *Dance Research: The Journal of the Society for Dance Research*, 26 (2008), 42-59.

²⁶⁸ Before beginning his work at Teatro de los Caños del Peral, Rossi had worked at Teatro S. Moise (Venice, 1767), Teatro S. Benedetto (Venice, 1770), Teatro Santa Cruz (Barcelona, 1773), Teatro San Carlo (Naples, 1776-1782), Teatro della Pergola (Florence, 1779-1780 and 1784-1785), Teatro alla Scala (Milan, 1783) and Teatro Regio (Parma, 1784), among others. For more information on Domenico Rossi's professional career see Claudia Celi and Andrea Toschi, 'Signor Rossi's riddles. An annotated chronology of Domenico Rossi (ca. 1745 - post 1821)', <<http://hdl.handle.net/10017/20020>> [Accessed 11 December 2018].

²⁶⁹ For a translation of Noverre's letters in English see Jean Georges Noverre and Cyril W. Beaumont, *Letters on dancing and ballets (1760)*, trans. C. W. Beaumont (Alton: Dance Books, facsimile edition 2004 (from the revised and enlarged edition published at St Petersburg in 1803, first published in 1930 by Beaumont)).

²⁷⁰ For a facsimile edition of Rossi's choreography see Domenico Rossi and Matilde López Serrano, *Las Parejas (Juego hípico del siglo XVIII)* (Madrid: Patrimonio Nacional, 1987).

In 1787, Rossi, now a man in his forties who had achieved international expertise, returned to Madrid to become the head of the ballet and opera companies of Teatro de los Caños del Peral. His twenty years of experience working in other European theatres were to be reflected in the selection of repertoire, recruiting of artists and management decisions.²⁷¹ During his tenancy, Rossi presented choreographies by Jean Noverre, Gasparo Angiolini, Gaspare Ronzi, Pierre Gardel and himself, among others.²⁷² Xoan M. Carreira summaries the evolution of ballet at the theatre as follows:

For the 1789/1790 season, he [Rossi] hired the Medinas, a family of Spanish dancers, and Giovanni and Salvatore Viganò ... At the end of 1789, Jean Dauberval and his wife arrived in Madrid, collaborating with Rossi on the staging of *Le Déserteur* ... During the 1790/1791 season ... [a] new company was [formed] under the direction of Charles-Auguste Favier, who was also premier danseur, and included two premières danseuses, Angela Durand (Madame Favier) and Camille Dupetit-Banti. Along with the works by Noverre and by Favier himself, the repertory included *Zemira y Azor* ... to music by André E. M. Grétry ... At the end of the season, almost the entire company accompanied Favier to Cádiz, where he took over the direction of the Teatro Español. Rossi returned with two Italian dancers already well known in various European theatres – Pietro Angiolini and Gaetano Giogia ... Giogia later went to Lisbon, where he inaugurated and assumed the direction of the Teatro Sao Carlos. In 1794, he left for La Scala and was succeeded by Angiolini. The Teatro Sao Carlos and the Teatro de los Caños del Peral were jointly managed by the Angiolini-Rossi organization ...²⁷³

²⁷¹ Appendix H examines the Albert Schatz Collection of librettos located at the American Library of Congress. The librettos reveal that Domenico Rossi had previously worked in other theatres with a high number of dancers and singers whom he later would bring to Teatro de los Caños del Peral. Claudia Celi and Andrea Toschi's article reveals that many ballet titles and choreographies to be performed at Teatro de los Caños del Peral, had already been presented in other theatres. Claudia Celi and Andrea Toschi, 'Signor Rossi's riddles. An annotated chronology of Domenico Rossi (ca. 1745 - post 1821)', <<http://hdl.handle.net/10017/20020>> [Accessed 11 December 2018].

²⁷² Appendices A, C and H specify the choreographer of each ballet when it is known.

²⁷³ Xoán M. Carreira, 'Foreign dancers in Spain in the second half of the eighteenth century', in Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the bolero school*, Studies in Dance History. The Journal of the Society of Dance History Scholars, IV, 1 (1993), 62.

It is important to reflect on the connection that Carreira establishes between Teatro de los Caños del Peral and other theatres such as Teatro Español in Cadiz and Teatro São Carlos in Lisbon. This is just one of many connections that the Teatro de los Caños del Peral established within the European network, which was developed not only due to the recruitment of successful performers, but also due to the acquisition of music scores as well as the need for learning from other management models.

In 1795, the partnership formed by Angiolini and Rossi began to weaken, as Angiolini was a supporter of the French style which was considered by Rossi as ‘unnatural’. In addition to this, French dancers who had worked in Paris were accustomed to exorbitant salaries, and Rossi knew very well that the costs relating to ballet customs and stage design were already too high for the theatre. Contrary to this line of thought, the Marquis of Astorga, as a patron of Teatro de los Caños del Peral, saw in ballet productions an essential source of income that could be balanced with high costs.²⁷⁴ In this respect, he found in the Grand Théâtre de Bordeaux an example of management and contemporary dancing and, therefore, was inclined to create a French ballet company for the theatre. Carreira summaries this change as follows:

The presence of French dancers and works now [1797] increased dramatically. In December 1797, an attempt was made to hire Auguste Vestris, although the final choice fell on André Deshayes at a salary of 20.000 livres. In 1798, serious consideration was given to Dauberval’s to move his company to Madrid for 1.093.000 livres ... there were also considerations to bring

²⁷⁴ Undoubtedly, Marquis of Astorga was aware of the income produced during the premieres of the big ballets, when the box office used to exceed that of the opera premieres’. See Appendix A for information regarding the daily box office. For further information on the project to recruit a French dancing company drafted in January 1797, see BNE Mss 13993/4 (34-I) and Mss 13993/4 (34-II).

Noverre to Madrid ... With Favier, Astorga prepared an splendid season for 1799-1800 that included the return ... of ... Giovanni Viganò ...²⁷⁵

By the end of 1799, a selection of the best dancers in Europe had worked at Teatro de los Caños del Peral, including (in alphabetical order) Giuseppe Ancinelli (1793), Pietro Angiolini (1791-1797), Anna Berretti (1793), Luigi Bianchi (1795), Elena Bozzi (1792), Rose Coustou (1798), André Deshayes (1798),²⁷⁶ Camille Dupetit-Banti (1790-1791), Charles-Auguste Favier (1790-1791), Nicola Ferlotti (1795), Gaetano Giogia (1791-1792), Alexis Huard (1798), Elena Hutin (1798), Teresa Mazzorati-Montecini (also known as Teresa Montecini) (1795-1796), Teresa Melazzi (1791-1792, 1794 and 1797-1798), Giovanni Montecini (1795), Louis Moreau (1798), Rosa Pelosini (1787-1790), Margarita Prada (1792), Giuseppina Radaeli-Pontigi (1795-1796), Gaspare Ronzi (1787-1788), Domenico Rossi (1787-1790 and 1791-1799), Giuseppina Spontoni (1793, 1795 and 1797) and Salvatore Viganò, among others.²⁷⁷

The recruitment of individual dancers and opera singers and the formation of the companies was not an easy task. The conditions of the contract were often negotiated and drafted abroad in fierce competition with other European theatres, and frequently included the costs related to the performer's journey to Spain as well as the

²⁷⁵ Xoán M. Carreira, 'Foreign dancers in Spain in the second half of the eighteenth century', in Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the bolero school*, Studies in Dance History. The Journal of the Society of Dance History Scholars, IV, 1 (1993), 63.

²⁷⁶ André Deshayes was born in Paris in 1777 into a well-known family of musicians and dancers who had been involved at the Parisian Opéra. He was admitted to the *corps de ballet* at the Opéra de Paris in 1791 and was promoted to *premier danseur* not long after. Working closely with the famous choreographer Pierre-Gabriel Gardel, he appeared in the famous premiere of *Le jugement de Pâris* on 6 March 1793. After his stay in Madrid, he worked at La Scala in Milan and the King's Theatre in London, where he spent much of his time until his death in 1842. Spire Pitou, *The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815* (Westport, Connecticut: Greenwood Press, 1985), 155.

²⁷⁷ For a complete list of dancers see Appendix M. For a list of choreographers, dance company directors and dancers who worked in several Spanish cities (such as Madrid, Barcelona, Cadiz, Valencia, La Coruña, Pamplona, Palma de Mallorca and Cartagena) during the second half of the eighteenth century see Xoán M. Carreira, 'Exotic' or foreign dancers active in Spain, 1750-1800', in Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the bolero school*, Studies in Dance History. The Journal of the Society of Dance History Scholars, IV, 1 (1993), 67-76.

accommodation in Madrid.²⁷⁸ The companies had to be composed within a budget, had to be balanced artistically and had to be formed in time before the beginning of the season. The companies formed from 1787 to 1799 included first-rate and internationally-renowned singers such as (in alphabetical order) Mariana Albani (1796-1797), Francesco Albertarelli (1793-1796), Anna Andreozzi (1791-1792), Brigida Giorgi Banti (1793-1794) (see Figure 4.2), Anna Benini Mengozzi (1789-1791) (see Figure 4.3), Vicenta Bocucci (1795-1797), Cecilia Bolognesi (1790-1791 and 1794-1795), Luigia Gerbini (1798-1799), Francesco Marchesi (1795-1797),²⁷⁹ Pietro Muschietti (1787-1788), Ana Nava Aliprandi (1795-1796), Teresa Oltrabelli (1787-1789), Pompilio Paniza (1797-1798),²⁸⁰ Rosalia Pellizoni (1789-1798), Vicente Praun (1798-1799), Luigia Prosperi Crespi (1797-1799), Michele Schirra (1798-99), Giuseppe Simoni (Joseph Simon) (1794-1795), Luísa Todi (1794-1795) (see Figure 4.4),²⁸¹ Geronimo Vedova (1788-1790), Louise Villeneuve (1792-1793),²⁸² Mariana Vinci (1797-1799) and Pedro Yobit (1790-1792), among others.

²⁷⁸ There is much documentation with regard to the long negotiations that took place in Paris for contracting André Deshayes and Elena Hutin. The preserved documentation is located at BNE Mss 13992/7. There is also extensive documentation regarding the proposals and process related to the formation of the dancing company for the season 1797/1798. The documentation is located at BNE Mss 13993/5.

²⁷⁹ Little is known about Francesco Marchesi. Federico Pirani establishes connections between the work of singers in Rome and Vienna. Regarding Marchesi, he reports that ‘... singing at the [Teatro] Alibert was the Bolognese bass Francesco Marchesi, who was at the Burgtheater in Vienna for the 1785-6 season and may have sung in Bianchi-Mozart’s *La villanelle rapita*’ ‘In the 1781 season at the Alibert, Marchesi sang Don Arsenio, *primo buffo caricatto* in Piticchio’s *Il militare amante*, and Don Tolomeo in Caruso’s *Il fanatico per la musica*’. Federico Pirani, ‘Operatic links between Rome and Vienna’, in Stanley Sadie (ed), *Wolfgang Amadè Mozart: Essays on His Life and His Music* (Oxford: Clarendon Press, 1996), 400.

²⁸⁰ Beside his successful international career as a singer, Pompilio Paniza was called in 1806 to supervise the construction, choose materials and hire the first cast of singers for the opening of the Teatro São João (at present Teatro João Caetano) in Rio de Janeiro, which finally took place in 1813. Rogério Budasz, *Opera in the Tropics: Music and Theater in Early Modern Brazil* (Oxford: Oxford University Press, 2019), 169.

²⁸¹ Luísa Todi’s international debut took place at the King’s Theatre in London in 1777. From 1778 to 1789 she sang several times at the *Concerts Spirituels* in Paris, establishing her international success. Between 1780 and 1783, she gave performances in Germany, Austria and Italy, including the prestigious Teatro Regio in Turin. In 1784, Todi moved to St. Petersburg and sang Sarti’s *Armida and Rinaldo*. After staying four years in Russia, Todi performed in 1788 at the court of Frederick William II of Prussia. The following years included concerts in Berlin, Mainz and Hanover. In 1790, one year before her appearance at Teatro de los Caños del Peral, Todi was in the peak of her career. In fact, the

Figure 4.2. Brigida Giorgi Banti²⁸³



Figure 4.3. Anna Benini Mengozzi²⁸⁴



season of 1790/1791 at the Venetian Teatro S. Samuele became known as 'Todi's Year'. Robert Stevenson (revised by Manuel Carlos De Brito), 'Todi [née de Aguiar], Luísa [Luíza] (Rosa)' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.28044>> [Accessed 17 May 2020].

²⁸² Louise Villeneuve's first appearances onstage were probably as a member of Noverre's ballet company in Vienna between the years 1771 and 1774. From 1786 to 1789, she sang in Venice, Milan and Vienna. On 27 June 1789, Villeneuve replaced Luisa Laschi, singing the role of Amore in Martín y Soler's *L'arbore di Diana*, making her Viennese debut a great success. 'Her charming appearance, her sensitive and expressive acting and her artful, beautiful singing' incited Mozart to write for her the role of Dorabella in *Così fan tutte*. Dorothea Link, 'Villeneuve, Louise [Luisa, Luigia]' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.42338>> [Accessed 17 May 2020].

²⁸³ 'Brigida Banti' <<https://archivi.cini.it/teatromelodramma/detail/IT-CST-ST0004-000046/banti-giorgi-brigida-monticelli-d-ongina-cremona-1757-bologna-1806.html?currentNumber=394&returnPage=>>> [Accessed 24 August 2020].

²⁸⁴ 'Anna Benini' <<http://www.quellusignolo.fr/sopranos/benini.html>> [Accessed 24 August 2020].

Figure 4.4. Silhouette of Luísa Todi, 1790²⁸⁵



Proving the quality of such performers can be difficult, as the culture of the ‘opera review’ was still in development during the last two decades of the eighteenth century. It should be considered that the diversity of journals and periodicals available to the layman was not the same in every city. While dozens of different periodicals were at the time available in London, Madrid, for instance, only counted with a few.²⁸⁶ Consequently, the platforms for critique which had been fully

²⁸⁵ ‘Todi, Luiza’ (Austrian National Library) <<https://picryl.com/media/todi-luiza-a63e63>> [Accessed 24 August 2020].

²⁸⁶ Periodicals available in London included *Analytical Review*, *Bell’s Weekly Messenger*, *Courier and Evening Gazette*, *London Magazine*, *Monthly Magazine and British Register*, *Monthly Visitor*, *Morning Chronicle and London Advertiser*, *Morning Herald*, *Morning Post*, *New London Magazine*,

developed by the 1830s, were just starting to emerge in most European cities. In addition to this, a high percentage of musicological studies of the past decades have mainly focused their attention on the biography or production of certain Baroque and Classical composers. The importance of the role that singers held on the development of classical music should be reevaluated in order to fully comprehend the influence that these artists had on the production and success of new compositions.²⁸⁷

Cotarelo offers a series of misjudgements with regard to both singers and dancers that do not represent the standard that Teatro de los Caños del Peral once reached. For instance, in January 1787, the cast of the first season at Teatro de los Caños del Peral included Teresa Oltrabelli as *primera bufa* [prima donna] and Pietro Muschietti as *primer galán* [primo uomo]. Cotarelo mentions that Oltrabelli ‘was no longer in youth or had much of a voice’ and that Pietro Muschietti was an ‘excellent tenor’.²⁸⁸ In addition to the fact that Cotarelo does not reference any of his judgements, it can be argued that the quality of these artists was much higher than what Cotarelo declared. Regarding Oltrabelli’s success at Teatro de los Caños del Peral in 1788, the Florentine journal *Gazzetta Universale* reported:

It is inexplicable the welcome and the applause that Mrs. Teresa Oltrabelli received in this capital [Madrid] as the first Actress in the Opera Buffa that was performed in this theatre

New Spectator, Public Advertiser, Public Characters, Review of New Musical Publications, Spirit of the Public Journals, The Sun, The Times and The World, among others. Periodicals available in Madrid included *Correo de Madrid (Correo de los ciegos)*, *Diario Curioso, Erudito, Económico y Comercial*, *Diario de Madrid, Espiritu de los Mejores Diarios Literarios que se Publican en Europa*, *Gazeta de Madrid* and *Memorial Literario Instructivo y Curioso de la Corte de Madrid*, among others.

²⁸⁷ Encyclopaedias such as *The New Grove Dictionary of Music and Musicians*, *The New Grove Dictionary of Opera* or *Die Musik in Geschichte und Gegenwart* have mainly focused their attention on composers, theorists, historians, instruments, styles, musical forms, theatres, cities and opera titles but, unfortunately, they do not include yet the majority of singers who were essential for the development of classical music during the eighteenth century.

²⁸⁸ Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 298-299.

[Teatro de los Caños del Peral] ... adding to the natural gift of a very gratifying voice the ability to know how to excellently modulate it, moreover [she presents] the most expressive acting, qualities which, combined together, make the merit of this Actress superior to any praise that could be said.²⁸⁹

In addition to this review, it is important to remark that, before arriving in Madrid, Oltrabelli had sung the leading role of no fewer than five operas at La Scala in Milan in the years 1784 and 1786.²⁹⁰ In 1770, Pietro Muschietti had participated in the successful premiere of Mozart's *Mitridate* singing the role of Arbate at the prestigious Milanese Teatro Regio.²⁹¹ Muschietti was not just an 'excellent tenor', he had enjoyed a long and very successful international career by the time he arrived in Madrid.²⁹² In fact, a similar situation applies to most singers who were hired at Teatro de los Caños del Peral, as it is confirmed by contemporary documentation.²⁹³

It seems that the work carried out in Madrid by young singers positively influenced not only their professional development but also the international projection they

²⁸⁹ 'SPAGNA / Madrid 24 Giugno ... È inesplicabile l' incontro e l'applauso che riscuote in questa Capitale la Sig. Teresa Oltrabelli prima Attrice nell' Opera Buffa che si rappresenta in questo Teatro. Tutto concorre nella medesima perchè le siano dovuti gli encomi che generalmente se le fanno, aggiungendosi al dono naturale di una gratissima voce l'abilità di saperla eccellentemente modulare, e quella ancora di una azione la più espressiva, pregi che riuniti insieme rendono il merito di questa Attrice superiore a qua lungue elogio se ne possa fare.' *Gazzetta Universale*, 55, 8 July 1788. For similar reviews see *Gazzetta Universale*, 6, 20 January 1787, 14, 17 February 1787 and 36, 5 May 1787.

²⁹⁰ Pompeo Cambiasi, *Rappresentazioni date nei Reali Teatri di Milano 1778-1872* (Milan: R. Stabilimento Ricordi, 2nd edn 1872), 4-5.

²⁹¹ Otto Jahn, *Life of Mozart*, i, P. D. Townsend (trans) (Cambridge: Cambridge University Press, 2013), 173.

²⁹² Pietro Muschietti was a soprano castrato. Born in Milan, he made his debut singing *La Clemenza di Tito* by Valentini in 1770. In 1772, he sang the role of Arbace, Prince of Numidia in Johann Christian Bach's *Catone in Utica* in Pavia. In 1776, after having sung on several minor stages, Muschietti worked as secondo uomo in Venice alongside Sebastiano Folicaldi in the productions of *Creonte* by Bortnianski, *Telemaco* by Bertoni, *Nitteti* by Monza, *Artaserse* by Paisiello in Verona in 1778, *Siroe* by Sarti during the 1779-80 carnival season in Turin, *Il Trionfo della pace* by Bianchi in Turin in 1782 and *La Vestale* by Giordani in Bologna in 1785. Further appointments brought him to Madrid, Vienna, Paris, Hamburg, Amsterdam and Berlin, where he settled in 1791. <<http://www.quellusignolo.fr/castrats/muschietti.html>> [Accessed 2 July 2020].

²⁹³ Appendix H includes two tables that present the study of 362 contemporary librettos found in the Albert Schatz Collection, which is located at the American Library of Congress. This short study reports the involvement of some singers and dancers, who worked at Teatro de los Caños del Peral, with a number of European theatres. All these librettos are accessible online. For further information on musicians' migration in Southern Europe see Juan José Carreras and José Máximo Leza (eds), 'La circulación de música y músicos en la Europa mediterránea (ss. XVI-XVIII)', *Artigrama*, 12 (1996-1997), 9-312.

experienced. That is the case of Gaetana Crespi, who began as a *sobresaliente* in Teatro de los Caños del Peral in 1787, and quickly developed into singing leading roles at the Milanese La Scala just four years later.²⁹⁴ Indeed, a close study of contemporary documentation reveals that a very high percentage of the singers who performed at Teatro de los Caños del Peral enjoyed successful international careers, being frequently mentioned in performances (before or after working in Madrid) at European theatres such as Teatro alla Scala (Milan), Real Theatro de São Carlo (Lisbon), Teatro La Fenice (Venice), Teatro della Pergola (Florence), Teatro Capranica (Roma), Teatro Ducale (Parma), Teatro Regio (Turin), Teatro di San Carlo (Naples) and Real Theatro de São João (Oporto), among others.²⁹⁵

The conditions under which the singers and dancers were brought to the theatre differed substantially. Besides the salary, a number of extras could be offered to the artist, including covering the costs of the journey to the Spanish capital, arranging and paying for his/her accommodation in Madrid, transport privileges within the city, or contracting his/her partner (or, occasionally, even his/her children).²⁹⁶ It seems that performers increasingly asked for more advantages which translated into high costs for the theatre. The ‘New Plan that demonstrates the causes and reasons that prevent the subsistence of Operas in Madrid’ reports:

²⁹⁴ Pompeo Cambiasi, *Rappresentazioni date nei Reali Teatri di Milano 1778-1872* (Milan: R. Stabilimento Ricordi, 2nd edn 1872), 6-7. The evolution of other singers such as Lorenza Correa and Manuel García will be highlighted in Chapter Six.

²⁹⁵ See Appendix H. For further information on musicians’ migration in Southern Europe see Juan José Carreras and José Máximo Leza (eds), ‘La circulación de música y músicos en la Europa mediterránea (ss. XVI-XVIII)’, *Artigrama*, 12 (1996-1997), 9-312.

²⁹⁶ The preserved documentation shows that while the conditions of the contract always dictated a full commitment to the theatre, the extras that may have been offered to each performer were very different. It is interesting to compare the one-room apartment that Teresa Oltrabelli was offered in 1787 (which might have been arranged inside the theatre) with Luigia Todi’s more luxurious stay in Madrid, which included the rental of expensive furniture (2.000 R^s. Vⁿ.) for her apartment. For more information on this subject see ‘Alquileres de Muebles de la Sa. Todi 2.000 R^s. Vⁿ.’, 13991/2 (38), 1 November 1794.

One must realise that the Teatro de las Operas in Madrid has always had Italian Directors who govern it with such subtlety, prolixity and care that until they have managed to lose it they have not stopped. This has been the role they have played in the benefits that all Italians have enjoyed. The first year of Operas in Madrid, the *primera dama* [Teresa] Oltrabelli had just but a single room, where she ate, slept, and lived; the first soprano Mosqueti [*primer galán* Pietro Muschietti] had no greater grandeur than that of a tiny room; the *primera dama* Panati and her husband [the first tenor Santiago Panati] had only one room; the *segunda dama* Benvenuti [Luisa Benvenuti], the same. The dancers lived either in one piece or in the attics, no one felt uncomfortable in their rooms, everyone sang and danced, and they were happy. Well, now let us see what industry has been able to achieve: some having houses not as phonies, but as advisers, others as very important people ... others manage to win in this Theater the ground that they have not deserved anywhere in the world ... others manage to stick their heads in the Theatre for any money, and after a year they find themselves with a better salary than that of a Mayor of Court ... this class of people usually bring their aggregates, relatives and friends ... These excesses and many others can be contained as long as no action or handling is left to any Italian, because otherwise this Operas commission in Madrid will always be lost due to the favour and hand that they give to each other ...²⁹⁷

²⁹⁷ ‘Uno de los puntos que pueden proponer alguna idea es el dejarse ver, que el Teatro de las Operas en Madrid siempre ha tenido Directores Italianos que le gobiernen con tanta sutileza, proligidad y esmero que hasta que han conseguido perderlo no han parado. Esta ha sido la cuenta y comision que han desempeñado en los beneficios que han disfrutado todos los Italianos. El primer año de Operas en Madrid la Oltrabelli primera Dama, no tenia mas habitacion que una sola pieza, donde comia, dormia, y habitaba. Mosqueti primer soprano no tenia mas grandeza de casa que la de una sola piececita, la Panati, primera Dama de serio y su marido primer tenor, no tenian mas que una sola pieza, la Benvenuti segunda Dama lo mismo. Los bailarines y bailarinas vivian ó en una sola pieza ó en las guardillas, nadie estrañaba su habitacion, todos cantaban y bailaban, y estaban contentos; pues ahora combinese lo que ha podido lograr la industria: unos el tener casas no como farsantes, sino como consejeros, otros coche como principales personas, (y los Españoles empleados en el Teatro vigilantes criados para la servidumbre de aquellos) otros consiguen ganar en este Teatro el suelo que no han merecido en parte ninguna del Mundo, (pero el favor y los buenos oficios les hacen valer) otros logran meter la cabeza en el Teatro por cualquier dinero, y á vuelta de un año se halla con un sueldo mejor que el de un Alcalde de Corte. No pará aquí la maña, sino tambien, que esta clase de gentes por lo regular todos traen sus agregados, ya parientes, ya amigos, y á poco tiempo de su llegada se les ba introduciendo poco á poco insensiblemente de tal manera que luego se halla el Teatro sobre su costilla, otros tantos que mantener, como lo son los que estan escriturados, y todo á pretexto de ser útiles y necesarios. Estos excesos y otros muchos pueden contenerse siempre que no se deje accion ninguna ni manejo, á ningun Italiano, pues de lo contrario siempre estará perdida esta comision de Operas en Madrid por el favor y mano que se dán unos á otros ...’, ‘Nuevo Plan que demuestra las causas y motivos que impiden la subsistencia de Operas en Madrid como tambien las precauciones que pueden tomarse para proseguir sin perdida alguna’, BNE Mss 14075/1.

The salary of a *primera dama* such as Luísa Todi could almost match the annual budget of the complete orchestra (Tables 4.2 and 4.3).

Table 4.2. Selection of the best paid singers and dancers who worked at Teatro de los Caños del Peral from 1787 to 1799 (in R^s. Vⁿ.)²⁹⁸

Performer	Position	Season	Salary
Luísa Todi	<i>Primera dama</i>	1794/1795	120.000
Brigida Giorgi Banti	<i>Primera dama</i>	1793/1794	100.000
Giovanni Montecini (and his wife)	<i>Primer bailarín</i>	1795/1796	95.000
André Deshayes	<i>Primer bailarín</i>	1798/1799	78.228
Anna Moricelli	<i>Primera bufa</i>	1793/1794	74.000
Jean Pierre Giraud	<i>Primer bailarín</i>	1798/1799	70.000
Vicente Aliprandi and Ana Nava Aliprandi	<i>Primero medio carácter Primera dama</i>	1795/1796	70.000
Mariana Vinci	<i>Primera dama</i>	1798/1799	67.200
Anna Berreti	<i>Primera bailarina</i>	1793/1794	64.000
Mademoiselle Huttin ²⁹⁹	<i>Primera bailarina</i>	1798/1799	60.000
Alexis Huard ³⁰⁰	<i>Primer bailarín</i>	1798/1799	60.000
Mariana Vinci	<i>Primera dama</i>	1797/1798	58.000
Giuseppe Simoni	<i>Primer tenor</i>	1793/1794	55.600
Giuseppe Simoni	<i>Primer tenor</i>	1794/1795	55.600
Louise Lavoissier	<i>Primera bailarina</i>	1798/1799	55.000
Jean Pierre Giraud	<i>Primer bailarín</i>	1797/1798	54.000
Teresa Melazi	<i>Primera bailarina</i>	1797/1798	50.000
Ana Benini Mengozzi	<i>Primera bailarina</i>	1790/1791	44.000
Francesco Albertarelli	<i>Primer bufo</i>	1793/1794	42.000
Francesco Albertarelli	<i>Primer bufo</i>	1794/1795	42.000
Jean Pierre Giraud	<i>Primer bailarín</i>	1796/1797	40.000
Rosa Couston	<i>Primera bailarina</i>	1798/1799	40.000
Cecilia Bolognesi	<i>Primera bufa</i>	1794/1795	40.000
Geronimo Crucciati	<i>Primer bufo</i>	1798/1799	36.000

²⁹⁸ Most information with regard to the salaries has been extracted from *Orígenes* after being contrasted with the original documentation. Page numbers and original sources are listed in Appendix M. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)).

²⁹⁹ BNE Mss 13992/7 (9).

³⁰⁰ BNE Mss 13992/7 (10-I).

Table 4.3. Comparison of the annual budget for the orchestra and the dancing and singing companies

Company	Season 1795/1796 ³⁰¹	Season 1796/1797 (Fourth trimester) ³⁰²	Season 1797/1798 ³⁰³
Orchestra	131.120	34.730 [x4 = 138.920]	160.425
Dancing company	252.137	60.286 [x4 = 241.144]	261.442
Singing company	231.228	75.932 [x4 = 303.728]	309.125

Despite the exorbitant wages and the social admiration that a first-rate singer could attain, becoming a *cómico* [actor/singer] was still perceived by many families as a dire disgrace. It was fairly common for Teatro de los Caños del Peral to receive letters from the singers's parents prohibiting their sons and daughters to perform at the theatre, as they considered this profession 'despicable' which would result in 'grave dishonour' for the family. The following letter was sent by Rosa Lanzarote to Teatro de los Caños del Peral in March 1798:

D^a Rosa Lanzarote ... with the greatest submission states that Our [Beloved] King... deigned to issue His Royal order, the year of 1793, prohibiting Dn. Ramon Lanzarote, son of the exponent, and his wife D^a Agueda Carlota Michilet, to exercise the vile and detestable profession of *Comicos* [Actors/Singers], in attention to the grave dishonour that would result in his family, [who have served] His majesty in praised jobs, among them, Dn. Josef Lanzarote as Lieutenant Colonel of the Queen ... [knowing that] Dn. Ramon Lanzarote and his wife have requested to become part of the new [Acting] Company ... [in] Caños del Peral [, I] kindly request not to admit them for this purpose in any way, following the abovementioned Royal order³⁰⁴

³⁰¹ BNE Mss 14053/1/2.

³⁰² The treasury accounts only show the costs related to the fourth trimester. The figures between brackets represent an estimation of the annual budget. BNE Mss 14053/5 (36).

³⁰³ BNE Mss 14053/6 (39).

³⁰⁴ 'Exmo. Señor / D^a Rosa Lanzarote, vecina de esta Corte, puesta à la obediencia de V. E. con la mayor sumision hace presente como el Rey Nuestro Sr. ... se dignó expedir su Real orden, el año de 1793, proyiendo, que Dn. Ramon Lanzarote, hijo de la exponente, y su muger D^a Agueda Carlota Michilet, ejerciesen el vil, y detestable oficio de Comicos, en atencion à el grave deshonor, que resulta a su familia, y haber esta servido à S. M. en honorificos empleos, y entre ellos, Dn. Josef Lanzarote en el de Theniente Coronel de la Reyna, y habiendo llegado à su noticia, q[u]e el referido Dn. Ramon Lanzarote, y su muger solicitan representar en la nueva Compañia, que se forma por direccion de V.E. para los Caños del Peral. / A. V. E. Supplica tenga à bien no admitirlos para este fin de modo alguno, en con secuencia dicha Real orden, que protesto presentar en caso necesario. / Así lo espera de la

Despite the veneration given to certain revered singers, the profession seems to have been perceived as ‘too liberal’. Singers and actors often had to travel on their own, share accommodation, work late in the evening and occasionally be physical with each other. In addition to this, the financial conditions were far from stable, but they also provide them with certain freedom and the possibility of being open to a world of emotions (or ‘passions’, as they described). It was this coexistence of these two worlds, one of opulence and one of austerity, one of praise and one of subtle social rejection, which became an inherent part of the identity of most European singing companies.

Among the preserved manuscripts, there is one that brings light to a much discussed subject regarding the performance of eighteenth-century opera: the stage directions. Cotarelo reports that Juan José Redondo Verdugo was hired as *director del escenario* [stage director] for the season 1793/1794, but there is no mention of his obligations. Fortunately, Gastone Bocherini’s contract fulfilling the position of *poeta* [poet] from April 1796 to March 1799 has been preserved. The main duties are summarised as follows:

Mr Domenico Rossi ... establishes Mr Gio Gastone Boccherini as Italian Poet with the following obligations: First. He will be obliged to direct ... all the Operas ... and following the commands of the *signore* impresario, he will shorten, make corrections or increase the poetry of the librettos both in verse and in prose, in the way and in conformity with what the impresario finds more convenient ... Second. He will have to order the decorations, clothing, machines, extras, and all that is necessary for the depictions of the performances mentioned above. Third. He will also have to attend and take part in all the rehearsals at the scheduled time to direct and teach the actions to the people who will have to perform them, when they must enter and leave the scene ...

Fourth, the first few evenings of performance ... he will have to be present at stage to ensure that

notoria bondad de V. E. cuya vida pide á Dios, conserbe muchos años; B.L. M. de V.E. su muy atenta, y segura servidora. Rosa Lanzarote / Madrid, y Marzo 2 de 1798.’, Rosa Lanzarote, BNE Mss 14053/6 (25), 2 March 1798. Another similar letter is located at BNE Mss 14076/3 (87).

everything is done with precision and good order. Fifth. He will be obliged to compose two new librettos during the year in the course of the year following the genre, number of characters, and subject that will be given to him by the impresario ... Sixth. He must translate all the Italian texts and librettos ... which will be performed in the said theatre into Castilian [Spanish] ... Seventh. He will have to propose [new] ideas for ballets, or programmes for heroic or comic pantomimes ... Lastly, he will have to be employed in all that the *signore* impresario thinks ... that could be beneficial for the his company.³⁰⁵

This document is noteworthy as it shows that one person was in charge of the whole concept of a performance including acting, décor, costumes, use of machinery, possible changes in the libretto and even creating new narratives. Similarly to other European theatres, it seems that no documentation with regard to the specific stage directions has survived, which may be due to a high level of acting improvisation and the lack of necessity to record the whole concept of a given performance in one document.³⁰⁶

It is notable that the impact that these casts of singers and dancers had was not limited to elevating the standard of performance in Madrid. In fact, it served directly and indirectly as an educational platform to Spanish performers. It is reported that

³⁰⁵ ‘Il Sigr. Domenico Rossi ... stabilisce il Sigr. Gio Gastone Boccherini in qualità di Poeta Italiano cogli obblighi seguenti. Primo sarà obbligato a diriggere in generale tutte le Opere si Serie che Buffe, e per conto dedetto Sigr. Impresario accomodandole medessime col scortare, coreggere, aumentare la Poesia dei libri tanto in verso, che in prosa nel modo, e di conformità, che sembrerà più conveniente al detto Sigr. Impresario ... Secondo dovrà ordinare le Decorazioni, il Vestiario, le Macchine, le Comparsa, e tutto ciò sarà necessario per le rappresentazioni delle suriferite funzioni. Terzo dovrà pure assistere, ed intervenire a tutte le prove delle medessime all’ora determinata per diriggere, ed insegnare le azioni ai Sogetti che le dovranno eseguire, quando debbano entrare, ed uscire di Scena ... Quarto si dovrà ritrovare sulle Scene tutte le prime sere di rappresentazione di spettacolo nuovo per invigilare che tutto sia eseguito con esatezza, e buon ordine. Quinto sarà obbligato a comporre due libretti nuovi nel decorso dell’anno e questi del Genere, numero de Personaggi, e Sogetto che gli sarà dato dal detto Sigr. Impresario ... Sesto dovrà tradurre dal Idioma Italiano in Castigliano tutte quelle Composizioni, e libri Italiani, che si eseguiranno in detto teatro ... Settimo dovrà somministrare Idee di Ballo, o qualche Programa Pantomimo Eroico, o Comico per ballo, o Operazione di ballo sempre quando gli sarà ricercato dal detto Sigr. Impresario. Per ultimo dovrà impiegarsi in tutto cio che il Sigr. Impresario lo Guioicherà capace, e gli ordinerà per il vantaggio della sua Impresa ...’, BNE Mss 14058/2 (13).

³⁰⁶ Gianni Cicali reflects on the acting skills that *buffi* [Italian singers] had, particularly as singers specialised in comedy. For further information on this subject see Gianni Cicali, ‘Roles and acting’, in A.R. DelDonna and P. Polzonetti (eds), *Eighteenth-century Opera* (Cambridge: Cambridge University Press, 2009), 85-98.

some singers and dancers offered private lessons to the public.³⁰⁷ Others, such as Domenico Rossi, Pierre Gabriel Gardel and Carlo Marinelli gave private lessons to the four sons of the IX Dukes of Osuna between 1788 and 1807.³⁰⁸ But, perhaps, the most remarkable fact with regard to music education was that, feeling the need for the creation of an institution for music studies where students and young professionals could develop their singing and dancing skills,³⁰⁹ several professionals launched a number of proposals on which Teatro de los Caños del Peral would be, directly or indirectly, involved. The most important proposals regarding singing were Blas de Laserna's project for the creation of a Spanish school of *tonadilla* singers in 1790, which was formulated in contraposition to Andreatto's proposal to teach the Italian style of singing.³¹⁰ In March 1798, Alexis Huard's contract included the following clause:

... but in addition to the obligations, as First Dancer I am under the obligation to fulfil the duties of the Composer of dances, and Teacher of the school of dance ... 2nd. [I am under the

³⁰⁷ *Diario de Madrid*, 19 May 1798; Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 310.

³⁰⁸ It is important to highlight the artistic relationship between the House of Osuna, renowned mentors of the arts, and Teatro de los Caños del Peral. Domenico Rossi was the *maestro de baile* of the IX Dukes of Osuna's sons between 1788 and 1792. Pierre Gabriel Gardel (Director of the Parisian *Ecole de Danse* and *maître de ballet* at Paris Opéra) also gave them dancing lessons while they were temporarily in Paris in 1799. Carlo Marinelli was their *maestro de música* between 1800 and 1807. Juan Pablo Fernández González, *El mecenazgo musical de las Casas de Osuna y Benavente (1733-1844). Un estudio sobre el papel de la música en la alta nobleza española* (PhD dissertation, Universidad de Granada, 2005), i: 179-184 and ii: 192. For information on the correspondence maintained between the Duchess of Osuna and a number of singers who worked at Teatro de los Caños del Peral see Marc Heilbron Ferrer, 'Umilissimi, devotissimi servi'. Correspondencia de cantantes de ópera italiana con la Duquesa de Osuna', *Anuario musical: Revista de musicología del CSIC*, 57 (2002), 199-227.

³⁰⁹ One of the first projects for the creation of a conservatory in Madrid was developed by Melchor Ronzi, following the lines of the conservatories in Naples, Paris and Venice. Unfortunately, this project never materialised, and Madrid had to wait another twenty years for the inauguration of the *Real Conservatorio de Música y Declamación de María Cristina* in 1830. Luis Robledo Estaire, 'El conservatorio que nunca existió: El proyecto de Melchor Ronzi para Madrid (1810)', *Revista del Real Conservatorio Superior de Música de Madrid*, 7-9 (2000-2002), 13-25.

³¹⁰ A handwritten copy by Asenjo Barbieri of the proposal that Blas de Laserna communicated on 17 March 1790, is located at BNE Mss 14076/1 (10). In addition to Laserna's proposal, preserved documentation shows a clearly defined project by an unknown author (probably Laserna) for the creation of a *Casa Estudio de Teatros* [Theatre Studio] where twenty-four students could improve their skills in music, acting and dancing. The documentation with regard to this project is located at BNE Mss 13996/7 (2).

obligation] to create and establish a school of dance, and to direct it, entrusting myself to select sixteen students, eight girls, and eight boys, as well as taking care of the individuals of the current *corps de ballet* to teach them, to the maximum extent of my abilities, the French Genre [French Style], that is the character (an essential matter) that can [significantly] contribute to the execution of the French dances ...³¹¹

The continuation of this dance school would most probably have had very positive consequences for the development of ballet in Spain. Unfortunately, the inability of the theatre to make profit in addition to the Spanish financial crisis abruptly stopped the possibility of this development.

Since the aim of this thesis is that of reevaluating the relevance of Teatro de los Caños del Peral within the European network, this chapter has focused the attention on the most important matters. Undoubtedly, the extensive documentation that is preserved with regard to opera and ballet companies would require a much longer study.

Teatro de los Caños del Peral not only hired the most renowned and successful performers available in Europe, but also nurtured one of the first specialised orchestras in the history of Spanish music. Connections with a number of European theatres were developed for different reasons, including decisions of programming, recruitment, management models and the acquisition of music scores abroad. Indeed, European opera theatres were somewhat interconnected, and unquestionably, Teatro de los Caños del Peral played an important role in the contemporary national and international opera network.

³¹¹ ‘... pero ademas de las obligaciones, como Primer baylarin me obligo a cumplir aquellas de Compositor de bayles, y Maestro de escuela de bayle ... 2do. de hazer el establecimiento de una Escuela de bayle, y de dirigirla, encargandome de excojer las Personas en numero de Diez y Seis, ocho muchachas, y ocho muchachos, asimismo de cuidar de los indibiduos del Cuerpo del Bayle atual para enseñarles, por quanto me será posible, el Genero Francés, o sea el Caracter, cosa muy esencial, que puede contribuir mucho a la execucion de los bayles franceses...’, BNE Mss 14058/8 (16), 3 March 1798.

CHAPTER FIVE

STAGE DESIGN, COSTUMES AND LIGHTING

This chapter examines several studies that deal with eighteenth-century scenography in Spain and the preserved documentation relating to stage design, costumes and lighting in Teatro de los Caños del Peral. It argues that the quality of scenography in Teatro de los Caños del Peral has been overlooked and was higher than what has been previously reported with regard to other Madrilenian theatres.

5.1 Stage design

5.1.1 An approach to an understudied subject

Eighteenth-century scenography remains an understudied subject. Although some authors have engaged in this matter,³¹² very little space has been given in books related to painting in Spain and even less consideration in those about theatre. Occasionally, exhibitions have been organised aiming to cover the history of Spanish scenography,³¹³ but often have they been unsuccessful in analysing and describing the different realities found in each theatre during the eighteenth century. Joaquín Álvarez Barrientos is more thorough and references with more detail the realities that the *arte escénico* [scenic art] suffered. Unfortunately, he barely gives any information relating to opera, and *ballet d'action* is completely overlooked.³¹⁴

Barrientos supports the idea of an extremely poor level of stage design quoting both

³¹² For a brief introduction on the painters who worked as scenographers in Spanish theatres see José F. Rafols, *El Arte romántico en España* (Barcelona: Editorial Juventud, 1954), 87-91.

³¹³ In 1998, an exhibition covering Spanish scenography between 1750 and 1998 was organised in Oviedo. Although a compilation of articles was published for the occasion, Teatro de los Caños del Peral is not mentioned. Carmen Gallo y Andrés Peláez (Eds.), *La ópera en España: La puesta en escena 1750-1998* (Oviedo: Fundación de Cultura, Ayuntamiento de Oviedo, 1998).

³¹⁴ Joaquín Álvarez Barrientos, 'El arte escénico en el siglo XVIII', <<http://digital.csic.es/handle/10261/108156>> [Accessed 27 December 2018].

Félix María Samaniego and Gaspar Melchor de Jovellanos who, in 1786 and 1792 respectively, reported the bad condition of canvases, the lack of quality of new painters, the deafening noise of the machinery and ‘the indecency and misery of all the stage set’.³¹⁵

This chapter undertakes a careful examination of the preserved documents with regard to the stage design of Teatro de los Caños del Peral in order to develop a very different point of view.

5.1.2 The arrival of the Masters of Perspective

The arrival of the multifaceted Italian stage painters during the seventeenth and early-eighteenth centuries began a long tradition that determined the theatrical decorations and staging until the first decades of the nineteenth century. There were many artists who, during these centuries, travelled to the Iberian peninsula. One of the first and most relevant was Cosme Lotti, who was called by the Count-Duke of Olivares in 1626 as a hydraulic engineer to renew the fountains of the Reales Sitios. Later, Lotti would become the set designer and director of the palatial dramatic performances made at the Court of Philip IV, as well as the designer of the great perspective montages for the Palace of Buen Retiro. In 1708, Ferdinando Galli moved to Barcelona, becoming the main representative of scenography in Catalonia.³¹⁶ Ferdinando Galli, also known as Bibiena, would influence with his

³¹⁵ Ibid..

³¹⁶ Ferdinando Galli was an architect, designer and painter. He was a member of the Galli family of Bibiena, a family with numerous artists of similar disciplines.

methods and quality of work, as well as with his writings, an array of set designers who worked in the Iberian peninsula throughout the eighteenth century.³¹⁷

Thus, by the end of the century, the tradition of the masters of perspective had long been established and had a deep influence not only in theatrical decorations but also in palatial decorations and landscape paintings.³¹⁸

5.1.3 Filippo Fontana

When Teatro de los Caños del Peral reopened its doors in 1787, Filippo Fontana received the commission for the scenography of Giuseppe Sarti's opera *Medonte*.³¹⁹ Although there is scant information about his life, Fontana seems to have studied architecture with Antonio Galli of Bibiena (Ferdinando's son).³²⁰ According to the Duchess of Alba, he worked in Rome in the sepulchral monument of Christine of Sweden, the façades of the Palaces of Torlonia and Grimaldi and the Cibo Chapel, but she has probably mistaken Filippo Fontana for Carlo Fontana (c1634-1714), a

³¹⁷ From the first half of the eighteenth century in Madrid, it is worth mentioning the spectacular set designs made for the Coliseo del Retiro, of which graphic material is preserved as well as extensive notes written by Farinelli. Margarita Torrión, 'Decorados teatrales para el Coliseo del Buen Retiro en tiempos de Fernando VI: cuatro oleos de Francesco Battaglioli', *Reales Sitios*, 143 (2000), 40-51; Farinelli, 'Descripción del estado actual del Real Teatro del Buen Retiro: de las funciones hechas en él desde el año de 1747 hasta el presente, de sus individuos, sueldos y encargos, según se expresa en este primer libro' [Description of the current state of the Real Teatro del Buen Retiro: of the functions performed in it from the year 1747 to the present, of its individuals, salaries and commissions, as expressed in this first book], E-Mp DIG/II/1412_B. The folder II/1412 also includes graphic material of the preparation of an opera.

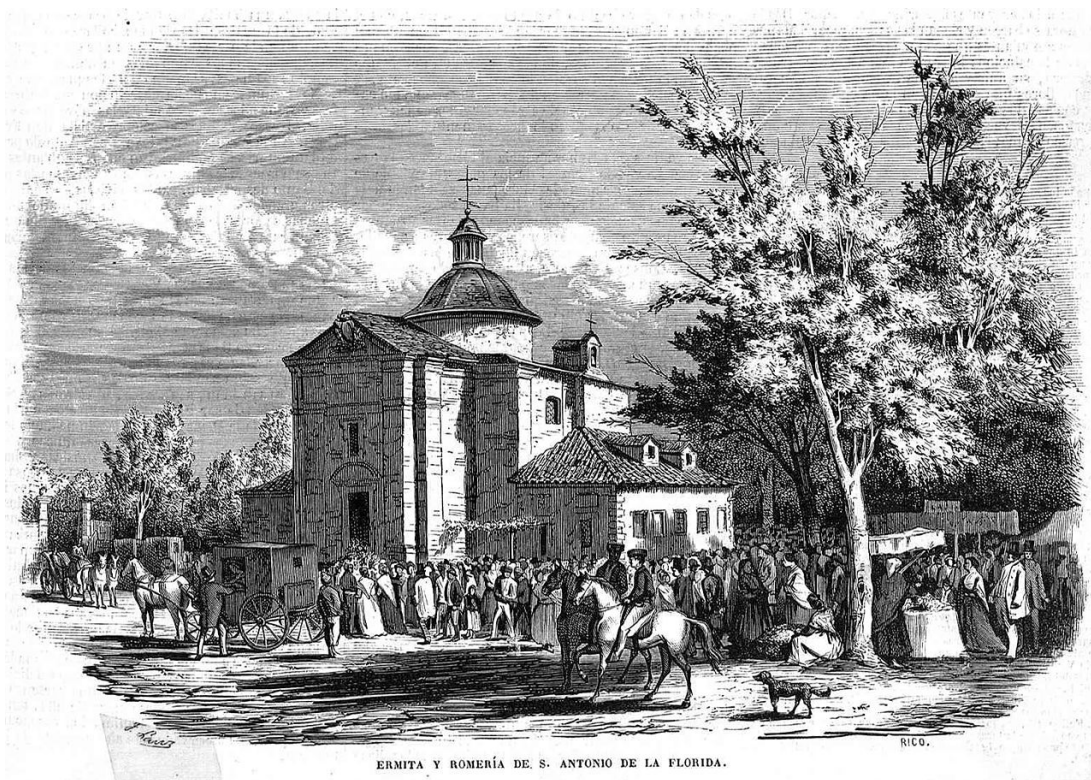
³¹⁸ Among the Italian masters who were called by the Crown Fernando Brambilla stands out. Brambilla was contracted as a painter for the Malaspina expedition from 1789 to 1794, after having worked in the stage design of the productions at the Teatro alla Scala from 1788 to 1790. Upon his return in 1795, Brambilla continued working for Charles IV and Ferdinand VI until his death in 1834.

³¹⁹ For the complete opera and ballet calendar at Teatro de los Caños del Peral see Appendix A. For the transcription of the preserved librettos see Appendix H.

³²⁰ According to the libretto printed for *La schiava riconosciuta*, Fontana was a disciple of Antonio Galli Bibiena. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 272. According to the information compiled by the Duches of Alba, Fontana was a disciple of Bernin. María del Rosario Falcó y Osorio Alba (Duches of Berwick and of Alba) and Ángel Barcia, *Catálogo de las colecciones expuestas en las vitrinas del Palacio de Liria* (Madrid: Sucesores de Rivadeneira, 1898), 221.

renowned Italian architect.³²¹ Filippo Fontana appears as a set designer in two librettos related to the performances that took place in the Palace of the Duke of Gandia in Valencia in 1768, and it is probable that he worked frequently for the Duke during the years 1768 and 1769.³²² In any event, the work that determined his quality as an architect in Spain was undoubtedly the commission of Charles IV in 1792 for the completion of the third hermitage of San Antonio de la Florida (Figure 5.1), completed in 1798, which exhibits magnificent frescoes by Francisco de Goya.³²³

Figure 5.1. Hermitage of San Antonio de la Florida in 1857³²⁴



³²¹ María del Rosario Falcó y Osorio Alba (Duchess of Berwick and of Alba) and Ángel Barcia, *Catálogo de las colecciones expuestas en las vitrinas del Palacio de Liria* (Madrid: Sucesores de Rivadeneira, 1898), 220-221.

³²² Several librettos have been preserved with regard to a number of operas performed at the Palace of the Duke of Gandia during 1768 and 1769. Unfortunately, the librettos do not contain the name of the stage designer. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 271-274.

³²³ María José Rivas Capelo, 'La ermita de San Antonio de La Florida una historia de arte y devoción', in José Manuel Pita Andrade (coord.), *San Antonio de la Florida y Goya: la restauración de los frescos* (Madrid: Turner Publicaciones, 2008), 13-76.

³²⁴ Federico Ruiz (drawing) and Bernardo Rico (engraving), 'Ermita y romería de San Antonio de la Florida', *El Museo Universal*, 15 June 1857, 85.

5.1.4 The Tadei Brothers

The work of Fontana in Teatro de los Caños del Peral was short-lived since it was limited to the first months of 1787. With the beginning of the second season in October 1787, the brothers Ángel María and Antonio Tadei took charge of the staging at the opera house, remaining until 1799, and probably sporadically until its closure in 1810. Little is known about the Tadei brothers (Tadey or Taddei)-according to Pedro Navascués Palacio they were related to the Tadey family of Gandria, who worked the art of stucco in different parts of Europe.³²⁵ In 1791, Ángel María Tadey y Burghini appears as a painter of theatres in Milan at the Academia de las Bellas Artes de San Fernando. Both brothers are closely related to the theatrical scenery of Madrid in the late eighteenth and early-nineteenth centuries, working regularly in the three main theatres of Madrid: Teatro de los Caños del Peral, Teatro de la Cruz and Teatro del Príncipe. Apart from the scenographies produced for these theatres, it is worth noting the work of Ángel María Tadei in the Alameda de Osuna, a land of approximately 150 hectares that was acquired by the Dukes of Osuna in 1778. The Dukes of Osuna, distinguished mentors of the arts, commissioned the construction of a palace, a dance casino, a church and a series of buildings of different sizes. In the Alameda, Tadei left his imprint, as an architect of light buildings with the construction of the rustic house, as a designer of an ephemeral architecture covering the façade of an entire building for the visit of Ferdinand VII in 1817, and as a ‘master of perspective’ painting the Duchess’ *sala de compañía* located on the noble floor of the palace.³²⁶

³²⁵ Pedro Navascués Palacio, ‘La alameda de Osuna: una villa suburbana’, *Pro-Arte (Barcelona)*, 2 (1975), 15.

³²⁶ *Ibid.*, 14-16.

It appears that the versatility of A. M. Tadei as *maestro teatrista* [master in the arts of theatre] knew no bounds. Beside his great accomplishments, he also produced some minor works such as a temple of Diana for a Greek costume party, or the reproduction of all the buildings and pavilions of the Alameda made of *guirlache* [a sweet made of almonds and caramel], marzipan and chocolate.³²⁷

Therefore, it must be understood that these artists were not only limited to making their decorations painted on paper and cloth, as sometimes is understood, but were also truly multifaceted artists who gathered knowledge of architecture, design, carpentry, sculpture, painting, lighting and rigging systems, among many other disciplines. While their creations often represented the classical world, the return to nature and *costumbrismo*, their final objective was to create surprising spaces through their imagination with the help of perspective.

Unfortunately, the sketches related to the sets made in Teatro de los Caños del Peral have not been preserved (or have not been located yet). However, a number of preserved documents allow imagining the grandeur of the stage design while determining the quality of these decorations. A few engravings preserved in the Biblioteca Nacional de España reveal the drawing skills of the Tadei brothers (Figures 5.2 and 5.3).³²⁸ The drawings not only show an outstanding precision and attention to detail in their performance, but also a clear knowledge of Neoclassical architecture as well as a mastery in the art of perspective.

³²⁷ Gabriela Domingo, 'El Capricho de la Alameda de Osuna', <<https://elhedonista.es/pasiones/laguia-hedonista-pasiones/capricho-la-alameda-osuna-83412/>> [Accessed 11 April 2019].

³²⁸ The Tadei brothers' drawings and engravings preserved at BNE are: 'Proyecto para decoración de un gabinete', (c1800-1835) DIB/18/1/2165; 'Exequias de la Reina de Nápoles María Carolina', (1814?) INVENT/14983; 'Arco triunfal erigido por el Duque de Híjar en Madrid, con motivo de la proclamación de Carlos IV', (1789) INVENT/70874; 'Arco erigido por el Excelentísimo Señor Duque de Híjar en las fiestas Reales', (1789) INVENT/70878; 'Adorno de la fachada de la casa de los condes de Oñate en 1803', (1803) INVENT/70873.

Figure 5.2. ‘Adorno de la fachada de la casa de los condes de Oñate en 1803’ [Adornment of the façade of the house of the Counts of Oñate in 1803], 1803³²⁹

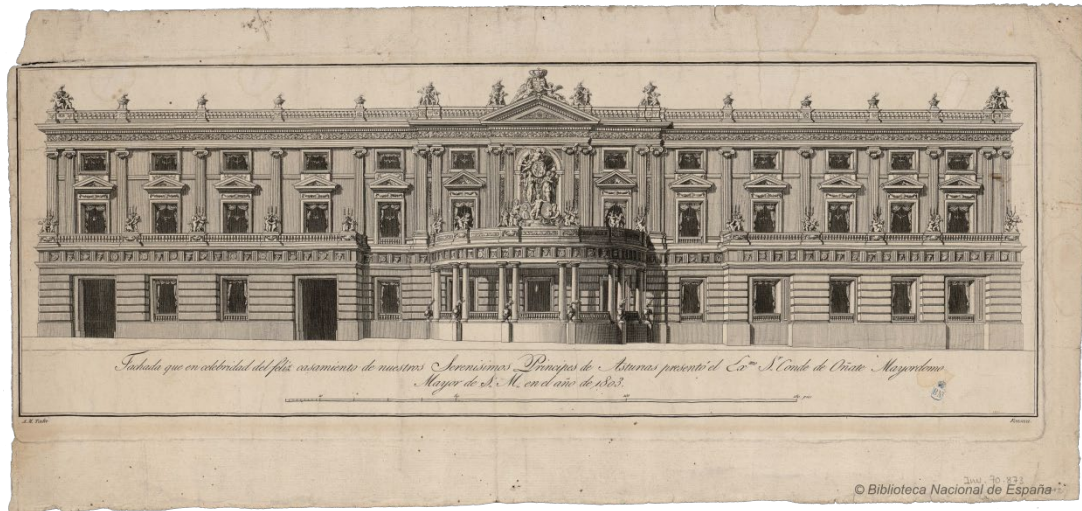
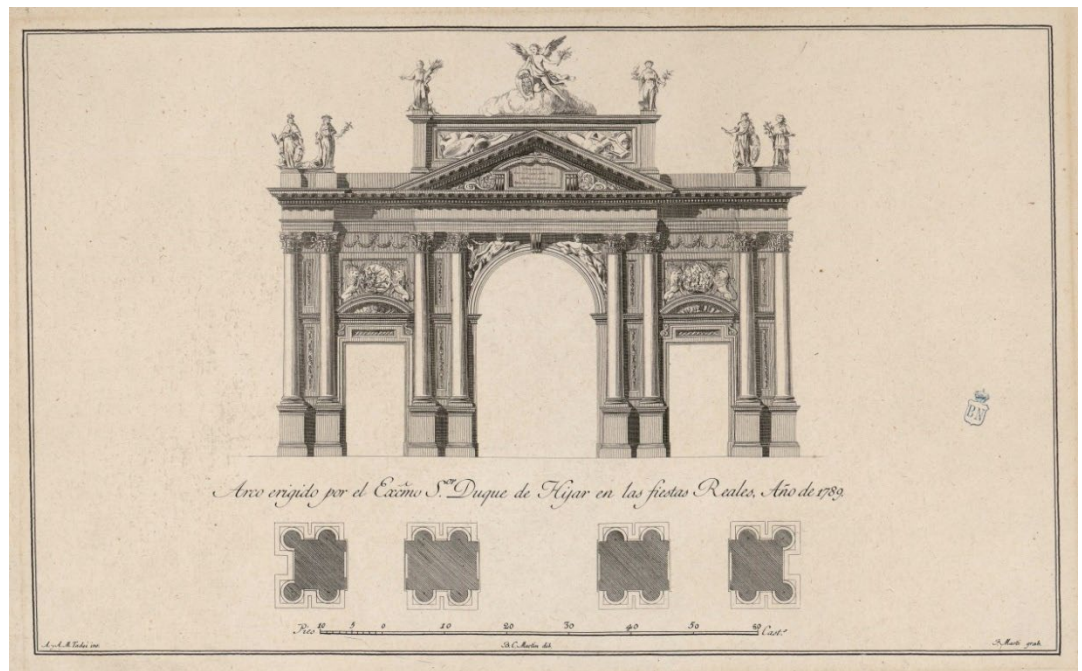


Figure 5.3. ‘Arco erigido por el Excelentísimo Señor Duque de Híjar en las fiestas Reales’ [Arch erected by the Most Excellent Lord Duke of Híjar in the Royal celebrations], 1789³³⁰



³²⁹ Antonio María Tadei (drawing) and José Fonseca (engraving), ‘Adorno de la fachada de la casa de los condes de Oñate en 1803’, (1803) BNE INVENT/70873.

³³⁰ Antonio María Tadei (drawing), Ángel María Tadei (drawing) and Francisco de Paula Martí (engraving), ‘Arco erigido por el Excelentísimo Señor Duque de Híjar en las fiestas Reales’, (1789) BNE INVENT/70878.

Determining the quality of the paintings and decorations made for Teatro de los Caños del Peral can be difficult. Although the level of craftsmanship of the Tadei brothers can be verified, their creations for the theatre might not have presented the same level of quality in comparison to similar works commissioned by the nobility.³³¹

The contracts of the Tadei brothers report the materials used in their decorations for Teatro de los Caños del Peral. Apart from the *trompe l'oeil* paintings, they were in charge of the creation of different structures and objects made of plaster, wood and iron, with the help of carpenters and blacksmiths.³³² An example of one of these wooden structures is the temple made for the *ballet d'action Los Zelos en el Serrallo* in 1797.³³³ For a greater brilliance of the scene, *comparsas* [groups of local singers, musicians and dancers] were hired to take part in ballet and opera productions.³³⁴

5.1.5 *Leyes y reglas teatrales*

Regarding the Neoclassical features portrayed on these decorations, *Diario de Madrid* published an article entitled *Leyes y reglas teatrales, que han de observarse*

³³¹ In this regard, Carmen Díaz Gallegos describes and analyses a recently found series of ‘canvases with architectural perspectives’ that belonged to the Casa del Labrador, a Neoclassical Palace in Aranjuez. The canvases seem to have been painted by Luis Japelli, Zacarías Velázquez and Juan de la Mata Duque during the 1790s and early 1800s. Although there is no documentation with regard to the payment for these paintings, the inventory of 1825 gives an appraisal value between 18.000 and 50.000 R^s. Vⁿ.. According to their contract, the Tadei brothers received 1.100 R^s. Vⁿ. for all the canvases needed for the decoration of an opera or a ballet, a much lower amount in comparison to what the above-mentioned artists might have been paid. In any event, it must be understood that the sets made by the Tadei brothers were designed to be ephemeral and to be seen from afar in order to produce a theatrical effect, while those from the Casa del Labrador were thought to remain in the halls and be admired up close. The article published by Díaz Gallegos includes eighteen photographs of the canvases belonging to the Casa del Labrador, which are probably the only preserved late-eighteenth-century paintings with these characteristics in Spain. Carmen Díaz Gallegos, ‘Lienzos con perspectivas arquitectónicas de la Casa del Labrador’, *Reales Sitios: Revista del Patrimonio Nacional*, 170 (2006), 2-6.

³³² BNE Mss 13993/6 (12-2).

³³³ BNE Mss 14000/8 (19).

³³⁴ Preserved documentation relating to the acquisition of shoes for the members of the *comparsas*, show that these groups could be formed by as many as twenty-four people. BNE Mss 13991/1 (3).

en las decoraciones, mutaciones y tramoyas de los Dramas [Laws and rules to be observed in decorations, mutations and rigging-systems of the Dramas] where the influence of the practice in ancient Greece is highlighted.³³⁵ This article states that the importance of these ‘rules’ or ‘laws of the drama’ reside in the unity of place and the simplicity, naturalness, property and verisimilitude with which the ancients decorated their three kinds of scenes (the tragic, the comic and the satirical). After referring to the Ancient Greek artist Agatharchus and describing the use of masks, the author continues with a series of recommendations for contemporary decorations based on Hellenism. The article ends with the author’s advice on avoiding certain frequent abuses such as the abrupt exit of a scene (flying or disappearing by a hatch), the excess of lighting or the onstage use of fire.

5.1.6 Summary of the stage canvases described in the 1795 inventory

Preserved documentation including several contracts and inventories offer valuable information about decoration, costumes and lighting.³³⁶ Some inventories seem to be complete, such as those of the years 1791, 1795 and 1805. Others appear to have been partially preserved, like the inventory of the sets of 1810, or they do not contain a date. The inventory compiled in 1795 lists a series of canvases that show the usual spaces where the action of both ballet and opera would take place: interior spaces (such as a lobby, a cabinet, a living room, a weapons room or a cave), exterior spaces (such as a garden, a porch, a shady valley or a rainbow) and other small canvases including flames, sea waves or clouds. In addition to this, the inventory also lists

³³⁵ *Diario de Madrid*, 14, 14 January 1790, 53-55 and *Diario de Madrid*, 15, 15 January 1790, 57-59.

³³⁶ The contract of Antonio María Tadei for the season 1798/1799 states that he must provide the theatre with the so-called daily decorations. Among them are ‘Long Square, Short Street, Long and Short Forest, Long and Short Hall, Jail, Poor Box, Long Marina, Short Port, Long and Short Garden’, BNE Mss 13993/6 (12-2).

different doors, wooden statues, tents, a triumphal car, various Solomon columns and a multitude of loose pieces.³³⁷

So many decorative effects had been created and purchased by 1795, that Domenico Rossi, as director of Teatro de los Caños del Peral, ‘finds a major lack of a provided space to paint the necessary scenes and guard the effects corresponding to the Theatre’. Therefore, he asks permission to build a deposit for this purpose in the immediate area of the theatre.³³⁸

The demand for an engaging scene might have increased throughout the 1790s, as from 1797 the oratorios began to be ‘acted and decorated’, following the footsteps of the new Neapolitan *sacrodramme* and thus breaking the tradition that had been usually followed throughout the eighteenth century in Europe.³³⁹

5.2 Costumes and wigs

Much documentation has been preserved that reflects the importance that was given to the clothing of singers or dancers, in particular to dressing the *prime donne* and *primi uomini*. For instance, documents related to the treasury accounts reflect that during the 1795/1796 season 139.115,27 R^s. Vⁿ. were spent in the making of costumes, which meant around ten per cent of the total expenses of the season. The documents that offer more information about the description of these costumes and dresses are the inventories made in 1791 and 1795. While the inventory of 1791 was partly transcribed by Cotarelo,³⁴⁰ the

³³⁷ For a list of the stage canvases and other objects described on the 1795 inventory see Appendix N.

³³⁸ ‘encuentra la grande falta de un paraje proporcionado para pintar las escenas necesarias y custodiar los efectos correspondientes al Teatro’ BNE Mss 14053/1/6 , 6 February 1795.

³³⁹ An announcement published on 3 March 1797 reports ‘se harán en la presente Quaresma Oratorios representados y decorados’ [during the current Lent, Oratorios will be acted and decorated], BNE Mss 14053/6 (27).

³⁴⁰ Cotarelo included in *Orígenes* a summary of the costumes listed in the 1791 inventory. An excerpt follows: ‘Inventario del vestuario de óperas del teatro de los Caños del peral del 8 de Marzo de 1791 / Operas /

inventory of 1795 is more complete, listing the costumes of thirty-eight operas and fifty-five *ballets* which had been offered in Teatro de los Caños del Peral to date.³⁴¹

The 1790s saw in Madrid a society interested and somewhat defined by fashion. *Majismo* was born as a counterpart of the apparition of *petrimetres* (from *petit maître*) and *currutacos*,³⁴² who were openly influenced by French ideas and fashion. It is indeed unfortunate that no drawings of the opera and ballet costumes have survived, since in a theatre where Italians, French and Spanish coexisted, the design of the costumes in relation to the different social classes portrayed on stage might have been very

Julio César / Coraza y tonelete de raso blanco con talcos verdes, 200 reales / Coraza de tela de plata, tonelete de raso amarillo, drapería ídem azul, 110 / Coraza de tela color acero, tonelete de raso blanco con talcos, 40 / Coraza de raso blanco, tonelete color de rosa, guarnición de talco, 60 / Coraza de tela de acero y raso morado, tonelete tela de plata, 45 / Una camisa de raso verde, guardapiés de ídem blanco, 140 / Siete mantos, raso de varios colores, 420 / Cinco pares de calz[one]s color de carne, 60 / Eneas y Lavinia / Tonelete y coraza raso blanco, manto de ídem rosa, 360 / Coraza de tela de acero, tonelete tafetán punzó, drapería ídem azul manto tafetán azul, 300 / Coraza y tonelete raso blanco, manto de ídem azul, 120 / Guardapiés raso blanco, drapería y manto de ídem, jubón de raso azul, 200 / Guardapiés, jubón y drapería raso azul con flores de talco, manto raso blanco, 200 / ... / Los Gitanos en la feria / Guardapiés de raso blanco, guarnición de galón y flecos de oro / Jugón de ídem negro, con un capotillo, 200 / Guardapiés y jugón, tafetán verde, 80 / Saquero raso blanco, guarnición talco de oro, con flores, 60 / Una bata raso negro, con letras, 20 / Baquero y guardapiés raso blanco, 90 / Vestido de Mercurio, tafetán verde, tonelete raso azul, con talcos, manto de raso verde, 100 / Casaca, chupa y calzón sarga, color de plomo, 110 / Casaca raso azul turquí, chaleco de ídem blanco, calzón tafetán ídem, 60 / Casaca sarga encarnada, chupa raso blanco, calzón de ídem amarillo, 120 / Casaquilla y calzón raso azul, mangas color de carne, camisa de gasa, 30 / Calzón y casaquilla raso punzó, camisa de gasa y una bata de lienzo negro, con letras, 70 / ... / Espíritu de contradicción / Casaca y calzón de raso carmesí, chupa de tela de plata, 130 / Casaca y chaleco de raso azul, 30 / Baquero de raso aceituna, guardapiés ídem blanco, 360 / Baquero raso carmelita, guardapiés ídem verde, 200 / Casaca y calzón raso color de plomo, chaleco de tela de oro, 120 / Un vestido de Baco, 35 / Un vestido de gitano, chupa y casaca negras, 80 / Un dominó de tafetán amarillo, 20 / Casaca y calzón sarga color de canela, chupa de tafetán blanco, 80 / Cuatro vestidos de comparsas correspondientes, 60 / ... / Semiramis / Seis pares de calzones de tafetán rasado, 90 / Seis casaquillas: dos de raso color de rosa, dos de tafetán azul y dos de lienzo azul y encarnado, 30 / Un vestido a la romana de raso blanco, con guarnición de raso morado, manto de ídem color de rosa, calzón de tafetán color de carne, 80 / Casaquín de raso encarnado, con guarnición de oro y calzón de raso azul, 8 / Dos pares de calzones de color de rosa, 20 / Dos casaquines de tafetán verde / Un vestido de sombra, tela color de plomo. 8 / Siete guardapiés de tafetán y raso de varios colores, 105 / Un vestido a la romana de raso blanco, guarnición raso azul, calzón tafetán color carne, 30 / Don Quijote / Once chupas y once pares de calzones, de raso, tafetán y lienzo, de varios colores / Un guardapiés de tela color de rosa, drapería de raso blanco, con guarnición negra / Una casaquilla de tafetán verde sapo / Vestido de Sancho Panza, calzón y casaquín de raso blanco, bufo de ídem encarnado / Todo el baile, 200 reales / ...'. The information seems to have been transcribed by Cotarelo from the documents located at ARCM 5086. For a complete transcription of this document see Appendix O.

³⁴¹ 'Ymbentario de la Asociación [de Óperas, de los Caños del Peral]', BNE M/759. This document is accessible online via the Biblioteca Digital Hispánica <<http://bdh-rd.bne.es/viewer.vm?id=0000004946&page=1>>.

³⁴² During the last decades of the eighteenth century, a cultural phenomenon called *Majismo* developed where wearing traditional customs and popular garments considered as historically Spanish served as a vehicle to portray the national identity. This fashion was particularly common among numerous members of the Spanish nobility. In opposition to the *majos* and *majas*, the *petimetres* and *currutacos* dressed following the current trends of fashion imported from Paris.

interesting. In fact, costumes might have played an important role for the audience to identify with different characters. In any event, although the design of these costumes appears to be lost, short descriptions that include the combination of colours and the use of fabrics such as satin and taffeta help to imagine what they might have looked like.

The costumes would not be complete without the use of the relevant wig. The hairdresser Joseph Terile acquired a large collection of wigs used for both opera and ballet.³⁴³ At least eleven wigs were purchased in Paris, where the acquisition of shoes, expensive fabrics, silks and other materials was also frequent.³⁴⁴ Other wigs were created by Terile, for example, those made for Mr. Guiraud and used in the ballets *Orfeo* and *El Desertor Francés*.³⁴⁵ In addition to this collection of wigs, hats and costumes were finely ornamented with feathers by a *plumista profesional* [master in feathers].³⁴⁶

5.3 Lighting

The lighting of the theatre, allocated to different professionals and assistants, fulfilled different functions. Firstly, it was required to light all the rooms of the theatre in a way that ensured decency and decorum.³⁴⁷ Three chandeliers lighted the central patio and more than a hundred small lanterns and wax lamps were in charge

³⁴³ A list with sixty-five wigs corresponding to the collection of Joseph Terile can be found in BNE Mss 13992/10. This manuscript does not contain a date, it might have been written between 1795 and 1799. For a transcription of this list see Appendix P. For more information on the work of Joseph Terile see BNE Mss 13997/1 (6-1), BNE Mss 14058/1 (20), Mss 14058/2 (14), BNE Mss 14058/5 (5-1) and BNE Mss 14058/5 (5-2).

³⁴⁴ Forty-six pairs of shoes, a pair of trousers made of silk, eight sets of tunics with gold and silver embroidery and their corresponding belts, plus twenty-four gold and silver braids were purchased in Paris in October 1798. BNE Mss 14058/8 (8).

³⁴⁵ 'Digo yo Joseph Terile aver echo una peluqa para Mr. Guiraud de Turia de pelo Color de [cielo?] Blanco y negro para los bailes análogos de Orfeo en 140 / y md. para el Bayle el desertor Francés de un Casco Guarnecido de pelo Blanco en 120' Joseph Terile, 'Notificación de construcción de peluca', BNE Mss 14058/5 (5-2).

³⁴⁶ The inventory of 1795 describes the collection of feathers of Francisco Viant, with an appraisal value of 3.881 R^s. Vⁿ.. 'Ymbentario de la Asociación [de Óperas, de los Caños del Peral]', BNE M/759.

³⁴⁷ For more information on the lighting of the theatres in Madrid see Fernanda Andura Varela, 'Del Madrid teatral del XIX: la llegada de la luz, el teatro por horas, los incendios, los teatros de verano', in F. Andura Varela (coord), *Cuatro Siglos de Teatro en Madrid* (Madrid: Consorcio para la organización de Madrid Capital Europea de la Cultura, 1992), 85-115.

of avoiding the shades inside the theatre to ensure the good behaviour of the spectators.³⁴⁸ Secondly, the external lighting that the theatre offered on certain occasions such as the days of the Queen, the King, the Prince or the celebration of the end of a war abroad, brought much attraction. Despite producing an extra expense, the external lighting increased considerably the attendance at the theatre.³⁴⁹ Thirdly, and perhaps most importantly, the lighting of the stage was designed to focus the attention of the audience on the current scene while it was strategically located to disguise the machinery and rigging-system. In fact, it was conceived in symbiosis with the perspectives drawn on the canvases. Lighting proved to be so relevant for the success of a performance,³⁵⁰ that in March 1795 an Italian *illuminatore* [master in lighting] was contracted in Milan and brought to Teatro de los Caños del Peral to fulfil the high expectations.³⁵¹

³⁴⁸ It was during the nineteenth century that the entire public began to occupy individual seats and the house remained dark, illuminating only the scene. For the extensive documentation located at BNE with regard to the purchase and description of wax lamps, oil, wick and other materials related to lighting see Mss 13991/5 (1), Mss 13996/1 (1), Mss 13996/1 (2), Mss 13996/9 (10), Mss 13998/2 (5), Mss 13998/3 (18), Mss 13998/5 (30), Mss 13998/6 (21), Mss 13998/7 (11), Mss 13998/8 (20-2), Mss 13998/9 (21), Mss 13998/9 (42) and Mss 13998/10 (5) among other documents.

³⁴⁹ The box-office shows that more tickets were sold during the days that the theatre had external lighting. See Appendix A.

³⁵⁰ It seems that during the last decade of the eighteenth century several advances in lighting were slowly implemented in different European theatres. For instance, on 22 January 1791 *The Times* reports ‘The [Pantheon] Theatre is to be lighted from the slips at top, the front of which are ornamented with green fretwork and gilt mouldings, and from the orchestra. From these slips, chandeliers are to be hung on cranes, and it is expected that it will produce a very good effect, at the same time that it will add much to the convenience of the theatre from being no obstruction to the sight from the lower boxes’. Judith Milhous, Gabriella Dideriksen and Robert D. Hume, *Italian Opera in Late Eighteenth-Century London: Volume II: The Pantheon Opera and its aftermath, 1789-1795* (Oxford: Clarendon Press, 2001), 384. Although there is no report with regard to the placement of chandeliers and glass lamps at Teatro de los Caños del Peral, the inventories list a series of cranes that were most probably used to hang different kinds of oil lamps. ‘Ymbentario de la Asociación [de Óperas, de los Caños del Peral]’, BNE M/759.

³⁵¹ The contract of Antonio Argenti as a ‘master in lighting’ was signed in Milan on 27 March 1795. The contract not only describes in detail his obligations within the theatre but also reports his annual fees (8.000 R^s. Vⁿ.), which were larger than those of most singers, dancers and musicians at the theatre. BNE Mss 14058/1 (19).

5.4 Expenses caused by scenography

The treasury accounts of the seasons 1795/1796 and 1796/1797 reflect the large amounts spent on decoration, lighting and costumes (Tables 5.1 and 5.2):

Table 5.1. Summary of the expenses of scenography and lighting during the season 1795/1796³⁵²

Assistance to move Decorations	27.778 R ^s . V ⁿ .
Fees of Carpenters, Blacksmith, Nail Work and Assistants' Errands	27.778,10 R ^s . V ⁿ .
Ordinary and Extraordinary Lighting	58.244,18 R ^s . V ⁿ .
Pantomime. Purchase of items corresponding to it	6.402,17 R ^s . V ⁿ .
Tailoring. Items and wages caused in it	139.115,27 R ^s . V ⁿ .
Decorations. New and Painted	23.180 R ^s . V ⁿ .
Tailoring accountant	1.416 R ^s . V ⁿ .
Total expenditure [with regard to] decoration, lighting and costumes	283.913,72 R ^s . V ⁿ .

Table 5.2. Summary of the expenses cause by scenography and lighting during the season 1796/1797³⁵³

Assistance to move Decorations	35.316,17 R ^s . V ⁿ .
Fees of Carpenters, Nail Work and Wood	31.046,10 R ^s . V ⁿ .
Ordinary and Extraordinary Lighting	47.817,27 R ^s . V ⁿ .
Pantomime. Purchase of items corresponding to it	3.753,13 R ^s . V ⁿ .
Tailoring. Items and wages caused in it	260.104,26 R ^s . V ⁿ .
Decorations. New and Painted	17.550 R ^s . V ⁿ .
Total expenditure [with regard to] decoration, lighting and costumes	395.586,93 R ^s . V ⁿ .

³⁵² The document 'Razón de los Gastos causados en el Teatro de los Caños del Peral desde 1º de Abril de 1795 hasta 31 de Marzo de 1796' located at BNE Mss 14053/1/1 contains detailed information on the expenses for the season 1795/1796. It appears that during this season the Tadei brothers painted nineteen different sets and 1.980 R^s. Vⁿ. were paid to purchase 264 *varas* of new canvas.

³⁵³ The document 'Gastos del Teatro de los Caños del Peral entre el 27 de Marzo de 1796 y el 6 de Abril de 1797' located at BNE Mss 13991/5 (12)-(29) contains extensive information on the expenses for the season 1796/1797.

The preserved documentation reports that the total expenses of the 1795/1796 season were 1.293.275,30 R^s. Vⁿ. Therefore, 21.95% of the expenses of the theatre were directly connected to scenography and lighting, a percentage much higher than that of the orchestra (9.37%), and close to those of the singing (18.82%) and dance companies (20.26%). The total expenses of the 1796/1797 season were 1.450.841 R^s. Vⁿ., thus the expenses in relation to scenography and lighting meant a colossal 27.26% of the total costs for the whole season. Although these percentages only apply to the expenses during the abovementioned seasons, other documents related to the treasury accounts of different years show that the scenography costs were similarly high.³⁵⁴

Consequently, it should be acknowledged that the scenography presented at Teatro de los Caños del Peral did not share the dire situation of other theatres in Madrid and the defective state of their decorations. In fact, large amounts were spent in order to support the creations of a group of skilled professionals and fulfil the high expectations of the audience. It is indeed unfortunate that no graphic documentation seems to have survived and that the lack of sketches and drawings makes it difficult to define both the designs and the level of quality. However, the preserved documentation demonstrates that scenography shown at Teatro de los Caños del Peral was undoubtedly at the level of the most influential European theatres.

³⁵⁴ The treasury accounts for the season 1789/1790 show that 112.115,20 R^s. Vⁿ. were spent in decoration. BNE Mss 13993/ 6 (13). Other preserved documents related to the monthly treasury accounts from March 1796 to May 1798 are located at BNE Mss 13998/1-13998/10, Mss 13999/1-13999/11 and Mss 14000/1-14000/8.

CHAPTER SIX

AN APPROACH TO THE REPERTOIRE, PROGRAMMING AND FINANCES

This chapter explores the different genres of music performed at Teatro de los Caños del Peral, the composers related to each genre, the most successful titles, the different realities involving programming, the number of opera and ballet productions and performances, and the finances of the theatre compared to other contemporary European theatres.³⁵⁵

6.1 Repertoire and programming

Teatro de los Caños del Peral offered fourteen seasons of opera and ballet between 1787 and 1799. Although there were some exceptions, the opera and ballet season started in April and finished by late February or early March.³⁵⁶ In order to satisfy the demand of the audience and assuring a time of reflection and fasting, a series of

³⁵⁵ The study of the repertoire has been possible due to the creation of the first complete performance calendar offered in Appendix A. Appendices B and C introduce a complete list of opera, oratorio and ballet titles (as well as a list of plays) including their premiere dates and box office (when available), number of performances and the location of preserved librettos and music scores. The latter appendices update the previous list of titles composed by Emilio Cotarelo y Mori (opera and ballet) and Xoán M. Carreira (ballet) adding one opera title (*Zelos contra zelos*) and more than thirty ballet titles, as well as the location of fifteen previously not located librettos. The information shown in Appendices A, B and C is based on *Diario de Madrid* and other manuscripts found in *Papeles Barbieri* [Barbieri Documents] such as BNE Mss 14053/1/4. Since the ballet titles were commonly published (or referred to) in Spanish, Appendix D offers a list of relating original titles including European premieres, original choreographers and literature in relation with the original titles. The instrumental and short vocal works performed on the Lenten concerts and *Academias de Música* [Music Academies] can be found in Appendix A. The latter information is based both on *Diario de Madrid* and Josep Martínez Reinoso's *El surgimiento del concierto público en Madrid (1767-1808)*. In this respect, two more performance dates have been added which were not included by Cotarelo or Martínez Reinoso. Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)); Xoán M. Carreira, 'Recepción del ballet d'action en la península ibérica c.1789-1800', *Revista portuguesa de musicología*, 1 (1991), 211-226; Xoán M. Carreira, 'Ballets performed at the Teatro de los Caños del Peral, Madrid, and other Spanish theatres, 1787-1799', in Xoán M. Carreira and Javier Suárez Pajares (eds), *The origins of the bolero school*, Studies in Dance History. The Journal of the Society of Dance History Scholars, IV, 1 (1993), 77-90; Josep Martínez Reinoso, *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017).

³⁵⁶ See Table 6.2 in subchapter 6.3 for detailed information with regard to the beginning and end of each season.

concerts were organised during Lent. The combination of the long opera and ballet season and the Lenten concerts translated into an almost uninterrupted season, where Teatro de los Caños del Peral would only close its doors once a year for longer than a week. The main genres performed at the theatre were opera bufa, opera seria and *ballet d'action*. Occasionally, other genres were programmed such as oratorios, operetas, *melólogos* [spoken dramas with incidental music], a *soliloquio*, plays including vocal works, farces and a cantata.³⁵⁷ The Lenten concerts and Music Academies include concertos and symphonic and chamber music works which were combined with other different vocal works such as arias and duos. In addition to this, due to its financial needs, Teatro de los Caños del Peral started to program plays, comedies and other shows in 1797.³⁵⁸ Between the acts and at the end of these plays, it was customary that short pieces such as *tonadillas* and *sainetes* were inserted, as well as Spanish dances like the *bolero* and the *fandango*.

Therefore, it must be considered that Teatro de los Caños del Peral offered a wide range of genres, which presents a series of difficulties while trying to compile a complete and detailed list of works. While opera titles and their respective

³⁵⁷ For a list of oratorios and *sacrodramme* see Appendix B. The melodrama or *melólogo* enjoyed certain popularity in Madrid, introducing the works of Spanish composers such as Tomás de Iriarte. The melodramas performed at Teatro de los Caños del Peral include *Pygmalion*, *Idomeneo*, *El Meleagro* and *Marco Antonio y Cleopatra*. The operetas include Tritto's *Le due gemelle ossia L'inganno amoroso*. On 30 January 1799, the soliloquio *Anibal* was performed. Farces include *Lo sciocco presuntuoso* and *I amanti della dote*. Paisiello's cantata *La Pace* was performed at Teatro de los Caños del Peral on 17 September 1795, which appears to be the first recorded performance of this cantata (see footnote 377).

³⁵⁸ The financial struggle that Teatro de los Caños del Peral endured was somewhat mitigated by including the performance of plays in the theatre. The Spanish Theatre Company of the Real Sitio de San Lorenzo began its performances on 24 December 1797. For information on the licensing of this company see BNE Mss 14043/6 (1)-(13). The coexistence of three different companies at the theatre (the Italian singing company, the French dancing company and the Spanish theatre company) proved to be difficult as is described in a document written on 18 October 1798 located at BNE Mss 14053/6 (26). Besides plays and comedies, the theatre offered shows such as Francisco Bienvenuti's *Demostraciones de Física*, a six-session 'Physics Show' that was presented in March and April 1797. On 3 December 1800, Gregorio Bermúdez asked permission to perform with his circus company at Teatro de los Caños del Peral. Although it is unknown whether he succeeded, this fact shows the versatility that the opera theatre had to gain in order to survive. BNE Mss 14055/5 (10)-(12).

composers are reported on many documents,³⁵⁹ the music composers of the ballets are almost never mentioned.³⁶⁰ The same situation can be observed with opera *pasticcios*, melodramas, and the eventual addition of vocal numbers to long works.³⁶¹ It appears that no documentation has survived with regard to the short pieces intertwined within the acts of a play,³⁶² as frequently, all is defined is the title of the comedy or play.³⁶³ Consequently, the list of music composers, librettists and authors who took part in the programs at Teatro de los Caños del Peral remains incomplete.

According to the calendar, between 27 January 1787 and 20 August 1799 Teatro de los Caños del Peral opened for performance approximately 2328 days. There were 147 opera productions including 118 different opera titles and approximately 200 ballet productions including 180 ballet titles.³⁶⁴ In addition to this, the theatre opened 164 days for Lenten concerts and Music Academies, including forty performances of six different oratorios. The theatre opened 98 days for plays and comedies, including 38 different titles.³⁶⁵

³⁵⁹ The composer of certain operas such as *La Cora de Quito* remains unknown. This is often due to the lack of a published or surviving libretto. *Diario de Madrid* occasionally mentioned the name of opera composers, finding more engaging for a potential audience to publish the names of singers and dancers.

³⁶⁰ The ballet titles were only referred to in Spanish in both journals and the internal documents of the theatre, giving more importance to the name of the *compositor de bayles* [choreographer]. Although the Spanish titles can be easily related to other original French and Italian titles, it was common in Europe to create several choreographies using different music under the same title. Thus, it is indeed very difficult to identify the music composer. For that reason, Appendix D offers a list of related titles and possible music composers.

³⁶¹ Several documents report that some operas were either enlarged or modified. Unfortunately, the name of these composers is not always reported.

³⁶² The preserved documentation does not offer the titles of the *sainetes* and *tonadillas* or the name of the composers. The most prolific and renowned composers of *tonadillas* in Madrid at the time were Blas de Laserna, Luis Misón and Pablo Esteve.

³⁶³ The name of the authors is frequently missing.

³⁶⁴ Teatro de los Caños del Peral opened approximately 2.051 days for opera performances. Since ballet performances were also given the days the Spanish theatre company performed plays and comedies and occasionally during Lent, the theatre might have offered 2.200 days of ballet performances including approximately 2.829 performances.

³⁶⁵ See Appendices B and C for further information.

The most-often-performed composers were Domenico Cimarosa and Giovanni Paisiello, with approximately 368 and 360 performances respectively, which meant 35.49% of the total number of opera performances.³⁶⁶ Other composers who were frequently in the opera programs include Pasquale Anfossi, with 153 performances, Pietro Alessandro Guglielmi, with 131 performances, and Vicente Martín i Soler, with 89 performances.³⁶⁷

The operas with a higher number of performances were Cimarosa's *Il Matrimonio segreto*, *Giannina e Bernardone* and *I Tracci Amanti* with 56, 54 and 41 performances respectively, Dominique Della-Maria's *Chi Vuol non Puo* with 47 performances, Paisiello's *Nina o la Pazza per Amore*, *Il Fanatico in Berlino* and *La Molinara Astuta* with 47, 40 and 37 performances respectively, Gaetano Andreozzi's *Angelica e Medoro* with 38 performances, and the pasticcios *Le Gelosie di Pipo* and *Lo Sciocco Presuntuoso* with 39 and 38 performances respectively. It is remarkable that while the most performed operas belong to the genre of opera bufa, the box office shows that it was during the premieres of opera seria when the level of attendance appeared to be higher.³⁶⁸ Thus, some of the premieres of the operas that brought more income include Giuseppe Sarti and Giovanni Paisiello's *Didone abbandonata* (17.779 R^s. Vⁿ.), Paisiello's *Fedra* (11.509 R^s. Vⁿ.) and Luigi Caruso's *Alessandro nell' indie* (11.457 R^s. Vⁿ.).

³⁶⁶ Teatro de los Caños del Peral offered twenty six productions of eighteen operas written by Cimarosa and twenty four productions of eighteen operas written by Paisiello. See Appendix B for further information.

³⁶⁷ The complete list of opera composers includes Gaetano Andreozzi, Pasquale Anfossi, Francesco Bianchi, Marcello de Capua, Luigi Caruso, Giambattista Cimator, Domenico Cimarosa, Dominique Della-Maria, Vincenzo Fabrizi, Giuseppe Gazzaniga, Giuseppe Giordani, Christoph Willibald Gluck, André Grétry, Pietro Alessandro Guglielmi, Pietro Carlo Guglielmi, Nicolas Isouard, Vicente Martin i Soler, Sebastiano Nasolini, Giuseppe Nicolini, Ferdinando Paer, Giovanni Paisiello, Antonio Salieri, Giuseppe Sarti, Giacomo Tritto [Tritta], Peter Winter and Niccolò Antonio Zingarelli. See Appendix B for further information.

³⁶⁸ Comparing the levels of attendance based on the box office can be difficult: firstly, because the surviving records related to the box office only cover the 1787/1788 to 1793/1794 and 1795/1796 seasons; and secondly, because the price of the tickets fluctuated from 1787 to 1799.

The ballets with a higher number of performances were *Venus y Adonis* with 53 performances in two seasons, *Una Fiesta Bacanal Tirolés* (sometimes referred to as *Una Fiesta Bacanal Torobés*) with 51 performances, *Los Labradores* with 45 performances, *Apolo y Dafne* with 42 performances, *La Primera Edad de la Inocencia ó sea la Fiesta de la Rosa (La Rosière)* with 41 performances and *La Pastora Modesta en el amor* with 40 performances. The premieres that were financially more successful include the ballet pastoral *Acis y Galatea* (11.457 R^s. Vⁿ.), the heroic ballet *Doña Inés de Castro* (11.158 R^s. Vⁿ.), *El Rival Imaginario* (10.711 R^s. Vⁿ.), and both the heroic ballet *Alexandro y Apeles* and the mezzo carattere *El Divertimento de los Pastores* (10.711 R^s. Vⁿ.) which were premiered the same day.³⁶⁹

Since it was almost never reported, identifying the ballet composers remains very difficult. Their names can be inferred by the compositions of similar contemporary French or Italian titles. Thus, it is probable that the ballets were written by composers such as Joseph Starzer (*Adele de Ponthieu*, *El Feudatario en su Aldea*, *Los Labradores* and *Pigmalion*), Jean Joseph Rodolphe (*Alexandro y Apeles* and *Reynaldo y Armira*), Luigi de Baillou (*El Divertimento de los paysanos* and *La Primera Edad de la Inocencia ó sea la fiesta de la Rosa (La Rosière)*), Florian Deller (*La Fuerza del Amor* and *Las Bodas de los aldeanos*), Christoph Willibald Gluck (*Orfeo y Eridice*) and André Grétry (*Zemira y Azor*) among others.³⁷⁰

Following the tradition of other European theatres, *maestri compositori* were brought to Madrid during different seasons to write music for Teatro de los Caños del Peral: Antonio Rosetti (1789/1790), Antonio Tozzi (1790/1791), Gaetano Andreozzi

³⁶⁹ See Appendix C for further information.

³⁷⁰ See Appendix D for further information.

(1791/1792) and Pietro Carlo Guglielmi (1794/1795). Worldpremieres include several works by Rosetti,³⁷¹ P. A. Guglielmi's oratorio *La Passione de Gesù Cristo* (21 February 1790), Tozzi's oratorio *Sant'Elena al Calvario* (9 March 1790), Giacomo Tritto's *L'Inganno Amoroso* (30 December 1790),³⁷² Andreozzi's opera seria *Angelica e Medoro* (5 May 1791),³⁷³ and three operas by P. C. Guglielmi, the opera semiseria *Dorval e Virginia* (11 January 1795),³⁷⁴ the pasticcio *Demetrio* (20 April 1794) and the pasticcio *La Morte di Cleopatra* (30 April 1794).³⁷⁵ On 5 January 1799, Teatro de los Caños del Peral hosted the first public performance of Luigi Boccherini's zarzuela *Clementina*.³⁷⁶ Other minor composers include the violinist Melchor Ronzi, who

³⁷¹ The composer who worked in Teatro de los Caños del Peral was the Milanese Antonio Rosetti, not to be confused with the Bohemian Anton Rösler (also known as Antonio Rosetti). It is not possible to define whether some works composed by Antonio Rosetti had been premiered before. He wrote the music for the ballet *Dido despreciada* which was played on 27 January 1787, the day Teatro de los Caños del Peral reopened. In March 1789, he became *compositor y director de la música* [composer in residence] for the season 1789/1790. One of his overtures and one of his symphonies were used for the opening of the Lenten concerts in 1788 and 1789 respectively. As composer of the theatre, he probably wrote the music for some of the ballets performed during the 1789/1790 season.

³⁷² There is some confusion with regard to the Italian title of this opera. In fact, it appears that there were two different operas, one entitled *El Doble Engaño (Il Doppio Inganno)* and other entitled *El Engaño Amoroso (L'inganno amoroso)*. It is also reported that during the season 1790/1791 an opera entitled *L'Inganno Fortunato* was performed at least twelve times. It is unclear whether *L'Inganno Amoroso* and *L'Inganno Fortunato* are actually the same opera. Tritto's *L'Inganno Fortunato* was premiered on 23 September 1790. According to Dennis Libby, Marita P. McClymonds and James L. Jackman, the worldpremiere of *L'inganno amoroso* took place in Teatro de los Caños del Peral. Dennis Libby, Marita P. McClymonds and James L. Jackman, 'Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)' <<https://doi.org/10.1093/gmo/9781561592630.article.28407>> [Accessed 24 June 2019].

³⁷³ According to Marita P. McClymonds, the premiere of *Angelica e Medoro* took place in Florence in 1792. In fact, the premiere took place at Teatro de los Caños del Peral one year earlier. See Appendices A and B for further details on performance and premiere dates at Teatro de los Caños del Peral. Marita P. McClymonds, 'Andreozzi, Gaetano [Jomellini]' <<https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.00890>> [Accessed 24 June 2019].

³⁷⁴ According to Mary Hunter and James L. Jackman, the premiere of *Dorval e Virginia* took place at Teatro di San Carlo in Lisbon on 13 May 1795. In fact, the premiere took place at Teatro de los Caños del Peral four months earlier. See Appendices A and B for further details on performance and premiere dates at Teatro de los Caños del Peral. Mary Hunter and James L. Jackman, 'Guglielmi family' <<https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.42287>> [Accessed 24 June 2019].

³⁷⁵ Pietro Alessandro Guglielmi, Pietro Carlos' father, premiered an opera also entitled *La Morte di Cleopatra*. Therefore, it is probable that this pasticcio contained music from both composers.

³⁷⁶ *Clementina* (also known as *La Clementina*), a zarzuela with music by Luigi Boccherini and libretto by Ramón de la Cruz commissioned by the widowed Duchess-Countess of Benavente and Duchess of Osuna, premiered privately at the end of 1786 at the Palace Puerta de la Vega (Madrid). In 1799, four performances of the zarzuela were programmed at Teatro de los Caños del Peral on 5, 6, 8 and 12 January. As *Clementina* was not included as a title within the opera season, it was not sung by the Italian singing company but by a group of Spanish singers including Catalina Tordesillas (*Clementina*), Manuela Monteis (*Damiana*), Joaquina Arteaga (*Narcisa*), Lorenza Correa (*Cristeta*),

composed music for the pasticcio *La Pasión*, premiered on 28 February 1792. In addition to these works, it would be arguable to include Giovanni Paisiello's *La Pace*, as Teatro de los Caños del Peral gave the first recorded performance of this cantata on 17 September 1795.³⁷⁷

European theatres that frequently commissioned new operas from renowned composers have traditionally enjoyed greater prestige, not only because the world premieres took place at the theatre but also because it was expected that the composer's writing would be somewhat influenced by the current singing company and that he would be present during rehearsals and performances.

However, and independently from the number of world premieres that a theatre hosted, it must be considered that theatres that did not host as many, learned from the ones that did which operas had attracted more interest in the public. Since the majority of the operas performed at Teatro de los Caños del Peral had been premiered elsewhere, it should be acknowledged that Domenico Rossi cleverly programmed a series of opera titles which not only had proved to be successful and had shown some modern content but also were feasible and advisable for the current singing company to shine during performance.

6.2 The Lenten concerts and Music academies

This subchapter aims to summarise the most significant factors with regard to Lenten concerts and *Academias de Música* [Music Academies] performed at Teatro de los

Vicente Sanchez (Don Urbano) and Manuel García Parra (Don Lazzaro). René Andioc and Mireille Coulon, *Cartelera teatral madrileña del siglo XVIII (1708-1808)* (Segunda edición, corregida y aumentada) (Madrid: Fundación Universitaria Española, 2nd edn 2008), 471.

³⁷⁷ Lacking of relating records, Michael F. Robinson deduced that the premiere of Paisiello's *La Pace* took place in Naples around 1802. Therefore, it is possible that this cantata was presented for the first time at Teatro de los Caños del Peral in 1795. Michael F. Robinson, 'Paisiello, Giovanni' <<https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.20718>> [Accessed 22 August 2020].

Caños del Peral and determine the role that the theatre played in the development of the public concert in Madrid and its position within the European framework.³⁷⁸ This subchapter will focus its attention on the structure of the concert programs, the quality of international and local performers, the exponential growth of performances and the arrival of the newly created Neapolitan *sacrodramma*.

During the eighteenth century, opera had been prohibited in Catholic countries during Lent by influence of the Church, assuring a time of reflection and fasting. By early- and mid-eighteenth century this stop seems to have not been problematic, since the opera season would only last roughly from three weeks to six months. On the contrary, the late eighteenth century saw a demand of music performances in many European cities, and although some opera seasons were longer, starting in April and finishing in February, the public began to demand a similar entertainment during Lent. The *Concerts Spirituels* had already fulfilled this demand since 1725 in Paris. In Madrid, the *Conciertos de Quaresma* [Lenten concerts] performed in Teatro de los Caños del Peral in 1787, introduced programs that contained a considerable percentage of instrumental music and encouraged the diffusion of solo concertos in the Madrilenian public theatres.

Far from the standard structure of the mid-nineteenth-century concert program (summarised as Overture + Solo Concerto + Symphonic Work) which has remained up to present days, the eighteenth-century program was structured with more freedom. It was customary to perform particular movements of a symphony, which

³⁷⁸ For more information on the emergence and development of the public concert in Madrid see Josep Martínez Reinoso, *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017).

was usually neither numbered nor named in the concert listings.³⁷⁹ Symphonic works and concertos were intertwined with Arias and duos to form a combination of instrumental and vocal concerts, with the sole purpose of entertaining the audience while there were respectful with the time of the year. Often, the composers of concertos did not appear in journals, as the audience appeared to be more engaged by acclaimed singers and soloists who were placed on the foreground of the periodicals which dignified their skills and highlighted their successful performances in other European cities.

The non-operatic based programmes opened the possibility for the audiences at Teatro de los Caños del Peral to listen to orchestral compositions by Joseph Haydn, Domenico Cimarosa, Antonio Salieri, Antonio Rosetti, W. Amadeus Mozart, Gaetano Brunetti, Leopold Koželuch, Carl Stamitz, I. Joseph Pleyel, Jean-Baptiste Krumpholz and Pasquale Anfossi, as well as works by Spanish composers such as Guillermo Ferrer, Luis Misón and Jacinto Codina.³⁸⁰

Since the concerts did not require the scenic apparatus or costumes until the *sacrodramme* began to be staged in 1796,³⁸¹ a considerable budget was spent in both augmenting the orchestra forces and contracting solo players and singers who had

³⁷⁹ This matter is not particular of Madrid, but rather extended to other European cities where journals did not find useful or necessary to write the title details of a particular work. Consequently, scholars continue to trace at present the specific compositions which might have been performed in European venues.

³⁸⁰ Unfortunately, only a minor percentage of the works that appear in the concert listings shows the names of composers. Therefore, it must be acknowledge that the list of composers would be longer should we know the composers of all the orchestral and chamber works. A complete list of works performed in the Lenten Concerts and *Academias de Música* at Teatro de los Caños del Peral can be found in Appendix A as part of the opera and ballet listings. For a complete list of public concerts performed in Madrid between 1787 and 1799 see Josep Martínez Reinoso, *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017), 279-304.

³⁸¹ Josep Martínez Reinoso, *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017), 104.

not been part of the previous season's cast.³⁸² Internationally renowned violinists such as Karl Michael von Esser, Luigia Gerbini and Pierre Rode were invited to perform at the theatre.³⁸³ Spanish and foreign performers residing in Madrid who performed solo concertos included (in chronological order): Antonio Ronzi (violin), Francisco Xavier Pareja (violoncello), Esteban François (bassoon), Carlos Caillet (clarinet), Manuel Julián (flute), Fabri (harp), José León (violin), José Julián (flute), Melchor Ronzi (violin), Manuel García (oboe), Antonio García (oboe), Pedro Garisuain (bassoon), Juan Weiss (clarinet), Francisco Rosquillas (violoncello), Francisco Vidal (violoncello), Benito Yens (flauta), Juan Maus (bassoon), Andrés Rosquillas (violin), Isidoro Llanes (violin), Mariano Montero (violoncello), Lorenzo Geisel (bassoon), Miguel Reynaldi (violin), Agostina Lhoest (harp), Christian Friederich Florihe (bassoon), Maria Antonia Bocucci (fortepiano), José Álvarez (oboe), José Trota (horn), Francisco Isabella (horn), Eugenio Laserna (oboe), Pascual

³⁸² According to *Diario de Madrid*, the Orchestra of Teatro de los Caños del Peral was augmented from the usual thirty players to fifty-four players during the Lenten concerts of 1790. *Diario de Madrid*, 21 February 1790, 208.

³⁸³ Karl Michael Ritter con Esser (1737-1795) was a German virtuoso violinist and composer. His extensive concert tours through Europe in the 1760s, 1770s and 1780s brought him to Amsterdam, Rome, Paris, London, Berne, Basle, Munich and Madrid. In Rome, he was awarded the Order of the Golden Spur. Although he was often criticised by his extravagant manners and behaviour, his contemporaries spoke highly of the extraordinary elegance and expressiveness of his playing. Wilfried Gruhn, 'Esser, (?Karl) Michael, Ritter von'

<<https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.09009>> [Accessed 11 March 2019]; Luigia Gerbini (ca1770-?) was an Italian soprano and solo violinist. She combined her vocal career with concerts as a violin soloist. Her performances during the 1790s took her to many Parisian theatres, the Florentine Teatro della Pergola and the Milanese La Scala. During the mid 1790s she performed in Livorno, Rome and Naples succeeding both as a singer and violinist. During the 1800s, her performances brought her to Vienna, London, Copenhagen and other major European cities. Although she seems to have been criticised by a 'female playing style', she finally gained recognition as a first-rate violinist. Volker Timmermann, 'Gerbini, Garbini, Gardini, Luigia, Lugia, Luisa, Louise' <<https://www.sophie-drinker-institut.de/gerbini-luigia>> [Accessed 11 March 2019]. Luigia Gerbini played and sang at Teatro de los Caños del Peral on 24, 25, 26, 28 and 29 March 1798. For these five concerts she received 5.000 R^s. Vⁿ.. BNE Mss 14054/2 (9);

Pierre Rode (1774-1830) was a French virtuoso violinist and composer. A pupil of Giovanni Battista Viotti, Rode collaborated with Pierre Baillot and Rodolphe Kreutzer on the official Violin Method of the Conservatoire de Paris which was published in 1802. Beethoven wrote his last violin sonata op. 96 for him in 1812. As a composer, Rode published thirteen violin concertos and chamber music which often includes the presence of the violin. His *12 Etudes* and *24 Caprices* are still at present standard repertoire. Boris Schwarz and Clive Brown, 'Rode, (Jacques) Pierre (Joseph)' <<https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.23636>> [Accessed 11 March 2019].

Carriles (violin), Francisco Schindler (clarinet), Santos Carretero (horn) and Jacinto Codina (fortepiano).

While the customary fee for a solo concerto seems to have been between 200 R^s. Vⁿ. and 240 R^s. Vⁿ.,³⁸⁴ artists of Pierre Rode's calibre were paid as much as 5.000 R^s. Vⁿ. per concert, a shocking fee if we consider that an average violinist in the orchestra earned between 3.000 R^s. Vⁿ. and 4.000 R^s. Vⁿ. per year.³⁸⁵ This considerable difference was often a matter of debate among the supporters of foreign artists and the ones who encourage theatres to favour Spanish performers, as they thought they were already as excellent as the soloists who proudly made a display of their international careers. In this regard, the anonymous writer, El D. relates his experience inviting a sceptic friend to a concert in Teatro de los Caños del Peral:

... Carriles began his concert, and as soon as my friend began to observe the honest freedom and cleanness with which he played the first bars, it seemed that he could not fit in the seat. He took out his spectacle, got up, looked at him once and once again, and his admiration was such that he could not speak until the concert was over. Then, turning to me promptly, he said to me, take that *Diario* out and see what this man is called: sir, I answered him, he is D. Pascual Carriles: no sir, that cannot be [true], he must be precisely Carrili or Carrilini, or if he was born in this country, his fingers must be foreign ... the midwife who attended his delivery, the mistress who gave him the first milk, or the tailor who made him the first pants must have been Italian; No sir, I replied, he is Spanish by the grace of God, and does not owe the slightest thing to foreigners. Good God, what a prodigy! At least, continued my friend, tell me, does that newspaper tell whether this chap has played in Paris, Naples, Rome, Turin, Venice, or Constantinople? None of that, my friend. I told him again that the Spaniards do not [display themselves in that fashion]. In this came the second act, on which Carriles played another

³⁸⁴ The treasury accounts related to the season 1795/1796 show the soloists' fees during the Lenten concerts of 1796. BNE Mss 14053/1/1(11).

³⁸⁵ Pierre Rode gave three concerts at Teatro de los Caños del Peral on 7, 9 and 11 January 1799 for which he was offered 15.000 R^s. Vⁿ. in silver or gold plus eight seats in the theatre. Although the concert program remains unknown, he most probably performed some of his own violin concertos. BNE Mss 14054/1(35).

concert with such skill, ease and cleanness, that finally my companion had to confess that in the last thirty years that he had met in this city the most outstanding musicians in Europe, he had not seen another of greater expertise on the violin, and that with such ease had overcome the difficulties that have been presented so far by men with illustrious studies.³⁸⁶

Although the singers who participated in the Lenten concerts used to be the same that were contracted for the recently finished opera season, it was also customary to engage new ones to please the audience with new faces. In this regard, the Lenten concerts also served as a vehicle for Spanish singers such as Lorenza Correa to show their abilities and be fairly compared with the professionally-established Italian singers (see Figure 6.1).³⁸⁷ It must be acknowledged that Teatro de los Caños del Peral became a platform to catapult singers into other European theatres, and that it was an essential part in the development of singers such as Lorenza Correa and

³⁸⁶ ‘En éstas y otras cosas dio principio Carriles a su concierto, y apenas mi amigo empezó a observar la franqueza libertad y limpieza con que ejecutaba los primeros compases, parecía que no cabía en el asiento. Sacó el antejo, se levantó, le miró y remiró muchas veces, y fue tal su admiración que no pudo articular palabra hasta que se concluyó el concierto. Entonces volviéndose prontamente me dijo, saque Vd. ese Diario y vea Vd. cómo se llama este hombre: señor le respondí, se llama D. Pascual Carriles: no señor, no puede ser eso, él debe llamarse precisamente Carrili o Carrilini, o a lo menos si él ha nacido en esta tierra, sus dedos son extranjeros, y no hay que hacer, sino que la comadre que asistió a su parto, el ama que le dio la primera leche, o el sastre que le hizo los primeros calzones debió de ser Italiano; pues no señor, le replique con otros, él es Español por la gracia de Dios, y no debe la más mínima cosa a los extranjeros. ¡Válgame Dios qué prodigio! A lo menos, proseguía mi compadre, díganme Vds. ¿habla ese Diario si este mozo ha tocado en París, Nápoles, Roma, Turín, Venecia, o Constantinopla? Nada de eso, señor mío, volví a decirle, que los Españoles no se visten de semejantes hojarascas. En esto llegó el segundo acto, en que volvió a tocar Carriles otro concierto con tal maestría, primor y limpieza, que al fin tuvo que confesar mi hombre que en los 30 años últimos que había conocido en esta Corte los más sobresalientes profesores de Europa, no había visto otro de mayor posesión en el violín, y que con más desembarazo hubiese vencido las dificultades que se han presentado hasta ahora a los hombres del mayor estudio.’ El D., *Diario de Madrid*, 5 September 1797, 1057-1059.

³⁸⁷ Lorenza Correa (1773-1832) began her singing career as a *tonadillera* in Malaga and Barcelona. She was engaged at Teatro de los Caños del Peral for the Lenten concerts of 1788, 1790, 1792, 1793 and 1796. After marrying Manuel García Parra, she travelled to Italy in 1803 where she became a pupil of Carlo Marinelli. During the early nineteenth century, she performed in Turin’s Teatro Regio and gained international recognition with her leading roles at Milan’s Teatro alla Scala. In 1811 she was invited to the Parisian Théâtre de l’Odéon, although she did not reach the expected success that she had enjoyed in Italy. Marc Heilbron Ferrer, ‘María Lorenzo Correa’, <<http://dbe.rah.es/biografias/27370/maria-lorenzo-correa>> [Accessed 11 October 2018]. Lorenza Correa received 10.000 R^s. Vⁿ. for her performances during the Lenten concerts of 1796. BNE Mss 14053/5 (17). Her fees increased during the Lenten concerts of 1803, when she received 24.000 R^s. Vⁿ. for twenty five performances. BNE Mss 14056/3 (75).

Manuel García,³⁸⁸ who were to become famous artists in Italy and France respectively.

Figure 6.1. Lorenza Correa (oil on canvas attributed to Francisco de Goya, 1803)³⁸⁹



Regarding the position of the theatre within the European framework, it is remarkable that Madrid, contrary to what was once thought, had by the late 1780s and 1790s a growing and remarkable public concert life. The preserved concert listings show that, surprisingly, the number of public concerts in Madrid was higher

³⁸⁸ Manuel García (Manuel del Pópulo Vicente Rodríguez García, 1775-1832) was a renowned opera singer, composer and singing teacher who became the director of Teatro de los Caños del Peral at the beginning of the nineteenth century. From 1812 to 1827, he performed regularly at Real Teatro San Carlo (Naples), Salle Louvois du Théâtre-Italien (Paris), King's Theatre Haymarket (London) and Park Theatre (New York). He was the father of the celebrated singers María Malibrán and Pauline Viardot. He should not be confused with the musician that appears in page 91 of this study.

³⁸⁹ Noailles Collection (Fontainebleau, France).

when compared to Vienna's (Table 6.1). Teatro de los Caños del Peral played an essential role in this development, not only hosting a considerable number of concerts per year, but also providing other theatres in Madrid with singers and players who were hired by the theatre under an exclusivity clause during the opera season, and were free to perform elsewhere during Lent.

Table 6.1. Public concerts performed in Vienna and Madrid (1787-1799)³⁹⁰

Year	VIENNA	MADRID			Total ³⁹²
	Total ³⁹¹	Teatro de los Caños del Peral	Teatro de la Cruz	Teatro del Príncipe	
1787	26	6	0	0	6
1788	24	9	0	0	9
1789	10	10	0	0	10
1790	2	10	0	8	18
1791	25	8	0	0	8
1792	10	17 ³⁹³	0	0	17 ³⁵
1793	26	12	0	0	12
1794	20	11	0	0	11
1795	13	0	0	0	0
1796	22	20	0	6	26
1797	11	25	20	0	45
1798	30	23	17	0	40
1799	26	22	24	0	46
TOTAL	245	173	61	14	248

Although the exposure to classical music cannot only be defined by the number of public concerts that a city hosts, it must be acknowledged that by the 1790s Madrid

³⁹⁰ 'Public concert' is here defined as a type of performance available and affordable to the population which includes concerts where chamber, orchestral and short vocal music works form a large part of the program. While oratorios and sacred operas are also included here as a part of 'Public concert', the public performances of opera, ballet and incidental music are excluded.

³⁹¹ Mary Sue Morrow, *Concert life in Haydn's Vienna: aspects of a Developing Musical and Social Institution* (New York: Pendragon Press, 1989), 264-303.

³⁹² Josep Martínez Reinoso, *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017), 279-304.

³⁹³ The Lenten concerts celebrated on 6 and 8 March 1792 are not included in Josep Martínez Reinoso's thesis, but they are advertised in *Diario de Madrid*. Therefore, there are sixteen Lenten concerts, not fourteen, plus an extraordinary concert performed at the end of Lent. See Appendix A for more details.

had developed the necessary infrastructure to earn a place among the most celebrated cities such as Vienna, Paris or London. In fact, Madrilenian audiences began to form an educated opinion and were avid to attend music performances.³⁹⁴

The urge of reaching the European standards is also reflected on the selection of programs that departed from tradition and earned other theatres, such as Real Teatro di San Carlo in Naples, the reputation of being avant-garde. Teatro de los Caños del Peral did not wish to stay behind in this regard.

In 1790, a section of the Lenten concerts dedicated to the performance of oratorios began to be known as *Academias Místicas* [Mystic Academies]. The *Academias Místicas* included oratorios such as Antonio Tozzi's *Sant'Elena al Calvario*, *La Passione de Gesù Cristo* (attributed to Pietro Alessandro Guglielmi) and Melchor Ronzi's pasticcio *La Pasión*. It appears that those works followed the usual features of the late eighteenth-century oratorio. However, the work that undoubtedly stood out was *Debora e Sisara*,³⁹⁵ and music by Pietro Alessandro Guglielmi with a libretto by Carlo Sernicola.³⁹⁶

DelDonna notes the following in relation to the development of the Lenten drama in Naples during the 1780s:

The nascent tradition of Lenten tragedy ... stands at the crossroads of diverse religious, political, and social developments in contemporary Naples. ... Lenten drama cast light upon contemporary Catholicism, its ideology and practice as well as the rapport between the Bourbon monarchy and court with ecclesiastical authorities of the Kingdom and in Rome. The cultivation and sponsorship of Lenten tragedy by the monarchy also became another means for

³⁹⁴ See Chapter Three and Appendix J.

³⁹⁵ *Debora e Sisara* premiered at the Neapolitan Teatro di San Carlo on 13 February 1788. The Spanish premiere took place at Teatro de los Caños del Peral on 19 March 1792.

³⁹⁶ A copy of the manuscript used in Teatro de los Caños del Peral is located at E-Mmh Mus 658-4. For the modern performance edition (score and libretto), see Anthony R. DelDonna, Francesco Ermini-Polacci and Eleonora Negri (eds), *Debora e Sisara by Pietro Alessandro Guglielmi and Carlo Sernicola*, Monuments in Tuscan Music: Sacred Vocal Music, i (Louisville: Art-Print, 2003).

engaging in the prevailing contemporary discourse about philosophical ideas such as regalism, anti-curialism, feudalism, and Freemasonry in the public forum of theatre. Behind the scenes of its evolution and ultimate realization can be identified the significant influences of Neapolitan intellectuals, above all Saverio Mattei. The very idea of staging opera during the Lenten season is a direct result of prevailing social factors and discourse. ... These compositions were, moreover, operas of unprecedented originality, and reflective of continuing artistic developments (whether literary, musical, or theoretical) within stage drama at the end of the eighteenth century. They also represent changes in the artistic and cultural context of opera production, and continue to distinguish Naples as among the most progressive theatrical environments in contemporary Europe.³⁹⁷

With regard to the innovations that *Debora e Sisara* introduced, DelDonna writes:

Debora e Sisara is also characterized by an innovative musical setting in its frequent usage of original aria types, diverse styles of accompanied recitative, and an unprecedented incorporation of ensembles, whether in the varied forms of small groups, complexes linking more than a single scene, or the utilization of the chorus. ... [Guglielmi's] inclusion of new instrumental sonorities such as the *voce umana*,³⁹⁸ solo harp, and prevalent usage of the wind (especially clarinets) and brass instruments, as well as ideas such as the onstage *banda* are indicative of the inventive score. The musical setting as a whole also displays an unique and tightly woven harmonic infrastructure that accentuates key themes and personages of the dramaturgy.³⁹⁹

Beside the musical innovations, the contents of the libretto could be considered as 'an ideological reaction to the secularism of the Enlightenment and/or as a new devotional form of theatre'.⁴⁰⁰ Debora 'is no longer only the fearless warrior' and the embodiment of female 'prudent judgment, independence, equality and capability for

³⁹⁷ Anthony R. DelDonna, *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples* (Farnham: Ashgate Publishing Limited, 2012), 148-149.

³⁹⁸ The *voce umana* is portrayed by a tenor oboe, offering a distinct sonority that stands out from the orchestral texture.

³⁹⁹ Anthony R. DelDonna, *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples* (Farnham: Ashgate Publishing Limited, 2012), 149.

⁴⁰⁰ Franco Piperno, 'Stellati sogli e immagini portentose: Opere bibliche e stagioni quaresimali a Napoli prima del Mosè', in Bianca Antolini and Wolfgang Witzmann (eds), *Napoli e il teatro musicale in Europa fra Sette e Ottocento. Scritti in onore di Friedrich Lippmann* (Florence: Olschki, 1993), 272.

direct action', she becomes a 'religious sanctity and authority' and 'a potent endorsement of regalism'.⁴⁰¹ Taking this into consideration, it was not by chance that both the monarchy and the Church welcomed the performances of these new Lenten dramas in Madrid during a time when both faith and tradition were under question. Indeed, the demand of *sacrodramme* grew so much from 1796 (the year that Spanish theatres were finally allowed to stage these dramas) that the Teatro del Príncipe and Teatro de la Cruz began to produce their own. According to DelDonna, there were forty performances of *Debora e Sisara* across Europe.⁴⁰² It is remarkable that twenty of those performances were held at Teatro de los Caños del Peral.

Fulfilling the new demands of the public, another two oratorios were staged in 1798 and 1799: *La muerte de Holofernes y triunfo de la hermosa Judit* and *David y Micol*.⁴⁰³ The emerging tradition to perform staged oratorios during Lent continued during the first decade of the nineteenth century. This time, allowing local composers such as Blas de Laserna, Manuel García, Melchor Ronzi and, probably, Pablo del Moral to premiere their own works. Others, such as Esteban Cristiani, would leave a footprint with the much celebrated oratorio *Saúl*, composed for Teatro de los Caños del Peral in 1805.⁴⁰⁴

In summary, the Lenten concerts performed at the theatre had an unquestionable impact in society, and were indispensable to create and develop the necessary

⁴⁰¹ Anthony R. DelDonna, *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples* (Farnham: Ashgate Publishing Limited, 2012), 188.

⁴⁰² *Ibid.*, 191.

⁴⁰³ The libretto of *La muerte de Holofernes y triunfo de la hermosa Judit* was written by Pietro Metastasio and the music has been attributed to Pietro Alessandro Guglielmi by Josep Martínez Reinoso. Both the librettist and composer of *David y Micol* are unknown.

⁴⁰⁴ Esteban Cristiani composed a considerable number of stage works for Teatro de los Caños del Peral during the first decade of the nineteenth century, including *A Perro Viejo no hay Tustus*, *La Biblioteca de Zapatos*, *Ramona y Roselio*, and *El Castillo de Montenegro* among other titles. For further information, see José María Domínguez Rodríguez, 'Esteban Cristiani: un compositor italiano entre España e Hispanoamérica', *Cuadernos de música iberoamericana*, 12 (2006), 5-38.

infrastructure in Madrid. They proved to be an essential part in the development of the careers of certain singers and composers, provided the audience with a range of unheard contemporary instrumental works, were a vehicle for local musicians to show their abilities, and included the newly conceived form of fully staged oratorio, the avant-garde Neapolitan *sacrodramma*.

6.3 The finances of Teatro de los Caños del Peral in comparison with other contemporary European theatres

In contraposition to the artistic development that Madrid experienced, the theatre suffered constant gigantic losses. This fact has somewhat stained for more than two centuries the identity and relevance of Teatro de los Caños del Peral. The financial struggle that Teatro de los Caños del Peral endured from 1787 to 1799 has been examined by Emilio Cotarelo y Mori and Michael F. Robinson. Although the new information provided in this subchapter mainly confirms Cotarelo and Robinson's findings, it explores a very different point view which can only be reached by an external contextualization.

While the number of performances at Teatro de los Caños del Peral was growing due to its success, the theatre could not cope with the costs. In order to solve this situation, several schemes were put in place to make the theatre self-sustainable.⁴⁰⁵

These schemes had very little effect, as the preserved documentation shows that

⁴⁰⁵ There is much documentation with regard to different plans of action to improve the finances of the theatre. Among them, the following documents can be highlighted: Domenico Rossi's Plan (8 November 1794), BNE Mss 13992/13; Juan Ruiz de la Viñuela's Plan (16 April 1796), BNE Mss 13992/9 (I-4); Juan Ruiz de la Viñuela's conditions to take responsibility of the finances of the theatre (15 April 1797), BNE Mss 13992/9 (2); 'Plan de Gobierno Económico' (March and June 1796), Mss 13992/9 (I-1, I-2 and I-3); 'Plan de Subscripción Píadosa' (c1799), BNE Mss 13996/5 (2); Melchor Ronzi's Plan (1800), BNE Mss 14055/2 (1-7); Luciano Comella's Plan (1800), BNE Mss 14055/3 (1-5); and the undated 'Propuesta para la organización y reducción de costes del Teatro' by an unknown author, BNE Mss 14075/1.

continuous investment (or rather, donations) from different noblemen grew exponentially as the losses became higher and higher.⁴⁰⁶

The following table (Table 6.2) aims to depict a summary of the financial losses.⁴⁰⁷

Table 6.2. Finances at Teatro de los Caños del Peral (in R^s. Vⁿ.)

Season	Opera Season	Number of Performances	Lenten Concerts	Other Concerts	Income	Costs	Loss
1787	27 January - 10 February?	2?	[5]	0	?	?	13.336 ^a
1787/88	24 October - 5 February	66	5	0	379.430 ^b	639.135 ^c	259.705 ^a
1788/(89)	29 April - 13 December	114+3	9	0	660.345 ^b	815.905 ^c	155.560 ^a
1789/90	12 April - 16 February	181+2	10	0	1.002.089 ^b	1.157.649 ^c	117.200 ^a
1790/91	4 April - 8 March	185+1	10	0	1.012.651 ^b	1.201.149 ^c	189.598 ^d
1791/92	5 May - 21 February	184	0	0	1.088.518 ^b	?	?
1792/93	8 April - 12 February	197	16 ⁴⁰⁸	1	1.292.231 ^b	?	?
1793/94	4 April - 4 March	196	12	0	1.003.198 ^b	1.520.902 ^c	517.704 ^c
1794/95	20 April - 17 February	190	11	0	714.917 ^f	1.248.955 ^f	534.038 ^f
1795/96	6 April - 9 February	209	0	0	869.532 ^g	1.293.275 ^g	423.743 ^g
1796/97	27 March - 28 February	214	20	2	?	1.450.841 ^h	457.476? ⁱ
1797/98	16 April - 20 February	196	23	3	?	?	1.154.805? ⁱ
1798/99	8 April - 14 March	185	17	6	1.352.097 ^k	?	1.058.139? ⁱ
1799/(00)	2 April - 22 August	62	19	3	?	?	> 280.801 ^m

Cotarelo argues that the lack of financial success that the theatre experienced was mainly based on Domenico Rossi's mismanagement.⁴⁰⁹ Robinson, on the other hand,

⁴⁰⁶ The continuous financial help of noblemen such as Marquis of Astorga is summarised in 'Memoria sobre la Historia Financiera del Teatro de los Caños del Peral en los Años 1786-1799' ['Financial History of Teatro de los Caños del Peral 1786-1799'], BNE Mss 13996/6 (1).

⁴⁰⁷ This table has been realised after the consideration of a diversity of sources. The number of performances has been calculated taking into account the opera and ballet listings (see Appendix A) and Josep Martínez Reinoso, *El surgimiento del concierto público en Madrid (1767-1808)* (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017), 279-303. The figures relating to income, cost and losses have been found in the following sources: ^a Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 331 (corroborated by BNE Mss 13993/7 (2)); ^b Michael F. Robinson, 'Financial management at the Teatro de los Caños del Peral, 1786-99', in M. Boyd and J. J. Carreras López (eds), *Music in Spain during the eighteenth-century* (Cambridge: Cambridge University Press, 1998), 38; ^c Mathematical result after two given figures; ^d BNE Mss 13996/6 (1); ^e BNE Mss 13991/2 (24); ^f BNE Mss 14054/4 (10); ^g BNE Mss 14053/1/1; ^h BNE Mss 13991/5 (12); ⁱ The figures found in Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes...*, 399, are included with a question mark not only because Cotarelo does not reveal his source about also because the season to which they belong is not clear (probably the debts piled up from season to season); ^k BNE Mss 14054/3 (13); ^m The document BNE Mss 14054/4 (6) only offers the losses up to 7 July, but the season continued until 22 August 1799.

⁴⁰⁸ The Lenten concerts celebrated on 6 and 8 March 1792 are not included in Josep Martínez Reinoso's thesis, but they are advertised in *Diario de Madrid*. Therefore, there are sixteen Lenten concerts, not fourteen, plus an extraordinary concert performed at the end of Lent. See Appendix A for more details.

studies the financial aspects of the theatre from a neutral point of view.⁴¹⁰ Nevertheless, neither Cotarelo nor Robinson mention the financial difficulties of other European theatres. Anthony R. DelDonna reports that Teatro di San Carlo in Naples suffered notable losses that grew exponentially in 1782 for four consecutive seasons.⁴¹¹ Dorothea Link provides similar information with regard to the National Court Theatre in Vienna, which was in need of almost continuous injections of cash from 1776 until 1794, particularly during the season 1792/1793 when the theatre suffered heavy losses.⁴¹² Theatres in London were not different, as during the 1780s and 1790s, King's Theatre, Little Haymarket, Pantheon Theatre, and the new King's Theatre frequently reported significant losses.⁴¹³ Indeed, it was more common for an opera theatre to fail financially than to succeed, mainly because it was almost not feasible to sustain a theatre just by selling tickets. At present, any opera theatre receives substantial subsidies in order to cover the enormous costs relating to scenery, lighting, customs and contracts, among others. The selling of tickets often covers a mere five to ten per cent of the total costs. On top of those usual expenses, Domenico Rossi had to hire the premises of the theatre, as the theatre belonged to the *Junta de Hospitales*.

⁴⁰⁹ Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)), 331-332.

⁴¹⁰ Michael F. Robinson, 'Financial management at the Teatro de los Caños del Peral, 1786-99', in M. Boyd and J. J. Carreras López (eds), *Music in Spain during the eighteenth-century* (Cambridge: Cambridge University Press, 1998), 29-52.

⁴¹¹ While the Season 1781/1782 was profitable, the next seasons presented the following losses: 2.542,48 ducats, 4.579,69 ducats, 6.201,71 ducats and 8.556,74 ducats. Anthony R. DelDonna, 'Production practices at the Teatro di San Carlo, Naples, in the late 18th century', *Early Music*, 8 (2002), 433.

⁴¹² Link reports that the following subsidies were offered: From 1776 until summer 1788, 80.000 fl.; 1790/1791, 10.000 fl.; 1791/1792, 40.000 fl.; 1792/1793, 85.000 fl.; and 1793/1794, 40.000fl.. Dorothea Link, *The National Court Theatre in Mozart's Vienna. Sources and Documents 1783-1792* (Oxford: Clarendon Press, 1998), 302-303.

⁴¹³ The preserved documentation shows that King's Theatre lost £3.500 during the season 1783/1784 and £5.000 during the season 1784/1785, Pantheon Theatre lost around £13.000 during the season 1790/1791, Little Haymarket lost £7.764 during the season 1791/1792, and the new King's Theatre lost around £16.000 from 1793 to 1796. Judith Milhous, Gabriella Dideriksen and Robert D.Hume, *Italian Opera in Late Eighteenth-Century London: Volume II: The Pantheon Opera and its aftermath, 1789-1795* (Oxford: Clarendon Press, 2001), 652.

In fact, it was remarkable how Teatro de los Caños del Peral survived the tremendous financial crisis of the 1790s,⁴¹⁴ increasing the number of performances and maintaining the level of performers. The price of tickets could not be raised to mitigate the financial struggle, as the average salary in Madrid decreased by 30% in the last decade of the century.⁴¹⁵ The purchasing power of the nobility abruptly decreased due to, among other reasons, the economic uncertainty that developed from the state of war, the closure of several fabrics, the agrarian crisis and the depreciation of the *vales reales*,⁴¹⁶ which in some cases brought them to bankruptcy.⁴¹⁷ Consequently, this situation gravely affected Teatro de los Caños del Peral, as a considerable number of nobles could not continue their financial help any longer.⁴¹⁸

Considering that opera and ballet performances were not self-sustainable, the theatre adopted a new solution in December 1797: Sharing the venue with a Spanish theatre company.⁴¹⁹ This decision translated into a number of difficulties related to organisation and coexistence, as the venue had to be shared by an Italian singing company, a French dancing company, a Spanish theatre company and the members

⁴¹⁴ For more information on the Spanish economic crisis see Enrique Giménez López, 'La crisis económica en el tránsito del Setecientos al Ochocientos', in C. del Moral Ruiz (coord), *Madrid 1808. Ciudad y protagonistas* (Madrid: Ayuntamiento de Madrid, 2008), 41-50.

⁴¹⁵ Enrique Llopis Agelán and Héctor García Montero, 'Precios y salarios en Madrid, 1680-1800', *Investigaciones de historia económica: revista de la Asociación Española de Historia Económica*, (2011), 307.

⁴¹⁶ Indeed, the depreciation of the *vales reales* affected the theatre directly. The treasury accounts show that due to this devaluation, the theatre lost 101.614,27 R^s. Vⁿ. during the course of the season 1796/1797. BNE Mss 13991/5 (12).

⁴¹⁷ Brian R. Hamnett, *La política española en una época revolucionaria 1790-1820* (México D. F.: Fondo de Cultura Económica, 1985), 31-62.

⁴¹⁸ During the season 1793/1794, eight noblemen acted as business partners providing the theatre a substantial cash injection. The treasury accounts show that each of them lost 54.054 R^s. Vⁿ. by the end of the season, making a combined loss of 432.432 R^s. Vⁿ. BNE Mss 13991/2 (21).

⁴¹⁹ The *Compañía Española del Real Sitio de San Lorenzo* began to perform plays at Teatro de los Caños del Peral on Christmas Eve 1797. They remained at the theatre until its closure in August 1799. The documents of this agreement are located at BNE Mss 14053/6 (1-13).

of the orchestra, among other workers.⁴²⁰ A drafted letter to be sent to First Secretary of State Manuel Godoy in February 1798 summarises the situation:

... The desire to preserve the theatre of the Opera, to give foreigners an idea of the improvements to our constitution, has engaged us in many cares and expenditures. A long experience has made it known that the opera by itself cannot be sustained even with the help of the *Bailes* [ballets] in which we have put the greatest care... there is the possibility to alternate other amusements, namely: ~~comedies~~, tragedies and any other national [play]...⁴²¹

Still, the treasury accounts show that the performances of plays did not improve the finances of the theatre. Each plan failed proving that the theatre would never be self-sustainable.

In this respect, it is only fair to reevaluate the figure of Domenico Rossi as impresario. Despite the lack of financial success, Rossi was indeed a well-formed, intelligent, hard-working dancer and choreographer who succeeded as an impresario keeping the theatre performing the most relevant contemporary works with an impressive cast of singers and dancers, a high level orchestra, as well as a magnificent crew of painters, hairdressers and masters of lighting, accompanied by strongly footed treasurers. It is unquestionable that Madrid owes to his vision, stubbornness, proactivity, experience and hard work, the fact that an opera theatre of such calibre blossomed in the Spanish capital.

⁴²⁰ Preserved documentation shows that in October 1798, Domenico Rossi and the Marquis of Astorga designated a new director of the Spanish Company, Don Ygnacio Rioboo. The document states that the actors had to obey him and maintain at all times their best behaviour, restraining from mayhem or disturbance. BNE Mss 14053/6 (26).

⁴²¹ ‘... El deseo de conservar el teatro de la Opera para dar idea a los extrangeros de las mejoras de nuestra constitucion, nos ha comprometido en muchos cuidados y dispendios. Una larga esperiencia, ha echo conocer que la opera por si sola no puede sostenerse ni aun con el auxilio de los vailles en que hemos procurado el mayor esmero ... hay el arbitrio de alternar otras diversions á saber: ~~comedias~~, tragedias y qualquier otra nacional ...’, BNE Mss 13992/16 (3).

CHAPTER SEVEN

CONCLUSION

Teatro de los Caños del Peral reopened its doors for opera and ballet performances in 1787, a time in which Madrid was among the most modern European cities. The changes in urbanism promoted by Charles III, the demand of entertainment, the publication of new journals and periodicals, the emergence of new book shops, the debates held in the *tertulias* and the growing number of amateur musicians, theatre goers and music lovers contributed to the dissemination and development of culture. Indeed, music played a major role in Madrid and proved to be indispensable for the success of any theatrical performance.

Following the Italian architectural design, Teatro de los Caños del Peral had a modest size in comparison with other contemporary opera theatres. The theatre recruited the most renowned and successful singers (such as Luigia Todi, Teresa Oltrabelli, Anna Moricelli, Mariana Vinci, Brigida Giorgi Banti, Giuseppe Simoni, Pietro Muschietti or Francesco Albertarelli), dancers (such as Anna Berreti, Elena Huttin, André Deshayes, Jean Pierre Giraud, Alexis Huard or Giovanni Montecini), choreographers (such as Domenico Rossi and Charles-Auguste Favier) and *maestri compositori* (such as Antonio Rosetti, Antonio Tozzi, Gaetano Andreozzi or Pietro Carlo Guglielmi) available in Europe. Accompanying these artists, the orchestra, mainly formed by male Spanish musicians and led by skilled Italian violinists, progressively acquired a notable level of knowledge on the current opera and ballet repertoire, becoming one of the first classical orchestras of its kind in Spain. In addition to the performers, the theatre contracted highly skilled painters, tailors, machinery workers, lighting specialists and other professionals who elevated the

stage design to the European standard. This level of musicianship and performance was paired by the members of the audience, which included respected intellectuals and the most renowned nobles of the time. Outside the doors of the theatre, other working relationships were established, as it can be observed between the House of Osuna and many artists who lived in Madrid during their work at Teatro de los Caños del Peral.

Between 1787 and 1799, the theatre offered 118 opera productions, 6 oratorios, 38 plays, close to 200 ballet titles and 124 concerts. In less than fourteen years, Teatro de los Caños del Peral opened its doors to performance approximately 2328 days, surpassing the number of performances per season of most European opera theatres. Although the number of worldpremieres was much lower in comparison to other contemporary theatres, Domenico Rossi cleverly programmed a series of successful opera, oratorio and ballet titles which, having been premiered elsewhere, had proved to attract the interest of European audiences. This means that the titles offered in Madrid were, in fact, a selection of the most successful compositions performed in Europe. It was this relationship between Teatro de los Caños del Peral and other European theatres which promoted the continuous flow of foreign artists, the import of management models and the acquisition of music scores.

Teatro de los Caños del Peral was decisive for the development of the public concert in Madrid. The concerts featured first-rate international soloists such as Karl Michael von Esser, Luigia Gerbini and Pierre Rode and served as a vehicle for Spanish soloists such as Lorenza Correa and Pascual Carriles to further develop their professional careers. Among other oratorios offered during Lent, the theatre programmed the innovative Neapolitan *sacrodramme*, which combined the narrative of the oratorio with the expressiveness and stage guidelines of the opera. The

appetite for these new oratorios and the demand of the instrumental and vocal Lenten concerts grew so remarkably that during the 1790s the number of public performances exceeded those of Vienna.

Despite the grave effects of the current financial crisis, an audience formed by all social classes kept demanding performances involving music. In fact, a close study of the articles published in contemporary journals and periodicals reflects the enormous impact that Teatro de los Caños del Peral had on the Madrilenian society, confirming that, undoubtedly, it was an essential institution for the creation of the cultural infrastructure necessary to fulfil the demands of citizens who longed to be at the cultural level of enlightened Europe.

Unfortunately, while Teatro de los Caños del Peral began to flourish, Spain had entered a grave financial crisis. The purchasing power of the nobility and the Crown was highly affected. The latter, the devaluation of the *vales reales*, the high costs of ballet performances, the exorbitant salaries of certain performers and the impossibility to raise the price of the tickets contributed to the theatre's inability to make profit and, therefore, be self-sustainable. However, the financial struggle that the theatre had to endure was not particular to Teatro de los Caños del Peral, but was experienced by many other European opera theatres in countries which were not financially suffering. In any event, the search for a solution to stop the continuous haemorrhaging losses as well as supporting the idea of the development of a Spanish cultural identity resulted in the Royal Decree of 28 December 1799 prohibiting the work of foreign performers in Spanish soil. This way, the performance of Italian opera and *ballet d'action* abruptly stopped, and another different period began where

Spanish performers and composers showed onstage what they had learned from their predecessors.

By the late-eighteenth century, opera and ballet had become an inherent and inexorable part of the culture of Madrid. However, historians during the nineteenth and twentieth centuries often refused to consider these decades as a moment of cultural flourishing, considering this period as one of decadence, foreign influence and both financial and cultural crisis. This current of thought contributed to obscure the importance of the theatre up to a point where its very existence has been almost forgotten.

It is time that Teatro de los Caños del Peral reclaims its significance in the Spanish and European operatic framework.

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APPENDICES

APPENDIX A:

OPERA AND BALLET LISTINGS (1787-1799)

APPENDIX A: OPERA AND BALLET LISTINGS (1787-1799)

DATE	Time	(W)	Season	Composer	Title	bayle [ballet]	Segundo bayle [ballet]	Comments	Notes	Box office (Total)	Abono	Eventual
01/01/87		Mo	1787		NM Preparations for the reopening							
02/01/87		Tu	1787		NM Preparations for the reopening							
03/01/87		We	1787		NM Preparations for the reopening							
04/01/87		Th	1787		NM Preparations for the reopening							
05/01/87		Fr	1787		NM Preparations for the reopening							
06/01/87		Sa	1787		NM Preparations for the reopening							
07/01/87		Su	1787		NM Preparations for the reopening							
08/01/87		Mo	1787		NM Preparations for the reopening							
09/01/87		Tu	1787		NM Preparations for the reopening							
10/01/87		We	1787		NM Preparations for the reopening							
11/01/87		Th	1787		NM Preparations for the reopening							
12/01/87		Fr	1787		NM Preparations for the reopening							
13/01/87		Sa	1787		NM Preparations for the reopening							
14/01/87		Su	1787		NM Preparations for the reopening							
15/01/87		Mo	1787		NM Preparations for the reopening							
16/01/87		Tu	1787		NM Preparations for the reopening							
17/01/87		We	1787		NM Preparations for the reopening							
18/01/87		Th	1787		NM Preparations for the reopening							
19/01/87		Fr	1787		NM Preparations for the reopening				DM publishes the TCdP regulations			
20/01/87		Sa	1787		NM Preparations for the reopening							
21/01/87		Su	1787		NM Preparations for the reopening							
22/01/87		Mo	1787		NM Preparations for the reopening							
23/01/87		Tu	1787		NM Preparations for the reopening							
24/01/87		We	1787		NM Preparations for the reopening							
25/01/87		Th	1787		NM Preparations for the reopening							
26/01/87		Fr	1787		NM Preparations for the reopening							
27/01/87	19:30	Sa	1787	Sarti, Giuseppe	Medonte	Dido abbandonada	Los villanos en la corte (Grottesco o Buffo)					
28/01/87		Su	1787		NM Performance?							
29/01/87		Mo	1787		NM Performance?							
30/01/87		Tu	1787		NM Performance?							
31/01/87		We	1787		NM Performance?							
01/02/87		Th	1787		NM Performance?							
02/02/87		Fr	1787		NM Performance?							
03/02/87		Sa	1787		NM Performance?							
04/02/87		Su	1787		NM Performance?							
05/02/87		Mo	1787		NM Performance?							
06/02/87		Tu	1787		NM Performance?							
07/02/87		We	1787		NM Performance?							
08/02/87		Th	1787		NM Performance?							
09/02/87		Fr	1787		NM Performance?							
10/02/87	19:30	Sa	1787	Sarti, Giuseppe	Medonte	Los villanos en la corte o La Sandrina (Grottesco o Buffo)	La Mascarata	[...] Anoche no hubo ópera por descanso de actores				
11/02/87		Su	1787		NM Performance?							
12/02/87		Mo	1787		NM Performance?							
13/02/87		Tu	1787		NM Performance?							
14/02/87		We	1787		NM Performance?							
15/02/87		Th	1787		NM Performance?							
16/02/87		Fr	1787		NM Performance?							
17/02/87		Sa	1787		NM Performance?							

18/02/87	Su	1787							
19/02/87	Mo	1787					MM Performance?		
20/02/87	Tu	1787					MM Performance?		
21/02/87	We	1787					MM Performance?		
22/02/87	Th	1787					Lent		
23/02/87	Fr	1787					Lent		
24/02/87	Sa	1787					Lent		
25/02/87	Su	1787	19:00				Concierto de Quaresma 1 (Lenten Concerts)		En este día se comienzan los conciertos de instrumentos y voces en el Coliseo de los Caños del Peral, que S. M. ha concedido se tengan en las quatro primeras semanas de Quaresma para beneficio de los Reales Hospitales. Los días que se han señalado son los Domingos, Miércoles y Sábados. Empezarán á las 7 de la noche en punto, tocándose varias sinfonías, y cantándose diferentes arias por el Sr. Pedro Moschetti, la Sra. Teresa Oltrabelli, el Sr. Francisco Ghilardoni, la Sra. Luisa Benvenuti, el Sr. Juan Aneani, nuevo, tenor, y la Sra. Catalina Lorenzini.
26/02/87	Mo	1787					Lent		
27/02/87	Tu	1787					Lent		
28/02/87	We	1787	19:00				Concierto de Quaresma 2 (Lenten Concerts)		Esta noche á las 7 se repite en el Coliseo de los Caños del Peral el Concierto de música vocal é instrumental: cantan los mismos sujetos que en la anterior, y hay un Concierto de violin, que toca Don Antonio Ronzi.
01/03/87	Th	1787					Lent		
02/03/87	Fr	1787					Lent		
03/03/87	Sa	1787					Concierto de Quaresma 3? (Lenten Concerts)		DM did not advertise a concert for 3th of March, but advertised the ones on the 7th and 10th as the fifth and sixth Lenten concerts.
04/03/87	Su	1787	19:00				Concierto de Quaresma 3 (or 4) (Lenten Concerts)		Esta noche á las 7 se repite en el Coliseo de los Caños del Peral.
05/03/87	Mo	1787					Lent		
06/03/87	Tu	1787					Lent		
07/03/87	We	1787	19:00				Concierto de Quaresma 4 (or 5) (Lenten Concerts)		Esta noche á las 7 se repite el quinto en el Coliseo de los Caños del Peral.
08/03/87	Th	1787					Lent		
09/03/87	Fr	1787					Lent		
10/03/87	Sa	1787	19:00				Concierto de Quaresma 5 (or 6) (Lenten Concerts)		Esta noche se repite el sexto Concierto, á las 7, en el Coliseo de los Caños del Peral, y cantan el Sr. Moschete, Phiraldoni, y la Sra. Teresa Crespi. nueva hay un Concierto á dos clarinetes.
11/03/87	Su	1787					Lent		
12/03/87	Mo	1787					Lent		
13/03/87	Tu	1787					Lent		
14/03/87	We	1787					Lent		
15/03/87	Th	1787					Lent		
16/03/87	Fr	1787					Lent		
17/03/87	Sa	1787					Lent		
18/03/87	Su	1787					Lent		
19/03/87	Mo	1787					Lent		
20/03/87	Tu	1787					Lent		
21/03/87	We	1787					Lent		

22/03/87	Th	1787										
23/03/87	Fr	1787	Lent									
24/03/87	Sa	1787	Lent									
25/03/87	Su	1787	Lent									
26/03/87	Mo	1787	Lent									
27/03/87	Tu	1787	Lent									
28/03/87	We	1787	Lent									
29/03/87	Th	1787	Lent									
30/03/87	Fr	1787	Lent									
31/03/87	Sa	1787	Lent									
01/04/87	Su	1787	Lent									
02/04/87	Mo	1787	NM (no performance)									
03/04/87	Tu	1787	NM (no performance)									
04/04/87	We	1787	NM (no performance)									
05/04/87	Th	1787	NM (no performance)									
06/04/87	Fr	1787	NM (no performance)									
07/04/87	Sa	1787	NM (no performance)									
08/04/87	Su	1787	NM (no performance)									
09/04/87	Mo	1787	NM (no performance)									
10/04/87	Tu	1787	NM (no performance)									
11/04/87	We	1787	NM (no performance)									
12/04/87	Th	1787	NM (no performance)									
13/04/87	Fr	1787	NM (no performance)									
14/04/87	Sa	1787	NM (no performance)									
15/04/87	Su	1787	NM (no performance)									
16/04/87	Mo	1787	NM (no performance)									
17/04/87	Tu	1787	NM (no performance)									
18/04/87	We	1787	NM (no performance)									
19/04/87	Th	1787	NM (no performance)									
20/04/87	Fr	1787	NM (no performance)									
21/04/87	Sa	1787	NM (no performance)									
22/04/87	Su	1787	NM (no performance)									
23/04/87	Mo	1787	NM (no performance)									
24/04/87	Tu	1787	NM (no performance)									
25/04/87	We	1787	NM (no performance)									
26/04/87	Th	1787	NM (no performance)									
27/04/87	Fr	1787	NM (no performance)									
28/04/87	Sa	1787	NM (no performance)									
29/04/87	Su	1787	NM (no performance)									
30/04/87	Mo	1787	NM (no performance)									
01/05/87	Tu	1787	NM (no performance)									
02/05/87	We	1787	NM (no performance)									
03/05/87	Th	1787	NM (no performance)									
04/05/87	Fr	1787	NM (no performance)									
05/05/87	Sa	1787	NM (no performance)									
06/05/87	Su	1787	NM (no performance)									
07/05/87	Mo	1787	NM (no performance)									
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10/05/87	Th	1787	NM (no performance)									
11/05/87	Fr	1787	NM (no performance)									
12/05/87	Sa	1787	NM (no performance)									
13/05/87	Su	1787	NM (no performance)									
14/05/87	Mo	1787	NM (no performance)									
15/05/87	Tu	1787	NM (no performance)									
16/05/87	We	1787	NM (no performance)									
17/05/87	Th	1787	NM (no performance)									
18/05/87	Fr	1787	NM (no performance)									

16/07/87	Mo	1787	NM (no performance)								
17/07/87	Tu	1787	NM (no performance)								
18/07/87	We	1787	NM (no performance)								
19/07/87	Th	1787	NM (no performance)								
20/07/87	Fr	1787	NM (no performance)								
21/07/87	Sa	1787	NM (no performance)								
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24/07/87	Tu	1787	NM (no performance)								
25/07/87	We	1787	NM (no performance)								
26/07/87	Th	1787	NM (no performance)								
27/07/87	Fr	1787	NM (no performance)								
28/07/87	Sa	1787	NM (no performance)								
29/07/87	Su	1787	NM (no performance)								
30/07/87	Mo	1787	NM (no performance)								
31/07/87	Tu	1787	NM (no performance)								
01/08/87	We	1787	NM (no performance)								
02/08/87	Th	1787	NM (no performance)								
03/08/87	Fr	1787	NM (no performance)								
04/08/87	Sa	1787	NM (no performance)								
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06/08/87	Mo	1787	NM (no performance)								
07/08/87	Tu	1787	NM (no performance)								
08/08/87	We	1787	NM (no performance)								
09/08/87	Th	1787	NM (no performance)								
10/08/87	Fr	1787	NM (no performance)								
11/08/87	Sa	1787	NM (no performance)								
12/08/87	Su	1787	NM (no performance)								
13/08/87	Mo	1787	NM (no performance)								
14/08/87	Tu	1787	NM (no performance)								
15/08/87	We	1787	NM (no performance)								
16/08/87	Th	1787	NM (no performance)								
17/08/87	Fr	1787	NM (no performance)								
18/08/87	Sa	1787	NM (no performance)								
19/08/87	Su	1787	NM (no performance)								
20/08/87	Mo	1787	NM (no performance)								
21/08/87	Tu	1787	NM (no performance)								
22/08/87	We	1787	NM (no performance)								
23/08/87	Th	1787	NM (no performance)								
24/08/87	Fr	1787	NM (no performance)								
25/08/87	Sa	1787	NM (no performance)								
26/08/87	Su	1787	NM (no performance)								
27/08/87	Mo	1787	NM (no performance)								
28/08/87	Tu	1787	NM (no performance)								
29/08/87	We	1787	NM (no performance)								
30/08/87	Th	1787	NM (no performance)								
31/08/87	Fr	1787	NM (no performance)								
01/09/87	Sa	1787	NM (no performance)								
02/09/87	Su	1787	NM (no performance)								
03/09/87	Mo	1787	NM (no performance)								
04/09/87	Tu	1787	NM (no performance)								
05/09/87	We	1787	NM (no performance)								
06/09/87	Th	1787	NM (no performance)								
07/09/87	Fr	1787	NM (no performance)								
08/09/87	Sa	1787	NM (no performance)								
09/09/87	Su	1787	NM (no performance)								
10/09/87	Mo	1787	NM (no performance)								
11/09/87	Tu	1787	NM (no performance)								

29/10/87	Mo	8788	No hay Opera	La Ballerina amante	Amintia y Silvio	La Escofietera				4.572
30/10/87	Tu	8788	No hay Opera							
31/10/87	We	8788	No hay Opera							
01/11/87	Th	8788	No hay Opera							
02/11/87	Fr	8788	No hay Opera							
03/11/87	Sa	8788	No hay Opera	La Ballerina amante	Amintia y Silvio	La Escofietera				3.555
04/11/87	Su	8788	No hay Opera	La Ballerina amante	Amintia y Silvio	La Escofietera	[...] Hoy en celebrad de los dias del Rey Nitro. Sr. Y del Principe se iluminará este Coliseo.			8.798
05/11/87	Mo	8788	No hay Opera							
06/11/87	Tu	8788	No hay Opera	La Ballerina amante	El Botero	La Escofietera				4.181
07/11/87	We	8788	No hay Opera							
08/11/87	Th	8788	No hay Opera	La Ballerina amante	El Botero	La Escofietera				3.127
09/11/87	Fr	8788	No hay Opera							
10/11/87	Sa	8788	No hay Opera	I Viaggiatori felici	El Botero	La Escofietera	[...] Los Viajantes felices. Haciendo la Sra. Teresa Otrabelli la parte que tenia la Sra. Panati, y la del Sr. Panati el tenor nuevo el Sr. Juan Prata.			4.173
11/11/87	Su	8788	No hay Opera	I Viaggiatori felici	El Botero	La Escofietera	Ibid.			4.432
12/11/87	Mo	8788	No hay Opera	I Viaggiatori felici	Amintia y Silvio	El Botero	[...] y en celebrad de los años del Principe Nitro. Sr. se iluminará este Coliseo con variacion á la del dia 4.			7.701
13/11/87	Tu	8788	No hay Opera	I Viaggiatori felici	Amintia y Silvio	El Botero				2.675
14/11/87	We	8788	No hay Opera							
15/11/87	Th	8788	No hay Opera	I Viaggiatori felici	El Botero	La Escofietera				3.469
16/11/87	Fr	8788	No hay Opera							
17/11/87	Sa	8788	No hay Opera	I Viaggiatori felici	Los Gitanos sorprendidos	El Botero				3.208
18/11/87	Su	8788	No hay Opera	La Ballerina amante	Los Gitanos sorprendidos	El Botero		DM advertises Los Viajantes felices by mistake		4.437
19/11/87	Mo	8788	No hay Opera				Hoy no hay Opera en los Caños del Peral por no haber llegado á tiempo ayer el aviso se puso equivocada.			
20/11/87	Tu	8788	No hay Opera	La Ballerina amante	Los Gitanos sorprendidos	El Botero				2.667
21/11/87	We	8788	No hay Opera							
22/11/87	Th	8788	No hay Opera	I Viaggiatori felici	Amintia y Silvio	El Botero	[...] en el bayle [ballet] de Aminto y Silvio saldrá la Sra. Teresa Ferrari, primera baylarina fuera de conciertos, que por su indisposicion desde el segundo dia de esta temporada no ha podido presentarse al publico.			3.249
23/11/87	Fr	8788	No hay Opera							
24/11/87	Sa	8788	No hay Opera	La Frascatana	Los Gitanos sorprendidos	La Escofietera	[...] los libros impresos y traducidos de esta opera se hallarán á 4rs. cada uno en la oficina de dicho Coliseo, en la tienda de D. Pedro Belloc, Puerta del Sol, y en la librería de Gobeo, calle la Gorguera.			6.300
25/11/87	Su	8788	No hay Opera	La Frascatana	Los Gitanos sorprendidos	La Escofietera				5.481
26/11/87	Mo	8788	No hay Opera							
27/11/87	Tu	8788	No hay Opera	La Frascatana	Los Gitanos sorprendidos	La Escofietera				4.062
28/11/87	We	8788	No hay Opera							
29/11/87	Th	8788	No hay Opera	La Frascatana	Los Gitanos sorprendidos	El Botero	[...] habiendose obtenido Real permiso para que esta diversion se principie á hora mas proporcionada, segun las diferentes estaciones del año, á fin de que el publico disfrute de ella con mayor comodidad, se comenzará en la presenté, desde hoy Jueves á las seis en punto de la noche.			4.084
30/11/87	Fr	8788	No hay Opera							

01/12/87	18:00	Sa	8788	Cimaraosa, Domenico	La Ballerina amante	Los Gitanos (Los Gitanos soprehendidos)	La Escofietera			3.731
02/12/87	18:00	Su	8788	Anfossi, Pasquale	I Viaggiatori felici	Los Gitanos (Los Gitanos soprehendidos)	La Escofietera			4.621
03/12/87		Mo	8788		<i>No hay Opera</i>					
04/12/87	18:00	Tu	8788	Paisiello, Giovanni	La Frascatana	Aminta y Silvio	El Botero			3.339
05/12/87		We	8788		<i>No hay Opera</i>					
06/12/87	18:00	Th	8788	Paisiello, Giovanni	La Frascatana	Aminta y Silvio	El Botero			3.205
07/12/87		Fr	8788		<i>No hay Opera</i>					
08/12/87	18:00	Sa	8788	Anfossi, Pasquale	I Viaggiatori felici	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero			6.574
09/12/87	18:00	Su	8788	Paisiello, Giovanni	La Frascatana	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero	[...] En este día en que se celebra el feliz cumple años de la Princesa de Ntra. Sra., se iluminará el Teatro y en obsequio debido a su Alteza seguirá la iluminación dos noches siguientes en que haya opera a saber, Martes y Jueves, facilitándose por este mayor numero de gentes, y puedan comodamente concurrir a solemnizar el objeto de esta demostración. La noticia o idea del bayle [ballet] nuevo se hallará impresa á 6 cuartos en el despacho de voletines del dicho Coliseo.		9.350
10/12/87		Mo	8788		<i>No hay Opera</i>					
11/12/87	18:00	Tu	8788	Paisiello, Giovanni	La Frascatana	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero	[...] respecto de que las treinta representaciones para que se abonaron distintas personas cumplen el Jueves 13 de este mes, podrán acudir los que gustasen seguir ó abonarse de nuevo por las treinta y seis que faltan hasta el Martes de carnaval, al despacho del mismo Coliseo, desde el dicho día Jueves por la mañana de diez á doce y por la tarde desde las tres y media, hasta el anochecer.		9.231
12/12/87		We	8788		<i>No hay Opera</i>					
13/12/87	18:00	Th	8788	Paisiello, Giovanni	La Frascatana	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero			9.208
14/12/87		Fr	8788		<i>No hay Opera</i>					
15/12/87	18:00	Sa	8788	Anfossi, Pasquale	I Viaggiatori felici	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	La Escofietera			7.525
16/12/87	18:00	Su	8788	Anfossi, Pasquale	I Viaggiatori felici	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	La Escofietera			7.657
17/12/87		Mo	8788		<i>No hay Opera</i>					
18/12/87	18:00	Tu	8788	Paisiello, Giovanni	La Frascatana	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	La Escofietera			6.826
19/12/87		We	8788		<i>No hay Opera</i>					
20/12/87	18:00	Th	8788	Paisiello, Giovanni	La Frascatana	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	La Escofietera	[...] advirtiendo al público que se concluye la iluminación.		6.894
21/12/87		Fr	8788		<i>No hay Opera</i>					
22/12/87	18:00	Sa	8788	Anfossi, Pasquale	I Viaggiatori felici	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero			3.094

23/12/87	18:00	Su	8788	Paisiello, Giovanni	La Frascatana	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero			3.641
24/12/87		Mo	8788		<i>No hay Opera</i>					
25/12/87	18:00	Tu	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Los Gitanos sorprendidos	La Escofetera	[...] los libros de esta opera se hallaran traducidos en castellano, en la oficina de dicho Coliseo, en la tienda de D. Pedro Bellog, Puerta del Sol, y en la libreria de Gobeo, calle la Gorguera.		7.031
26/12/87	18:00	We	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Los Gitanos sorprendidos	La Escofetera	Ibid.		6.701
27/12/87	18:00	Th	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Los Gitanos sorprendidos	La Escofetera			6.016
28/12/87	18:00	Fr	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Aminta y Silbio	Los Gitanos sorprendidos			4.588
29/12/87		Sa	8788		<i>No hay Opera</i>				DM corrects the title of the ballet performed the day before	
30/12/87	18:00	Su	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Aminta y Silbio	Los Gitanos sorprendidos			6.728
31/12/87	18:00	Mo	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero		DM corrects the title of the ballet performed the day before	4.504
01/01/88	18:00	Tu	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	El Botero			6.269
02/01/88		We	8788		<i>No hay Opera</i>					
03/01/88	18:00	Th	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Aminta y Silbio	La Escofetera			4.418
04/01/88		Fr	8788		<i>No hay Opera</i>					
05/01/88	18:00	Sa	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	Los Gitanos sorprendidos			4.316
06/01/88	18:00	Su	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	El Triunfo de Alejandro contra Dario (gran bayle [ballet] heroico)	Los Gitanos sorprendidos			5.906
07/01/88		Mo	8788		<i>No hay Opera</i>					
08/01/88	18:00	Tu	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Theodoro y Violante (pastoril)	El Botero	[...] El Botero, advirtiendo que en aquel saldrá a baylar de grotesca en lugar de la Sra. Teresa Damiani, la Sra. Antonia Guglielmi.		6.287
09/01/88		We	8788		<i>No hay Opera</i>					
10/01/88	18:00	Th	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Theodoro y Violante (pastoril)	El Botero	[...] El Botero, advirtiendo que en aquel saldrá a baylar de grotesca en lugar de la Sra. Teresa Damiani, la Sra. Antonia Guglielmi, nueva en este teatro.		4.918
11/01/88		Fr	8788		<i>No hay Opera</i>					
12/01/88	18:00	Sa	8788	Cimara, Domenico	La Ballerina amante	Theodoro y Violante (pastoril)	Los Gitanos sorprendidos			3.686
13/01/88	18:00	Su	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Alexandro y Dario (El Triunfo de Alejandro contra Dario)	Los Gitanos sorprendidos	[...] hallandose ya restablecida la Sra. Teresa Damiani, primera grotesca, saldrá en uno y otro bayle [ballet].		5.310
14/01/88		Mo	8788		<i>No hay Opera</i>					
15/01/88	18:00	Tu	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Alexandro y Dario (El Triunfo de Alejandro contra Dario)	Los Gitanos sorprendidos	Ibid.		3.455
16/01/88		We	8788		<i>No hay Opera</i>					
17/01/88	18:00	Th	8788	Cimara, Domenico	Chi dell'altri si veste presto si spoglia	Theodoro y Violante (pastoril)	El Botero			3.635

18/01/88	Fr	87/88		<i>No hay Opera</i>				Los Gitanos sorprendidos				
19/01/88	18:00	Sa	87/88	Sarti, Giuseppe	Le Gelosie Villane	Aminia y Silvio		Los Gitanos sorprendidos	[...] se ilumina el teatro en celebradad del cumpleaños del Rey Ntro. Sr.		4.975	
20/01/88	18:00	Su	87/88	Sarti, Giuseppe	Le Gelosie Villane	Aminia y Silvio		Los Gitanos sorprendidos			8.910	
21/01/88		Mo	87/88		<i>No hay Opera</i>							
22/01/88	18:00	Tu	87/88	Sarti, Giuseppe	Le Gelosie Villane	Theodoro y Violante (pastoril)		La Escofietera	[...] sigue la iluminacion [...]		6.132	
23/01/88		We	87/88		<i>No hay Opera</i>				Hoy no hay opera por la indisposicion de la primera Dama.			
24/01/88	18:00	Th	87/88	Coignet, Horace*	Pygmalion (melodrama)	El Triunfo de Alexandro		Aminia y Silvio	[...] sigue la iluminacion [...]		8.960	
25/01/88		Fr	87/88		<i>No hay Opera</i>				Habiendose agravado la indisposicion de la primera Dama de la ópera Italiana, se substituyó ayer la funcion de bayle [ballet] y música siguiente. Se dio principio con el bayle [ballet] heroico el triunfo de Alexandro: siguió un intermedio de música; y despues el celebrado melodrama francés del Pygmalion, executado por Mr. d'Anville; haciendo la estatua de Galatea la Sra. Pelusini, concluyendo con el bayle [ballet] de Aminia y Silvio.			
26/01/88	18:00	Sa	87/88	Coignet, Horace*	Pygmalion (melodrama)	El Triunfo de Alexandro		Aminia y Silvio	[...] y antes y despues de esta representacion (Pygmalion) habrá distintos conciertos de música, tocados por los mejores profesores de merito que se expresarán en los carteles. [...]		8.744	
27/01/88	18:00	Su	87/88	Coignet, Horace*	Pygmalion (melodrama)	El Triunfo de Alexandro		Aminia y Silvio	[...] se repite la misma funcion con alguna variedad en los conciertos de música. Sigue la iluminacion en los propios terminos.		7.657	
28/01/88		Mo	87/88		<i>No hay Opera</i>							
29/01/88	18:00	Tu	87/88	Sarti, Giuseppe	Le Gelosie Villane			Los Gitanos sorprendidos	Hoy Martes 29 del corriente [...] se representa la opera bufa intitulada: Los zelos villanos, y que executará la Sra. Teresa Oltrabelli, restablecida ya de su indisposicion, con dos bayles [ballets] el 1º nuevo intitulado las mascararas en la plaza de Bolonia, en el que por ser el ultimo de esta temporada se esmerará toda la Compañía, y hará en general todo lo posible para complacer al público; y con este mismo fin la Sra. Teresa Ferrari, y el Sr. Cianfauli, bailaràn el bayle [ballet] Inglés. Despues el Sr. Antonio Marazzi, con los demás Grotescos harán un sexteto de Prucinella (Pulcinella), en el que para que el Público logre con la variedad la completa diversion que se apercere se bailaràn la Guamecha y el Fandango por el baylarin español Antonio Rajas, y la Sra. Agueda Magri. La Sra. Pelosini, y el Sr. Gaspar Ronci, executarán despues el celebrado bayle [ballet] moscovita, y concluirá con una divertida contradanza general, el segundo intitulado los Gitanos sorprendidos.		8.801	
30/01/88	18:00	We	87/88		<i>NM Performance Day</i>						5.360	
31/01/88	18:00	Th	87/88	Paisiello, Giovanni	La Frascatana	Las mascararas en la plaza de Babilonia (Las mascararas en la plaza de Bolonia)		Los Gitanos sorprendidos			6.300	

01/02/88	18:00	Fr	87/88	Coignet, Horace*	Pygmalion (melodrama)	El Triunfo de Alejandro	Las mascararas de la Ciudad de Bolonia (Las mascararas en la plaza de Bolonia)	Con motivo de no poder salir al teatro de los Caños del Peral esta noche la Sra. Teresa Otrabelli, aunque se cree podrá ejecutarlo mañana; y en atención á quel Melodrama intitulado Pygmalion se executó las noches pasadas por Mr. D' Ainville, en francés, se halla traducido al Castellano, sé repetirá por ultima vez en este día, esperándose que el publico tendrá mayor gusto en verlo con motivo de dicha traducción. La función será con este orden: se dará principio con el bayle [ballet] heroico el Triunfo de Alejandro contra Dario. Despues un concierto; seguirá el Melodrama de Pygmalion, continuando una abertura, y se concluirá con el bayle [ballet] nuevo intitulado: las mascararas de la Ciudad de Bolonia. El teatro estará iluminado en celebradad de los años del Rey Ntro. Sr. La introducción del Pygmalion, se hallará de venta en las librerías de Esparza, Puerta del Sol, y de francés calle de las Carretas, y en el mismo teatro de los Caños del Peral.	?		
02/02/88	18:00	Sa	87/88	Sarti, Giuseppe	Le Gelosie Villane	Aminia y Silvio	Teodoro y Violante (Theodoro y Violante)	[...] Los zelos villanos, en el que sale a cantar la Sra. Teresa Otrabelli	6.504		
03/02/88	18:00	Su	87/88		<i>MISSING ISSUE (Performance)</i>				8.275		
04/02/88	18:00	Mo	87/88	Sarti, Giuseppe	<i>Performance Day [Le gelosie villane?]</i>			[...] sigue la misma funcion	7.431		
05/02/88	18:00	Tu	87/88	Sarti, Giuseppe	<i>Performance Day [Le gelosie villane?]</i>			Ibid.	8.516		
06/02/88		We	1788		<i>Lent</i>						
07/02/88		Th	1788		<i>Lent</i>						
08/02/88		Fr	1788		<i>Lent</i>						
09/02/88		Sa	1788		<i>Lent</i>						
10/02/88	18:30	Su	1788		Concierto de Quaresma I (Lenten Concerts)	DM: Hoy a las 6 y media en punto en el Coliseo de los Caños de Peral, se da principio á los conciertos de música que se dividirán en dos partes, siendo el de esta tarde en la forma siguiente. Parte 1ª una abertura del maestro compositor D. Antonio Roseti. Cantará una Aria la Sra. Juana Barlasina. Tocará un concierto de flauta D. Manuel Julián, músico de Reales Guardias Walonas. Cantará otra Aria la Sra. Teresa Otrabelli. Tocará otro concierto de viola de amor el celebre profesor Alemán D. Miguel Hesser, cuya habilidad ha acreditado no solo á	presencia de varios Soberanos de Europa, sino también delante de los Príncipes Ntros. Sres. y habiendo logrado siempre el mayor aplauso por su particular mérito. Parte 2ª cantará una Aria el Sr. Carlos Barlasina. Seguirá una abertura del maestro D. Antonio Rosetti. Cantará otra Aria la Sra. Teresa Otrabelli. Despues el citado D. Miguel Hesser tocará distintas Arias graciosas con la viola, en que procurará esmerarse, sin mas objeto que el de que logre el público una completa diversion. Se dará fin con una sinfonia de un tiempo, de D. Miguel Mortelari.	5.886			
11/02/88		Mo	1788		<i>Lent</i>						
12/02/88		Tu	1788		<i>Lent</i>						
13/02/88		We	1788		<i>Lent</i>						

14/02/88	18:30	Th	1788			DM: Hoy á las 6 y media de la tarde, en el Coliseo de los Caños del Peral, se repiten los conciertos de música que se dividirán en dos partes, siendo el presente en esta forma: Parte 1ª Se tocará una sinfonía de D. Cayetano Brunetti, músico de la Capilla Real, y una Aria la Sra. Juana Barlasina. Sr. Principe de Asturias. Cantea maestro de violín del Serenisimo Sr. Principe de Asturias. Cantea una Aria la Sra. Juana Barlasina. Cantará otra Aria el Sr. Carlos Barlasina. Se tocará una obertura del famoso compositor Haiden.	Cantará otra Aria la Sra. Teresa Oltrabelli. Asimismo cantará otra Aria la Sra. Catalina Tordesillas. Después tocará un concierto de violín el célebre profesor D. Miguel Hesser. Parte 2ª Cantará una Aria el Sr. Carlos Barlasina. Se tocará una sinfonía del Sr. Cantará otra Aria la Sra. Catalina Tordesillas. Tocarán distintas variaciones de violín D. Miguel Hesser. Cantará otra Aria la Sra. Teresa Oltrabelli. Y se dará fin con una sinfonía de D. Miguel Mortelari.	Parte I. Cayetano Brunetti: Sinfonia – Aria (Juana Barlasina) – Aria (Carlos Barlasina) – Haydn: Obertura – Aria (Teresa Oltrabelli) – Aria (Catalina Tordesillas) – Concierto de violín (Michael Esser) Parte II. Aria (Carlos Barlasina) – Sinfonia – Aria (Catalina Tordesillas) – Variaciones de violín (Michael Esser) – Aria (Teresa Oltrabelli) – Michele Mortellari: Sinfonia	7.756			
15/02/88		Fr	1788									
16/02/88		Sa	1788									
17/02/88	18:30	Su	1788			Concierto de Quaresma 3 (Lenten Concerts)		Parte I. Kozeluch: Obertura – Aria (Juana Barlasina) – Aria con recitado instrumental (Carlos Barlasina) – Aria (Lorenza Correa) – Aria (Catalina Tordesillas) – Aria (Teresa Oltrabelli) – Concierto de viola (Michael Esser) Parte II. Kozeluch: Obertura – Aria (Lorenza Correa) – Escena de Medonte (Teresa Oltrabelli) – Aria (Catalina Tordesillas) – Caprichos de viola (Michael Esser) – Dueto (Catalina Tordesillas, Carlos Barlasina) – Sinfonia	9.083			
18/02/88		Mo	1788									
19/02/88		Tu	1788									
20/02/88		We	1788									
21/02/88	18:30	Th	1788			Concierto de Quaresma 4 (Lenten Concerts)		Parte I. Kozeluch: Obertura – Aria (Juana Barlasina) – Aria (Carlos Barlasina) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Teresa Oltrabelli) – Aria (Catalina Tordesillas) – Concierto de violín sobre una cuerda (Michael Esser) Parte II. Kozeluch: Obertura – Aria (Carlos Barlasina) – Aria (Catalina Tordesillas) – Aria (Teresa Oltrabelli) – Caprichos de violín sobre la misma cuerda (Michael Esser) – Haydn: Obertura	6.117	‘Although in the newspaper Diario de Madrid notices that Francisco Xavier Pareja played a violin concerto, it is most likely that he performed a cello concerto (as recorded on February 28)’, Josep Martínez Reinoso, <i>El surgimiento del concierto público en Madrid (1767-1808)</i> (PhD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017), 281.		
22/02/88		Fr	1788									
23/02/88		Sa	1788									

24/02/88	18:30	Su	1788									7.003			Parte I. Obertura – Aria (Juana Barlasina) – Aria (Petronila Correa) – Aria obligada de clarinete (Catalina Tordesillas) – Aria con recitado instrumental (Teresa Oltrabelli) – Concierto de viola de amor (Michael Esser) Parte II. Obertura – Aria (Carlos Barlasina) – Aria (Lorenza Correa) – Aria (Teresa Oltrabelli) – Aria obligada de viola de amor (Catalina Tordesillas) – Dueto (Lorenza Correa, Petronila Correa) – Alegro
25/02/88		Mo	1788												
26/02/88		Tu	1788												
27/02/88		We	1788												
28/02/88	18:30	Th	1788									5.129			Parte I. Obertura – Aria (Juana Barlasina) – Aria (Teresa Oltrabelli) – Aria obligada de clarinete (Catalina Tordesillas) – Trio de violín, flauta y violonchelo (Michael Esser, Manuel Julián, Francisco Xavier Pareja) Parte II. Obertura – Aria (Carlos Barlasina) – Aria (Catalina Tordesillas) – Aria (Teresa Oltrabelli) – Caprichos de violín (Michael Esser) – Obertura
29/02/88		Fr	1788												
01/03/88		Sa	1788												
02/03/88	18:30	Su	1788									7.206			Parte I. Antonio Rosetti: Sinfonía – Aria (Juana Barlasina) – Aria (Lorenza Correa) – Aria (Catalina Tordesillas) – Aria con recitado instrumental (Teresa Oltrabelli) – Aria (Michael Esser) – Carl Stamitz: Concierto de fagot y clarinete (Esteban François, Carlos Cailliet) Parte II. Kozeluch: Obertura – Aria (Carlos Barlasina) – Rondó (Lorenza Correa) – Aria (Teresa Oltrabelli) – Aria (Catalina Tordesillas) – Sonata de violín sin arco (Michael Esser) – Kozeluch: Obertura
03/03/88		Mo	1788												
04/03/88		Tu	1788												
05/03/88		We	1788												
06/03/88	18:30	Th	1788									6.796			Parte I. Haydn: Obertura – Aria (Petronila Correa) – Aria (Juana Barlasina) – Aria (Teresa Oltrabelli) – Aria (Catalina Tordesillas) – Caprichos, variaciones e imitaciones de violín (Michael Esser) – Címacosa: Dueto (Lorenza Correa, Petronila Correa) Parte II. Antonio Rosetti: Obertura – Aria (Carlos Barlasina) – Aria (Lorenza Correa) – Aria (Catalina Tordesillas) – Aria (Teresa Oltrabelli) – Imitación de una vieja de 60, 80 y 90 años (Michael Esser) – Kozeluch: Obertura
07/03/88		Fr	1788												

08/03/88	18:30	Sa	1788									6.510		
09/03/88		Su	1788											
10/03/88		Mo	1788											
11/03/88		Tu	1788											
12/03/88		We	1788											
13/03/88		Th	1788											
14/03/88		Fr	1788											
15/03/88		Sa	1788											
16/03/88		Su	1788											
17/03/88		Mo	1788											
18/03/88		Tu	1788											
19/03/88		We	1788											
20/03/88		Th	1788											
21/03/88		Fr	1788											
22/03/88		Sa	1788											
23/03/88		Su	1788											
24/03/88		Mo	1788											
25/03/88		Tu	1788											
26/03/88		We	1788											
27/03/88		Th	1788											
28/03/88		Fr	1788											
29/03/88		Sa	1788											
30/03/88		Su	1788											
31/03/88		Mo	1788											
01/04/88		Tu	1788											
02/04/88		We	1788											
03/04/88		Th	1788											
04/04/88		Fr	1788											
05/04/88		Sa	1788											
06/04/88		Su	1788											
07/04/88		Mo	1788											
08/04/88		Tu	1788											
09/04/88		We	1788											
10/04/88		Th	1788											
11/04/88		Fr	1788											
12/04/88		Sa	1788											
13/04/88		Su	1788											
14/04/88		Mo	1788											
15/04/88		Tu	1788											
16/04/88		We	1788											
17/04/88		Th	1788											
18/04/88		Fr	1788											
19/04/88		Sa	1788											
20/04/88		Su	1788											

24/05/88	19:30	Sa	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	Jasón y Medea en la corte del Rey Creón (heroico)	El obsequio de los aldeanos	[...] Impositor Castigado, en la que hará la parte de primera Dama la Sra. María Jacinta Galli. [...] advitiéndose que saldrá la Sra. Rosa Pelosini, que se halla ya restablecida en su salud.	4.599		
25/05/88	19:30	Su	88/[89]	Bianchi	La Villanella rapita	Jasón y Medea en la corte del Rey Creón (heroico)	El obsequio de los aldeanos	[...] La villanella rapita, en la que hará la parte de primera Dama la Sra. Teresa Olttrabelli.	5.781		
26/05/88		Mo	88/[89]		<i>No hay Opera</i>						
27/05/88	19:30	Tu	88/[89]	Bianchi, Francesco	La Villanella rapita	Jasón y Medea en la corte del Rey Creón (heroico)	La diversión campestre en el primer día de mayo	[...] La villanella rapita, en la que hará la parte de primera Dama la Sra. Teresa Olttrabelli. Mañana miércoles hay también ópera.	4.079		
28/05/88	19:30	We	88/[89]	Bianchi, Francesco	La Villanella rapita	Jasón y Medea en la corte del Rey Creón (heroico)	La diversión campestre en el primer día de mayo	[...] La villanella rapita, en la que hará la parte de primera Dama la Sra. Teresa Olttrabelli.	3.597		
29/05/88		Th	88/[89]		<i>No hay Opera</i>						
30/05/88	19:30	Fr	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	Las fiestas de mayo	[...] el Impositor Castigado en la que hará la parte de primera Dama la Sra. María Jacinta Galli [...] El Prado de Madrid, en el qual saldrá la Sra. Santina Flora Spontini que por su falta de salud no ha podido presentarse al Público hasta ahora.	6.630		
31/05/88	19:30	Sa	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	Las fiestas de mayo	Ibid.	4.700		
01/06/88	20:00	Su	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	Las fiestas de mayo				
02/06/88		Mo	88/[89]		<i>No hay Opera</i>						
03/06/88		Tu	88/[89]		<i>Missing Issue (No Performance)</i>						
04/06/88		We	88/[89]		<i>MT (no performance)</i>						
05/06/88	20:00	Th	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	Las fiestas de mayo	Ibid.	5.322		
06/06/88		Fr	88/[89]		<i>No hay Opera</i>						
07/06/88	20:00	Sa	88/[89]	Guglielmi, Pietro Alessandro	La finta principessa / I due fratelli pappamosca	El Prado de Madrid		[...] La fíngida princesa, ó Los dos hermanos Pappamoscas en la que hará la parte de primera Dama la Sra. Teresa Olttrabelli y respecto a que se debe dar principio a la representación a las ocho en punto durante los dos meses de junio y julio, ser esta Opera algo más larga que las anteriores, y deberse acabar igualmente a la hora regular, se hará solo un bayle [ballet] entre los dos actos [...] Los libros de esta Opera traducida se hallarán de venta a 4 rs. vn. en la Contaduría y en el Despacho de billetes del propio Coliseo.	6.634		

08/06/88	20:00	Su	88/[89]	Guglielmi, Pietro Alessandro	La finta principessa / I due fratelli pappamosca	El Prado de Madrid							5.986		
09/06/88		Mo	88/[89]		<i>No hay Opera</i>										
10/06/88	20:00	Tu	88/[89]	Guglielmi, Pietro Alessandro	La finta principessa / I due fratelli pappamosca	El Prado de Madrid							3.696		
11/06/88		We	88/[89]		<i>No hay Opera</i>										
12/06/88	20:00	Th	88/[89]	Bianchi, Francesco	La Villanella rapita	El Prado de Madrid	Las fiestas de mayo						3.922		
13/06/88	20:00	Fr	88/[89]	Bianchi, Francesco	La Villanella rapita	El Prado de Madrid	Las fiestas de mayo						3.851		
14/06/88	20:00	Sa	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	Las fiestas de mayo						?		

15/06/88	20:00	Su	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	El obsequio de los aldeanos	[...] el Impostor Castigado en la que hará la parte de primera Dama la Sra. Maria Jacinta Galli	5.829	
16/06/88		Mo	88/[89]		<i>No hay Ópera</i>					
17/06/88	20:00	Tu	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	El obsequio de los aldeanos	Ibid.	4.386	
18/06/88		We	88/[89]		<i>No hay Ópera</i>					
19/06/88	20:00	Th	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	El Prado de Madrid	El obsequio de los aldeanos	Ibid.	3.647	
20/06/88		Fr	88/[89]		<i>No hay Ópera</i>					
21/06/88		Sa	88/[89]		<i>No hay Ópera</i>			Hoy no hay ópera en el Coliseo de los Caños del Peral por hallarse el teatro ocupado con el arreglo y ensayo de mutaciones, para el byale [ballet] [ballet] que se ha de ejecutar mañana Domingo, en cuyo día se representará la Ópera bufa intitulada La Aldeana Robada, en que hará la parte de la primera Dama la Sra. Teresa Oltrabelli; con un solo bayle [ballet], que se hará entre los dos actos, por ser algo largo, nuevo, trágico, heroico, intitulado La victoria de Tamerlan sobre Bayaceto, o por otro nombre, La Roxana, en el qual saldrá a hacer la parte de Bayaceto el director del teatro Sr. Domingo Rosi. La descripción o noticia de este byale [ballet] [ballet] se hallará impresa la Contaduría y Despacho de billetes del propio Coliseo, a real y medio cada uno.	8.242	
22/06/88	20:00	Su	88/[89]	Bianchi, Francesco	La Villanella rapita	La victoria de Tamerlan sobre Bayaceto o La Roxana		[...] Ópera bufa intitulada La Aldeana Robada, en que hará la parte de la primera Dama la Sra. Teresa Oltrabelli; con un solo bayle [ballet], que se hará entre los dos actos, por ser algo largo, nuevo, trágico, heroico, intitulado La victoria de Tamerlan sobre Bayaceto, o por otro nombre, La Roxana, en el qual saldrá a hacer la parte de Bayaceto el director del teatro Sr. Domingo Rosi. La descripción o noticia de este byale [ballet] [ballet] se hallará impresa la Contaduría y Despacho de billetes del propio Coliseo, a real y medio cada uno.		
23/06/88	20:00	Mo	88/[89]	Bianchi, Francesco	La Villanella rapita	La victoria de Tamerlan sobre Bayaceto o La Roxana		Ibid.	4.901	
24/06/88	20:00	Tu	88/[89]	Bianchi, Francesco	La Villanella rapita	La victoria de Tamerlan sobre Bayaceto o La Roxana		Ibid.	6.486	
25/06/88		We	88/[89]		<i>No hay Ópera</i>					
26/06/88	20:00	Th	88/[89]	Bianchi, Francesco	La Villanella rapita	La victoria de Tamerlan sobre Bayaceto o La Roxana		Ibid.	5.447	
27/06/88	20:00	Fr	88/[89]	Guglielmi, Pietro Alessandro	L'impostore punito	La victoria de Tamerlan sobre Bayaceto o La Roxana		[...] el Impostor Castigado en la que hará la parte de primera Dama la Sra. Maria Jacinta Galli; con un solo bayle [ballet], que se hará entre los dos actos, por ser algo largo, nuevo, trágico, heroico, intitulado La victoria de Tamerlan sobre Bayaceto, o por otro nombre, La Roxana, en el qual saldrá a hacer la parte de Bayaceto el director del teatro Sr. Domingo Rosi. La descripción o noticia de este byale [ballet] [ballet] se hallará impresa la Contaduría y Despacho de billetes del propio Coliseo, a real y medio cada uno.	4.370	

28/06/88		Sa	88/[89]	Bianchi, Francesco	La Villanella rapita	No hay Opera	La victoria de Tamerlan sobre Bayaceto o La Roxana						
29/06/88	20:00	Su	88/[89]	Bianchi, Francesco	La Villanella rapita	No hay Opera	La victoria de Tamerlan sobre Bayaceto o La Roxana						?
30/06/88		Mo	88/[89]			No hay Opera							
01/07/88		Tu	88/[89]			MISSING ISSUE (Performance)							5.824
02/07/88		We	88/[89]			No hay Opera							
03/07/88	20:00	Th	88/[89]	Guglielmi, Pietro Alessandro	La finta principessa / I due fratelli pappamosca		La victoria de Tamerlan sobre Bayaceto o La Roxana						6.279
04/07/88		Fr	88/[89]			No hay Opera							
05/07/88	20:00	Sa	88/[89]	Cimarosa, Domenico	Le trame deluse		El Prado de Madrid						8.155
06/07/88	20:00	Su	88/[89]	Cimarosa, Domenico	Le trame deluse		El Prado de Madrid						7.762
07/07/88	20:00	Mo	88/[89]	Cimarosa, Domenico	Le trame deluse	No hay Opera	El Prado de Madrid						6.495
08/07/88	20:00	Tu	88/[89]	Cimarosa, Domenico	Le trame deluse		El Prado de Madrid						3.958
09/07/88	20:00	We	88/[89]	Cimarosa, Domenico	Le trame deluse		Jasón y Medea en la corte del Rey Creón (heroico)						6.763
10/07/88	20:00	Th	88/[89]	Cimarosa, Domenico	Le trame deluse		Jasón y Medea en la corte del Rey Creón (heroico)						
11/07/88		Fr	88/[89]			No hay Opera							
12/07/88	20:00	Sa	88/[89]	Cimarosa, Domenico	Le trame deluse		Jasón y Medea en la corte del Rey Creón (heroico)						4.679
13/07/88	20:00	Su	88/[89]	Bianchi	La Villanella rapita		Jasón y Medea en la corte del Rey Creón (heroico)						4.399
14/07/88		Mo	88/[89]			No hay Opera							
15/07/88	20:00	Tu	88/[89]	Bianchi	La Villanella rapita		La victoria de Tamerlan sobre Bayaceto o La Roxana						4.567
16/07/88	20:00	We	88/[89]	Bianchi	La Villanella rapita		La victoria de Tamerlan sobre Bayaceto o La Roxana						4.141
17/07/88	20:00	Th	88/[89]	Bianchi	La Villanella rapita		La victoria de Tamerlan sobre Bayaceto o La Roxana						3.578

18/07/88	Fr	88/189	Branchi	La Villanella rapita	No hay Opera	El Wauchsal de Londres	El Wauchsal de Londres	[...] Ópera bufa intitulada El robo de la aldea, en que hará la parte de la primera Dama la Sra. Teresa Otrabelli, con un bayle [ballet] entre los dos actos intitulado El Wauchsal de Londres, en el qual hay un quarteto Grottesco nuevo, compuesto por el Sr. Domingo Magni.	4.611		
20/07/88	Su	88/189	Branchi	La Villanella rapita		El Wauchsal de Londres	ibid.	Hoy no hay ópera hasta el Viernes, en cuyo día (si no hubiese novedad que lo impida), se hará la Ópera bufa nueva intitulada Las dos Condesas; cuyo aviso se dará en el mismo día al Público, por medio de este Periódico y de los Carteles; y durante la temporada restante del Verano solo habrá ópera los días de Fiesta.	4.735		
21/07/88	Mo	88/189			No hay Opera						
22/07/88	Tu	88/189			No hay Opera						
23/07/88	We	88/189			No hay Opera						
24/07/88	Th	88/189			No hay Opera						
25/07/88	Fr	88/189	Paisiello, Giovanni	Le due Contesse		El Wauchsal de Londres		[...] Las dos Condesas en que hará la parte de primera Dama la Sra. Teresa Otrabelli. [...] Los libros de la ópera traducida se hallarán de venta a 4 rs. vn. en la Contaduría y Despacho de Villettes del propio Coliseo.	6.816		
26/07/88	Sa	88/189	Paisiello, Giovanni	Le due Contesse		El Wauchsal de Londres	ibid.	ibid.	4.379		
27/07/88	Su	88/189	Paisiello, Giovanni	Le due Contesse		El Wauchsal de Londres	ibid.	Hoy no hay ópera hasta el Domingo que viene.	5.010		
28/07/88	Mo	88/189			No hay Opera						
29/07/88	Tu	88/189			No hay Opera						
30/07/88	We	88/189			No hay Opera						
31/07/88	Th	88/189			No hay Opera						
01/08/88	Fr	88/189			No hay Opera						
02/08/88	Sa	88/189			No hay Opera						
03/08/88	Su	88/189	Paisiello, Giovanni	Le due Contesse		Aminta y Silvio		[...] Las dos Condesas en que hará la parte de primera Dama la Sra. Teresa Otrabelli. [...] Los libros de la ópera traducida se hallarán de venta a 4 rs. vn. en la Contaduría y Despacho de Villettes del propio Coliseo.	6.143		
04/08/88	Mo	88/189			No hay Opera			Hoy no hay ópera hasta el Domingo.			
05/08/88	Tu	88/189			No hay Opera						
06/08/88	We	88/189			No hay Opera						
07/08/88	Th	88/189			No hay Opera						
08/08/88	Fr	88/189			No hay Opera						
09/08/88	Sa	88/189			No hay Opera						
10/08/88	Su	88/189	Paisiello, Giovanni	Le due Contesse		Aminta y Silvio		[...] Las dos Condesas en que hará la parte de primera Dama la Sra. Teresa Otrabelli. [...] Los libros de la ópera traducida se hallarán de venta a 4 rs. vn. en la Contaduría y Despacho de Villettes del propio Coliseo.	4.877		
11/08/88	Mo	88/189			No hay Opera			Hoy no hay ópera hasta el Viernes.			
12/08/88	Tu	88/189			No hay Opera						
13/08/88	We	88/189			No hay Opera						
14/08/88	Th	88/189			No hay Opera						
15/08/88	Fr	88/189	Paisiello, Giovanni	Le due Contesse		El Wauchsal de Londres		[...] y aunque se había anunciado al público que haría el bayle [ballet] de Aminta y Silvio, no pudiéndose ejecutar por hallarse enfermo el Sr. Gaspar Roncy, se hará el intitulado El Wauchsal de Londres, entre los dos actos, en el qual el Sr. Domingo Rosi, director del teatro, hará la parte del Sr. Roncy. [...]	3.605		

16/08/88	Sa	88/189												
17/08/88	Su	88/189	Cimarosa, Domenico	Le trame deluse	El Wauxhall de Londres								6.576	
18/08/88	Mo	88/189		No hay Ópera										
19/08/88	Tu	88/189		No hay Ópera										
20/08/88	We	88/189		No hay Ópera										
21/08/88	Th	88/189		No hay Ópera										
22/08/88	Fr	88/189		No hay Ópera										
23/08/88	Sa	88/189		No hay Ópera										
24/08/88	Su	88/189	Paisiello, Giovanni	Le due Contesse	La victoria de Tamerlan sobre Bayaceto o La Roxana								4.032	
25/08/88	Mo	88/189	Paisiello, Giovanni	II Matrimonio inaspettato / II Marchese Tulipano	La victoria de Tamerlan sobre Bayaceto o La Roxana								9.309	
26/08/88	Tu	88/189		No hay Ópera										
27/08/88	We	88/189		No hay Ópera										
28/08/88	Th	88/189	Paisiello, Giovanni	II Matrimonio inaspettato / II Marchese Tulipano	La victoria de Tamerlan sobre Bayaceto o La Roxana								8.644	
29/08/88	Fr	88/189		NM										
30/08/88	Sa	88/189		No hay Ópera										
31/08/88	Su	88/189	Paisiello, Giovanni	II Matrimonio inaspettato / II Marchese Tulipano	La victoria de Tamerlan sobre Bayaceto o La Roxana								8.084	
01/09/88	Mo	88/189		No hay Ópera										
02/09/88	Tu	88/189		No hay Ópera										
03/09/88	We	88/189		No hay Ópera										
04/09/88	Th	88/189		No hay Ópera										
05/09/88	Fr	88/189		No hay Ópera										
06/09/88	Sa	88/189		No hay Ópera										
07/09/88	Su	88/189	Paisiello, Giovanni	II Matrimonio inaspettato / II Marchese Tulipano	La victoria de Tamerlan sobre Bayaceto o La Roxana								7.330	
08/09/88	Mo	88/189	Paisiello, Giovanni	II Matrimonio inaspettato / II Marchese Tulipano	La victoria de Tamerlan sobre Bayaceto o La Roxana								5.645	
09/09/88	Tu	88/189		No hay Ópera										
10/09/88	We	88/189		No hay Ópera										
11/09/88	Th	88/189		NM (no performance)										
12/09/88	Fr	88/189		NM (no performance)										
13/09/88	Sa	88/189		NM (no performance)										
14/09/88	Su	88/189	Cimarosa, Domenico	Le trame deluse	Aminta y Silvio								6.611	
15/09/88	Mo	88/189		No hay Ópera										
16/09/88	Tu	88/189		No hay Ópera										
17/09/88	We	88/189		No hay Ópera										
18/09/88	Th	88/189		No hay Ópera										
19/09/88	Fr	88/189		No hay Ópera										
20/09/88	Sa	88/189		No hay Ópera										

21/09/88	19:00	Su	88/189	Cimarosa, Domenico	Le trame deluse	Aminta y Silvio			[...] hará la parte de primera Dama la Sra. Maria Jacinta Galli [...] Hoy no hay ópera hasta el Domingo.	6.958	
22/09/88		Mo	88/189		No hay Ópera						
23/09/88		Tu	88/189		No hay Ópera						
24/09/88		We	88/189		No hay Ópera						
25/09/88		Th	88/189		No hay Ópera						
26/09/88		Fr	88/189		No hay Ópera						
27/09/88		Sa	88/189		No hay Ópera						
28/09/88	19:00	Su	88/189	Cimarosa, Domenico	Le trame deluse	El Prado de Madrid			[...] hará la parte de primera Dama la Sra. Maria Jacinta Galli [...]	6.723	
29/09/88	19:00	Mo	88/189	Cimarosa, Domenico	Le trame deluse	El Prado de Madrid			Ibid.	4.633	
30/09/88		Tu	88/189		No hay Ópera						
01/10/88	18:30	We	88/189	Cimarosa, Domenico	Chi dell'altri si veste presto si spoglia	El Combidado de Piedra (trágico)			[...] hoy Miércoles en el Coliseo de los Caños del Peral se dará principio a la temporada de invierno que concluirá el Martes de carnaval, con la Ópera bufá intitulada: A quien de ageno se viste en la calle le desnudan, en la que hará la parte de primera Dama la Sra. Teresa Oltrabelli, con un magnífico bayle [ballet] nuevo, trágico, entre los dos actos: intitulado el Combidado de Piedra. [...] Los libros de la ópera traducida se hallarán de venta a 4 rs. vn. en la Contaduría y Despacho de Villetes del propio Coliseo. [...]	8.288	
02/10/88	18:30	Th	88/189	Cimarosa, Domenico	Chi dell'altri si veste presto si spoglia	El Combidado de Piedra (trágico)			[...] hoy Miércoles [sic.] (hueves) en el Coliseo de los Caños del Peral se dará principio a la temporada de invierno que concluirá el Martes de camaval, con la Ópera bufá intitulada: A quien de ageno se viste en la calle le desnudan, en la que hará la parte de primera Dama la Sra. Teresa Oltrabelli, con un magnífico bayle [ballet] nuevo, trágico, entre los dos actos: intitulado el Combidado de Piedra. [...] Los libros de la ópera traducida se hallarán de venta a 4 rs. vn. en la Contaduría y Despacho de Villetes del propio Coliseo. [...]	6.716	
03/10/88	18:30	Fr	88/189	Cimarosa, Domenico	Chi dell'altri si veste presto si spoglia	El Combidado de Piedra (trágico)			[...] intitulada: A quien de ageno se viste en la calle le desnudan, en la que hará la parte de primera Dama la Sra. Teresa Oltrabelli, con un magnífico bayle [ballet] nuevo, trágico, entre los dos actos: intitulado el Combidado de Piedra. [...] Los libros de la ópera traducida se hallarán de venta a 4 rs. vn. en la Contaduría y Despacho de Villetes del propio Coliseo. [...]	4.466	
04/10/88	18:30	Sa	88/189	Cimarosa, Domenico	Chi dell'altri si veste presto si spoglia	El Combidado de Piedra (trágico)			Ibid.	5.698	
05/10/88	18:30	Su	88/189	Cimarosa, Domenico	Chi dell'altri si veste presto si spoglia	El Combidado de Piedra (trágico)			Ibid.	8.351	
06/10/88		Mo	88/189		No hay Ópera						
07/10/88	18:30	Tu	88/189	Cimarosa, Domenico	Chi dell'altri si veste presto si spoglia	El Combidado de Piedra (trágico)			Ibid.	6.081	
08/10/88		We	88/189		No hay Ópera						
09/10/88	18:30	Th	88/189	Guglielmi, Pietro Alessandro	L'impostore punito	El Combidado de Piedra (trágico)			[...] hará la parte de primera Dama la Sra. Maria Jacinta Galli [...]	7.543	
10/10/88		Fr	88/189		No hay Ópera						
11/10/88	18:30	Sa	88/189	Guglielmi, Pietro Alessandro	L'impostore punito	El Combidado de Piedra (trágico)			Ibid.	4.882	
12/10/88	18:30	Su	88/189	Guglielmi, Pietro Alessandro	L'impostore punito	El Combidado de Piedra (trágico)			Ibid.	7.663	

13/10/88	Mo	88/[89]		<i>No hay Opera</i>	Jasón y Medea en la corte del Rey Creón (heroico)							
14/10/88	Tu	88/[89]	Cimarosa, Domenico	<i>Le trame deluse</i>					Ibid.		5.192	
15/10/88	We	88/[89]		<i>No hay Opera</i>								
16/10/88	Th	88/[89]	Cimarosa, Domenico	<i>Le trame deluse</i>	Jasón y Medea en la corte del Rey Creón (heroico)				Ibid.		4.017	
17/10/88	Fr	88/[89]		<i>No hay Opera</i>								
18/10/88	Sa	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	Jasón y Medea en la corte del Rey Creón (heroico)				[...] hará la parte de primera Dama la Sra. María Jacinta Galli [...] la explicación del bayle [ballet] se hallará de venta en la Contaduría y Despacho de villetes del propio Coliseo.		5.544	
19/10/88	Su	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	Jasón y Medea en la corte del Rey Creón (heroico)				Ibid.		7.228	
20/10/88	Mo	88/[89]		<i>No hay Opera</i>								
21/10/88	Tu	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El Combiddado de Piedra (trágico)				[...] hará la parte de primera Dama la Sra. María Jacinta Galli [...] Los libros de la Ópera traducidos y la explicación del bayle [ballet] se hallará de venta en la Contaduría y Despacho de villetes del propio Coliseo.		6.608	
22/10/88	We	88/[89]		<i>No hay Opera</i>								
23/10/88	Th	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El Combiddado de Piedra (trágico)				Ibid.		6.253	
24/10/88	Fr	88/[89]		<i>No hay Opera</i>								
25/10/88	Sa	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El Combiddado de Piedra (trágico)				Ibid.		4.708	
26/10/88	Su	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El Combiddado de Piedra (trágico)				Ibid.		7.196	
27/10/88	Mo	88/[89]		<i>No hay Opera</i>								
28/10/88	Tu	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El Combiddado de Piedra (trágico)				Ibid.		4.688	
29/10/88	We	88/[89]		<i>No hay Opera</i>								
30/10/88	Th	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El Combiddado de Piedra (trágico)				Ibid.		4.115	
31/10/88	Fr	88/[89]		<i>No hay Opera</i>								
01/11/88	Sa	88/[89]	Blanchi	La Villanella rapita	El Combiddado de Piedra (trágico)				[...] Ópera bufa intitulada El robo de la aldeana, en que hará la parte de la primera Dama la Sra. Teresa Otrabelli [...] Los libros de la Ópera traducidos y la explicación del bayle [ballet] se hallará de venta en la Contaduría y Despacho de villetes del propio Coliseo.		5.044	
02/11/88	Su	88/[89]		<i>No hay Opera</i>								
03/11/88	Mo	88/[89]		<i>No hay Opera</i>								
04/11/88	Tu	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	La victoria de Tamerlan sobre Bayaceto o La Roxana (trágico, heroico)			El Prado de Madrid	[...] Ópera bufa intitulada El Serrallo de Osmán, en que hará la parte de la primera Dama la Sra. Teresa Otrabelli [...] Los libros de la Ópera traducidos y la explicación del bayle [ballet] se hallará de venta en la Contaduría y Despacho de villetes del propio Coliseo.		8.157	
05/11/88	We	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	La victoria de Tamerlan sobre Bayaceto o La Roxana (trágico, heroico)			El Prado de Madrid	[...] Ópera bufa intitulada El Serrallo de Osmán, en que hará la parte de la primera Dama la Sra. Teresa Otrabelli [...]		4.286	
06/11/88	Th	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	La victoria de Tamerlan sobre Bayaceto o La Roxana (trágico, heroico)			El Prado de Madrid	Ibid.		4.800	
07/11/88	Fr	88/[89]		<i>No hay Opera</i>								
08/11/88	Sa	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	La victoria de Tamerlan sobre Bayaceto o La Roxana (trágico, heroico)			El Prado de Madrid	Ibid.		3.836	
09/11/88	Su	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	La victoria de Tamerlan sobre Bayaceto o La Roxana (trágico, heroico)			El Prado de Madrid	Ibid.		5.650	
10/11/88	Mo	88/[89]		<i>No hay Opera</i>								

11/11/88	Tu	88/[89]		<i>No hay Ópera</i>									
12/11/88	We	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El desertor Francés	La diversión campestre en el primer día de mayo			[...] hará la parte de primera Dama la Sra. María Jacinta Galli [...] y en obsequio y celebridad de los años del Príncipe Nuestro Señor, se iluminará el Coliseo.			8.694	
13/11/88	Th	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El desertor Francés	La diversión campestre en el primer día de mayo			Ibid.			6.573	
14/11/88	Fr	88/[89]		<i>No hay Ópera</i>					Ibid.				
15/11/88	Sa	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El desertor Francés	La diversión campestre en el primer día de mayo			Ibid.			6.010	
16/11/88	Su	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El desertor Francés	La diversión campestre en el primer día de mayo			[...] hará la parte de primera Dama la Sra. María Jacinta Galli [...] y en obsequio y celebridad de los años del Príncipe Nuestro Señor, se iluminará el Coliseo. [...] Los libros de la Ópera traducidos y la explicación del bayle [ballet] se hallará de venta en la Contaduría y Despacho de villetes del propio Coliseo.			6.041	
17/11/88	Mo	88/[89]		<i>No hay Ópera</i>					Ibid.			3.863	
18/11/88	Tu	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El desertor Francés	La diversión campestre en el primer día de mayo			Ibid.				
19/11/88	We	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
20/11/88	Th	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
21/11/88	Fr	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
22/11/88	Sa	88/[89]	Fabrizi, Vincenzo	Chi la fa l'aspetta	El desertor	La diversión campestre en el primer día de mayo			[...] Quien la hace la espera, en la que la Sra. Rosalia Pelizzoni, agradecida a lo que el público la distingue, y deseosa de complacerles hará la parte de primera Dama			4.941	
23/11/88	Su	88/[89]	Fabrizi, Vincenzo	Chi la fa l'aspetta	El desertor	La diversión campestre en el primer día de mayo			Ibid.			5.258	
24/11/88	Mo	88/[89]		<i>No hay Ópera</i>					Ibid.				
25/11/88	Tu	88/[89]	Fabrizi, Vincenzo	Chi la fa l'aspetta	El Combidado de Piedra (trágico)	El obsequio de los aldeanos a su señor			Ibid.			3.740	
26/11/88	We	88/[89]		<i>No hay Ópera</i>					Ibid.				
27/11/88	Th	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
28/11/88	Fr	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
29/11/88	Sa	88/[89]	Fabrizi, Vincenzo	Chi la fa l'aspetta	El Combidado de Piedra (trágico)	El obsequio de los aldeanos a su señor			Ibid.			3.088	
30/11/88	Su	88/[89]	Fabrizi, Vincenzo	Chi la fa l'aspetta	El Combidado de Piedra (trágico)	El obsequio de los aldeanos a su señor			Ibid.			4.670	
01/12/88	Mo	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
02/12/88	Tu	88/[89]		<i>No hay ópera (Performance Day?)</i>					[...] no hay ópera hasta el Sábado.	DM gives a box office amount of 3669		3.669	
03/12/88	We	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
04/12/88	Th	88/[89]	Paisiello, Giovanni	Il Matrimonio inaspettato / Il Marchese Tulipano	La victoria de Tamerlan sobre Bayaceto o La Roxana	La diversión campestre en el primer día de mayo			[...] hará la parte de primera Dama la Sra. María Jacinta Galli [...]			4.082	
05/12/88	Fr	88/[89]		<i>No hay Ópera</i>					[...] no hay ópera hasta el Sábado.				
06/12/88	Sa	88/[89]	Cimarosa, Domenico	Giannina e Bernardone	El Combidado de Piedra (trágico)	La diversión campestre en el primer día de mayo			Ibid.			4.381	
07/12/88	Su	88/[89]	Fabrizi, Vincenzo	Chi la fa l'aspetta	El Combidado de Piedra (trágico)	La diversión campestre en el primer día de mayo			[...] Quien la hace la espera, en la que hará la parte de primera Dama la Sra. Rosalia Pelizzoni			4.528	
08/12/88	Mo	88/[89]		<i>No hay ópera (Performance Day?)</i>					[...] no hay ópera hasta el Sábado.	DM gives a box office amount of 3879		3.879	

09/12/88	18:00	Tu	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	El juicio de París (heroyco pantomimo)	El festejo del bayle del Desertor	[...] hará la parte de la primera Dama la Sra. Teresa Otrabelli [...] los libritos de la explicación del primer bayle [ballet] se hallarán en la Contaduría y Despacho de Villetes del Coliseo, el qual se iluminará en celebridad del cumple años de la Princesa Nra. Sra.	9.544	
10/12/88	18:00	We	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	El juicio de París (heroyco pantomimo)	El festejo del bayle del Desertor	Ibid.	6.553	
11/12/88	18:00	Th	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	El juicio de París (heroyco pantomimo)	El festejo del bayle del Desertor	[...] hará la parte de la primera Dama la Sra. Teresa Otrabelli [...] sigue la iluminación [...] los libritos de la explicación del primer bayle [ballet] se hallarán en la Contaduría y Despacho de Villetes del Coliseo.	6.738	
12/12/88		Fr	88/[89]		<i>No hay Opera</i>		El festejo del bayle del Desertor	Ibid.	?	
13/12/88	18:00	Sa	88/[89]	Gazzaniga, Giuseppe	Il Serraglio d'Osmano	El juicio de París (heroyco pantomimo)	El festejo del bayle del Desertor	Ibid.		
14/12/88		Mo	1788							
15/12/88		Tu	1788							
16/12/88		We	1788							
17/12/88		Th	1788							
18/12/88		Fr	1788							
19/12/88		Sa	1788							
20/12/88		Su	1788							
21/12/88		Tu	1788							
22/12/88		We	1788							
23/12/88		Th	1788							
24/12/88		Fr	1788							
25/12/88		Sa	1788							
26/12/88		Fr	1788							
27/12/88		Sa	1788							
28/12/88		Su	1788							
29/12/88		Tu	1788							
30/12/88		We	1788							
31/12/88		Th	1788							
01/01/89		Fr	1789							
02/01/89		Sa	1789							
03/01/89		Su	1789							
04/01/89		Mo	1789							
05/01/89		Tu	1789							
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07/01/89		Th	1789							
08/01/89		Fr	1789							
09/01/89		Sa	1789							
10/01/89		Su	1789							
11/01/89		Mo	1789							
12/01/89		Tu	1789							
13/01/89		We	1789							
14/01/89		Th	1789							
15/01/89		Fr	1789							
16/01/89		Sa	1789							
17/01/89		Su	1789							
18/01/89		Mo	1789							
19/01/89		Tu	1789							
20/01/89		We	1789							
21/01/89		Th	1789							
22/01/89		Fr	1789							
23/01/89		Sa	1789							
24/01/89		Su	1789							

08/03/89	18:30	Su	1789																5.555				
09/03/89		Mo	1789																				
10/03/89		Tu	1789																				
11/03/89		We	1789																				
12/03/89	18:30	Th	1789																				
13/03/89		Fr	1789																				
14/03/89	18:30	Sa	1789																				

15/03/89	18:30	Su	1789		Concierto de Quaresma 5 (Lenten Concerts)				Parte I. Michael Esser: Música instrumental "alusiva a una corrida de toros." Parte II. Schmitt: Sinfonía – Aria (Teresa Benaglia) – Aria (Gerónimo Vedova) – Aria (Rosalia Pellizzoni) – Aria (Cayetano Scovelli) – Concierto de viola de amor (Michael Esser) – Dueto (Rosalia Pellizzoni, Cayetano Scovelli) Parte III. Sinfonía – Aria (Vicente Pavia) – Aria (Rosalia Pellizzoni) – Aria (Gerónimo Vedova) – Concierto de dos flautas (Manuel Julián, José Julián) – Aria (Cayetano Scovelli) – Terceto (Rosalia Pellizzoni, Cayetano Scovelli, Gerónimo Vedova) – Sinfonía		?			
16/03/89		Mo	1789		<i>Lent</i>									
17/03/89		Tu	1789		<i>Lent</i>									
18/03/89		We	1789		<i>Lent</i>									
19/03/89	18:30	Th	1789		Concierto de Quaresma 6 (Lenten Concerts)				Parte I. Sinfonía – Aria (Vicente Pavia) – Aria (Cayetano Scovelli) – Sinfonía – Aria (Rosalia Pellizzoni) – Aria (Gerónimo Vedova) – Concierto de violín (Melchor Ronzi) – Terceto (Gerónimo Vedova, Cayetano Scovelli, Rosalia Pellizzoni) Parte II. Sinfonía – Aria (Teresa Benaglia) – Aria (Gerónimo Vedova) – Aria (Rosalia Pellizzoni) – Concierto de dos oboes (Manuel García, Antonio García) – Cuarteto (Rosalia Pellizzoni, Cayetano Scovelli, Gerónimo Vedova, Vicente Pavia) – Sinfonía		5.354			
20/03/89		Fr	1789		<i>Lent</i>									
21/03/89		Sa	1789		<i>Lent</i>									
22/03/89	18:30	Su	1789		Concierto de Quaresma 7 (Lenten Concerts)				Parte I. Sinfonía – Aria (Vicente Pavia) – Aria (Rosalia Pellizzoni) – Sinfonía – Aria (Cayetano Scovelli) – Aria (Teresa Bardanega) – Aria (Gerónimo Vedova) – Concierto de dos flautas, Luis Misón (Manuel Julián, José Julián) – Terceto (Gerónimo Vedova, Cayetano Scovelli, Teresa Bardanega) Parte II. Sinfonía – Aria (Rosalia Pellizzoni) – Aria (Gerónimo Vedova) – Sinfonía – Aria (Cayetano Scovelli) – Aria (Teresa Bardanega) – Variaciones de viola de amor (Michael Esser) – Cuarteto (Teresa Bardanega, Cayetano Scovelli, Gerónimo Vedova, Vicente Pavia)		5.659			
23/03/89		Mo	1789		<i>Lent</i>									

24/03/89	18:30	Tu	1789						Parte I. Sinfonía – Aria (Vicente Pavía) – Aria (Cayetano Scovelli) – Sinfonía – Aria (Teresa Bardanega) – Aria (Gerónimo Vedova) – Aria (Rosalia Pellizzoni) – Concierto de trompa (Conrado Appenceller) – Terceto (Cayetano Scovelli, Teresa Bardanega, Gerónimo Vedova) Parte II. Sinfonía – Aria (María Bossi) – Aria (Gerónimo Vedova) – Aria (Rosalia Pellizzoni) – Sinfonía – Aria (Cayetano Scovelli) – Aria (Teresa Bardanega) – Concierto de clarinete (Carlos Cailet) – Cuarteto (Rosalia Pellizzoni, Cayetano Scovelli, Gerónimo Vedova, Vicente Pavía)	3.028			
25/03/89		We	1789										
26/03/89	18:30	Th	1789						Parte I. Sinfonía – Aria (Vicente Pavía) – Aria (Rosalia Pellizzoni) – Aria (Gerónimo Vedova) – Sinfonía – Aria (Cayetano Scovelli) – Aria (Teresa Bardanega) – Concierto de violonchelo (Francisco Pareja) – Terceto (Teresa Bardanega, Rosalia Pellizzoni, Gerónimo Vedova) Parte II. Sinfonía – Aria obligada de fagot (Cayetano Scovelli) – Aria (Teresa Bardanega) – Sinfonía – Aria (Gerónimo Vedova) – Aria (Rosalia Pellizzoni) – Luis Misón: Concierto de dos flautas (Manuel Julián, José Julián) – Quinteto (Rosalia Pellizzoni, Teresa Bardanega, Gerónimo Vedova, Cayetano Scovelli, Vicente Pavía)	3.460			
27/03/89		Fr	1789										
28/03/89	18:30	Sa	1789						Parte I. Sinfonía – Aria (Vicente Pavía) – Aria (Teresa Bardanega) – Sinfonía – Aria (Cayetano Scovelli) – Aria (Rosalia Pellizzoni) – Aria (Gerónimo Vedova) – Concierto de fagot (Pedro Garisuaín) – Dueto (Teresa Bardanega, Cayetano Scovelli) Parte II. Concierto de violín (Melchor Ronzi) – Aria (Teresa Venaglia) – Aria (Gerónimo Vedova) – Aria (Rosalia Pellizzoni) – Sinfonía – Aria (Cayetano Scovelli) – Aria (Teresa Bardanega) – Terceto (Rosalia Pellizzoni, Cayetano Scovelli, Gerónimo Vedova) – Sinfonía	?		According to Cotarelo, the ten Lenten concerts produced a box office of 45188 R. V.º., <i>Orígenes</i> , 311.	
29/03/89		Su	1789										
30/03/89		Mo	1789										
31/03/89		Tu	1789										
01/04/89		We	1789										
02/04/89		Th	1789										
03/04/89		Fr	1789										
04/04/89		Sa	1789										
05/04/89		Su	1789										
06/04/89		Mo	1789										
07/04/89		Tu	1789										
08/04/89		We	1789										
09/04/89		Th	1789										
10/04/89		Fr	1789										
11/04/89		Sa	1789										

12/04/89	19:00	Su	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	Reynaldo y Armira	Las bodas de los aldeanos		8.397
13/04/89	19:00	Mo	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	Reynaldo y Armira	Las bodas de los aldeanos		6.619
14/04/89	19:00	Tu	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	Reynaldo y Armira	Las bodas de los aldeanos		5.544
15/04/89		We	89/90		No hay Opera				
16/04/89	19:00	Th	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	Reynaldo y Armira	Las bodas de los aldeanos		4.701
17/04/89		Fr	89/90		No hay Opera				
18/04/89	19:00	Sa	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	Reynaldo y Armira	Las bodas de los aldeanos		3.788
19/04/89	19:00	Su	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	Reynaldo y Armira	Las bodas de los aldeanos		5.229
20/04/89		Mo	89/90		No hay Opera				
21/04/89	19:00	Tu	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	Reynaldo y Armira	Las bodas de los aldeanos		
22/04/89		We	89/90		No hay Opera				
23/04/89	19:00	Th	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	El divertimento de los paysanos	Las bodas de los aldeanos	El divertimento de los paysanos en el que saldrá toda la compañía de baylarnes completa y por primera vez los señores Juan Medina y María Medina, naturales de Madrid y primeros baylarnes de medio carácter fuera de concierto, y la señora Luisa Bragaglia, primera grotesca fuera de concierto	8.362
24/04/89		Fr	89/90		No hay Opera				
25/04/89	19:00	Sa	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	El divertimento de los paysanos	Las bodas de los aldeanos	Ibid.	5.888
26/04/89	19:00	Su	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	El divertimento de los paysanos	Las bodas de los aldeanos	Ibid.	6.912
27/04/89		Mo	89/90		No hay Opera				
28/04/89	19:00	Tu	89/90	Cimaraosa, Domenico	I due Baroni di Rocca Azzurra	El divertimento de los paysanos	Las bodas de los aldeanos	Ibid.	3.971
29/04/89		We	89/90		No hay Opera				
30/04/89	19:00	Th	89/90	Fabrizi, Vincenzo	I due Castellani burlati	El divertimento de los paysanos	Las bodas de los aldeanos	Los dos alcaldes burlados en la que saldrán por primera vez los señores Joseph Berteli y Luis Pignetti.	8.005
01/05/89	19:00	Fr	89/90	Fabrizi, Vincenzo	I due Castellani burlati	El divertimento de los paysanos	Las bodas de los aldeanos	Los boletines se darán desde las 09:00 de la mañana hasta las 12:00, y desde las 16:00 de la tarde en adelante: los palcos se darán a las mismas horas en la contaduría.	4.764
02/05/89		Sa	89/90		No hay Opera				
03/05/89	19:00	Su	89/90	Fabrizi, Vincenzo	I due Castellani burlati	El divertimento de los paysanos	Las bodas de los aldeanos		7.000
04/05/89		Mo	89/90		No hay Opera				
05/05/89	19:00	Tu	89/90	Fabrizi, Vincenzo	I due Castellani burlati	El divertimento de los paysanos	Las bodas de los aldeanos		4.000
06/05/89		We	89/90		No hay Opera				
07/05/89	19:00	Th	89/90	Fabrizi, Vincenzo	I due Castellani burlati	El divertimento de los paysanos	Las bodas de los aldeanos		4.367
08/05/89		Fr	89/90		No hay Opera				
09/05/89	19:00	Sa	89/90	Fabrizi, Vincenzo	Los labradores	Los labradores	Las bodas de los aldeanos		5.034
10/05/89	19:00	Su	89/90	Fabrizi, Vincenzo	I due Castellani burlati	Los labradores	Las bodas de los aldeanos		5.826
11/05/89		Mo	89/90		No hay Opera				
12/05/89	19:00	Tu	89/90	Fabrizi, Vincenzo	I due Castellani burlati	Los labradores	Las bodas de los aldeanos		4.168
13/05/89		We	89/90		No hay Opera				
14/05/89	19:00	Th	89/90	Fabrizi, Vincenzo	I due Castellani burlati	Los labradores	Las bodas de los aldeanos		3.775
15/05/89		Fr	89/90		No hay Opera				
16/05/89	19:00	Sa	89/90	Paisiello, Giovanni	La Molinara astuta	El divertimento de los paysanos	Los labradores	La molinera astuta cuya música es del célebre napolitano, maestro de capilla, Don Juan Payceyco, en la que hará de primera dama la señora Ana Benini Mengozi, que por primera vez sale a recitar con dos bayles [ballets]...	7.950
17/05/89	19:00	Su	89/90	Paisiello, Giovanni	La Molinara astuta	El divertimento de los paysanos	Los labradores		6.636
18/05/89		Mo	89/90		No hay Opera				
19/05/89	19:00	Tu	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores		Hace de primera dama la señora Ana Benini con un bayle [ballet] titulado Los Labradores (no menciona otro segundo bayle [ballet])	5.449
20/05/89		We	89/90		No hay Opera				
21/05/89	19:00	Th	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores			6.226
22/05/89		Fr	89/90		No hay Opera				

23/05/89	19:00	Sa	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores					4.490
24/05/89	19:00	Su	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores					5.907
25/05/89		Mo	89/90		No hay Opera						
26/05/89	19:00	Tu	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores					4.397
27/05/89		We	89/90		No hay Opera						
28/05/89	19:00	Th	89/90	Paisiello, Giovanni	La Molinara astuta	Los pastores de Arcadia					5.440
29/05/89		Fr	89/90		No hay Opera						
30/05/89	19:00	Sa	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores			Y en celebrad de los días del serenísimo señor Príncipe de Asturias NRO. SR. Se iluminará magnífica y majestuosamente el Coliseo		8.072
31/05/89	19:00	Su	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores			Ibid.		6.803
01/06/89	20:00	Mo	89/90		? [El Marinero inglés (Mistake of Diario de Madrid)]	Los labradores	[El Marinero inglés?]		Hoy a las 20:00 en punto se representa en el Coliseo se los Caños del Penal por la compañía italiana, la ópera bufa nueva intitulada: El marinero inglés; con un bayle [ballet] nuevo intitulado: Los Labradores; sigue la iluminación.		3.258
02/06/89	20:00	Tu	89/90	Paisiello, Giovanni	La Molinara astuta	El marinero inglés					4.731
03/06/89		We	89/90		No hay Opera						
04/06/89	20:00	Th	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El marinero inglés			ópera bufa nueva intitulada: Entre dos que pleitean, el tercero es el que gana; en que hace de primera dama la señora Ana Benini Mengozzi; con un bayle [ballet] intitulado: El marinero inglés.		5.791
05/06/89		Fr	89/90		No hay Opera						
06/06/89	20:00	Sa	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El marinero inglés					3.867
07/06/89	20:00	Su	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El marinero inglés					5.909
08/06/89		Mo	89/90		No hay Opera						
09/06/89	20:00	Tu	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El marinero inglés					3.346
10/06/89		We	89/90		No hay Opera						
11/06/89	20:00	Th	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores					5.747
12/06/89		Fr	89/90		No hay Opera						
13/06/89	20:00	Sa	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores					5.010
14/06/89		Su	89/90		Hoy hay ópera (Performance Day)						4.632
15/06/89		Mo	89/90		No hay Opera						
16/06/89	20:00	Tu	89/90	Paisiello, Giovanni	La Molinara astuta	El divertimento de los paysanos					4.252
17/06/89		We	89/90		No hay Opera						
18/06/89		Th	89/90		No hay Opera						
19/06/89		Fr	89/90		No hay Opera						
20/06/89	20:00	Sa	89/90	Paisiello, Giovanni	La Molinara astuta	El corrado			[...] con un gran bayle [ballet] nuevo. Traxico, heroyeso, pintomimo, intitulado El corrado.		8.617
21/06/89	20:00	Su	89/90	Paisiello, Giovanni	La Molinara astuta	El corrado					8.160
22/06/89		Mo	89/90		No hay Opera						
23/06/89		Tu	89/90		No hay Opera						
24/06/89	20:00	We	89/90	Paisiello, Giovanni	La Molinara astuta	El corrado					8.641
25/06/89	20:00	Th	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El corrado					7.260
26/06/89		Fr	89/90		No hay Opera						
27/06/89	20:00	Sa	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El corrado					6.811
28/06/89	20:00	Su	89/90	Paisiello, Giovanni	La Molinara astuta	El corrado					6.177
29/06/89	20:00	Mo	89/90	Paisiello, Giovanni	La Molinara astuta	El corrado					6.773
30/06/89		Tu	89/90		No hay Opera						
01/07/89	20:00	We	89/90	Paisiello, Giovanni	La Molinara astuta	El corrado					5.520
02/07/89	20:00	Th	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El corrado					4.848
03/07/89		Fr	89/90		No hay Opera						
04/07/89	20:00	Sa	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Los labradores					6.723
05/07/89	20:00	Su	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Los labradores					6.935
06/07/89		Mo	89/90		No hay Opera						

07/07/89	20:00	Tu	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado			[...] y en celebrad del feliz parto de la Reyna en NTKA. SRA., se iluminará este Colisco magnífica y primorosamente.	8.290	
08/07/89	20:00	We	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado			Ibid.	6.720	
09/07/89	20:00	Th	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado			Ibid.	8.281	
10/07/89		Fr	89/90		No hay Opera						
11/07/89	20:00	Sa	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado				4.287	
12/07/89	20:00	Su	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado				5.432	
13/07/89		Mo	89/90		No hay Opera						
14/07/89	20:00	Tu	89/90	Paisiello, Giovanni	La Molinara astuta	El divertimento de los paisanos				4.171	
15/07/89		We	89/90		No hay Opera						
16/07/89	20:00	Th	89/90	Paisiello, Giovanni	La Molinara astuta	Los labradores				4.060	
17/07/89		Fr	89/90		No hay Opera						
18/07/89		Sa	89/90		No hay Opera						
19/07/89	20:00	Su	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Los labradores				5.093	
20/07/89		Mo	89/90		No hay Opera						
21/07/89	20:00	Tu	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El divertimento de los paisanos				3.606	
22/07/89		We	89/90		No hay Opera						
23/07/89	20:00	Th	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Los labradores				3.396	
24/07/89		Fr	89/90		No hay Opera						
25/07/89	20:00	Sa	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El corrado				4.941	
26/07/89	20:00	Su	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode	El corrado				4.812	
27/07/89		Mo	89/90		No hay Opera						
28/07/89		Tu	89/90		No hay Opera						
29/07/89		We	89/90		No hay Opera						
30/07/89	20:00	Th	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Las bodas de Camacho			[...] con un bayle [ballet] nuevo intitulado: Las bodas de Camacho, y algunos pasages del Valiente Don Quijote de la Mancha, y Sancho Panza; advirtiendo que el SR. Domingo Rosi, Director y Compositor de bayles [ballets], ha tomado en éste, dos lances de su historia, lo más aproposito, que ha encontrado con verdadero deseo de complacer a tan respetable Público.	7.893	
31/07/89	20:00	Fr	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Las bodas de Camacho			Ibid.	4.457	
01/08/89		Sa	89/90		No hay Opera				Tampoco hay hoy comedia, según costumbre por el Jubileo de la Porciuncula.		
02/08/89	20:00	Su	89/90	Paisiello, Giovanni	La Molinara astuta	Las bodas de Camacho				6.735	
03/08/89		Mo	89/90		No hay Opera						
04/08/89		Tu	89/90		No hay Opera						
05/08/89		We	89/90		No hay Opera						
06/08/89	20:00	Th	89/90	Paisiello, Giovanni	La Molinara astuta	Las bodas de Camacho				4.270	
07/08/89		Fr	89/90		No hay Opera						
08/08/89		Sa	89/90		No hay Opera						
09/08/89	20:00	Su	89/90	Cimarosa, Domenico	I due Suppositi Conti / La Stravaganza d'ij Conte	Las bodas de Camacho				7.256	
10/08/89	20:00	Mo	89/90	Cimarosa, Domenico	I due Suppositi Conti / La Stravaganza d'ij Conte	Las bodas de Camacho				4.833	
11/08/89		Tu	89/90		No hay Opera						
12/08/89		We	89/90		No hay Opera						
13/08/89		Th	89/90		No hay Opera						

14/08/89	Fr	89/90					No hay Opera							
15/08/89	Sa	89/90	Cimarosa, Domenico	I due Supposti Conti / La Stravaganza d' il Conte		Los labradores							4.975	
16/08/89	Su	89/90	Cimarosa, Domenico	I due Supposti Conti / La Stravaganza d' il Conte		Los labradores							5.001	
17/08/89	Mo	89/90					No hay Opera							
18/08/89	Tu	89/90					No hay Opera							
19/08/89	We	89/90					No hay Opera							
20/08/89	Th	89/90	Cimarosa, Domenico	I due Supposti Conti / La Stravaganza d' il Conte		Las bodas de Camacho							4.676	
21/08/89	Fr	89/90					No hay Opera							
22/08/89	Sa	89/90					No hay Opera							
23/08/89	Su	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose		Las bodas de Camacho							4.954	
24/08/89	Mo	89/90					No hay Opera							
25/08/89	Tu	89/90	Paisiello, Giovanni	La Molinara astuta		La Semiramis		[...] La Molinera Astuta, en la que mudará dos Cabatinas, y una Aria la SRA, Ana Benini, otra Aria el SR, Joseph Bertelli, y otra el SR, Jerónimo Bedova; con un gran baile [ballet] nuevo, heroico y tragico intitulado: La Semiramis, y el celebridad de los felices dias de la Reyna NTKRA, SRA., se iluminará el Coliseo.				9.326		
26/08/89	We	89/90	Paisiello, Giovanni	La Molinara astuta		La Semiramis		Ibid.					7.861	
27/08/89	Th	89/90	Paisiello, Giovanni	La Molinara astuta		La Semiramis		Ibid.					7.292	
28/08/89	Fr	89/90	Paisiello, Giovanni	La Molinara astuta		La Semiramis		Ibid.					5.133	
29/08/89	Sa	89/90					No hay Opera							
30/08/89	Su	89/90	Cimarosa, Domenico	I due Supposti Conti / La Stravaganza d' il Conte		Los labradores							4.951	
31/08/89	Mo	89/90					No hay Opera							
01/09/89	Tu	89/90					No hay Opera							
02/09/89	We	89/90					No hay Opera							
03/09/89	Th	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose		La Semiramides							7.040	
04/09/89	Fr	89/90					No hay Opera							
05/09/89	Sa	89/90					No hay Opera							
06/09/89	Su	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose		La Semiramis							?	
07/09/89	Mo	89/90					No hay Opera							
08/09/89	Tu	89/90	Cimarosa, Domenico	I due Supposti Conti / La Stravaganza d' il Conte		La Semiramis							6.446	
09/09/89	We	89/90					No hay Opera							
10/09/89	Th	89/90	Sarti, Giuseppe	Fra due litiganti il terzo gode		Las bodas de Camacho							5.072	
11/09/89	Fr	89/90					No hay Opera							
12/09/89	Sa	89/90					No hay Opera							
13/09/89	Su	89/90	Paisiello, Giovanni	La Molinara astuta		La Semiramis		[...] La Semiramis, con que se da fin a las 89 representaciones que contenia esta primera temporada; y se previene que hasta la Entrada publica de SS.MM. Y jura del Principe NRO. SR. No habrá función en este teatro, que por los carteles, y este periódico se dará noticia al público.				8.085		
14/09/89	Mo	89/90					No hay Opera							
15/09/89	Tu	89/90					No hay Opera							
16/09/89	We	89/90					MM							
17/09/89	Th	89/90					MM							
18/09/89	Fr	89/90					MM							
19/09/89	Sa	89/90					MM							

20/09/89																			
21/09/89	Su	89/90																	
	Mo	89/90																	
	Tu	89/90																	
23/09/89	We	89/90																	
24/09/89	Th	89/90																	
25/09/89	Fr	89/90																	
26/09/89	Sa	89/90																	
27/09/89	Su	89/90																	

28/09/89	19:00	Mo	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá (cancelled)	La gran fiesta del primer día del Año en la China	Hoy a las 19:00 en punto de la noche, se representa en el Coliseo de los Caños del Peral por la Compañía Italiana, la Ópera famosa bufa nueva intitulada: La Cosa Rara, del célebre Maestro Español D. Vicente Martín, en la que además de toda la Compañía, cantará el Sr. Cayetano Scovelli, con un bayle [ballet] heroyco, comico tambien nuevo intitulado: La gran fiesta del primer día del Año en la China, en el que restablecida de su indisposición, saldrá la SRA. Tantini; se iluminará el Teatro vistosamente en celebrad de la Coronación de SS.MM. y Jura del Príncipe Nitro. Sr. se venden los libros de la Ópera y bayle [ballet].			
29/09/89	19:00	Tu	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	La gran fiesta del primer día del Año en la China	[...] aunque se ofreció para ayer la Ópera bufa, no se ha executado, por indisposición que le ocurrido a varios actores. [...]	9.059		
30/09/89		We	89/90		No hay Opera					
01/10/89	18:30	Th	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	La gran fiesta del primer día del Año en la China	Hoy a las 18:30 en punto de la noche, se representa en el Coliseo de los Caños del Peral por la Compañía Italiana, la Ópera famosa bufa nueva intitulada: La Cosa Rara, del célebre Maestro Español D. Vicente Martín, en la que además de toda la Compañía, cantará el Sr. Cayetano Scovelli, con un bayle [ballet] heroyco, comico tambien nuevo intitulado: La gran fiesta del primer día del Año en la China, en el que restablecida de su indisposición, saldrá la SRA. Tantini; se iluminará el Teatro vistosamente en celebrad de la Coronación de SS.MM. y Jura del Príncipe Nitro. Sr. se venden los libros de la Ópera y bayle [ballet].	8.235		
02/10/89		Fr	89/90		No hay Opera					
03/10/89	18:30	Sa	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	La gran fiesta del primer día del Año en la China	Ibid.	6.108		
04/10/89	18:30	Su	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	La gran fiesta del primer día del Año en la China	Ibid.	7.925		
05/10/89		Mo	89/90		No hay Opera					
06/10/89		Tu	89/90		No hay Opera					
07/10/89		We	89/90		No hay Opera		Hoy No hay ópera por haberse indispuesto por señores Jerónimo Bedoya y Cayetano Scovelli.			
08/10/89	18:30	Th	89/90	Sarti, Giuseppe	Fra due litiganti: il terzo gode	La Semiramis	[...] los boletines se hayarán en la oficina que a este fin está en dicho Coliseo. [...] Hay libros de Ópera.	6.819		
09/10/89		Fr	89/90		No hay Opera					
10/10/89	18:30	Sa	89/90	Sarti, Giuseppe	Fra due litiganti: il terzo gode	La Semiramis		5.535		
11/10/89	18:30	Su	89/90	Paistello, Giovanni	Gli Schiavi per amore / Le gare generose	La Semiramis		7.220		
12/10/89		Mo	89/90		No hay Opera					
13/10/89	18:30	Tu	89/90	Paistello, Giovanni	Gli Schiavi per amore / Le gare generose	Las bodas de Camacho		5.834		
14/10/89	18:30	We	89/90	Paistello, Giovanni	La Molinara astuta	La gran fiesta del primer día del Año en la China	[...] y en celebrad de los años del Scen. Sr. Príncipe de Asturias, se iluminará el Coliseo.	7.834		
15/10/89	18:30	Th	89/90	Paistello, Giovanni	La Molinara astuta	La gran fiesta del primer día del Año en la China	Ibid.	5.824		
16/10/89		Fr	89/90		No hay Opera					
17/10/89	18:30	Sa	89/90	Cimarosa, Domenico	I due Supposti Conti / La Stravaganza d' il Conte	La gran fiesta del primer día del Año en la China	[...] y se da fin a la illuminación del Coliseo.	5.941		

18/10/89	18:30	Su	89/90	Cimaraosa, Domenico	I due Supposti Conti / La Stravaganza d'ì Conte	La gran fiesta del primer día del Año en la China	El divertimento de los paysanos (aparece como La diversion de los Paysanos)		6.616	
19/10/89		Mo	89/90		<i>No hay Opera</i>					
20/10/89	18:30	Tu	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Las bodas de Camacho	El divertimento de los paysanos		4.758	
21/10/89		We	89/90		<i>No hay Opera</i>					
22/10/89	18:30	Th	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado	El divertimento de los paysanos		5.250	
23/10/89		Fr	89/90		<i>No hay Opera</i>					
24/10/89		Sa	89/90		<i>No hay Opera</i>					
25/10/89	18:30	Su	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado	El divertimento de los paysanos		6.927	
26/10/89		Mo	89/90		<i>No hay Opera</i>					
27/10/89	18:30	Tu	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	El corrado	El divertimento de los paysanos		4.624	
28/10/89	18:30	We	89/90	Paisiello, Giovanni	La Molinara astuta	La Semiramis	Los labradores		5.274	
29/10/89		Th	89/90		<i>No hay opera (Performance Dqg?)</i>				3.762	
30/10/89		Fr	89/90		<i>No hay Opera</i>					
31/10/89	18:30	Sa	89/90	Cimaraosa, Domenico	I due Supposti Conti / La Stravaganza d'ì Conte	El Exercito Úngaro aquartelado	Los labradores	La entrada de antes de anoche fue de 3762.	6.016	
01/11/89		Su	89/90		<i>No hay Opera</i>					
02/11/89	18:30	Mo	89/90	Cimaraosa, Domenico	I due Supposti Conti / La Stravaganza d'ì Conte	El Exercito Úngaro aquartelado	Los labradores		5.099	
03/11/89		Tu	89/90		<i>No hay Opera</i>					
04/11/89	18:30	We	89/90	Martin i Soler, Vicente	L'Albore di Diana	El Exercito Úngaro aquartelado	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)	[...] y en justa celebridad de los días del Rey Nitro. Sr. se iluminará el Teatro.	8.223	
05/11/89	18:30	Th	89/90	Martin i Soler, Vicente	L'Albore di Diana	El Exercito Úngaro aquartelado	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)	Ibid.	6.542	
06/11/89	18:30	Fr	89/90	Martin i Soler, Vicente	L'Albore di Diana	El Exercito Úngaro aquartelado	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)	Ibid.	5.371	
07/11/89	18:30	Sa	89/90	Martin i Soler, Vicente	L'Albore di Diana	El Exercito Úngaro aquartelado	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)	Ibid.	7.532	
08/11/89	18:30	Su	89/90	Martin i Soler, Vicente	L'Albore di Diana	La Semiramis	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)		6.436	
09/11/89		Mo	89/90		<i>No hay Opera</i>					
10/11/89	18:30	Tu	89/90	Martin i Soler, Vicente	L'Albore di Diana	La Semiramis	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)		4.162	
11/11/89		We	89/90		<i>No hay Opera</i>					
12/11/89	18:30	Th	89/90	Martin i Soler, Vicente	L'Albore di Diana	La gran fiesta del primer día del Año en la China	Las bodas de Camacho	[...] y en celebridad del cumpleaños del Rey Nitro. Sr. Se iluminará el Teatro.	6.945	
13/11/89		Fr	89/90		<i>No hay Opera</i>					
14/11/89	18:30	Sa	89/90	Martin i Soler, Vicente	L'Albore di Diana	El Exercito Úngaro aquartelado	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)		5.176	
15/11/89	18:30	Su	89/90	Martin i Soler, Vicente	L'Albore di Diana	El Exercito Úngaro aquartelado	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)	Dubious last two digits of the box office.	5.980	
16/11/89		Mo	89/90		<i>No hay Opera</i>					
17/11/89	18:30	Tu	89/90	Martin i Soler, Vicente	L'Albore di Diana	La gran fiesta del primer día del Año en la China	El divertimento de los paysanos		4.233	
18/11/89		We	89/90		<i>No hay Opera</i>					
19/11/89		Th	89/90		<i>No hay Opera</i>					
20/11/89		Fr	89/90		<i>No hay Opera</i>					
21/11/89	18:30	Sa	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	El Exercito Úngaro aquartelado	Las bodas de Camacho		4.601	
22/11/89	18:30	Su	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	El Exercito Úngaro aquartelado	Las bodas de Camacho		6.101	

23/11/89	Mo	89/90		<i>No hay Opera</i>	Una cosa rara / Bellezza ed onestá	La Semiramis	El divertimento de los paysanos			4.339	
24/11/89	Tu	89/90	Martin i Soler, Vicente		<i>No hay Opera</i>	La gran fiesta del primer dia del Año en la China	El divertimento de los paysanos			4.266	
25/11/89	We	89/90									
26/11/89	Th	89/90	Martin i Soler, Vicente		<i>No hay Opera</i>	El Exercicio Úngaro aquartelado	Los montañeses medrosos			4.043	
27/11/89	Fr	89/90									
28/11/89	Sa	89/90	Martin i Soler, Vicente			El Exercicio Úngaro aquartelado	Los montañeses medrosos			6.304	
29/11/89	Su	89/90	Martin i Soler, Vicente			El corrado	Los montañeses medrosos			4.836	
30/11/89	Mo	89/90	Martin i Soler, Vicente		<i>No hay Opera</i>						
01/12/89	Tu	89/90									
02/12/89	We	89/90	Martin i Soler, Vicente			El corrado	Las bodas de Camacho		Dubious first digit of the box office.	3.863	
03/12/89	Th	89/90	Martin i Soler, Vicente			El corrado	Los montañeses medrosos			4.765	
04/12/89	Fr	89/90			<i>No hay Opera</i>						
05/12/89	Sa	89/90	Paisiello, Giovanni			La Semiramis	Los montañeses medrosos			4.651	
06/12/89	Su	89/90	Paisiello, Giovanni			La Semiramis	Los montañeses medrosos			5.567	
07/12/89	Mo	89/90			<i>No hay Opera</i>						
08/12/89	Tu	89/90	Martin i Soler, Vicente			El Exercicio Úngaro aquartelado	(Pequeño bayle [ballet] nuevo análogo a la misma Opera)			4.830	
09/12/89	We	89/90	Paisiello, Giovanni			Los Esposos Persianos	Los labradores	[...] en celebrad del cumpleaños de la Reyna Ntra. Sra. se illumará el Teatro		8.953	
10/12/89	Th	89/90	Paisiello, Giovanni			Los Esposos Persianos	Los labradores			6.846	
11/12/89	Fr	89/90	Paisiello, Giovanni			Los Esposos Persianos	Los labradores			5.295	
12/12/89	Sa	89/90	Paisiello, Giovanni			Los Esposos Persianos	Los labradores			4.281	
13/12/89	Su	89/90	Paisiello, Giovanni			Los Esposos Persianos	Los montañeses medrosos			6.196	
14/12/89	Mo	89/90			<i>No hay Opera</i>						
15/12/89	Tu	89/90	Paisiello, Giovanni			Los Esposos Persianos	Los montañeses medrosos			3.540	
16/12/89	We	89/90			<i>No hay Opera</i>						
17/12/89	Th	89/90	Martin i Soler, Vicente			La gran fiesta del primer dia del Año en la China	Los labradores			3.757	
18/12/89	Fr	89/90			<i>No hay Opera</i>						
19/12/89	Sa	89/90	Fabrizi, Vincenzo			El Exercicio Úngaro aquartelado	El divertimento de los paysanos			3.356	
20/12/89	Su	89/90	Fabrizi, Vincenzo			Los Esposos Persianos	El divertimento de los paysanos			4.660	
21/12/89	Mo	89/90	Fabrizi, Vincenzo			Los Esposos Persianos	Los montañeses medrosos			3.349	
22/12/89	Tu	89/90			<i>No hay Opera</i>						
23/12/89	We	89/90	Fabrizi, Vincenzo			El Exercicio Úngaro aquartelado	Los montañeses medrosos			3.291	
24/12/89	Th	89/90			MM						
25/12/89	Fr	89/90	Cimarosa, Domenico			La gran fiesta del primer dia del Año en la China	Las bodas de Camacho			5.004	
26/12/89	Sa	89/90	Cimarosa, Domenico			Los Esposos Persianos	Los montañeses medrosos			4.673	
27/12/89	Su	89/90	Cimarosa, Domenico			La Semiramis	El divertimento de los paysanos			4.845	
28/12/89	Mo	89/90	Cimarosa, Domenico			Los Esposos Persianos	Los montañeses medrosos			3.735	
29/12/89	Tu	89/90			<i>No hay Opera</i>						
30/12/89	We	89/90			<i>No hay Opera</i>						
31/12/89	Th	89/90	Martin i Soler, Vicente			La gran fiesta del primer dia del Año en la China	Los labradores			3.692	
01/01/90	Fr	89/90	Paisiello, Giovanni			La Quina Flamenca	Los montañeses medrosos			6.138	
02/01/90	Sa	89/90	Martin i Soler, Vicente			La Quina Flamenca	bayle [ballet] análogo			3.903	
03/01/90	Su	89/90	Paisiello, Giovanni			La Quina Flamenca	Los montañeses medrosos			5.940	

04/01/90	18:30	Mo	89/90	Paistiello, Giovanni	Gli Schiavi per amore / Le gare generose	La Quinta Flamenca	Los montañeses medrosos			3.340
05/01/90	18:30	Tu	89/90	Paistiello, Giovanni	La Molinara astuta	La Quinta Flamenca	Los montañeses medrosos			3.391
06/01/90	18:30	We	89/90	Paistiello, Giovanni	La Molinara astuta	La Quinta Flamenca	Los montañeses medrosos			5.813
07/01/90	18:30	Th	89/90	Paistiello, Giovanni	Il Re Teodoro in Venezia	Los Esposos Persianos	El divertimento de los paysanos			3.697
08/01/90		Fr	89/90		<i>No hay ópera (Performance Day?)</i>	(Celosía por celosía, premiere?)			DM publishes that there is no performance, but two days after gives the box office as if there were a performance.	3.475
09/01/90	18:30	Sa	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	La Quinta Flamenca	Los montañeses medrosos			
10/01/90	18:30	Su	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	Celosía por celosía	Los labradores aldeanos	[...] Celosía por celosía, imbeción del Sr. Honorato Viganó, y executado por su hijo Salvador Viganó, en el que no sale la Sra. Rosa Pelusini por no haber papel correspondiente a ella [...]		6.981
11/01/90	18:30	Mo	89/90	Paistiello, Giovanni	Gli Schiavi per amore / Le gare generose	Celosía por celosía	Los labradores aldeanos	Ibid.		3.944
12/01/90	18:30	Tu	89/90	Cimarosa, Domenico	I due Baroni di Rocca Azzurra	Celos contra celos	Los labradores			4.046
13/01/90	18:30	We	89/90	Cimarosa, Domenico	I due Baroni di Rocca Azzurra	Celos contra celos	Los labradores			3.228
14/01/90	18:30	Th	89/90	Fabrizi, Vincenzo	I due Castellani burlati	La Quinta Flamenca	Los labradores			2.954
15/01/90		Fr	89/90		<i>No hay Ópera</i>					
16/01/90	18:30	Sa	89/90	Fabrizi, Vincenzo	I due Castellani burlati	Zelos contra zelos	El divertimento de los paysanos	[...] Zelos contra zelos, en el que sale la Sra. María Medina		3.198
17/01/90	18:30	Su	89/90	Cimarosa, Domenico	I due Baroni di Rocca Azzurra	Zelos contra zelos	El divertimento de los paysanos	Ibid.		4.290
18/01/90		Mo	89/90		<i>No hay Ópera</i>					
19/01/90	18:30	Tu	89/90	Sarti, Giuseppe	Fra due litiganti, il terzo gode	Zelos contra zelos	El divertimento de los paysanos			3.013
20/01/90		We	89/90		<i>No hay Ópera</i>					
21/01/90	18:30	Th	89/90	Gazzaniga, Giuseppe	La donna capricciosa	La Semiramis	Las bodas de Camacho			3.724
22/01/90		Fr	89/90		<i>No hay Ópera</i>					
23/01/90	18:30	Sa	89/90	Gazzaniga, Giuseppe	La donna capricciosa	El desertor	Los labradores	[...] el Desertor compuesto por el Sr. Diberval, y puesto en Scena por el Sr. Juan Medina [...]		6.543
24/01/90	18:30	Su	89/90	Gazzaniga, Giuseppe	La donna capricciosa	El desertor	Los labradores	Ibid.		6.534
25/01/90		Mo	89/90		<i>No hay Ópera</i>					
26/01/90	18:30	Tu	89/90	Gazzaniga, Giuseppe	La donna capricciosa	El desertor	Los labradores	Ibid.		5.472
27/01/90	18:30	We	89/90	Capua, Marcello da	La finta Galatea	La Quinta Flamenca	Zelos contra zelos			5.605
28/01/90	18:30	Th	89/90	Capua, Marcello da	La finta Galatea	La Quinta Flamenca	Zelos contra zelos			4.291
29/01/90		Fr	89/90		<i>No hay Ópera</i>					
30/01/90	18:30	Sa	89/90	Capua, Marcello da	La finta Galatea	El desertor	Zelos contra zelos			4.772
31/01/90	18:30	Su	89/90	Capua, Marcello da	La finta Galatea	El desertor	Zelos contra zelos			6.809
01/02/90	18:30	Mo	89/90	Capua, Marcello da	La finta Galatea	El desertor	Zelos contra zelos			3.571
02/02/90	18:30	Tu	89/90	Capua, Marcello da	La finta Galatea	La Semiramis	Los montañeses medrosos			5.505
03/02/90	18:30	We	89/90	Capua, Marcello da	La finta Galatea	El desertor	Los montañeses medrosos			3.863
04/02/90	18:30	Th	89/90	Capua, Marcello da	La finta Galatea	El desertor	Los montañeses medrosos			3.736
05/02/90		Fr	89/90		<i>No hay Ópera</i>					
06/02/90	18:30	Sa	89/90	Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestá	La Esposa Persiana (Los Esposos Persianos)	Las bodas de Camacho			3.687
07/02/90	18:30	Su	89/90	Paistiello, Giovanni	Gli Schiavi per amore / Le gare generose	La Semiramis	Los montañeses medrosos			5.427
08/02/90		Mo	89/90		<i>No hay Ópera</i>					
09/02/90	18:30	Tu	89/90	Paistiello, Giovanni	Il Re Teodoro in Venezia	La Mascara	Zelos contra zelos			6.396
10/02/90	18:30	We	89/90	Paistiello, Giovanni	Il Re Teodoro in Venezia	La Mascara	Zelos contra zelos			4.586
11/02/90	18:30	Th	89/90	Paistiello, Giovanni	La Molinara astuta	Las Máscaras	Zelos contra zelos			6.122
12/02/90		Fr	89/90		<i>No hay Ópera</i>					

13/02/90	18:30	Sa	89/90	Paisiello, Giovanni	La Molinara astuta	Las Máscaras	Zelos contra zelos		6.080
14/02/90	18:30	Su	89/90	Capua, Marcello da	La finta Galatea	Las Máscaras	Los labradores		8.005
15/02/90	18:30	Mo	89/90	Martin i Soler, Vicente	L'Albore di Diana	Las Máscaras	boyle [ballad] análogo a la misma ópera		7.479
16/02/90	18:30	Tu	89/90	Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	Las Máscaras	La Quinta Flamenca		8.123
17/02/90		We	1790						
18/02/90		Th	1790						
19/02/90		Fr	1790						
20/02/90		Sa	1790						
21/02/90	19:00	Su	1790		Conciertos de Quaresma 1 (Lenten Concerts)			Parte I. Antonio Rosetti: Sinfonia – Academia mistica (1a parte) [La passione di Gesù Cristo] (Ana Benini, José Bertelli, Gerónimo Vedova, Rosalia Pellizoni) Parte II. Academia mistica (2a parte) [La passione di Gesù Cristo] – Antonio Salieri: Sinfonia	5.924
22/02/90		Mo	1790						
23/02/90		Tu	1790						
24/02/90	19:00	We	1790		Conciertos de Quaresma 2 (Lenten Concerts)			Parte I. Cimarosa: Sinfonia [Il convito] – Academia mistica (1a parte) [La passione di Gesù Cristo] (Ana Benini, José Bertelli, Gerónimo Vedova, Rosalia Pellizoni) Parte II. Pleyel: Sinfonia – Academia mistica (2a parte) [La passione di Gesù Cristo] – Antonio Rosetti: Sinfonia	
25/02/90		Th	1790						
26/02/90		Fr	1790						
27/02/90		Sa	1790						
28/02/90	19:00	Su	1790		Conciertos de Quaresma 3 (Lenten Concerts)			Parte I. Prati: Sinfonia – Foppa: Aria (Rosalia Pellizzoni) – Gazzaniga: Aria (Gerónimo Vedova) – Salieri: Obertura – Mengozzi: Aria (Ana Benini) – Andreozzi: Recitado y Aria (José Bertelli) – Cimarosa: Dueto (Ana Benini, Gerónimo Vedova) Parte II. Cimarosa: Aria (Gerónimo Vedova) – Turchi: Aria (Rosalia Pellizzoni) – Turchi: Sinfonia – Prati: Recitado y Aria (José Bertelli) – Cimarosa: Recitado y Aria (Ana Benini) – Haydn: Sinfonia – Guglielmi: Terceto (Ana Benini, José Bertelli, Gerónimo Vedova) – Alegro de sinfonia	6.396
01/03/90		Mo	1790						
02/03/90		Tu	1790						
03/03/90		We	1790						
04/03/90	19:00	Th	1790		Conciertos de Quaresma 4 (Lenten Concerts)			Parte I. Haydn: Sinfonia – Academia mistica (1a parte) [La passione di Gesù Cristo] Parte II. Haydn: Sinfonia – Academia mistica (2a parte) [La passione di Gesù Cristo] – Alegro de sinfonia	6.394
05/03/90		Fr	1790						
06/03/90		Sa	1790						

07/03/90	19:00	Su	1790		Conciertos de Quaresma 5 (Lenten Concerts)				Parte I. Haydn: Sinfonía – Aria (Rosalia Pellizzoni) – Aria (Gerónimo Vedova) – Concierto de fagot (Esteban François) – Cavatina (Ana Benini) – Escena (José Bertelli) – Terceto (Ana Benini, José Bertelli, Gerónimo Vedova) Parte II. Aria (Gerónimo Vedova) – Aria (Rosali Pellizzoni) – Alegro de sinfonía – Escena (José Bertelli) – Aria (Ana Benini) – Terceto (Ana Benini, José Bertelli, Gerónimo Vedova) – Alegro de sinfonía		6.344		
08/03/90		Mo	1790		<i>Lent</i>				Parte I. Haydn: Sinfonía – Tozzi: Academia mística (1a parte) [Sant'Elena al Calvario] (Ana Benini, José Bertelli, Gerónimo Vedova, Rosalia Pellizzoni) Parte II. Salieri: Sinfonía – Tozzi: Academia mística (2a parte) [Sant'Elena al Calvario] – Alegro de sinfonía		3.620		
09/03/90	19:00	Tu	1790		Conciertos de Quaresma 6 (Lenten Concerts)				Parte I. Rosetti: Sinfonía – Tozzi: Academia mística (1a parte) [Sant'Elena al Calvario] (Ana Benini, José Bertelli, Gerónimo Vedova, Rosalia Pellizzoni) Parte II. Haydn: Sinfonía – Tozzi: Academia mística (2a parte) [Sant'Elena al Calvario] – Alegro de sinfonía		5.161		
10/03/90		We	1790		<i>Lent</i>				Parte I. Salieri: Sinfonía – Tozzi: Academia mística (1a parte [i]) [Sant'Elena al Calvario] (Ana Benini, José Bertelli, Gerónimo Vedova, Rosalia Pellizzoni) – Concierto de flauta (Manuel Julián) – Tozzi: Academia mística (1a parte [ii]) [Sant'Elena al Calvario]		6.638		
11/03/90	19:00	Th	1790		Conciertos de Quaresma 7 (Lenten Concerts)				Parte II. Tozzi: Academia mística, (2a parte [i]) [Sant'Elena al Calvario] – Concierto de clarinete (Weiss) – Tozzi: Academia mística (2a parte [ii]) [Sant'Elena al Calvario] – Alegro de sinfonía		5.986		
12/03/90		Fr	1790		<i>Lent</i>								
13/03/90		Sa	1790		<i>Lent</i>								
14/03/90	19:00	Su	1790		Conciertos de Quaresma 8 (Lenten Concerts)								
15/03/90		Mo	1790		<i>Lent</i>								
16/03/90		Tu	1790		<i>Lent</i>								
17/03/90		We	1790		<i>Lent</i>								

18/03/90	19:00	Th	1790						Parte I. Janiewicz: Sinfonía – Academia mística (1a parte [i]) [La passione di Gesù Cristo] (Ana Benini, José Bertelli, Gerónimo Yedova, Rosalia Pellizzoni) – Concierto de fagot (Jean Baptiste Lemoine) – Academia mística (1a parte [ii]) [La passione di Gesù Cristo] Parte II. Academia mística (2a parte [i]) [La passione di Gesù Cristo] – Concierto de flauta, clarinete y fagot (José Julián, Juan Weiss, Esteban François) – Academia mística (2a parte [ii]) [La passione di Gesù Cristo] – Alegro de sinfonía	3.947		
19/03/90		Fr	1790							5.291		
20/03/90		Sa	1790									
21/03/90	19:00	Su	1790						Parte I. Alegro de sinfonía – Tozzi: Academia mística (1a parte [i]) [Sant'Elena al Calvario] – Concierto de salterio (Baber) – Tozzi: Academia mística (1a parte [ii]) [Sant'Elena al Calvario] Parte II. Tozzi: Academia mística (2a parte [i]) [Sant'Elena al Calvario] – Concierto de flauta, clarinete y fagot (José Julián, Juan Weiss, Esteban François) – Tozzi: Academia mística (2a parte [ii]) [Sant'Elena al Calvario] – Alegro de sinfonía	6.597		
22/03/90		Mo	1790									
23/03/90		Tu	1790									
24/03/90		We	1790									
25/03/90		Th	1790									
26/03/90		Fr	1790									
27/03/90		Sa	1790									
28/03/90		Su	1790									
29/03/90		Mo	1790									
30/03/90		Tu	1790									
31/03/90		We	1790									
01/04/90		Th	1790									
02/04/90		Fr	1790									
03/04/90		Sa	1790									
04/04/90	19:00	Su	90/91						L' antiquario burlato / La Statua matematica El Jugador Desesperado y Dichoso El Pastor Reclutado	7.187	According to the Spanish libretto 'Hay un terceto en medio del segundo acto que es del célebre maestro Tozzi.'	
05/04/90	19:00	Mo	90/91						El Jugador Desesperado y Dichoso	4.400	Ibid.	
06/04/90	19:00	Tu	90/91						El Jugador Desesperado y Dichoso	3.531	Ibid.	
07/04/90		We	90/91						No hay Opera			
08/04/90	19:00	Th	90/91						El Jugador Desesperado y Dichoso	3.012	Ibid.	
09/04/90		Fr	90/91									
10/04/90		Sa	90/91									
11/04/90	19:00	Su	90/91						El Jugador Desesperado y Dichoso	3.818	Ibid.	
12/04/90		Mo	90/91									
13/04/90		Tu	90/91									

22/05/90	19:30	Sa	90/91	Paisiello, Giovanni	La Nina pazza per amore	Venus y Adonis			[...] Venus y Adonis, en que sale por primera vez la Sra. Camila Dupeitit Banti, primera Baylarina de este Teatro.	7.886	
23/05/90	19:30	Su	90/91	Paisiello, Giovanni	La Nina pazza per amore	Venus y Adonis				8.157	
24/05/90	19:30	Mo	90/91	Paisiello, Giovanni	La Nina pazza per amore	Venus y Adonis				6.854	
25/05/90	19:30	Tu	90/91	Paisiello, Giovanni	La Nina pazza per amore	Venus y Adonis				5.796	
26/05/90	19:30	We	90/91		No hay Opera						
27/05/90	19:30	Th	90/91	Paisiello, Giovanni	La Nina pazza per amore	Venus y Adonis				5.135	
28/05/90		Fr	90/91		No hay Opera						
29/05/90		Sa	90/91		No hay Opera						
30/05/90	19:30	Su	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis			[...] El fin de Julio César, en tres actos, en el que saldrán por primera vez el Sr. Bartolini. Primer Soprano, el Sr. Franqui, primer Tenor y el Sr. Yobit, segundo [...] y en celebridad de los días del Príncipe, Ntro. Sr, se colgará e iluminará el Teatro.	9.637	
31/05/90	19:30	Mo	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis			Ibid.	7.795	
01/06/90	19:30	Tu	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis			Ibid.	8.475	
02/06/90	19:30	We	90/91		No hay Opera						
03/06/90	19:30	Th	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis			[...] sigue la iluminación	8.434	
04/06/90	19:30	Fr	90/91		No hay Opera						
05/06/90	19:30	Sa	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis			Ibid.	6.082	
06/06/90	19:30	Su	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis			Ibid.	6.558	
07/06/90		Mo	90/91		No hay Opera						
08/06/90		Tu	90/91		No hay ópera (Performance Day?)						
09/06/90		We	90/91		MM						
10/06/90	19:30	Th	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis			[...] El bayle [ballet] de Venus y Adonis entero, y hace la parte de Monsieur Fabier, el Sr. Medina	4.709	
11/06/90		Fr	90/91		No hay Opera						
12/06/90	19:30	Sa	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis				3.887	
13/06/90	19:30	Su	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis				5.495	
14/06/90		Mo	90/91		No hay Opera						
15/06/90	19:30	Tu	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis				3.549	
16/06/90		We	90/91		No hay Opera						
17/06/90	19:30	Th	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Los Vendimiadores			[...] El fin de Julio César, con un bayle [ballet] nuevo de medio carácter, (en que hará de primera la Sra. Banti) intitulado: Los Vendimiadores	6.466	
18/06/90		Fr	90/91		No hay Opera						
19/06/90	19:30	Sa	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis				3.555	
20/06/90	19:30	Su	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	La Esposa Robada			[...] El fin de Julio César, con un bayle [ballet] nuevo de medio carácter, (en que hará de primera la Sra. Banti) intitulado: La Esposa Robada	6.041	
21/06/90		Mo	90/91		No hay Opera						
22/06/90		Tu	90/91		No hay Opera						
23/06/90		We	90/91		No hay Opera						
24/06/90		Th	90/91		No hay Opera						
25/06/90		Fr	90/91		No hay Opera						
26/06/90		Sa	90/91		No hay Opera						
27/06/90		Su	90/91		No hay Opera						
28/06/90		Mo	90/91		No hay Opera						

22/08/90	Su	90'91		<i>No hay Opera</i>										
23/08/90	Mo	90'91		<i>No hay Opera</i>										
24/08/90	Tu	90'91		<i>No hay Opera</i>										
25/08/90	We	90'91	Guglielmi, Pietro Alessandro	Enea e Lavinia	El Infante D. Pelayo								9.024	
26/08/90	Th	90'91	Guglielmi, Pietro Alessandro	Enea e Lavinia	El Infante D. Pelayo								5.366	
27/08/90	Fr	90'91		<i>No hay Opera</i>										
28/08/90	Sa	90'91	Guglielmi, Pietro Alessandro	Enea e Lavinia	El Infante D. Pelayo								5.281	
29/08/90	Su	90'91	Guglielmi, Pietro Alessandro	Enea e Lavinia	El Infante D. Pelayo								5.193	
30/08/90	Mo	90'91		<i>No hay Opera</i>										
31/08/90	Tu	90'91		<i>No hay Opera</i>										
01/09/90	We	90'91		<i>No hay Opera</i>										
02/09/90	Th	90'91	Guglielmi, Pietro Alessandro	Enea e Lavinia	Venus y Adonis								4.526	
03/09/90	Fr	90'91		<i>No hay Opera</i>										
04/09/90	Sa	90'91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis								4.119	
05/09/90	Su	90'91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis								5.252	
06/09/90	Mo	90'91		<i>No hay Opera</i>										
07/09/90	Tu	90'91		<i>No hay Opera</i>										
08/09/90	We	90'91	Bianchi, Francesco	La Morte di Giulio Cesare	Venus y Adonis								4.619	
09/09/90	Th	90'91		<i>No hay Opera</i>										
10/09/90	Fr	90'91		<i>No hay Opera</i>										
11/09/90	Sa	90'91		<i>No hay Opera</i>										
12/09/90	Su	90'91	Cimarosa, Domenico	Il fanatico burlesco	El amor conyugal								8.388	
13/09/90	Mo	90'91		<i>No hay Opera</i>										
14/09/90	Tu	90'91	Cimarosa, Domenico	Il fanatico burlesco	El amor conyugal								5.504	
15/09/90	We	90'91		<i>No hay Opera</i>										
16/09/90	Th	90'91	Paisiello, Giovanni	La Nina pazza per amore	El amor conyugal								7.665	
17/09/90	Fr	90'91		<i>No hay Opera</i>										
18/09/90	Sa	90'91		<i>No hay Opera</i>										
19/09/90	Su	90'91	Paisiello, Giovanni	La Nina pazza per amore	El amor conyugal								7.938	
20/09/90	Mo	90'91		<i>No hay Opera</i>										
21/09/90	Tu	90'91	Guglielmi, Pietro Alessandro	Enea e Lavinia	El amor conyugal								5.007	
22/09/90	We	90'91		<i>No hay Opera</i>										
23/09/90	Th	90'91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	La Esposa Robada								6.011	Cotarelo refers to this opera as <i>El engañito dichoso</i> , which is probably the same as <i>El doble engaño</i>
24/09/90	Fr	90'91		<i>No hay Opera</i>										
25/09/90	Sa	90'91		<i>No hay Opera</i>										
26/09/90	Su	90'91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	La Esposa Robada								6.629	
27/09/90	Mo	90'91		<i>No hay Opera</i>										
28/09/90	Tu	90'91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	Venus y Adonis								4.286	
29/09/90	We	90'91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	Venus y Adonis								4.966	
30/09/90	Th	90'91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	El amor conyugal								4.587	
01/10/90	Fr	90'91		<i>No hay Opera</i>										
02/10/90	Sa	90'91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	El amor conyugal								4.136	
03/10/90	Su	90'91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	El amor conyugal								5.516	
04/10/90	Mo	90'91		<i>No hay Opera</i>	La Esposa Robada									
05/10/90	Tu	90'91	Bianchi, Francesco	La Morte di Giulio Cesare	El amor conyugal								4.658	
06/10/90	We	90'91		<i>No hay Opera</i>										
07/10/90	Th	90'91	Cimarosa, Domenico	Il fanatico burlesco	El amor conyugal								4.015	
08/10/90	Fr	90'91		<i>No hay Opera</i>										

09/10/90	19:00	Sa	90/91	Cimarosa, Domenico	Il fanatico burlato	El amor conyugal	La fuerza del Amor	3.340	
10/10/90	19:00	Su	90/91	Cimarosa, Domenico	Il fanatico burlato	El amor conyugal	La fuerza del Amor	5.409	
11/10/90		Mo	90/91		No hay Opera				
12/10/90	19:00	Tu	90/91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	El amor conyugal	La fuerza del Amor	?	
13/10/90		We	90/91		No hay Opera				
14/10/90	19:00	Th	90/91		MM Performance Day				
15/10/90	19:00	Fr	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Los Zelos Aldeanos	El amor conyugal	7.136	
16/10/90	19:00	Sa	90/91	Paisiello, Giovanni	La Nina pazza per amore	El amor conyugal		4.410	
17/10/90	19:00	Su	90/91	Paisiello, Giovanni	La Nina pazza per amore	El amor conyugal		4.749	
18/10/90		Mo	90/91		No hay Opera			5.180	
19/10/90	19:00	Tu	90/91	Paisiello, Giovanni	I Zingari in fiera	Pedro y Justina	Los Zelos Aldeanos	6.707	
20/10/90		We	90/91		No hay Opera				
21/10/90	19:00	Th	90/91	Paisiello, Giovanni	I Zingari in fiera	Pedro y Justina	Los Zelos Aldeanos	6.576	
22/10/90		Fr	90/91		No hay Opera				
23/10/90	19:00	Sa	90/91	Paisiello, Giovanni	I Zingari in fiera	Pedro y Justina	Los Zelos Aldeanos	4.222	
24/10/90	19:00	Su	90/91	Paisiello, Giovanni	I Zingari in fiera	Pedro y Justina	Los Zelos Aldeanos	6.786	
25/10/90		Mo	90/91		No hay Opera				
26/10/90	19:00	Tu	90/91	Paisiello, Giovanni	I Zingari in fiera	El amor conyugal	La fuerza del Amor	4.336	
27/10/90		We	90/91		No hay Opera				
28/10/90	18:30	Th	90/91	Paisiello, Giovanni	I Zingari in fiera	El amor conyugal	La fuerza del Amor	5.166	
29/10/90		Fr	90/91		No hay Opera				
30/10/90	18:30	Sa	90/91	Paisiello, Giovanni	I Zingari in fiera	El amor conyugal	La fuerza del Amor	4.036	
31/10/90	18:30	Su	90/91	Paisiello, Giovanni	I Zingari in fiera	El amor conyugal	La fuerza del Amor	5.296	
01/11/90		Mo	90/91		No hay Opera				
02/11/90	18:30	Tu	90/91	Paisiello, Giovanni	I Zingari in fiera			3.765	
03/11/90		We	90/91		No hay Opera				
04/11/90	18:30	Th	90/91	Sarti, Giuseppe	Idalida	Pedro y Justina	La fuerza del Amor	9.841	
05/11/90	18:30	Fr	90/91	Sarti, Giuseppe	Idalida	El Infante D. Pelayo	La Aldema espirituosa	5.610	
06/11/90	18:30	Sa	90/91	Sarti, Giuseppe	Idalida	El Infante D. Pelayo	La Aldema espirituosa	5.392	
07/11/90	18:30	Su	90/91	Sarti, Giuseppe	Idalida	El Infante D. Pelayo	La Aldema espirituosa	6.108	
08/11/90		Mo	90/91		No hay Opera				
09/11/90	18:30	Tu	90/91	Caruso, Luigi	L'antiquario burlato / La Stama matematica	Pedro y Justina	La Aldema espirituosa	4.084	
10/11/90		We	90/91		No hay Opera				
11/11/90	18:30	Th	90/91	Caruso, Luigi	L'antiquario burlato / La Stama matematica	Pedro y Justina	La Aldema espirituosa	3.598	According to the Spanish libretto 'Hay un terceto en medio del segundo acto que es del celebre maestro Tozzi'
12/11/90	18:30	Fr	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Adelaide de Guesclin, ó sea el Sitio de Lila	La Aldema espirituosa	7.962	
13/11/90	18:30	Sa	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Adelaide de Guesclin, ó sea el Sitio de Lila	La Aldema espirituosa	4.824	
14/11/90	18:30	Su	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Adelaide de Guesclin, ó sea el Sitio de Lila	La Aldema espirituosa	6.879	
15/11/90	18:30	Mo	90/91	Cimarosa, Domenico	Il fanatico burlato	Venus y Adonis	La Esposa Robada	4.085	
16/11/90		Tu	90/91		No hay Opera				
17/11/90		We	90/91		No hay Opera				
18/11/90	18:30	Th	90/91	Cimarosa, Domenico	Il fanatico burlato	Adelaide de Guesclin, ó sea el Sitio de Lila	La Esposa Robada	5.543	
19/11/90		Fr	90/91		No hay Opera				

20/11/90	18:30	Sa	90/91	Tritto [Tritta], Giacomo	L'inganno fortunato?	Adelaide de Gueselin, ó sea el Sitio de Lila	La Esposa Robada	According to Robert Stevenson and Marita P. McClymonds, the world premiere of this opera (refer to as <i>L'inganno amoroso</i>) took place at Teatro de los Caños del Peral. Two different librettos exist, one for <i>El doble engaño</i> and another for <i>Las dos gemelas, ó sea el engaño amoroso</i> . Since the characters found in the two librettos are different, it should be concluded that they are two different operas. Robert Stevenson and Marita P. McClymonds, 'Tozzi, Antonio' in <i>Grove Music Online. Oxford Music Online</i> (Oxford University Press), <https://doi-org.elfib.ted.ie/10.1093/gmo/9781561592630.article.28240> [Accessed 25 August 2020].	4.443	
21/11/90	18:30	Su	90/91	Tritto [Tritta], Giacomo	L'inganno fortunato?	Adelaide de Gueselin, ó sea el Sitio de Lila	La Esposa Robada		6.164	
22/11/90		Mo	90/91		<i>No hay Opera</i>					
23/11/90	18:30	Tu	90/91	Guglielmi, Pietro Alessandro	La bella pescatrice	El amor conyugal	La Aldemna espirituosa		3.953	
24/11/90		We	90/91		<i>No hay Opera</i>					
25/11/90	18:30	Th	90/91	Guglielmi, Pietro Alessandro	La bella pescatrice	El amor conyugal	La Aldemna espirituosa		3.790	
26/11/90		Fr	90/91		<i>No hay Opera</i>					
27/11/90	18:30	Sa	90/91	Cimarosa, Domenico	Il fanatico burlato	Adelaide de Gueselin, ó sea el Sitio de Lila	La Esposa Robada		3.580	
28/11/90	18:30	Su	90/91	Cimarosa, Domenico	Il fanatico burlato	Adelaide de Gueselin, ó sea el Sitio de Lila	La Esposa Robada		5.366	
29/11/90		Mo	90/91		<i>No hay Opera</i>					
30/11/90	18:30	Tu	90/91	Tritto [Tritta], Giacomo	L'inganno fortunato?	Adelaide de Gueselin, ó sea el Sitio de Lila	La Esposa Robada		4.488	
01/12/90		We	90/91		<i>No hay Opera</i>					
02/12/90	18:30	Th	90/91	Guglielmi, P. A. or Schuster, Joseph	Lo Spirito di Contradizione	El Amor conyugal	La Aldemna Espirituosa		6.112	
03/12/90		Fr	90/91		<i>No hay Opera</i>					
04/12/90	18:30	Sa	90/91	Guglielmi, P. A. or Schuster, Joseph	Lo Spirito di Contradizione	El Amor conyugal	La Aldemna Espirituosa		3.811	
05/12/90	18:30	Su	90/91	Guglielmi, P. A. or Schuster, Joseph	Lo Spirito di Contradizione	El Amor conyugal	La Aldemna Espirituosa		4.776	
06/12/90		Mo	90/91		<i>No hay Opera</i>					
07/12/90	18:30	Tu	90/91	Paisiello, Giovanni	I Zingari in fiera	El amor conyugal	La Aldemna espirituosa		4.619	
08/12/90	18:30	We	90/91	Paisiello, Giovanni	I Zingari in fiera	El amor conyugal	La Aldemna espirituosa		5.146	
09/12/90	18:30	Th	90/91	Anfossi, Pasquale	Zenobia in Palmira	Nicanor vengado, ó sea la muerte de Cleopatra, Reyna de Siria	La fuerza del Amor		10.013	
10/12/90	18:30	Fr	90/91	Anfossi, Pasquale	Zenobia in Palmira	Nicanor vengado, ó sea la muerte de Cleopatra, Reyna de Siria	La fuerza del Amor		7.016	
11/12/90	18:30	Sa	90/91	Anfossi, Pasquale	Zenobia in Palmira	Nicanor vengado, ó sea la muerte de Cleopatra, Reyna de Siria	La fuerza del Amor		6.621	
12/12/90	18:30	Su	90/91	Anfossi, Pasquale	Zenobia in Palmira	Nicanor vengado, ó sea la muerte de Cleopatra, Reyna de Siria	La fuerza del Amor		7.854	
13/12/90		Mo	90/91		<i>No hay Opera</i>					
14/12/90	18:30	Tu	90/91	Anfossi, Pasquale	Zenobia in Palmira	Nicanor vengado, ó sea la muerte de Cleopatra, Reyna de Siria	La fuerza del Amor		4.614	
15/12/90		We	90/91		<i>No hay Opera</i>					

16/12/90	18:30	Th	90/91	Anfossi, Pasquale	Zerobia in Palmira	Nicanor vengado, ó sea la muerte de Cleopatra, Reyna de Siria	La fuerza del Amor		4.047	
17/12/90		Fr	90/91		<i>No hay Opera</i>					
18/12/90	18:30	Sa	90/91	Paisiello, Giovanni	La Nina pazza per amore	Adelaide de Guesclin (writen: Ladelaide de Guesclin)	La Aldema espiutuosa		4.952	
19/12/90	18:30	Su	90/91	Paisiello, Giovanni	La Nina pazza per amore	Adelaide de Guesclin (writen: Ladelaide de Guesclin)	La Esposa Robada		6.159	
20/12/90	18:30	Mo	90/91		<i>No hay Opera</i>					
21/12/90	18:30	Tu	90/91	Paisiello, Giovanni	I Zingari in fiera	El Matrimonio por Gratiitud	La Aldema espiutuosa		6.629	
22/12/90	18:30	We	90/91		<i>No hay Opera</i>					
23/12/90	18:30	Th	90/91	Paisiello, Giovanni	I Zingari in fiera	El Matrimonio por Gratiitud	La Aldema espiutuosa		5.450	
24/12/90	18:30	Fr	90/91		<i>No hay Opera</i>					
25/12/90	18:30	Sa	90/91	Paisiello, Giovanni	I Zingari in fiera	El Matrimonio por Gratiitud	La Aldema espiutuosa		6.831	
26/12/90	18:30	Su	90/91	Paisiello, Giovanni	I Zingari in fiera	El Matrimonio por Gratiitud	La Aldema espiutuosa		7.154	
27/12/90	18:30	Mo	90/91	Guglielmi, Pietro Alessandro	Enea e Lavinia	Pedro y Justina	El Matrimonio por Gratiitud		5.694	
28/12/90	18:30	Tu	90/91	Guglielmi, Pietro Alessandro	Enea e Lavinia	Pedro y Justina	El Matrimonio por Gratiitud		4.736	
29/12/90		We	90/91		<i>No hay Opera</i>					
30/12/90	18:30	Th	90/91	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	El Matrimonio por Gratiitud	La fuerza del Amor		6.044	
31/12/90	18:30	Fr	90/91	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	El Matrimonio por Gratiitud	La fuerza del Amor		4.372	
01/01/91	18:30	Sa	90/91	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	El Matrimonio por Gratiitud	La fuerza del Amor		6.177	
02/01/91	18:30	Su	90/91	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	El Matrimonio por Gratiitud	La fuerza del Amor		5.609	
03/01/91		Mo	90/91		<i>No hay Opera</i>					
04/01/91	18:30	Tu	90/91	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Adelaide de Guesclin	La Esposa Robada		4.114	
05/01/91		We	90/91		<i>No hay Opera</i>					
06/01/91	18:30	Th	90/91	Guglielmi, Pietro Alessandro	Enea e Lavinia	La Adelaide de Guesclin	La Esposa Robada		6.005	
07/01/91		Fr	90/91		<i>No hay Opera</i>					
08/01/91	18:30	Sa	90/91	Guglielmi, Pietro Alessandro	Enea e Lavinia	La Adelaide de Guesclin	La Esposa Robada		4.072	
09/01/91	18:30	Su	90/91	Guglielmi, Pietro Alessandro	Enea e Lavinia	La Adelaide de Guesclin	La Esposa Robada		4.539	
10/01/91		Mo	90/91		<i>No hay Opera</i>					
11/01/91	18:30	Tu	90/91	Paisiello, Giovanni	La Nina pazza per amore	El molinero burlado	El amor conyugal		5.769	
12/01/91		We	90/91		<i>No hay Opera</i>					
13/01/91	18:30	Th	90/91	Paisiello, Giovanni	La Nina pazza per amore	El molinero burlado	El amor conyugal		4.480	
14/01/91		Fr	90/91		<i>No hay Opera</i>					
15/01/91	18:30	Sa	90/91	Cimarosa, Domenico	Il fanatico burlato	El molinero burlado	El amor conyugal		3.480	
16/01/91	18:30	Su	90/91	Cimarosa, Domenico	Il fanatico burlato	El Matrimonio por Gratiitud	El molinero burlado		4.614	
17/01/91		Mo	90/91		<i>No hay Opera</i>					
18/01/91	18:30	Tu	90/91	Paisiello, Giovanni	I Zingari in fiera	El Matrimonio por Gratiitud	El molinero burlado		4.406	
19/01/91		We	90/91		<i>No hay Opera</i>					
20/01/91	18:30	Th	90/91	Paisiello, Giovanni	I Zingari in fiera	El Matrimonio por Gratiitud	El molinero burlado		3.818	
21/01/91		Fr	90/91		<i>No hay Opera</i>					
22/01/91	18:30	Sa	90/91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	El fin de Cleopatra	La Aldema espiutuosa		4.123	
23/01/91	18:30	Su	90/91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	El fin de Cleopatra	La Aldema espiutuosa		6.347	

24/01/91		Mo	90/91		<i>No hay Opera</i>								
25/01/91	18:30	Tu	90/91	Guglielmi, Pietro Alessandro	Enea e Lavinia	El fin de Cleopatra	La Aldema espiritiosa					3.556	
26/01/91	18:30	We	90/91	Grétry, André	Zemira e Azor	(bayles [ballets] análogos a la misma ópera)		Hoy a las 6 y media en punto se representa en el Coliseo de los Caños del Peral por la Compañía Italiana, y a beneficio de la Sra. Ana Benini que la ejecutara, la Opera, extraordinaria, intitulada; Zemira y Azor, nueva, en prosa y mágica, con dos bayles [ballets] nuevos análogos á la misma Opera. Hay libros de ésta.			?		
27/01/91	18:30	Th	90/91	Grétry, André	Zemira e Azor	(bayles [ballets] análogos a la misma ópera)					6.451		
28/01/91		Fr	90/91		<i>No hay Opera</i>								
29/01/91	18:30	Sa	90/91	Grétry, André	Zemira e Azor	(bayles [ballets] análogos a la misma ópera)					4.201		
30/01/91	18:30	Su	90/91	Grétry, André	Zemira e Azor	(bayles [ballets] análogos a la misma ópera)					7.122		
31/01/91		Mo	90/91		<i>No hay Opera</i>								
01/02/91	18:30	Tu	90/91	Grétry, André	Zemira e Azor	(bayles [ballets] análogos a la misma ópera)					4.846		
02/02/91	18:30	We	90/91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato	El fin de Cleopatra	Los Molineros				4.847		
03/02/91	18:30	Th	90/91	Tritto [Tritta], Giacomo (?)	L'inganno fortunato						3.779		
04/02/91		Fr	90/91		<i>No hay Opera</i>								
05/02/91	18:30	Sa	90/91	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Adelayde de Guesclin	Los Molineros				3.614		
06/02/91	18:30	Su	90/91	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Adelayde de Guesclin	Los Molineros				4.182		
07/02/91		Mo	90/91		<i>No hay Opera</i>								
08/02/91	18:30	Tu	90/91	Grétry, André	Zemira e Azor	(dos bayles [ballets] análogos a la misma ópera)					4.376		
09/02/91		We	90/91		<i>No hay Opera</i>								
10/02/91	18:30	Th	90/91	Grétry, André	Zemira e Azor	(dos bayles [ballets] análogos a la ópera)					4.421		
11/02/91		Fr	90/91		<i>No hay Opera</i>								
12/02/91	18:30	Sa	90/91	Grétry, André	Zemira e Azor	(dos bayles [ballets] análogos a la ópera)							
13/02/91	19:00	Su	90/91	Grétry, André	Zemira e Azor	(dos bayles [ballets] análogos a la ópera)					4.608		
14/02/91		Mo	90/91		<i>Missing Issue (No Performance)</i>								
15/02/91	19:00	Tu	90/91	Paistello, Giovanni	I Zingari in fiara	Los Juegos Campestres	La Esposa robada				5.243		
16/02/91		We	90/91		<i>No hay Opera</i>								
17/02/91	19:00	Th	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Adelayde	Venus y Adonis	[...] por el plausible motivo del feliz parto de la Reyna nuestra señora se adornará e iluminará el Teatro			6.221		
18/02/91		Fr	90/91		<i>No hay Opera</i>								
19/02/91	19:00	Sa	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Adelayde	Venus y Adonis	Ibid.			4.896		
20/02/91	19:00	Su	90/91	Bianchi, Francesco	La Morte di Giulio Cesare	Adelayde	Venus y Adonis	Ibid.			5.641		
21/02/91		Mo	90/91		<i>No hay Opera</i>								
22/02/91	19:00	Tu	90/91	Paistello, Giovanni	I Zingari in fiara	Los Juegos Campestres	Zemira y Azor				4.510		
23/02/91		We	90/91		<i>No hay Opera</i>								
24/02/91	19:00	Th	90/91	Paistello, Giovanni	I Zingari in fiara	Los Juegos Campestres	Zemira y Azor				4.406		
25/02/91		Fr	90/91		<i>No hay Opera</i>								
26/02/91	19:00	Sa	90/91	Paistello, Giovanni	La Nina pazza per amore	Las Máscaras	Los Juegos Campestres				6.248		
27/02/91	19:00	Su	90/91	Paistello, Giovanni	La Nina pazza per amore	Las Máscaras	Los Juegos Campestres				6.784		
28/02/91		Mo	90/91		<i>No hay Opera</i>								

01/03/91	19:00	Tu	90/91	Salteri, Antonio	La Scuola del Gelosi	(hayle [ballet] de Máscara en el que se baylarán boleras)	Los Juegos Campestres		6.351	
02/03/91		We	90/91		No hay Opera					
03/03/91	19:00	Th	90/91	Salteri, Antonio	La Scuola del Gelosi	(hayle [ballet] de Máscara en el que se baylarán boleras)	Los Juegos Campestres		6.057	
04/03/91		Fr	90/91		No hay Opera					
05/03/91	19:00	Sa	90/91	Salteri, Antonio	La Scuola del Gelosi	(hayle [ballet] de Máscara en el que se baylarán boleras)	Los Juegos Campestres		5.538	
06/03/91	19:00	Su	90/91	Salteri, Antonio	La Scuola del Gelosi	(hayle [ballet] de Máscara en el que se baylarán boleras)	Los Juegos Campestres		7.050	
07/03/91	19:00	Mo	90/91	Salteri, Antonio	La Scuola del Gelosi	(hayle [ballet] de Máscara en el que se baylarán boleras)	Los Juegos Campestres		6.410	
08/03/91	19:00	Tu	90/91	Salteri, Antonio	La Scuola del Gelosi	(hayle [ballet] de Máscara en el que se baylarán boleras)	Los Juegos Campestres		6.726	
09/03/91		We	1791		MM					
10/03/91		Th	1791		MM					
11/03/91		Fr	1791		MM					
12/03/91		Sa	1791		MM					
13/03/91		Su	1791		Lent					
14/03/91		Mo	1791		Lent					
15/03/91		Tu	1791		Lent					
16/03/91		We	1791		Lent					
17/03/91		Th	1791		Lent					
18/03/91		Fr	1791		Lent					
19/03/91		Sa	1791		Lent					
20/03/91		Su	1791		Lent					
21/03/91		Mo	1791		Lent					
22/03/91		Tu	1791		Lent					
23/03/91		We	1791		Lent					
24/03/91		Th	1791		Lent					
25/03/91		Fr	1791		Lent					
26/03/91		Sa	1791		Lent					
27/03/91		Su	1791		Lent					
28/03/91		Mo	1791		Lent					
29/03/91		Tu	1791		Lent					
30/03/91		We	1791		Lent					
31/03/91		Th	1791		Lent					
01/04/91		Fr	1791		Lent					
02/04/91		Sa	1791		Lent					
03/04/91		Su	1791		Lent					
04/04/91		Mo	1791		Lent					
05/04/91		Tu	1791		Lent					
06/04/91		We	1791		Lent					
07/04/91		Th	1791		Lent					
08/04/91		Fr	1791		Lent					
09/04/91		Sa	1791		Lent					
10/04/91		Su	1791		Lent					
11/04/91		Mo	1791		Lent					
12/04/91		Tu	1791		Lent					
13/04/91		We	1791		Lent					
14/04/91		Th	1791		Lent					
15/04/91		Fr	1791		Lent					
16/04/91		Sa	1791		Lent					
17/04/91		Su	1791		Lent					
18/04/91		Mo	1791		Lent					
19/04/91		Tu	1791		Lent					
20/04/91		We	1791		Lent					
21/04/91		Th	1791		Lent					

22/04/91	Fr	1791												
23/04/91	Sa	1791		Lent										
24/04/91	Su	1791		Lent										
25/04/91	Mo	1791		Lent										
26/04/91	Tu	1791		Lent										
27/04/91	We	1791		Lent										
28/04/91	Th	1791		Lent										
29/04/91	Fr	1791		Lent										
30/04/91	Sa	1791		Lent										
01/05/91	Su	1791		Lent										
02/05/91	Mo	1791		Lent										
03/05/91	Tu	1791		Lent										
04/05/91	We	1791		Lent										
05/05/91	Th	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Alexandro y Apelles (heroico)				El Divertimento de los Pastores (medio carácter)			10.540		
06/05/91	Fr	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Alexandro y Apelles (heroico)				El Divertimento de los Pastores (medio carácter)	[...] hace de primera Dama la Sra. Ana AndreoZZi		6.153		
07/05/91	Sa	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Alexandro y Apelles (heroico)				El Divertimento de los Pastores (medio carácter)	Ibid.		5.566		
08/05/91	Su	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Alexandro y Apelles (heroico)				El Divertimento de los Pastores (medio carácter)	Ibid.		7.643		
09/05/91	Mo	91/92		<i>No hay Opera</i>										
10/05/91	Tu	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Alexandro y Apelles (heroico)				El Divertimento de los Pastores (medio carácter)	Ibid.		5.128		
11/05/91	We	91/92		<i>No hay Opera</i>										
12/05/91	Th	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Alexandro y Apelles (heroico)				El Divertimento de los Pastores (medio carácter)	Ibid.		4.932		
13/05/91	Fr	91/92		<i>No hay Opera</i>										
14/05/91	Sa	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Los Jardineros Amantes				El Divertimento de los Pastores (medio carácter)	[...] Los Jardineros Amantes, en que salen por primera vez las dos parejas de Grotescos		7.483		
15/05/91	Su	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Los Jardineros Amantes				El Divertimento de los Pastores (medio carácter)	Ibid.		7.505		
16/05/91	Mo	91/92		<i>No hay Opera</i>										
17/05/91	Tu	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Los Jardineros Amantes				El Divertimento de los Pastores (medio carácter)	Ibid.		6.166		
18/05/91	We	91/92		<i>No hay Opera</i>										
19/05/91	Th	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Los Jardineros Amantes				El Divertimento de los Pastores (medio carácter)	Ibid.		6.317		
20/05/91	Fr	91/92		<i>No hay Opera</i>										
21/05/91	Sa	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Los Jardineros Amantes				El Divertimento de los Pastores (medio carácter)	Ibid.		4.278		
22/05/91	Su	91/92	AndreoZZi, Gaetano	Angelica e Medoro	Alexandro y Apelles (heroico)				Los Jardineros Amantes		Dubious second digit of the box office.	5.821		
23/05/91	Mo	91/92		<i>No hay Opera</i>										
24/05/91	Tu	91/92	Anfossi, Pasquale	L'Avaro	Alexandro y Apelles (heroico)				Los Jardineros Amantes	[...] El Avaro, en que por primera vez recitarán en ella el Sr. Luis Buonfanti, y el Sr. Nicolás Quilici. Bufos de este Teatro: hace de primera Dama la Sra. Ana AndreoZZi [...]		7.988		
25/05/91	We	91/92		<i>No hay Opera</i>										
26/05/91	Th	91/92	Anfossi, Pasquale	L'Avaro	Alexandro y Apelles (heroico)				Los Jardineros Amantes	Ibid.		6.666		
27/05/91	Fr	91/92		<i>No hay Opera</i>										
28/05/91	Sa	91/92	Anfossi, Pasquale	L'Avaro	Los Jardineros Amantes				El Divertimento de los Pastores (medio carácter)	Ibid.		5.225		
29/05/91	Su	91/92	Anfossi, Pasquale	L'Avaro	Los Jardineros Amantes				El Divertimento de los Pastores (medio carácter)			6.031		

30/05/91	20:00	Mo	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroyco)		[...] Angelica y Medoro; con un solo bayle [ballet], atendiendo al poco tiempo que permiten trabajar ya las noches, y el deseo de no desfigurar por esta razón las obras destinadas para este Teatro, este bayle [ballet] será heroyco, y nuevo intitulado: La Muerte de Hércules, en el que trabajará por primera vez toda la Compañía unida. Se iluminará el Teatro en celebridad de los felices días del Príncipe Ntro. Sr. Hay libros del bayle [ballet].	11.479	
31/05/91	20:00	Tu	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroyco)		Ibid.	9.837	
01/06/91		We	91/92					No hay Opera		
02/06/91	20:00	Th	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroyco)			10.771	
03/06/91		Fr	91/92					No hay Opera		
04/06/91	20:00	Sa	91/92	Anfossi, Pasquale	L'Avato	La Muerte de Hércules (heroyco)			9.465	
05/06/91	20:00	Su	91/92	Anfossi, Pasquale	L'Avato	La Muerte de Hércules (heroyco)			9.277	
06/06/91		Mo	91/92					No hay Opera		
07/06/91	20:00	Tu	91/92	Anfossi, Pasquale	L'Avato	La Muerte de Hércules (heroyco)			7.691	
08/06/91		We	91/92					No hay Opera		
09/06/91	20:00	Th	91/92	Anfossi, Pasquale	L'Avato	La Muerte de Hércules (heroyco)			7.308	
10/06/91		Fr	91/92					No hay Opera		
11/06/91	20:00	Sa	91/92	Anfossi, Pasquale	L'Avato	La Muerte de Hércules (heroyco)			5.099	
12/06/91	20:00	Su	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroyco)			7.065	
13/06/91	20:00	Mo	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroyco)			6.840	
14/06/91	20:00	Tu	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroyco)			5.291	
15/06/91		We	91/92					No hay Opera		
16/06/91	20:00	Th	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroyco)			5.555	
17/06/91		Fr	91/92					No hay Opera		
18/06/91	20:00	Sa	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Los Jardineros Amantes		[...] La Pastorella Nobile (música del célebre maestro Guglielmi) en que recitará por primera vez la señora Clotilde Cioffi, primera Bufa de la Compañía; con un bayle [ballet] intitulado: Los Jardineros Amantes; advirtiendo que entrarán también en él las dos copias de primeros baylarines.	6.830	
19/06/91	20:00	Su	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Los Jardineros Amantes		Ibid.	6.163	
20/06/91		Mo	91/92					No hay Opera		
21/06/91	20:00	Tu	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Los Jardineros Amantes			5.216	
22/06/91		We	91/92					No hay Opera		
23/06/91	20:00	Th	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Los Jardineros Amantes			5.052	
24/06/91	20:00	Fr	91/92	Anfossi, Pasquale	L'Avato	Los Jardineros Amantes			5.454	
25/06/91	20:00	Sa	91/92	Anfossi, Pasquale	L'Avato	Alexandro y Apelles (heroyco)			3.806	
26/06/91	20:00	Su	91/92	Anfossi, Pasquale	L'Avato	Alexandro y Apelles (heroyco)			5.012	
27/06/91		Mo	91/92					No hay Opera		

28/06/91	Tu	91/92			<i>No hay Opera</i>							
29/06/91	We	91/92	Andreozi, Gaetano	Angelica e Medoro	Los Juguetes Amorosos					6.812		
30/06/91	Th	91/92	Andreozi, Gaetano	Angelica e Medoro	Los Juguetes Amorosos					4.955		
01/07/91	Fr	91/92										
02/07/91	Sa	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Los Juguetes Amorosos					5.765		
03/07/91	Su	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Los Juguetes Amorosos					6.910		
04/07/91	Mo	91/92										
05/07/91	Tu	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	La Muerte de Hércules (heroicyco)					6.964		
06/07/91	We	91/92										
07/07/91	Th	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroicyco)					7.689		
08/07/91	Fr	91/92										
09/07/91	Sa	91/92										
10/07/91	Su	91/92	Anfossi, Pasquale	L'Avaro	La Muerte de Hércules (heroicyco)				Dubious second and third digits of the box office	8.588		
11/07/91	Mo	91/92										
12/07/91	Tu	91/92	Anfossi, Pasquale	L'Avaro	La Muerte de Hércules (heroicyco)					5.490		
13/07/91	We	91/92										
14/07/91	Th	91/92	Anfossi, Pasquale	L'Avaro	La Muerte de Hércules (heroicyco)					5.527		
15/07/91	Fr	91/92										
16/07/91	Sa	91/92										
17/07/91	Su	91/92	Andreozi, Gaetano	Angelica e Medoro	La Muerte de Hércules (heroicyco)					6.263		
18/07/91	Mo	91/92										
19/07/91	Tu	91/92	Andreozi, Gaetano	Angelica e Medoro	Los Juguetes Amorosos					5.393		
20/07/91	We	91/92										
21/07/91	Th	91/92	Andreozi, Gaetano	Angelica e Medoro	Los Juguetes Amorosos					4.912		
22/07/91	Fr	91/92										
23/07/91	Sa	91/92										
24/07/91	Su	91/92	Andreozi, Gaetano	Angelica e Medoro	Los Juguetes Amorosos					5.136		
25/07/91	Mo	91/92	Andreozi, Gaetano	Angelica e Medoro	Los Juguetes Amorosos				First digit of the box office could be a 5 or a 3	5.793		
26/07/91	Tu	91/92	Paisiello, Giovanni	La Modista raggiratrice	Los Juguetes Amorosos				[...] La Modista, música del célebre Maestro Paisiello	7.480		
27/07/91	We	91/92										
28/07/91	Th	91/92	Paisiello, Giovanni	La Modista raggiratrice	Los Juguetes Amorosos					4.710		
29/07/91	Fr	91/92										
30/07/91	Sa	91/92										
31/07/91	Su	91/92	Paisiello, Giovanni	La Modista raggiratrice	Alexandro y Apeles (heroicyco)					5.743		
01/08/91	Mo	91/92										
02/08/91	Tu	91/92	Paisiello, Giovanni	La Modista raggiratrice	Alexandro y Apeles (heroicyco)					?		
03/08/91	We	91/92										
04/08/91	Th	91/92	Anfossi, Pasquale	L'Avaro	El Curioso accidente				[...] El Avaro con un baile [ballet] nuevo, Grotesco, y de medio caracter intitolado: El Curioso accidente. Advirtiendoo que la Sra. Andreozzi, desosa de proporcionar mejor la diversion a este respetable publico, cantara en el segundo acto de la Opera un nuevo rondó de la composición de uno de los mejores Maestros de Europa.	7.808		
05/08/91	Fr	91/92										

06/08/91	20:00	Sa	9/1/92	Anfossi, Pasquale	L 'Avaro	El Curioso accidente				5.060
07/08/91	20:00	Su	9/1/92	Anfossi, Pasquale	L 'Avaro	El Curioso accidente				6.895
08/08/91		Mo	9/1/92		No hay Opera					
09/08/91		Tu	9/1/92		No hay Opera					
10/08/91	20:00	We	9/1/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	El Curioso accidente				5.103
11/08/91		Th	9/1/92		No hay Opera					
12/08/91		Fr	9/1/92		No hay Opera					
13/08/91	20:00	Sa	9/1/92	Andreozzi, Gaetano	Didone abbandonata	El Curioso accidente				9.407
14/08/91	20:00	Su	9/1/92	Anfossi, Pasquale	L 'Avaro	Los Juguetes Amorosos				4.844
15/08/91	20:00	Mo	9/1/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	La Muerte de Hércules (heroyco)				5.069
16/08/91		Tu	9/1/92		No hay Opera					
17/08/91		We	9/1/92		No hay Opera					
18/08/91	20:00	Th	9/1/92	Anfossi, Pasquale	L 'Avaro	La Muerte de Hércules (heroyco)				4.408
19/08/91		Fr	9/1/92		No hay Opera					
20/08/91	20:00	Sa	9/1/92	Andreozzi, Gaetano	Didone abbandonata	El Curioso accidente				6.589
21/08/91	20:00	Su	9/1/92	Andreozzi, Gaetano	Didone abbandonata	El Curioso accidente				6.703
22/08/91		Mo	9/1/92		No hay Opera					
23/08/91	20:00	Tu	9/1/92	Andreozzi, Gaetano	Didone abbandonata	El Curioso accidente				?
24/08/91		We	9/1/92		No hay Opera					
25/08/91	20:00	Th	9/1/92	Andreozzi, Gaetano	Angelica e Medoro	Doña Inés del Castro (heroyco y trágico)				11.158
26/08/91	20:00	Fr	9/1/92	Andreozzi, Gaetano	Angelica e Medoro	Doña Inés de Castro (heroyco y trágico)				6.711
27/08/91	20:00	Sa	9/1/92	Andreozzi, Gaetano	Angelica e Medoro	Doña Inés de Castro (heroyco y trágico)				5.553
28/08/91	20:00	Su	9/1/92	Andreozzi, Gaetano	Angelica e Medoro	Doña Inés de Castro (heroyco y trágico)				7.701
29/08/91		Mo	9/1/92		No hay Opera					
30/08/91	20:00	Tu	9/1/92	Anfossi, Pasquale	L 'Avaro	Doña Inés de Castro (heroyco y trágico)				5.046
31/08/91		We	9/1/92		No hay Opera					
01/09/91	19:30	Th	9/1/92	Andreozzi, Gaetano	Didone abbandonata	El Curioso accidente				6.231
02/09/91		Fr	9/1/92		No hay Opera					
03/09/91		Sa	9/1/92		No hay Opera					
04/09/91	19:30	Su	9/1/92	Andreozzi, Gaetano	Didone abbandonata	El Curioso accidente				6.836
05/09/91		Mo	9/1/92		No hay Opera					
06/09/91	19:30	Tu	9/1/92	Andreozzi, Gaetano	Didone abbandonata	Los Juguetes Amorosos				4.747
07/09/91		We	9/1/92		No hay Opera					
08/09/91	19:30	Th	9/1/92	Andreozzi, Gaetano	Didone abbandonata	Doña Inés de Castro (heroyco y trágico)				6.718
09/09/91		Fr	9/1/92		No hay Opera					
10/09/91		Sa	9/1/92		No hay Opera					
11/09/91	19:30	Su	9/1/92	Andreozzi, Gaetano	Didone abbandonata	Doña Inés de Castro (heroyco y trágico)				5.779
12/09/91		Mo	9/1/92		No hay Opera					
13/09/91	19:30	Tu	9/1/92	Andreozzi, Gaetano	Didone abbandonata	Los Jardineros Amantes				4.123
14/09/91		We	9/1/92		No hay Opera					
15/09/91	19:30	Th	9/1/92	Anfossi, Pasquale	L 'Avaro	Doña Inés de Castro (heroyco y trágico)				5.471
16/09/91		Fr	9/1/92		No hay Opera					
17/09/91		Sa	9/1/92		No hay Opera					

18/09/91	19:30	Su	91/92	Anfossi, Pasquale	L 'Avaro	Doña Inés de Castro (heroyco y trágico)					
19/09/91		Mo	91/92		<i>No hay Opera</i>						6.221
20/09/91		Tu	91/92		<i>No hay Opera</i>						
21/09/91	19:30	We	91/92	Andreozzi, Gaetano	Didone abbandonata	Alexandro y Apelles (heroyco)					5.523
22/09/91		Th	91/92		<i>No hay Opera</i>						
23/09/91		Fr	91/92		<i>No hay Opera</i>						
24/09/91	19:30	Sa	91/92	Andreozzi, Gaetano	Didone abbandonata	Quien todo lo quiere, todo lo pierde					6.252
25/09/91	19:30	Su	91/92	Andreozzi, Gaetano	Didone abbandonata	Quien todo lo quiere, todo lo pierde					6.398
26/09/91		Mo	91/92		<i>No hay Opera</i>						
27/09/91	19:30	Tu	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Quien todo lo quiere, todo lo pierde					4.846
28/09/91		We	91/92		<i>No hay Opera</i>						
29/09/91	19:30	Th	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Quien todo lo quiere, todo lo pierde			First digit of the box office could be a 5 or a 3		5.285
30/09/91		Fr	91/92		<i>No hay Opera</i>						
01/10/91	19:30	Sa	91/92	Anfossi, Pasquale	Il curioso indiscreto	Quien todo lo quiere, todo lo pierde			[...] El Curioso Indiscreto, música del célebre Maestro Anfossi		6.722
02/10/91	19:00	Su	91/92	Anfossi, Pasquale	Il curioso indiscreto	Quien todo lo quiere, todo lo pierde					7.400
03/10/91		Mo	91/92		<i>No hay Opera</i>						
04/10/91	19:00	Tu	91/92	Anfossi, Pasquale	Il curioso indiscreto	Quien todo lo quiere, todo lo pierde					5.161
05/10/91		We	91/92		<i>No hay Opera</i>						
06/10/91	19:00	Th	91/92	Anfossi, Pasquale	Il curioso indiscreto	La Muerte de Hércules (heroyco)			[...] El Curioso Indiscreto, con un rondó nuevo, que cantará la Sra. Anna Andreozzi		5.818
07/10/91		Fr	91/92		<i>No hay Opera</i>						
08/10/91	19:00	Sa	91/92	Anfossi, Pasquale	Il curioso indiscreto	La Muerte de Hércules (heroyco)			ibid.		4.986
09/10/91	19:00	Su	91/92	Anfossi, Pasquale	Il curioso indiscreto	La Muerte de Hércules (heroyco)			ibid.		?
10/10/91		Mo	91/92		<i>No hay Opera</i>						
11/10/91	19:00	Tu	91/92	Anfossi, Pasquale	Il curioso indiscreto	Los Juguetes Amorosos		Los Jardineros Amantes			5.039
12/10/91		We	91/92		<i>No hay Opera</i>						
13/10/91	19:00	Th	91/92	Anfossi, Pasquale	Il curioso indiscreto	Los Juguetes Amorosos		Los Jardineros Amantes			4.500
14/10/91	19:00	Fr	91/92	Andreozzi, Gaetano	Didone abbandonata	Aquiles en Siria (heroyco y pantomimo)		Los Jardineros Amantes	[...] y en celebridad del cumpleaños del Principe Nitro, Sr. se iluminará el Teatro. Por la tarde habrá libros del bayle [ballet].		9.724
15/10/91	19:00	Sa	91/92	Andreozzi, Gaetano	Didone abbandonata	Aquiles en Sciro (heroyco y pantomimo)		Los Jardineros Amantes			4.731
16/10/91	19:00	Su	91/92	Andreozzi, Gaetano	Didone abbandonata	Aquiles en Sciro (heroyco y pantomimo)		Los Jardineros Amantes			6.855
17/10/91		Mo	91/92		<i>No hay Opera</i>						
18/10/91	19:00	Tu	91/92	Anfossi, Pasquale	L 'Avaro	Aquiles en Sciro (heroyco y pantomimo)		El Divertimento de los Pastores (medio carácter)			4.998
19/10/91		We	91/92		<i>No hay Opera</i>						
20/10/91	19:00	Th	91/92	Anfossi, Pasquale	L 'Avaro	Aquiles en Sciro (heroyco y pantomimo)		El Divertimento de los Pastores (medio carácter)			4.238
21/10/91		Fr	91/92		<i>No hay Opera</i>						
22/10/91	19:00	Sa	91/92	Anfossi, Pasquale	Le Gelosie fortunate	Aquiles en Sciro (heroyco y pantomimo)		Los Juegos Amorosos	[...] habrá libros del bayle [ballet].		5.036
23/10/91	19:00	Su	91/92	Anfossi, Pasquale	Le Gelosie fortunate	Aquiles en Sciro (heroyco y pantomimo)		Los Juegos Amorosos			6.645
24/10/91		Mo	91/92		<i>No hay Opera</i>						

25/10/91	19:00	Tu	91/92	Il curioso indiscreto	Doña Inés de Castro (heroico y trágico)	Quien todo lo quiere, todo lo pierde			4.819
26/10/91		We	91/92	<i>No hay Opera</i>					
27/10/91	19:00	Th	91/92	Le Gelosie fortunatè	Doña Inés de Castro (heroico y trágico)	Quien todo lo quiere, todo lo pierde			5.321
28/10/91	19:00	Fr	91/92	Le Gelosie fortunatè	Doña Inés de Castro (heroico y trágico)	Quien todo lo quiere, todo lo pierde			4.706
29/10/91	19:00	Sa	91/92	Le Gelosie fortunatè	Alexandro y Apelles (heroico)	Los Jardineros Amantes			4.401
30/10/91	19:00	Su	91/92	Le Gelosie fortunatè	Alexandro y Apelles (heroico)	Los Jardineros Amantes			5.670
31/10/91		Mo	91/92	<i>No hay Opera</i>					
01/11/91		Tu	91/92	<i>No hay Opera</i>					
02/11/91		We	91/92	<i>No hay Opera</i>					
03/11/91		Th	91/92	<i>No hay Opera</i>					
04/11/91	19:00	Fr	91/92	Le avventure galanti	La Muerte de Hércules (heroico)	El Curioso accidente	[...] en celebridad de los días del Rey Ntro. Sr. se iluminará el Teatro.		10.216
05/11/91	18:30	Sa	91/92	Le avventure galanti	La Muerte de Hércules (heroico)	El Curioso accidente	[...] hay libros de la ópera		5.173
06/11/91	18:30	Su	91/92	Le avventure galanti	La Muerte de Hércules (heroico)	El Curioso accidente			7.604
07/11/91		Mo	91/92	<i>No hay Opera</i>					
08/11/91	18:30	Tu	91/92	Le avventure galanti	Aquiles en Seiro (heroico y pantomimo)	El Divertimento de los Pastores (medio carácter)			4.658
09/11/91		We	91/92	<i>No hay Opera</i>					
10/11/91	18:30	Th	91/92	Le avventure galanti	Aquiles en Seiro (heroico y pantomimo)	El Divertimento de los Pastores (medio carácter)			4.758
11/11/91		Fr	91/92	<i>No hay Opera</i>					
12/11/91	18:30	Sa	91/92	Angelica e Medoro	La Caza de Henrique IV, Rey de Francia (heroico cómico y pantomimo)	Los Juguetes Amorosos	[...] en celebridad del cumpleaños del Rey Ntro. Sr. se iluminará el Teatro.		10.130
13/11/91	18:30	Su	91/92	Angelica e Medoro	La Caza de Henrique IV, Rey de Francia (heroico cómico y pantomimo)	Los Juguetes Amorosos			8.066
14/11/91		Mo	91/92	<i>No hay Opera</i>					
15/11/91	18:30	Tu	91/92	Didone abbandonata	La Caza de Henrique IV, Rey de Francia (heroico cómico y pantomimo)	Los Juguetes Amorosos			6.670
16/11/91		We	91/92	<i>No hay Opera</i>					
17/11/91	18:30	Th	91/92	Didone abbandonata	La Caza de Henrique IV, Rey de Francia (heroico cómico y pantomimo)	Los Juguetes Amorosos		Dubious last digit of the box office	5.011
18/11/91		Fr	91/92	<i>No hay Opera</i>					
19/11/91	18:30	Sa	91/92	Le avventure galanti	La Caza de Henrique IV, Rey de Francia (heroico cómico y pantomimo)	Los Jardineros Amantes			3.963
20/11/91	18:30	Su	91/92	Le avventure galanti	La Caza de Henrique IV, Rey de Francia (heroico cómico y pantomimo)	Los Jardineros Amantes			6.987
21/11/91		Mo	91/92	<i>No hay Opera</i>					
22/11/91	18:30	Tu	91/92	Le avventure galanti	La Caza de Henrique IV, Rey de Francia (heroico cómico y pantomimo)	Quien todo lo quiere, todo lo pierde			4.011
23/11/91		We	91/92	<i>No hay Opera</i>					
24/11/91	18:30	Th	91/92	La Pastorella nobile	Aquiles en Seiro (heroico y pantomimo)	Quien todo lo quiere, todo lo pierde			4.778
25/11/91		Fr	91/92	<i>No hay Opera</i>					
26/11/91	18:30	Sa	91/92	La Pastorella nobile	Aquiles en Seiro (heroico y pantomimo)	Quien todo lo quiere, todo lo pierde			3.963

27/11/91	18:30	Su	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile <i>No hay Ópera</i>	Aquiles en Seiro (heroyco y pantomimo)	Quien todo lo quiere, todo lo pierde		5.478	
28/11/91		Mo	91/92							
29/11/91	18:30	Tu	91/92	Andreozzi, Gaetano	Angelica e Medoro	Doña Inés de Castro (heroyco y trágico)	El Curioso accidente		4.527	
30/11/91	18:30	We	91/92	Andreozzi, Gaetano	Angelica e Medoro	Doña Inés de Castro (heroyco y trágico)	El Curioso accidente		4.611	
01/12/91	18:30	Th	91/92	Tritto [Tritta], Giacomo	Le avventure galani	La Caza de Henrique IV, Rey de Francia (heroyco cómico y pantomimo)	Los Juguetes Amorosos		4.174	
02/12/91		Fr	91/92		<i>No hay Ópera</i>					
03/12/91	18:30	Sa	91/92	Anfossi, Pasquale	L'Avaro	La Caza de Henrique IV, Rey de Francia (heroyco cómico y pantomimo)	Los Juguetes Amorosos		4.366	
04/12/91	18:30	Su	91/92	Anfossi, Pasquale	L'Avaro	La Caza de Henrique IV, Rey de Francia (heroyco cómico y pantomimo)	Los Juguetes Amorosos		5.641	
05/12/91		Mo	91/92		<i>No hay Ópera</i>					
06/12/91	18:30	Tu	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Aquiles en Seiro (heroyco y pantomimo)	Quien todo lo quiere, todo lo pierde		4.034	
07/12/91		We	91/92		<i>No hay Ópera</i>					
08/12/91	18:30	Th	91/92	Anfossi, Pasquale	Le Gelosie fortunate	Aquiles en Seiro (heroyco y pantomimo)	Quien todo lo quiere, todo lo pierde		5.281	
09/12/91	18:30	Fr	91/92	Paisiello, Giovanni	Fedra			[...] La Fedra, dedicada a la Reyna Ntra. Sra., y en celebrad de su feliz cumpleaños, con cuyo plausible motivo se ha procurado poner todo el esmero posible en las escenas y demás decoraciones de este acreditado Drama, al que acompañarán los recomendables Coros, y vistosos bayles [ballets] con que quiso adornarlo su Compositor el famoso Mitro. Paisiello, y para que nada falte a la celebrad y magnificencia de un día, y un asunto tan dignos, se iluminará el Teatro por tres noches consecutivas.	11.509	
10/12/91	18:30	Sa	91/92	Paisiello, Giovanni	Fedra			Ibid.	10.200	
11/12/91	18:30	Su	91/92	Paisiello, Giovanni	Fedra			Ibid.	11.138	
12/12/91	18:30	Mo	91/92	Paisiello, Giovanni	Fedra			[...] La Fedra, dedicada a la Reyna Ntra. Sra., y en celebrad de su feliz cumpleaños, con cuyo plausible motivo se ha procurado poner todo el esmero posible en las escenas y demás decoraciones de este acreditado Drama, al que acompañarán los recomendables Coros, y vistosos bayles [ballets] con que quiso adornarlo su Compositor el famoso Mitro. Paisiello, y para que nada falte a la celebrad y magnificencia de un día, y un asunto tan dignos, se iluminará el Teatro	9.779	
13/12/91	18:30	Tu	91/92	Paisiello, Giovanni	Fedra			[...] signiend la iluminaci3n, para complacer el anelo que ha manifestado el p3blico en ver esta funci3n.	9.003	
14/12/91		We	91/92		<i>No hay Ópera</i>			[...] hoy No hay 3pera por indisposici3n de la primera Dama		
15/12/91	18:30	Th	91/92	Anfossi, Pasquale	<i>No hay Ópera</i>					
16/12/91		Fr	91/92		<i>No hay Ópera</i>			[...] hoy No hay 3pera, y juzgando equivocadamente que ayer fuese d3a de ella, se anunci3 la que se representará mañana s3bado.		

17/12/91	18:30	Sa	91/92	Anfossi, Pasquale	Le Gelosie fortunate	La Muerte de Hércules (heroico)	El Curioso accidente	[...] Los Zelos Afortunados, en que hace de segunda Dama la Sra. Felicia Banti, primera Grottesca del Teatro	6.055	
18/12/91	18:30	Su	91/92	Anfossi, Pasquale	Le Gelosie fortunate	La Muerte de Hércules (heroico)	El Curioso accidente	Ibid.	6.103	
19/12/91		Mo	91/92		<i>No hay Opera</i>					
20/12/91	18:30	Tu	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Doña Inés de Castro (heroico y trágico)	Quien todo lo quiere, todo lo pierde		4.291	
21/12/91	18:30	We	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	Doña Inés de Castro (heroico y trágico)	Quien todo lo quiere, todo lo pierde		4.586	
22/12/91		Th	91/92		<i>No hay Opera</i>					
23/12/91		Fr	91/92		<i>No hay Opera</i>					
24/12/91		Sa	91/92		<i>No hay Opera</i>					
25/12/91	18:30	Su	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			8.869	
26/12/91	18:30	Mo	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			8.348	
27/12/91	18:30	Tu	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			7.717	
28/12/91	18:30	We	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			7.021	
29/12/91		Th	91/92		<i>No hay Opera</i>					
30/12/91	18:30	Fr	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			5.380	
31/12/91	18:30	Sa	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			4.875	
01/01/92	18:30	Su	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			7.352	
02/01/92		Mo	91/92		<i>No hay Opera</i>					
03/01/92	18:30	Tu	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			4.845	
04/01/92	18:30	We	91/92	Anfossi, Pasquale	L'Avvaro (cancelled)	Ací y Galatea	Los quatro Tontos			
05/01/92		Th	91/92		<i>No hay Opera</i>					
06/01/92	18:30	Fr	91/92	Anfossi, Pasquale	L'Avvaro	Los Jardineros Amantes	El Divertimento de los Pastores (medio carácter)		5.613	
07/01/92		Sa	91/92		<i>No hay Opera</i>					
08/01/92	18:30	Su	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	El Combidado de Piedra	Los Jardineros Amantes		9.713	
09/01/92	18:30	Mo	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	El Combidado de Piedra	Los Jardineros Amantes		5.612	
10/01/92	18:30	Tu	91/92	Andreozzi, Gaetano	Angelica e Medoro	El Combidado de Piedra (grande y heroico)	Los Jardineros Amantes	[...] El Combinado de Piedra, en el que hace la parte de Arlequin el Señor Domingo Rosi, Director del Teatro. [...]	4.645	
11/01/92	18:30	We	91/92	Andreozzi, Gaetano	Angelica e Medoro	El Combidado de Piedra	Los Jardineros Amantes		3.838	
12/01/92	18:30	Th	91/92	Andreozzi, Gaetano	Angelica e Medoro	El Combidado de Piedra	Los Jardineros Amantes		4.713	
13/01/92	18:30	Fr	91/92	Guglielmi, Pietro Alessandro	La Pastorella nobile	El Combidado de Piedra	Los Jardineros Amantes		3.722	
14/01/92	18:30	Sa	91/92	Anfossi, Pasquale	Le Gelosie fortunate	El Combidado de Piedra	Los Jardineros Amantes		4.050	
15/01/92	18:30	Su	91/92	Anfossi, Pasquale	Le Gelosie fortunate	El Combidado de Piedra	Los Jardineros Amantes		5.440	
16/01/92		Mo	91/92		<i>No hay Opera</i>					

17/01/92	18:30	Tu	91/92	Amfossi, Pasquale	L'Avvaro	Aci y Galatea	Los quatro Tontos	[...] por gracia particular se ha concedido el producto de la entrada de esta noche á beneficio de la Sra. Teresa Melazzi, una de las primeras Bayarinas del Teatro , y todas las personas abonadas que gustaren disfrutar de esta Representación por eventual, acudirán para su pago á la Contaduría principal del Teatro, ó á entregar las llaves de sus palcos, ó asientos para disponer de ellos, en caso de no quedarse en poder de los mismos abonados. Todas las Galerías y Lunetas se darán al Público en la Cantaduría por solo esta noche, y los Villetes de entrada y Voletines del resto del Teatro en el Despacho acostumbrado.	?		
18/01/92	18:30	We	91/92	Paisiello, Giovanni	Fedra	(con dos bayles [ballets] análogos)			3.668		
19/01/92	18:30	Th	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			4.177		
20/01/92		Fr	91/92		<i>No hay Opera</i>						
21/01/92	18:30	Sa	91/92	Salteri, Antonio	La Cifra	Los Jardineros Amantes	El Divertimento de los Pastores (medio carácter)		5.952		
22/01/92	18:30	Su	91/92	Salteri, Antonio	La Cifra	Los Jardineros Amantes	El Divertimento de los Pastores (medio carácter)		6.817		
23/01/92	18:30	Mo	91/92	Salteri, Antonio	La Cifra	Los Jardineros Amantes	El Divertimento de los Pastores (medio carácter)		6.160		
24/01/92	18:30	Tu	91/92	Salteri, Antonio	La Cifra	El Combiddado de Piedra	El Divertimento de los Pastores (medio carácter)		4.585		
25/01/92	18:30	We	91/92	Salteri, Antonio	La Cifra	(se anunciará por carteles)			4.270		
26/01/92	18:30	Th	91/92	Salteri, Antonio	La Cifra	Los Jardineros Amantes	El Divertimento de los Pastores (medio carácter)		4.156		
27/01/92	18:30	Fr	91/92	Salteri, Antonio	La Cifra	Los Jardineros Amantes	El Divertimento de los Pastores (medio carácter)		3.314		
28/01/92	18:30	Sa	91/92	Amfossi, Pasquale	Le Gelosie fortunatate	Aci y Galatea	Los quatro Tontos		5.354		
29/01/92	18:30	Su	91/92	Amfossi, Pasquale	Le Gelosie fortunatate	Aci y Galatea	Los quatro Tontos		6.020		
30/01/92	18:30	Mo	91/92	Salteri, Antonio	La Cifra	Aci y Galatea	Los quatro Tontos		5.667		
31/01/92	18:30	Tu	91/92	Salteri, Antonio	La Cifra	Aci y Galatea	Los quatro Tontos		5.002		
01/02/92	19:00	We	91/92	Salteri, Antonio	La Cifra	Aci y Galatea	Los quatro Tontos		4.261		
02/02/92	19:00	Th	91/92	Salteri, Antonio	La Cifra	Aci y Galatea	Los quatro Tontos		6.334		
03/02/92	19:00	Fr	91/92	Salteri, Antonio	La Cifra	Aci y Galatea	Los quatro Tontos		4.252		
04/02/92	19:00	Sa	91/92	Salteri, Antonio	La Cifra	La caza de Enrique IV	Los quatro Tontos		4.284		
05/02/92	18:30	Su	91/92	Amfossi, Pasquale	Le Gelosie fortunatate	La caza de Enrique IV	Los quatro Tontos		5.342		
06/02/92	19:00	Mo	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			5.005		
07/02/92	19:00	Tu	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			4.305		
08/02/92	19:00	We	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			3.868		
09/02/92	19:00	Th	91/92	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le avventure galanti	Las Máscaras	Los quatro Tontos		6.480		
10/02/92	19:00	Fr	91/92	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le avventure galanti	Las Máscaras	Los quatro Tontos		4.307		
11/02/92	19:00	Sa	91/92	Salteri, Antonio	La Cifra	Las Máscaras	Los quatro Tontos		4.804		
12/02/92	19:00	Su	91/92	Salteri, Antonio	La Cifra	Las Máscaras	Los quatro Tontos		5.925		
13/02/92	19:00	Mo	91/92	Paisiello, Giovanni	Fedra	(con quatro bayles [ballets] análogos)			4.094		
14/02/92	19:00	Tu	91/92	Salteri, Antonio	La Cifra	Las Máscaras	Los quatro Tontos		4.225		

15/02/92	We	91/92	No hay Opera	Acis y Galatea	Los cuatro Tontos	[...] los 4 Tontos, en que baylarán el Sr. Cayetano Goyay la Sra. Teresa Melazzi.	5.898	
16/02/92	Th	91/92	Il curioso indiscreto	Acis y Galatea	Los cuatro Tontos		4.407	
17/02/92	Fr	91/92	Il curioso indiscreto	Acis y Galatea	Los cuatro Tontos		4.466	
18/02/92	Sa	91/92	Le Gelosie fortunatè	La caza de Enrique IV	Los Juguetes Amorosos		7.272	
19/02/92	Su	91/92	La Cifra	La Muerte de Hércules (heroyco)	Los Juguetes Amorosos		7.395	
20/02/92	Mo	91/92	La Cifra	Aquiles en Sciro (heroyco y pantomimo)	Las Máscaras		8.529	
21/02/92	Tu	91/92	La Cifra	Aquiles en Sciro (heroyco y pantomimo)	Las Máscaras			
22/02/92	We	1792	No hay Opera					
23/02/92	Th	1792	No hay Opera					
24/02/92	Fr	1792	No hay Opera					
25/02/92	Sa	1792	No hay Opera					
26/02/92	Su	1792	No hay Opera					
27/02/92	Mo	1792	No hay Opera					
28/02/92	Tu	1792	Conciertos de Quaresma 1 (Lenten Concerts)			Parte I. Paisiello: Academia mistica (1a parte) [La Pasión] (Carlos Marinelli, Lorenza Correa, Angel Franchi, Luis Bonifanti) Parte II. Paisiello: Academia mistica (2a parte) [La Pasión] (Carlos Marinelli, Lorenza Correa, Angel Franchi, Luis Bonifanti)	7.060	
29/02/92	We	1792	No hay Opera					
01/03/92	Th	1792	Conciertos de Quaresma 2 (Lenten Concerts)			Parte I. Paisiello: Academia mistica (1a parte) [La Pasión] (Carlos Marinelli, Lorenza Correa, Angel Franchi, Luis Bonifanti) Parte II. Pleyel: Sinfonia – Paisiello: Academia mistica (2a parte) [La Pasión] (Carlos Marinelli, Lorenza Correa, Angel Franchi, Luis Bonifanti) – Alegro de sinfonia	4.978	
02/03/92	Fr	1792	No hay Opera					
03/03/92	Sa	1792	Conciertos de Quaresma 3 (Lenten Concerts)			Parte I. Salteri: Sinfonia – Aria (Rosalia Pellizzoni) – Aria (Lázaro Calderi) – Aria (Petronila Correa) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Lorenza Correa) – Aria (Angel Franchi) – Duetto (Lorenza Correa, Petronila Correa) Parte II. Pleyel: Sinfonia – Aria (Lázaro Calderi) – Aria (Rosalia Pellizzoni) – Aria (Angel Franchi) – Concierto de flauta (Benito Yens) – Aria (Luis Bonifanti) – Rondó (Lorenza Correa) – Terceto (Angel Franchi, Lorenza Correa, Petronila Correa) – Alegro de sinfonia	5.003	
04/03/92	Su	1792	Conciertos de Quaresma 4 (Lenten Concerts)			Parte I. Academia mistica (1a parte) [La Pasión] (Carlos Marinelli, Lorenza Correa, Angel Franchi, Luis Bonifanti) Parte II. Academia mistica (2a parte) [La Pasión] (Carlos Marinelli, Lorenza Correa, Angel Franchi, Luis Bonifanti) – Concierto de flauta, clarinete y fagot (José Julián, Weiss, François) – Alegro de sinfonia	7.005	
05/03/92	Mo	1792	No hay Opera					

06/03/92	19:30	Tu	1792	Conciertos de Quaresma 5 (Lenten Concerts)				DIARIO DE MADRID: Hoy Martes 6 del corriente, á las 7 y media de la noche, se ejecutará el quinto Concierto en el Teatro de los Caños del Peral, dividido en dos partes, en la forma siguiente. Se dará principio con una sinfonia del Sr. Pleyel. Cantará una Aria la Sra. Pelizzoni. Cantará otra Aria el Sr. Buenfanti. Tocarán un Concierto de Flauta D. Manuel Julian. Cantará una Aria la Sra. Lorenza Correa. Cantará una Cabatina el Sr. Franchi. Cantarán un duo las Sras Lorenza y Petronila Correa. Segunda parte. Se tocará una Sinfonia del Sr. Aydem. Cantará un Rondó la Sra. Petronila Correa. Cantará una Aria el Sr. Franchi. Tocarán un Concierto de Fagot Mr. Fransua. Cantará un Rondó la Sra. Lorenza Correa. Cantarán un Terceto con el Sr. Franchi, las Señoras Lorenza y Petronila Correa. Se dará fin con un Alegro de Sinfonia.	4.646		
07/03/92		We	1792	No hay Opera				DIARIO DE MADRID: Hoy Jueves 8 del corriente, á las 7 y media de la noche, se ejecutará el sexto Concierto en el Teatro de los Caños del Peral, dividido en dos partes, en la forma siguiente. Primera parte. Se dará principio con una Sinfonia del célebre Maestro Haydem. Se ejecutará la primera parte de la Academia mística, en que cantarán el Sr. Marinelli, la Sra. Lorenza Correa, el Sr. Franchi y el Sr. Buenfanti; y concluida, tocará un Concierto de clarinete D. Carlos Caillé. Segunda parte. Se continuará con la segunda parte de la Academia mística, y se dará fin con una Sinfonia del célebre Maestro Pleyel.	4.232		
08/03/92	19:30	Th	1792	Conciertos de Quaresma 6 (Lenten Concerts)				DIARIO DE MADRID: Hoy Viernes 9 del corriente, á las 7 y media de la noche, se ejecutará el séptimo Concierto en el Teatro de los Caños del Peral, dividido en dos partes, en la forma siguiente. Primera parte. Se dará principio con una Sinfonia del Sr. Franchi. Cantará una Aria la Sra. Lorenza Correa. Cantará una Aria el Sr. Franchi. Tocarán un Concierto de Fagot Mr. Fransua. Cantará un Rondó la Sra. Lorenza Correa. Cantarán un Terceto con el Sr. Franchi, las Señoras Lorenza y Petronila Correa. Se dará fin con un Alegro de Sinfonia.	4.061		
09/03/92		Fr	1792	No hay Opera				DIARIO DE MADRID: Hoy Sábado 10 del corriente, á las 7 y media de la noche, se ejecutará el octavo Concierto en el Teatro de los Caños del Peral, dividido en dos partes, en la forma siguiente. Primera parte. Se dará principio con una Sinfonia del Sr. Franchi. Cantará una Aria la Sra. Lorenza Correa. Cantará una Aria el Sr. Franchi. Tocarán un Concierto de Fagot Mr. Fransua. Cantará un Rondó la Sra. Lorenza Correa. Cantarán un Terceto con el Sr. Franchi, las Señoras Lorenza y Petronila Correa. Se dará fin con un Alegro de Sinfonia.	6.832		
10/03/92	19:30	Sa	1792	Conciertos de Quaresma 7 (Lenten Concerts)				DIARIO DE MADRID: Hoy Domingo 11 del corriente, á las 7 y media de la noche, se ejecutará el noveno Concierto en el Teatro de los Caños del Peral, dividido en dos partes, en la forma siguiente. Primera parte. Se dará principio con una Sinfonia del Sr. Franchi. Cantará una Aria la Sra. Lorenza Correa. Cantará una Aria el Sr. Franchi. Tocarán un Concierto de Fagot Mr. Fransua. Cantará un Rondó la Sra. Lorenza Correa. Cantarán un Terceto con el Sr. Franchi, las Señoras Lorenza y Petronila Correa. Se dará fin con un Alegro de Sinfonia.			
11/03/92	19:30	Su	1792	Conciertos de Quaresma 8 (Lenten Concerts)				DIARIO DE MADRID: Hoy Lunes 12 del corriente, á las 7 y media de la noche, se ejecutará el décimo Concierto en el Teatro de los Caños del Peral, dividido en dos partes, en la forma siguiente. Primera parte. Se dará principio con una Sinfonia del Sr. Franchi. Cantará una Aria la Sra. Lorenza Correa. Cantará una Aria el Sr. Franchi. Tocarán un Concierto de Fagot Mr. Fransua. Cantará un Rondó la Sra. Lorenza Correa. Cantarán un Terceto con el Sr. Franchi, las Señoras Lorenza y Petronila Correa. Se dará fin con un Alegro de Sinfonia.			

12/03/92		Mo	1792									
13/03/92	19:30	Tu	1792								4.308	
14/03/92		We	1792									
15/03/92	19:30	Th	1792								5.342	
16/03/92		Fr	1792									
17/03/92		Sa	1792									
18/03/92	19:30	Su	1792								5.547	
19/03/92	19:30	Mo	1792								6.198	
20/03/92	19:30	Tu	1792								4.302	

21/03/92		We	1792					No hay Opera					
22/03/92	19:30	Th	1792					Conciertos de Quaresma 14 (Lenten Concerts)					4.331
23/03/92		Fr	1792					No hay Opera					
24/03/92	19:30	Sa	1792					Conciertos de Quaresma 15 (Lenten Concerts)					3.970
25/03/92	19:30	Su	1792					Conciertos de Quaresma 16 (Lenten Concerts)					5.873
26/03/92		Mo	1792					No hay Opera					
27/03/92		Tu	1792					No hay Opera					
28/03/92		We	1792					No hay Opera					
29/03/92	19:30	Th	1792					Conciertos de Quaresma extraordinario (Lenten Concerts)					?
30/03/92		Fr	1792					No hay Opera					
31/03/92		Sa	1792					No hay Opera					
01/04/92		Su	1792					No hay Opera					
02/04/92		Mo	1792					No hay Opera					
03/04/92		Tu	1792					No hay Opera					
04/04/92		We	1792					No hay Opera					
05/04/92		Th	1792					No hay Opera					
06/04/92		Fr	1792					No hay Opera					

30/05/92	20:00	We	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Barbero di buon cuore	Tessos en Creta	[...] Mal genio y buen Corazon,cuya música es del celebre Maestro, Español D. Vicente Martin, advirtiéndole que por indisposición de una de las cantoras desempeñará su parte la Sra. C. Clotilde Cioffi, quien la ha estudiado en quatro dias con el boyle [ballet] intitulado: Tesso en Creta. En celebridad de los plausibles dias del Principe Niro. Sr. se iluminará el Teatro. Hay libros de Opera y boyle [ballet]. Los boletines se hallaran en la oficina que a este fin está en dicho Coliseo, desde las 9 de la mañana hasta la 1 y por la tarde desde las 4 en adelante, pero los palcos se darán en la Contaduria á las mismas horas.	11.270	
31/05/92	20:00	Th	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Barbero di buon cuore	Tessos en Creta		7.368	
01/06/92	20:00	Fr	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Barbero di buon cuore	Adèle de Ponthieu		5.338	
02/06/92	20:00	Sa	92/93	Saleri, Antonio	La Cifra	Adèle de Ponthieu		3.368	
03/06/92	20:00	Su	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Barbero di buon cuore	Adèle de Ponthieu		6.059	
04/06/92		Mo	92/93		<i>No hay Opera</i>				
05/06/92	20:00	Tu	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Tessos en Creta		5.056	
06/06/92		We	92/93		<i>No hay Opera</i>				
07/06/92	20:00	Th	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Tessos en Creta		6.402	
08/06/92		Fr	92/93		<i>No hay Opera</i>				
09/06/92	20:00	Sa	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Tessos en Creta		4.299	
10/06/92		Su	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Tessos en Creta		?	
11/06/92		Mo	92/93		<i>No hay Opera</i>				
12/06/92		Tu	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Tessos en Creta		4.178	
13/06/92	20:00	We	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Barbero di buon cuore	Tessos en Creta		5.102	
14/06/92	20:00	Th	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Barbero di buon cuore	Aquiles en Sciro (heroycoo y pantomimo)		3.635	
15/06/92		Fr	92/93		<i>No hay Opera</i>				
16/06/92		Sa	92/93		<i>No hay Opera</i>				
17/06/92		Su	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Aquiles en Sciro (heroycoo y pantomimo)		4.907	
18/06/92		Mo	92/93		<i>No hay Opera</i>				
19/06/92	20:00	Tu	92/93	Paistello, Giovanni	La molinara astuta / L'amor contrastato	Aquiles en Sciro (heroycoo y pantomimo)	[...] El Amor contrastado, o la Molinera astuta, con varias piezas nuevas, del célebre compositor de la misma opera el maestro Paysiello, con un boyle [ballet] intitulado Aquiles en Sciro. Los boletines se hallaran en la oficina que a este fin está en dicho Coliseo, desde las 9 de la mañana hasta la 1 . y por la tarde desde las 4 en adelante; pero los palcos se darán en la Contaduria a las mismas horas. [...]	7.775	
20/06/92		We	92/93		<i>MISSING ISSUE (Performance)</i>			6.444	
21/06/92	20:00	Th	92/93	Paistello, Giovanni	La molinara astuta / L'amor contrastato	Aquiles en Sciro (heroycoo y pantomimo)		6.471	
22/06/92		Fr	92/93		<i>No hay Opera</i>				

23/06/92	20:00	Sa	92/93	Paistiello, Giovanni	La molinara astuta / L'amor contrastato	Adèle de Ponthieu			6.015
24/06/92	20:00	Su	92/93	Paistiello, Giovanni	La molinara astuta / L'amor contrastato	Adèle de Ponthieu			8.880
25/06/92		Mo	92/93		No hay Opera				
26/06/92	20:00	Tu	92/93	Paistiello, Giovanni	La molinara astuta / L'amor contrastato	El Reposo en el campo de Panduros			6.859
27/06/92		We	92/93		No hay Opera				
28/06/92	20:00	Th	92/93	Various composers Paistiello	Los Zelos de Pipo (Pasticcio) [Mss] La molinara astuta / L'amor contrastato [DM]	El Reposo en el campo de Panduros			6.303
29/06/92		Fr	92/93		NM Performance Day				7.047
30/06/92	20:00	Sa	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Burbero di buon cuore	La feria Napolitana			7.438
01/07/92	20:00	Su	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Burbero di buon cuore + (terzetto)	La feria Napolitana			7.983
02/07/92		Mo	92/93		No hay Opera				
03/07/92	20:00	Tu	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	La feria de Nápoles			6.895
04/07/92		We	92/93		No hay Opera				
05/07/92	20:00	Th	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	La feria de Nápoles			5.996
06/07/92		Fr	92/93		No hay Opera				
07/07/92	20:00	Sa	92/93	Paistiello, Giovanni	La Molinara astuta	La feria de Nápoles			7.106
08/07/92	20:00	Su	92/93	Paistiello, Giovanni	La Molinara astuta	La feria de Nápoles			8.438
09/07/92		Mo	92/93		No hay Opera				
10/07/92	20:00	Tu	92/93	Paistiello, Giovanni	La Molinara astuta	La feria de Nápoles			6.489
11/07/92		We	92/93		No hay Opera				
12/07/92	20:00	Th	92/93	Paistiello, Giovanni	La Molinara astuta	La feria de Nápoles			5.913
13/07/92		Fr	92/93		No hay Opera				
14/07/92	20:00	Sa	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	El Sueco perdido			6.693
15/07/92	20:00	Su	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	El Zueco perdido			5.468
16/07/92		Mo	92/93		No hay Opera				
17/07/92	20:00	Tu	92/93	Paistiello, Giovanni	La Molinara astuta	Tessco en Creta			4.550
18/07/92	20:00	We	92/93	Cimarosa, Domenico	L'impresario in angustie	Tessco en Creta			?
19/07/92	20:00	Th	92/93	Cimarosa, Domenico	L'impresario in angustie	Tessco en Creta			7.013
20/07/92		Fr	92/93		No hay Opera				
21/07/92	20:00	Sa	92/93	Cimarosa, Domenico	L'impresario in angustie	Tessco en Creta			5.584
22/07/92	20:00	Su	92/93	Cimarosa, Domenico	L'impresario in angustie	La feria de Nápoles			6.922
23/07/92		Mo	92/93		No hay Opera				
24/07/92	20:00	Tu	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Burbero di buon cuore	Adèle de Ponthieu			4.573
25/07/92	20:00	We	92/93	Cimarosa, Domenico	L'impresario in angustie	Adèle de Ponthieu			5.199
26/07/92	20:00	Th	92/93	Paistiello, Giovanni	La Molinara astuta	Adèle de Ponthieu			6.126
27/07/92		Fr	92/93		No hay Opera				
28/07/92	20:00	Sa	92/93	Paistiello, Giovanni	La Molinara astuta	La feria de Nápoles			4.233
29/07/92	20:00	Su	92/93	Paistiello, Giovanni	La Molinara astuta	Adèle de Ponthieu			5.847
30/07/92		Mo	92/93		No hay Opera				
31/07/92	20:00	Tu	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	La feria de Nápoles			4.664
01/08/92		We	92/93		No hay Opera				
02/08/92		Th	92/93		No hay Opera				
03/08/92		Fr	92/93		No hay Opera				
04/08/92	20:00	Sa	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Tessco en Creta			4.841
05/08/92	20:00	Su	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Tessco en Creta			6.198
06/08/92		Mo	92/93		No hay Opera				
07/08/92	20:00	Tu	92/93	Paistiello, Giovanni	La Molinara astuta	Tessco en Creta			4.713

08/08/92	We	92/93	<i>No hay Opera</i>							
09/08/92	Th	92/93	<i>No hay Opera</i>							
10/08/92	Fr	92/93	Il Matrimonio inaspettato / II Marchese Tulipano	Paisiello, Giovanni		Tessò en Creta				7.736
11/08/92	Sa	92/93	Il Matrimonio inaspettato / II Marchese Tulipano	Paisiello, Giovanni		Tessò en Creta				4.508
12/08/92	Su	92/93	Il Matrimonio inaspettato / II Marchese Tulipano	Paisiello, Giovanni		Tessò en Creta				4.743
13/08/92	Mo	92/93	<i>No hay Opera</i>							
14/08/92	Tu	92/93	<i>No hay Opera</i>							
15/08/92	We	92/93	Le gelosie di Pipo (Pasticcio)	Various composers		La feria de Nápoles				5.437
16/08/92	Th	92/93	Le gelosie di Pipo (Pasticcio)	Various composers		La feria de Nápoles				3.549
17/08/92	Fr	92/93	<i>No hay Opera</i>							
18/08/92	Sa	92/93	La Molinara astuta	Paisiello, Giovanni		Tessò en Creta				4.178
19/08/92	Su	92/93	L' impresario in angustie	Cimarosa, Domenico		Tessò en Creta				5.351
20/08/92	Mo	92/93	<i>No hay Opera</i>							
21/08/92	Tu	92/93	Il Matrimonio inaspettato / II Marchese Tulipano	Paisiello, Giovanni		Tessò en Creta				3.903
22/08/92	We	92/93	<i>No hay Opera</i>							
23/08/92	Th	92/93	Il Matrimonio inaspettato / II Marchese Tulipano	Paisiello, Giovanni		Tessò en Creta				3.687
24/08/92	Fr	92/93	<i>No hay Opera</i>							
25/08/92	Sa	92/93	Didone abbandonata	Andreozzi, Gaetano		Adèle de Ponthieu				17.779
26/08/92	Su	92/93	Didone abbandonata	Andreozzi, Gaetano		Adèle de Ponthieu				16.091
27/08/92	Mo	92/93	Didone abbandonata	Andreozzi, Gaetano		El Reposo en el campo de Panduros				16.823
28/08/92	Tu	92/93	Il Barbero di buon cuore (Tadeo Francisco Pellegrin)	Martin i Soler, Vicente		El Reposo en el campo de Panduros				4.620
29/08/92	We	92/93	<i>No hay Opera</i>							
30/08/92	Th	92/93	Il Matrimonio inaspettato / II Marchese Tulipano	Paisiello, Giovanni		La feria Napolitana				3.994
31/08/92	Fr	92/93	<i>No hay Opera</i>							
01/09/92	Sa	92/93	Didone abbandonata	Andreozzi, Gaetano		Una Fiesta bacanal Tirolés				17.385
02/09/92	Su	92/93	Didone abbandonata	Andreozzi, Gaetano		Una Fiesta bacanal Tirolés				17.441
03/09/92	Mo	92/93	<i>No hay Opera</i>							
04/09/92	Tu	92/93	La Molinara astuta	Paisiello, Giovanni		La feria de Nápoles				4.388
05/09/92	We	92/93	Didone abbandonata	Andreozzi, Gaetano		Una Fiesta bacanal Tirolés				16.664
06/09/92	Th	92/93	Il Matrimonio inaspettato / II Marchese Tulipano	Paisiello, Giovanni		Tessò en Creta				4.388
07/09/92	Fr	92/93	<i>No hay Opera</i>							
08/09/92	Sa	92/93	Le gelosie di Pipo (Pasticcio)	Various composers		Tessò en Creta				5.306
09/09/92	Su	92/93	Didone abbandonata	Andreozzi, Gaetano		Una Fiesta bacanal Tirolés				18.012
10/09/92	Mo	92/93	<i>No hay Opera</i>							
11/09/92	Tu	92/93	La Vendemmia	Guzzaniga, Giuseppe		La feria Napolitana				7.542
12/09/92	We	92/93	La Vendemmia	Guzzaniga, Giuseppe		La feria Napolitana				4.768
13/09/92	Th	92/93	La Vendemmia	Guzzaniga, Giuseppe		La feria Napolitana				3.921
14/09/92	Fr	92/93	<i>No hay Opera</i>							
15/09/92	Sa	92/93	Didone abbandonata	Andreozzi, Gaetano		Una Fiesta bacanal Tirolés				16.949
16/09/92	Su	92/93	Didone abbandonata	Andreozzi, Gaetano		Una Fiesta bacanal Tirolés				16.324
17/09/92	Mo	92/93	<i>No hay Opera</i>							
18/09/92	Tu	92/93	La Molinara astuta	Paisiello, Giovanni		El Reposo en Panduros				*2668
19/09/92	We	92/93	La Molinara astuta	Paisiello, Giovanni		Tessò en Creta				3.239
20/09/92	Th	92/93	Didone abbandonata	Andreozzi, Gaetano		Tessò en Creta				16.737
21/09/92	Fr	92/93	<i>No hay Opera</i>							
22/09/92	Sa	92/93	<i>No hay Opera</i>							
23/09/92	Su	92/93	Didone abbandonata	Andreozzi, Gaetano		Tessò en Creta				17.693
24/09/92	Mo	92/93	<i>No hay Opera</i>							

26/09/92	19:30	Tu	92/93	Andreozzi, Gaetano	Didone abbandonata	Teseo en Creta			18.165
27/09/92	19:30	We	92/93	Various composers	Le gelosie di Pipò (Pasticcio)	Una Fiesta bacanal Tirolés			3.770
28/09/92	19:30	Th	92/93	Paisiello, Giovanni	La Molinara astuta	Teseo en Creta			3.875
29/09/92	19:30	Fr	92/93		<i>No hay Opera</i>				
30/09/92	19:30	Sa	92/93	Paisiello, Giovanni	La Molinara astuta	Teseo en Creta			4.324
01/10/92	19:30	Su	92/93	Andreozzi, Gaetano	Didone abbandonata	Una Fiesta bacanal Tirolés			9.376
02/10/92	19:30	Mo	92/93		<i>No hay Opera</i>				
03/10/92	19:30	Tu	92/93	Andreozzi, Gaetano	Didone abbandonata	Una Fiesta bacanal Tirolés			8.497
04/10/92	19:00	We	92/93		<i>No hay Opera</i>				
05/10/92	19:00	Th	92/93	Paisiello, Giovanni	La Molinara astuta	Orfeo y Euridice (heroyco y pantomimo)			8.072
06/10/92	19:00	Fr	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Burbero di buon cuore	Orfeo y Euridice (heroyco y pantomimo)			5.771
07/10/92	19:00	Sa	92/93	Cimarosa, Domenico	L' impresario in angustie	Orfeo y Euridice (heroyco y pantomimo)			5.284
08/10/92	19:00	Su	92/93	Paisiello, Giovanni	Il Matrimonio inaspettato / Il Marchese Tulipano	Orfeo y Euridice (heroyco y pantomimo)			7.415
09/10/92	19:00	Mo	92/93		<i>No hay Opera</i>				
10/10/92	19:00	Tu	92/93	Various composers	Le gelosie di Pipò (Pasticcio)	Orfeo y Euridice (heroyco y pantomimo)			5.058
11/10/92	19:00	We	92/93	Andreozzi, Gaetano	Didone abbandonata	Una Fiesta bacanal Tirolés			9.640
12/10/92	19:00	Th	92/93	Gazzaniga, Giuseppe	La Vendemmia	Orfeo y Euridice (heroyco y pantomimo)			5.102
13/10/92	19:00	Fr	92/93		<i>No hay Opera</i>				
14/10/92	19:00	Sa	92/93	Paisiello, Giovanni	La Molinara astuta	Orfeo y Euridice (heroyco y pantomimo)			4.883
15/10/92	19:00	Su	92/93	Andreozzi, Gaetano	Didone abbandonata	Adele de Ponthieu			10.211
16/10/92	19:00	Mo	92/93	Paisiello, Giovanni	Il Matrimonio inaspettato / Il Marchese Tulipano	Orfeo y Euridice (heroyco y pantomimo)			4.707
17/10/92	19:00	Tu	92/93	Various composers	Le gelosie di Pipò (Pasticcio)	Orfeo y Euridice (heroyco y pantomimo)			5.040
18/10/92		We	92/93		<i>No hay Opera</i>				
19/10/92	19:00	Th	92/93		<i>No hay Opera</i>				
20/10/92	19:00	Fr	92/93	Cimarosa, Domenico	L' impresario in angustie	Orfeo y Euridice (heroyco y pantomimo)			5.915
21/10/92	19:00	Sa	92/93		<i>No hay Opera</i>				
22/10/92	19:00	Su	92/93	Paisiello, Giovanni	Il fanático in berlina	Adele de Ponthieu			8.985
23/10/92	19:00	Mo	92/93		<i>No hay Opera</i>				
24/10/92	19:00	Tu	92/93	Paisiello, Giovanni	Il fanático in berlina	Adele de Ponthieu			7.098
25/10/92	19:00	We	92/93	Paisiello, Giovanni	Il fanático in berlina	Orfeo y Euridice (heroyco y pantomimo)			7.646
26/10/92	19:00	Th	92/93	Paisiello, Giovanni	Il fanático in berlina	Orfeo y Euridice (heroyco y pantomimo)			6.358
27/10/92		Fr	92/93		<i>No hay Opera</i>				
28/10/92	19:00	Sa	92/93		<i>No hay Opera</i>				
29/10/92	19:00	Su	92/93	Paisiello, Giovanni	Il fanático in berlina	Orfeo y Euridice (heroyco y pantomimo)			8.288
30/10/92	19:00	Mo	92/93		<i>No hay Opera</i>				
31/10/92	19:00	Tu	92/93	Paisiello, Giovanni	Il fanático in berlina	Orfeo y Euridice (heroyco y pantomimo)			6.152
01/11/92		We	92/93		<i>No hay Opera</i>				
02/11/92		Th	92/93		<i>No hay Opera</i>				
03/11/92		Fr	92/93		<i>No hay Opera</i>				
04/11/92	19:00	Sa	92/93	Caruso, Luigi	Alessandro nell' indie	Acci y Galatea			11.457
05/11/92	19:00	Su	92/93	Caruso, Luigi	Alessandro nell' indie	Acci y Galatea			9.840
06/11/92	18:30	Mo	92/93	Caruso, Luigi	Alessandro nell' indie	Acci y Galatea			10.221

07/11/92	We	92/93	<i>No hay Opera</i>	Il fanático en berlina	Orfeo y Euridice (heroyeco y pantomimo)						
08/11/92	Th	92/93	<i>No hay Opera</i>	Il fanático en berlina	Orfeo y Euridice (heroyeco y pantomimo)						6.684
09/11/92	Fr	92/93	<i>No hay Opera</i>	Il fanático en berlina	Orfeo y Euridice (heroyeco y pantomimo)						
10/11/92	Sa	92/93	<i>No hay Opera</i>	Il fanático en berlina	Orfeo y Euridice (heroyeco y pantomimo)						5.404
11/11/92	Su	92/93	<i>No hay Opera</i>	II Matrimonio inspettato / II Marchese Tulipano	Orfeo y Euridice (heroyeco y pantomimo)	El acompañamiento de Panduros					5.666
12/11/92	Mo	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea						10.174
13/11/92	Tu	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea						8.597
14/11/92	We	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Adèle de Ponthieu	Una Fiesta bacanal Tiroles					6.168
15/11/92	Th	92/93	<i>No hay Opera</i>	Le gelosie di Pipò (Pasticcio)	Orfeo y Euridice (heroyeco y pantomimo)						5.085
16/11/92	Fr	92/93	<i>No hay Opera</i>	Le gelosie di Pipò (Pasticcio)	Orfeo y Euridice (heroyeco y pantomimo)						10.249
17/11/92	Sa	92/93	<i>No hay Opera</i>	Il fanático en berlina	Orfeo y Euridice (heroyeco y pantomimo)						?
18/11/92	Su	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea						4.878
19/11/92	Mo	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea						9.450
20/11/92	Tu	92/93	<i>No hay Opera</i>	II Matrimonio inspettato / II Marchese Tulipano	Orfeo y Euridice (heroyeco y pantomimo)	El campamento de Panduros					
21/11/92	We	92/93	<i>No hay Opera</i>	La Molinara astuta	Orfeo y Euridice (heroyeco y pantomimo)	El campamento de Panduros					
22/11/92	Th	92/93	<i>No hay Opera</i>	MISSING ISSUE (Performance)							
23/11/92	Fr	92/93	<i>No hay Opera</i>	MISSING ISSUE (Performance)							
24/11/92	Sa	92/93	<i>No hay Opera</i>	II Matrimonio inspettato / II Marchese Tulipano	Adèle de Ponthieu	Una Fiesta bacanal Tiroles					4.041
25/11/92	Su	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea	El acompañamiento de Panduros					9.402
26/11/92	Mo	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea						?
27/11/92	Tu	92/93	<i>No hay Opera</i>	Il fanático en berlina	Aquiles en Sciro	El Zueco perdido					
28/11/92	We	92/93	<i>No hay Opera</i>	Il fanático en berlina	Acci y Galatea	Una Fiesta bacanal Tiroles					7.411
29/11/92	Th	92/93	<i>No hay Opera</i>	Il fanático en berlina	Acci y Galatea						
30/11/92	Fr	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea	Una Fiesta bacanal Tiroles					7.835
01/12/92	Sa	92/93	<i>No hay Opera</i>	La Cifra	Aquiles en Sciro	El Zueco perdido					4.345
02/12/92	Su	92/93	<i>No hay Opera</i>	Alessandro nell' indie	Acci y Galatea	Una Fiesta bacanal Tiroles					9.004
03/12/92	Mo	92/93	<i>No hay Opera</i>	Alessandro nell' indie							
04/12/92	Tu	92/93	<i>No hay Opera</i>	Alessandro nell' indie							
05/12/92	We	92/93	<i>No hay Opera</i>	Alessandro nell' indie (cancelled)							-
06/12/92	Th	92/93	<i>No hay Opera</i>	L' impresario in angustie	Aquiles en Sciro	El Zueco perdido					5.566
07/12/92	Fr	92/93	<i>No hay Opera</i>	L' impresario in angustie	Aquiles en Sciro						
08/12/92	Sa	92/93	<i>No hay Opera</i>	Il fanático en berlina	Aquiles en Sciro	El Zueco perdido					6.489
09/12/92	Su	92/93	<i>No hay Opera</i>	Alessandro nell' indie	El Rival imaginario	El campamento de Panduros	[...] se representa por la Señora Luisa Todi, la Opera sería, intitulada : Alexandro en la India, con 2 bayles [ballets] intitulados: el primero nuevo de medio carácter el Rival imaginario, y el segundo el campamento de Panduros. Se iluminara el Coliseo en celebradad del cumpleaños de la Reyna Ntra. Sra. Se previene que las personas que tomaron villetes de Galeria, Lunetas, Patios, Tertulias y Czuuela, para el dia 5 de este mes, en que no pudo executarse la Opera, por indisposicion de la Sra. Luisa Todi, podran usar de ellos hoy, pero no en otro dia.				10.711
10/12/92	Mo	92/93	<i>No hay Opera</i>	Alessandro nell' indie	El Rival imaginario	El campamento de Panduros					8.271
11/12/92	Tu	92/93	<i>No hay Opera</i>	La Molinara astuta	El Rival imaginario	El Zueco perdido					5.360
12/12/92	We	92/93	<i>No hay Opera</i>	Alessandro nell' indie	El Rival imaginario						
13/12/92	Th	92/93	<i>No hay Opera</i>	Alessandro nell' indie	El Rival imaginario						
14/12/92	Fr	92/93	<i>No hay Opera</i>	Alessandro nell' indie	El Rival imaginario						7.903

15/12/92	18:30	Sa	92/93	Paisiello, Giovanni	Il Matrimonio inaspettato / Il Marchese Tulipano	Orfeo y Euridice (heroyco y pantomimo)	El Reposo en el campo de Panduros		4.363	
16/12/92	18:30	Su	92/93	Paisiello, Giovanni	Il fanático in berlina	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés		?	
17/12/92		Mo	92/93		No hay Opera					
18/12/92	18:30	Tu	92/93	Paisiello, Giovanni	La vane gelosie [?]*	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés	*Zelos contra zelos is mentioned in DM as a new opera by Paisiello. Neither Carmina y Millán or Cotarelo include this opera on their studies. In Mss 14053/1/5 Zelos sobre zelos appears in TCdP archives catalogued as a ballet.	?	
19/12/92	18:30	We	92/93	Paisiello, Giovanni	La vane gelosie [?]*	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés	Ibid.	5.026	
20/12/92	18:30	Th	92/93	Paisiello, Giovanni	La vane gelosie [?]*	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés	Ibid.	4.708	
21/12/92	18:30	Fr	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	El Sueco perdido	Una Fiesta bacanal Tirolés		4.668	
22/12/92	18:30	Sa	92/93	Caruso, Luigi	Alessandro nell' indie	El Sueco perdido	Una Fiesta bacanal Tirolés		7.542	
24/12/92		Mo	92/93		No hay Opera					
25/12/92	18:30	Tu	92/93	Paisiello, Giovanni	Il fanático in berlina	El Sueco perdido	Una Fiesta bacanal Tirolés		6.266	
26/12/92	18:30	We	92/93	Caruso, Luigi	Alessandro nell' indie	El Sueco perdido	Una Fiesta bacanal Tirolés		8.464	
27/12/92	18:30	Th	92/93	Paisiello, Giovanni	Il fanático in berlina	El Rival imaginario	Una Fiesta bacanal Tirolés		5.884	
28/12/92	18:30	Fr	92/93	Paisiello, Giovanni	Il fanático in berlina	El Rival imaginario	Una Fiesta bacanal Tirolés		4.874	
29/12/92		Sa	92/93		No hay Opera					
30/12/92	18:30	Su	92/93	Andreozzi, Gaetano	Didone abbandonata	El Rival imaginario	El Zueco perdido		?	
31/12/92	18:30	Mo	92/93	Andreozzi, Gaetano	Didone abbandonata	El Rival imaginario	El Zueco perdido		7.207	
01/01/93	18:30	Tu	92/93	Martin i Soler, Vicente (Tadeo Francisco Pellegrin)	Il Barbero di buon cuore	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés		5.977	
02/01/93	18:30	We	92/93	Paisiello, Giovanni	Il fanático in berlina	Aquiles en Sciro	Una Fiesta bacanal Tirolés		4.231	
03/01/93	18:30	Th	92/93	Paisiello, Giovanni	Il Matrimonio inaspettato / Il Marchese Tulipano	Una Fiesta bacanal Tirolés	El campamento de Panduros		3.957	
04/01/93		Fr	92/93		No hay Opera					
05/01/93	18:30	Sa	92/93	Andreozzi, Gaetano	Didone abbandonata	El Rival imaginario			7.328	
06/01/93	18:30	Su	92/93	Andreozzi, Gaetano	Didone abbandonata	El Rival imaginario			7.560	
07/01/93	18:30	Mo	92/93	Paisiello, Giovanni	La Molinara astuta	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés		4.715	
08/01/93	18:30	Tu	92/93	Paisiello, Giovanni	Il fanático in berlina	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés		4.447	
09/01/93	18:30	We	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Orfeo y Euridice (heroyco y pantomimo)	Una Fiesta bacanal Tirolés		4.472	
10/01/93	18:30	Th	92/93	Andreozzi, Gaetano	Didone abbandonata	El Rival imaginario			6.663	
11/01/93		Fr	92/93		No hay Opera					
12/01/93	18:30	Sa	92/93	Cinarosa, Domenico	L' impresario in angustie	Orfeo y Euridice (heroyco y pantomimo)	El campamento de Panduros		4.104	
13/01/93	18:30	Su	92/93	Andreozzi, Gaetano	Didone abbandonata	El Rival imaginario			6.529	
14/01/93	18:30	Mo	92/93	Paisiello, Giovanni	Il fanático in berlina	El Rival imaginario	Una Fiesta bacanal Tirolés		3.805	
15/01/93	18:30	Tu	92/93	Andreozzi, Gaetano	Didone abbandonata	Diana sorprendida	La Pastora caprichosa		?	
16/01/93	18:30	We	92/93	Various composers	Le gelosie di Pipo (Pasticcio)	Diana sorprendida	La Pastora caprichosa		5.342	
17/01/93	18:30	Th	92/93	Caruso, Luigi	Alessandro nell' indie	Diana sorprendida	La Pastora caprichosa		6.677	
18/01/93		Fr	92/93		No hay Opera					

19/01/93	Sa	92/93	<i>No hay Opera</i>																		
20/01/93	Su	92/93	Ipemestra	El Rival imaginario	Una Fiesta bacanal Tirolés															9.563	
21/01/93	Mo	92/93	La Molinara astuta	Diana sorprehendida	La Pastora caprichosa															4.318	
22/01/93	Tu	92/93	Il fanático en berlina	El Rival imaginario	Una Fiesta bacanal Tirolés															3.892	
23/01/93	We	92/93	Il Burbero di buon cuore (Tadeo Francisco Pellegrin)	El Rival imaginario	Una Fiesta bacanal Tirolés															4.112	
24/01/93	Th	92/93	Ipemestra	El Rival imaginario	Una Fiesta bacanal Tirolés															?	
25/01/93	Fr	92/93	La vane gelosie [?]*	El Rival imaginario	El campamento de Panduros															?	
26/01/93	Sa	92/93	La vane gelosie [?]*	Diana sorprehendida	La Pastora caprichosa															4.211	
27/01/93	Su	92/93	Ipemestra	Diana sorprehendida	El campamento de Panduros															8.399	
28/01/93	Mo	92/93	Le gelosie di Pipo (Pasticcio)	El Rival imaginario	Una Fiesta bacanal Tirolés															4.038	
29/01/93	Tu	92/93	Ipemestra	Diana sorprehendida	El campamento de Panduros															6.731	
30/01/93	We	92/93	Il fanático en berlina	El Rival imaginario	Una Fiesta bacanal Tirolés															3.638	
31/01/93	Th	92/93	Ipemestra	El Rival imaginario	Una Fiesta bacanal Tirolés															6.574	
01/02/93	Fr	92/93	<i>No hay Opera</i>																		
02/02/93	Sa	92/93	La Molinara astuta	Diana sorprehendida	La Pastora caprichosa															5.129	
03/02/93	Su	92/93	Ipemestra	Diana sorprehendida	La Pastora caprichosa															7.478	
04/02/93	Mo	92/93	Il fanático en berlina	El Rival imaginario	Una Fiesta bacanal Tirolés															3.591	
05/02/93	Tu	92/93	Alessandro nell' indie	El Rival imaginario	Una Fiesta bacanal Tirolés															5.525	
06/02/93	We	92/93	Il Burbero di buon cuore (Tadeo Francisco Pellegrin)	Diana sorprehendida	La Pastora caprichosa															4.000	
07/02/93	Th	92/93	Alessandro nell' indie	El Rival imaginario	El campamento de Panduros															6.767	
08/02/93	Fr	92/93	<i>No hay Opera</i>																		
09/02/93	Sa	92/93	Le gelosie di Pipo (Pasticcio)	Diana sorprehendida	La Pastora caprichosa															5.436	
10/02/93	Su	92/93	Ipemestra	El Rival imaginario	La Pastora caprichosa															9.081	
11/02/93	Mo	92/93	La Molinara astuta	Diana sorprehendida	La Pastora caprichosa															7.359	
12/02/93	Tu	92/93	Alessandro nell' indie	Diana sorprehendida	La Pastora caprichosa															10.128	
13/02/93	We	1793	<i>No hay Opera</i>																		
14/02/93	Th	1793	<i>No hay Opera</i>																		
15/02/93	Fr	1793	<i>No hay Opera</i>																		
16/02/93	Sa	1793	<i>Leant</i>																		
17/02/93	Su	1793	<i>Leant</i>																		
18/02/93	Mo	1793	<i>Leant</i>																		
19/02/93	Tu	1793	<i>Leant</i>																		
20/02/93	We	1793	<i>Leant</i>																		
21/02/93	Th	1793	<i>Leant</i>																		
22/02/93	Fr	1793	<i>Leant</i>																		
23/02/93	Sa	1793	<i>Leant</i>																		
24/02/93	Su	1793	<i>Leant</i>																		
25/02/93	Mo	1793	<i>Leant</i>																		
26/02/93	Tu	1793	<i>Leant</i>																		
27/02/93	We	1793	<i>Leant</i>																		
28/02/93	Th	1793	<i>Leant</i>																		
01/03/93	Fr	1793	<i>Leant</i>																		
02/03/93	Sa	1793	<i>Leant</i>																		
03/03/93	Su	1793	Conciertos de Cuaresma 1 (Lenten Concerts)	Conciertos de Cuaresma 1 (Lenten Concerts)						Sinfonías - Varias piezas (Carlos Marimelli, Lorenza Correa, Petronilla Correa, Rosalia Pellizzoni, Luis Bonfanti)										3.706	
04/03/93	Mo	1793	<i>Leant</i>																		
05/03/93	Tu	1793	Conciertos de Cuaresma 2 (Lenten Concerts)	Conciertos de Cuaresma 2 (Lenten Concerts)																	2.272
06/03/93	We	1793	<i>Leant</i>																		
07/03/93	Th	1793	Conciertos de Cuaresma 3 (Lenten Concerts)	Conciertos de Cuaresma 3 (Lenten Concerts)																	2.579

08/03/93	Fr	1793				<i>Lent</i>																
09/03/93	Sa	1793	19:30			Conciertos de Quaresma 4 (Lenten Concerts)															3.545	
10/03/93	Su	1793	19:30			Conciertos de Quaresma 5 (Lenten Concerts)															3.849	
11/03/93	Mo	1793																				
12/03/93	Tu	1793	19:30			Conciertos de Quaresma 6 (Lenten Concerts)																2.651
13/03/93	We	1793																				
14/03/93	Th	1793	19:30			Conciertos de Quaresma 7 (Lenten Concerts)																2.699
15/03/93	Fr	1793																				
16/03/93	Sa	1793	19:30			Conciertos de Quaresma 8 (Lenten Concerts)																1.972

17/03/93	19:30	Su	1793																					
18/03/93		Mo	1793																					7.309
19/03/93	19:30	Tu	1793																					8.384
20/03/93		We	1793																					5.757
21/03/93	19:30	Th	1793																					2.331
22/03/93		Fr	1793																					
23/03/93	19:30	Sa	1793																					
24/03/93		Su	1793																					
25/03/93		Mo	1793																					
26/03/93		Tu	1793																					
27/03/93		We	1793																					
28/03/93		Th	1793																					
29/03/93		Fr	1793																					
30/03/93		Sa	1793																					
31/03/93		Su	1793																					
01/04/93		Mo	1793																					
02/04/93		Tu	1793																					
03/04/93		We	1793																					
04/04/93	19:00	Th	93/94																					7.867
05/04/93	19:30	Fr	93/94																					3.426
06/04/93	19:30	Sa	93/94																					3.567
07/04/93	19:30	Su	93/94																					3.831
08/04/93		Mo	93/94																					
09/04/93		Tu	93/94																					
10/04/93		We	93/94																					
11/04/93	19:30	Th	93/94																					3.850
12/04/93		Fr	93/94																					

13/04/93		Sa	93/94		<i>No hay Opera</i>								
14/04/93	19:30	Su	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Fiesta Persiana (heroico cómico)		Ibid.				5.262	
15/04/93		Mo	93/94										
16/04/93		Tu	93/94		<i>No hay Opera</i>								
17/04/93		We	93/94		<i>No hay Opera</i>								
18/04/93	19:30	Th	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Fiesta Persiana (heroico cómico)		Ibid.				4.075	
19/04/93		Fr	93/94		<i>No hay Opera</i>								
20/04/93		Sa	93/94		<i>No hay Opera</i>								
21/04/93	19:30	Su	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Fiesta Persiana (heroico cómico)		Ibid.				4.496	
22/04/93		Mo	93/94		<i>No hay Opera</i>								
23/04/93		Tu	93/94		<i>No hay Opera</i>								
24/04/93		We	93/94		<i>No hay Opera</i>								
25/04/93	19:30	Th	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Fiesta Persiana (heroico cómico)		Ibid.				3.839	
26/04/93		Fr	93/94		<i>No hay Opera</i>								
27/04/93		Sa	93/94		<i>No hay Opera</i>								
28/04/93	19:30	Su	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Fiesta Persiana (heroico cómico)		Ibid.				4.602	
29/04/93		Mo	93/94		<i>No hay Opera</i>								
30/04/93	19:30	Tu	93/94	Cimara, Domenico	Il Crédulo	La Fiesta Persiana (heroico cómico)		[...] El Crédulo, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura				5.847	
01/05/93	19:30	We	93/94	Cimara, Domenico	Il Crédulo	La Fiesta Persiana (heroico cómico)		Ibid.				4.321	
02/05/93		Th	93/94		<i>No hay Opera</i>								
03/05/93	19:30	Fr	93/94	Cimara, Domenico	Il Crédulo	La Fiesta Persiana (heroico cómico)		Ibid.				4.262	
04/05/93		Sa	93/94		<i>No hay Opera</i>								
05/05/93	19:30	Su	93/94	Cimara, Domenico	Il Crédulo	La Fiesta Persiana (heroico cómico)		Ibid.				5.010	
06/05/93		Mo	93/94		<i>No hay Opera</i>								
07/05/93	19:30	Tu	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		[...] Las dos Gemelas, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura [...] La primera Edad de la Inocencia, ó sea la fiesta de la Rosa, en el que baylará por primera vez la Sra. Josefa Spontoni, de edad de doce a trece años, y con ella el Sr. Domingo Rosi, Director de bay/les [ballets] del mismo Teatro				5.283	
08/05/93		We	93/94		<i>No hay Opera</i>								
09/05/93	19:30	Th	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		[...] Las dos Gemelas, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura				5.597	
10/05/93		Fr	93/94		<i>No hay Opera</i>								
11/05/93		Sa	93/94		<i>No hay Opera</i>								
12/05/93	19:30	Su	93/94	Tritto [[Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		Ibid.				4.758	
13/05/93		Mo	93/94		<i>No hay Opera</i>								
14/05/93		Tu	93/94		<i>No hay Opera</i>								

15/05/93	19:30	We	93/94	Cimarosa, Domenico	Il Crédulo	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	[...] El Crédulo, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura	4.390
16/05/93		Th	93/94		<i>No hay Opera</i>				
17/05/93	19:30	Fr	93/94	Cimarosa, Domenico	Il Crédulo	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	Ibid.	3.089
18/05/93		Sa	93/94		<i>No hay Opera</i>				
19/05/93	19:30	Su	93/94	Tritto [Tritto], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	[...] Las dos Gemelas, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura	4.834
20/05/93	19:30	Mo	93/94	Tritto [Tritto], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Fiesta Persiana (heroico cómico)	La Fiesta Persiana (heroico cómico)	Ibid.	3.565
21/05/93	19:30	Tu	93/94	Tritto [Tritto], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Fiesta Persiana (heroico cómico)	La Fiesta Persiana (heroico cómico)	Ibid.	2.978
22/05/93		We	93/94		<i>No hay Opera</i>				
23/05/93	19:30	Th	93/94	Cimarosa, Domenico	Il Crédulo	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	[...] El Crédulo, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura	3.475
24/05/93		Fr	93/94		<i>No hay Opera</i>				
25/05/93		Sa	93/94		<i>No hay Opera</i>				
26/05/93	19:30	Su	93/94	Cimarosa, Domenico	Il Crédulo	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	Ibid.	4.120
27/05/93		Mo	93/94		<i>No hay Opera</i>				
28/05/93		Tu	93/94		<i>No hay Opera</i>				
29/05/93		We	93/94		<i>No hay Opera</i>				
30/05/93	19:30	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	[...] La Zenobia, en la que saldrán por primera vez la Sra. Brigida Giorgi Banti, en la que hace de Dama; y de Tenor el Sr. Joseph Simoni, ambos nuevos en este Teatro	10.935
31/05/93	19:30	Fr	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	Ibid.	3.909
01/06/93		Sa	93/94		<i>No hay Opera</i>				
02/06/93	20:00	Su	93/94	Cimarosa, Domenico	Il Crédulo	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	[...] El Crédulo, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura	4.446
03/06/93		Mo	93/94		<i>No hay Opera</i>				
04/06/93	20:00	Tu	93/94	Tritto [Tritto], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	[...] Las dos Gemelas, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura	3.385
05/06/93		We	93/94		<i>No hay Opera</i>				
06/06/93	20:00	Th	93/94	Cimarosa, Domenico	Il Crédulo	La Fiesta Persiana (heroico cómico)	La Fiesta Persiana (heroico cómico)	[...] El Crédulo, en la que hace de primera Dama la Sra. Ana Moriquelli, y de Tenor el Sr. Joseph Pintaura	3.469
07/06/93		Fr	93/94		<i>No hay Opera</i>				
08/06/93		Sa	93/94		<i>No hay Opera</i>				
09/06/93	20:00	Su	93/94	Cimarosa, Domenico	Il Crédulo	La Fiesta Persiana (heroico cómico)	La Fiesta Persiana (heroico cómico)	Ibid.	3.672
10/06/93		Mo	93/94		<i>No hay Opera</i>				

11/06/93	20:00	Tu	93/94	Cimarosa, Domenico	Il Crédulo	Los amores de Cupido y Psychys (heroico pantomímico)	Los amores de Cupido y Psychys (heroico pantomímico)	[...] El Crédulo, en la que hace de primera Dama la Sra. Ana Morquelli, y de Tenor el Sr. Joseph Pintura [...] con un gran bayle [ballet] nuevo heroico pantomímico, dividido en cuatro actos, compuesto por el Sr. Domingo Rosi. Compositor de bayles [ballets] de dicho Teatro, en que baylará por primera vez el Sr. Lauchin Duquesney, de nación inglesa, primer baylarín del teatro: los libros de la fábula de Cupido y Psychys, alusivo al bayle [ballet] heroico, que demuestra su execución, y nuevas decoraciones se venderán en el Despacho de Villetes del mismo Teatro.	5.514		
12/06/93		We	93/94		<i>NM Performance Day</i>			[...] Zenobia de Palmira, en la que deseando la Sra. Banti complacer á respetable Publico, sin embargo de hallarse en los criticos dias de su parto, no solo servirá en esta noche con la referida Ópera, si no tambien en lo subsecivo, hasta que llegue la precisa hora que la imposible para ello [...] los libros de la ópera se venden en el Annjuez en el Despacho del Diario á 5 rs.	3.467		
13/06/93	20:00	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	La Fiesta Persiana (heroico cómico)	La Fiesta Persiana (heroico cómico)		8.327		
14/06/93		Fr	93/94		<i>No hay Opera</i>						
15/06/93	20:00	Sa	93/94	Cimarosa, Domenico	Il Crédulo	Los amores de Cupido y Psychys (heroico pantomímico)	Los amores de Cupido y Psychys (heroico pantomímico)		3.909		
16/06/93	20:00	Su	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		4.104		
17/06/93		Mo	93/94		<i>No hay Opera</i>						
18/06/93	20:00	Tu	93/94	Cimarosa, Domenico	Giannina e Bernardone	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	[...] Juanita y Bernardón, ó sea el Marido Zeloso, en la que saldrá por primera vez el Sr. Francisco Alberterelli, primer bufo de dicho teatro	7.399		
19/06/93	20:00	We	93/94	Cimarosa, Domenico	Giannina e Bernardone	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		3.592		
20/06/93	20:00	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	Information of the box office is almost illegible	7.700		
21/06/93		Fr	93/94		<i>No hay Opera</i>						
22/06/93	20:00	Sa	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		6.593		
23/06/93	20:00	Su	93/94	Cimarosa, Domenico	Giannina e Bernardone	Los amores de Cupido y Sichys	Los amores de Cupido y Sichys		5.525		
24/06/93	20:00	Mo	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		7.308		
25/06/93		Tu	93/94		<i>No hay Opera</i>						
26/06/93		We	93/94		<i>No hay Opera</i>						
27/06/93	20:00	Th	93/94	Cimarosa, Domenico	Giannina e Bernardone	Los amores de Cupido	Los amores de Cupido		5.070		
28/06/93		Fr	93/94		<i>No hay Opera</i>						
29/06/93	20:00	Sa	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		7.885		
30/06/93	20:00	Su	93/94	Cimarosa, Domenico	Giannina e Bernardone	Los amores de Cupido y Sichys	Los amores de Cupido y Sichys		5.651		
01/07/93	20:00	Mo	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		6.532		
02/07/93	20:00	Tu	93/94	Cimarosa, Domenico	Giannina e Bernardone	Los amores de Cupido y Psychys	Los amores de Cupido y Psychys	Dubious first digit of the box office	3.840		
03/07/93		We	93/94		<i>No hay Opera</i>						
04/07/93	20:00	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa		7.189		
05/07/93		Fr	93/94		<i>No hay Opera</i>						

06/07/93	20:00	Sa	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa				5.526	
07/07/93	20:00	Mo	93/94	Cimarosa, Domenico	Giannina e Bernardone	Los amores de Cupido y Sichys				5.098	
08/07/93		Su	93/94		<i>No hay Opera</i>						
09/07/93	20:00	Tu	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa				4.498	
10/07/93		We	93/94		<i>No hay Opera</i>						
11/07/93	20:00	Th	93/94	Cimarosa, Domenico	Giannina e Bernardone	Los amores de Cupido y Ypsichis				3.588	
12/07/93		Fr	93/94		<i>No hay Opera</i>						
13/07/93	20:00	Sa	93/94	Paisiello, Giovanni	La Nina pazza per amore	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa				8.521	
14/07/93	20:00	Su	93/94	Paisiello, Giovanni	La Nina pazza per amore	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa				7.712	
15/07/93		Mo	93/94		<i>No hay Opera</i>						
16/07/93	20:00	Tu	93/94	Paisiello, Giovanni	La Nina pazza per amore	La primera Edad de la Inocencia, ó sea la fiesta de la Rosa				6.090	Dubious last digit of the box office
17/07/93		We	93/94		<i>No hay Opera</i>						
18/07/93	20:00	Th	93/94	Paisiello, Giovanni	La Nina pazza per amore	(con un bayle [ballet] nuevo análogo a la ópera)				?	
19/07/93		Fr	93/94		<i>No hay Opera</i>						
20/07/93	20:00	Sa	93/94	Paisiello, Giovanni	La Nina pazza per amore	(con un bayle [ballet] nuevo análogo a la ópera)				6.518	
21/07/93	20:00	Su	93/94	Paisiello, Giovanni	La Nina pazza per amore	(con un bayle [ballet] nuevo análogo a la ópera)				6.198	
22/07/93		Mo	93/94		<i>No hay Opera</i>						
23/07/93	20:00	Tu	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	Los amores de Cupido y Psichis				4.397	
24/07/93		We	93/94		<i>No hay Opera</i>						
25/07/93	20:00	Th	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	Los amores de Cupido				5.725	[...] las dos Gemelas, en la que hará la parte de Pírceti, el bufo Albertelli
26/07/93	20:00	Fr	93/94	Paisiello, Giovanni	La Nina pazza per amore	(con un bayle [ballet] análogo a ella)				4.663	
27/07/93	20:00	Sa	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	Los amores de Cupido				3.699	
28/07/93	20:00	Su	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	Los amores de Cupido				4.705	
29/07/93		Mo	93/94		<i>No hay Opera</i>						
30/07/93	20:00	Tu	93/94	Paisiello, Giovanni	La Nina pazza per amore	(con un bayle [ballet] análogo a ella)				3.547	
31/07/93		We	93/94		<i>No hay Opera</i>						
01/08/93		Th	93/94		<i>No hay Opera</i>						
02/08/93		Fr	93/94		<i>No hay Opera</i>						
03/08/93	20:00	Sa	93/94	Cimarosa, Domenico	Giannina e Bernardone	Orbeh (heroico y pantomimo)				8.402	[...] Orbeh, nuevo, heroico y pantomimo, en el que saldrán á executar las partes de primeros baylarines, la Sra. Ana Berreti, y el Sr. Juan Bautista Y anini, compositor de dicho bayle [ballet], y asimismo saldrá una Grottesca nueva llamada la Sra. Gertrudis Danuncia, en el que Quarteto, todos nuevos en este Teatro. Hay libros de venta del bayle [ballet].
04/08/93	20:00	Su	93/94	Paisiello, Giovanni	La Nina pazza per amore	Orbeh (heroico y pantomimo)				7.055	Ibid.
05/08/93		Mo	93/94		<i>No hay Opera</i>						
06/08/93	20:00	Tu	93/94	Paisiello, Giovanni	La Nina pazza per amore	Orbeh (heroico y pantomimo)				4.349	

07/08/93	We	93/94	No hay Opera	Orbec (heroico y pantomimo)			3.722	
08/08/93	Th	93/94	La Nina pazza per amore					
09/08/93	Fr	93/94	No hay Opera					
10/08/93	Sa	93/94	Zenobia in Palmira Anfossi, Pasquale	Nina (pequeño bayle [ballet] de esta ópera)		[...] Zenobia de Palmira, en la que la Sra. Banti, deseosa de corresponder á los favores que siempre ha merecido el publico, se presentará, sin embargo de hallarse todavia debil con motivo de su reciente parto, esperando por lo mismo de su bondad la mire con la benignidad que acostumbra.	8.534	
11/08/93	Su	93/94	Zenobia in Palmira	Nina (pequeño bayle [ballet] de esta ópera)			5.891	
12/08/93	Mo	93/94	No hay Opera					
13/08/93	Tu	93/94	La Nina pazza per amore	Orbec (heroico y pantomimo)			3.376	
14/08/93	We	93/94	No hay Opera					
15/08/93	Th	93/94	Il Crédulo Cimarosa, Domenico	Orbec		[...] El Crédulo, en la que ejecutará la parte de primer Bufo el Sr. Albertelli, por indisposición del Sr. Bonfanti, que representó la misma parte.	5.071	
16/08/93	Fr	93/94	No hay Opera					
17/08/93	Sa	93/94	Il Crédulo Cimarosa, Domenico	Cupido y Sichys			3.488	
18/08/93	Su	93/94	Il Crédulo Cimarosa, Domenico	Cupido y Sichys			3.948	
19/08/93	Mo	93/94	No hay Opera					
20/08/93	Tu	93/94	La Nina pazza per amore	Orbec (heroico y pantomimo)			3.430	
21/08/93	We	93/94	No hay Opera					
22/08/93	Th	93/94	Il Crédulo Cimarosa, Domenico	Orbec (heroico y pantomimo)			3.289	
23/08/93	Fr	93/94	No hay Opera					
24/08/93	Sa	93/94	No hay Opera					
25/08/93	Su	93/94	Inés de Castro Giordani, Giuseppe + Guglielmi, Pietro Carlo	(bayle [ballet] análogo a la Nina)		According to the Spanish libretto 'La música es del S.R. José Giordaniello, célebre maestro de capilla napolitano, y las piezas señaladas con esta * son del señor maestro Pedro Carlos Guglielmi, hijo del célebre maestro Guglielmi, quien estará al clave las tres primeras noches'	10.294	
26/08/93	Mo	93/94	Inés de Castro Giordani, Giuseppe + Guglielmi, Pietro Carlo	(bayle [ballet] análogo a la Nina)			6.443	
27/08/93	Tu	93/94	Inés de Castro Giordani, Giuseppe + Guglielmi, Pietro Carlo	(bayle [ballet] análogo a la Nina)			6.147	
28/08/93	We	93/94	Inés de Castro Giordani, Giuseppe + Guglielmi, Pietro Carlo	Los amores de Cupido			5.544	
29/08/93	Th	93/94	No hay Opera					
30/08/93	Fr	93/94	No hay Opera					
31/08/93	Sa	93/94	No hay Opera					
01/09/93	Su	93/94	La Nina pazza per amore Paisiello, Giovanni	Las Astucias amorosas		[...] La Nina, en la que hará la parte de primer Bufo el Sr. Juan Liperine, por indisposición del Sr. Albertarelli [...]	5.592	
02/09/93	Mo	93/94	No hay Opera					
03/09/93	Tu	93/94	No hay Opera					
04/09/93	We	93/94	No hay Opera			Incidente ocurrido en el Coliseo		
05/09/93	Th	93/94	Inés de Castro Giordani, Giuseppe + Guglielmi, Pietro Carlo	Orbec (heroico y pantomimo)			6.030	

06/09/93	Fr	93/94	No hay Opera											
07/09/93	19:00	Sa	93/94	Paisiello, Giovanni	La Niña pazza per amore	Orbek (heroico y pantomimo)								3.417
08/09/93	19:00	Su	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	Orbek (heroico y pantomimo)								6.037
09/09/93		Mo	93/94											
10/09/93	19:00	Tu	93/94	Anfossi, Pasquale	Zenobia in Palmira	(bayle [ballet] análogo a la Niña)								4.722
11/09/93		We	93/94											
12/09/93	19:30	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	(bayle [ballet] análogo a la Niña)								4.461
13/09/93		Fr	93/94											
14/09/93	19:30	Sa	93/94	Cimarosa, Domenico	Il Crédulo	La Niña mal guardada								5.197
15/09/93	19:00	Su	93/94	Cimarosa, Domenico	Il Crédulo	La Niña mal guardada								5.679
16/09/93		Mo	93/94											
17/09/93	19:00	Tu	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Niña mal guardada								5.049
18/09/93		We	93/94											
19/09/93	19:00	Th	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Niña mal guardada								5.044
20/09/93		Fr	93/94											
21/09/93	19:00	Sa	93/94	Cimarosa, Domenico	El Matrimonio secreto	(bayle [ballet] análogo a la Niña)								7.037
22/09/93	19:00	Su	93/94	Cimarosa, Domenico	El Matrimonio secreto	(bayle [ballet] análogo a la Niña)								6.963
23/09/93		Mo	93/94											
24/09/93	19:00	Tu	93/94	Cimarosa, Domenico	El Matrimonio secreto	La primera Edad de la Inocencia*								6.833
25/09/93		We	93/94											
26/09/93	19:00	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia								5.515
27/09/93		Fr	93/94											
28/09/93	19:00	Sa	93/94	Cimarosa, Domenico	El Matrimonio secreto	La Niña mal guardada								6.429
29/09/93	19:00	Su	93/94	Anfossi, Pasquale	Zenobia in Palmira	La Niña mal guardada								5.655
30/09/93		Mo	93/94											
01/10/93	19:00	Tu	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Niña mal guardada								4.415
02/10/93		We	93/94											
03/10/93	19:00	Th	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Niña mal guardada								5.951
04/10/93		Fr	93/94											
05/10/93	19:00	Sa	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	[Inés de Castro] (con un bayle [ballet] pequeño)								4.222
06/10/93	19:00	Su	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	(con un bayle [ballet] pequeño)								5.459
07/10/93		Mo	93/94											
08/10/93	19:00	Tu	93/94	Cimarosa, Domenico	El Matrimonio secreto	La primera Edad de la Inocencia								6.075
09/10/93		We	93/94											
10/10/93	19:00	Th	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La primera Edad de la Inocencia								3.729
11/10/93		Fr	93/94											
12/10/93		Sa	93/94											

13/10/93	19:00	Su	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La primera Edad de la Inocencia					5.074	
14/10/93	19:00	Mo	93/94	Paisiello, Giovanni	Pirro	La primera Edad de la Inocencia			[...] El Pirro, nueva, en la que hace de Dama la Sra. Ana. Monicelli [...] Hay iluminación en celebración del cumpleaños del Príncipe Nitro. Sr.. Hay libros de la ópera		9.954	
15/10/93	19:00	Tu	93/94	Paisiello, Giovanni	Pirro	La primera Edad de la Inocencia			Ibid.		6.363	
16/10/93	19:00	We	93/94	Paisiello, Giovanni	Pirro	La primera Edad de la Inocencia			Ibid.		5.007	
17/10/93	19:00	Th	93/94	Cimarosa, Domenico	El Matrimonio secreto	(bajle [ballet] análogo a la Niña)					4.190	
18/10/93		Fr	93/94		<i>No hay Ópera</i>							
19/10/93	19:00	Sa	93/94	Cimarosa, Domenico	El Crédito	La Niña mal guardada					3.320	
20/10/93	19:00	Su	93/94	Anfossi, Pasquale	Zenobia in Palmira	La Niña mal guardada					7.517	
21/10/93		Mo	93/94		<i>No hay Ópera</i>							
22/10/93	19:00	Tu	93/94	Anfossi, Pasquale	Zenobia in Palmira	La Niña mal guardada					5.064	
23/10/93		We	93/94		<i>No hay Ópera</i>							
24/10/93	19:00	Th	93/94	Cimarosa, Domenico	El Matrimonio secreto	La Niña mal guardada					5.529	
25/10/93		Fr	93/94		<i>No hay Ópera</i>							
26/10/93	19:00	Sa	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due genelle / L'inganno amoroso	La Niña mal guardada					3.468	
27/10/93	19:00	Su	93/94	Paisiello, Giovanni	Pirro	(bajle [ballet] análogo a la Niña)					6.023	
28/10/93	19:00	Mo	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	(bajle [ballet] análogo a la Niña)					5.281	
29/10/93	19:00	Tu	93/94	Paisiello, Giovanni	La Nina pazza per amore	(bajle [ballet] análogo a ella)					3.520	
30/10/93		We	93/94		<i>No hay Ópera</i>							
31/10/93	19:00	Th	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Niña mal guardada					4.006	
01/11/93		Fr	93/94		<i>No hay Ópera</i>							
02/11/93		Sa	93/94		<i>No hay Ópera</i>							
03/11/93	19:00	Su	93/94	Cimarosa, Domenico	El Matrimonio secreto	(con un pequeño bajle [ballet])					5.488	
04/11/93	19:00	Mo	93/94	Anfossi, Pasquale	Zenobia in Palmira	El sitio de Citeria (heroico)			[...] hay iluminación en celebración de los días del Rey Nitro. Sr. También hay libros del bajle [ballet]		10.236	
05/11/93	19:00	Tu	93/94	Paisiello, Giovanni	Pirro	El sitio de Citeria (heroico)			[...] sigue la iluminación		4.745	
06/11/93	19:00	We	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	El sitio de Citeria (heroico)					4.940	
07/11/93	19:00	Th	93/94	Cimarosa, Domenico	El Matrimonio secreto	La primera Edad de la Inocencia					3.955	
08/11/93		Fr	93/94		<i>No hay Ópera</i>							
09/11/93	19:00	Sa	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia					4.033	
10/11/93	19:00	Su	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia					4.482	
11/11/93		Mo	93/94		<i>No hay Ópera</i>							
12/11/93	19:00	Tu	93/94	Cimarosa, Domenico	Il Falegname	La primera Edad de la Inocencia			[...] hay libros de ópera		8.181	
13/11/93	19:00	We	93/94	Cimarosa, Domenico	Il Falegname	La primera Edad de la Inocencia			[...] sigue la iluminación		3.363	
14/11/93	19:00	Th	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Niña mal guardada			Ibid.		3.913	
15/11/93	19:00	Fr	93/94	Cimarosa, Domenico	El Matrimonio secreto	La Niña mal guardada					3.892	
16/11/93		Sa	93/94		<i>No hay Ópera</i>							
17/11/93	19:00	Su	93/94	Anfossi, Pasquale	Zenobia in Palmira	La primera Edad de la Inocencia					5.103	
18/11/93		Mo	93/94		<i>No hay Ópera</i>							
19/11/93	19:00	Tu	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Niña mal guardada					3.764	
20/11/93		We	93/94		<i>No hay Ópera</i>							
21/11/93	19:00	Th	93/94	Paisiello, Giovanni	La Nina pazza per amore	La Niña mal guardada					3.400	
22/11/93		Fr	93/94		<i>No hay Ópera</i>							
23/11/93	19:00	Sa	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	El Padre, Juez					5.198	
24/11/93	19:00	Su	93/94	Cimarosa, Domenico	El Matrimonio secreto	El Padre, Juez					5.760	
25/11/93		Mo	93/94		<i>No hay Ópera</i>							

26/11/93	19:00	Tu	93/94	Paisiello, Giovanni	Pirro	El Padre, Juez						4.282	
27/11/93		We	93/94		<i>No hay Opera</i>								
28/11/93	19:00	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	La Niña mal guardada						4.586	
29/11/93		Fr	93/94		<i>No hay Opera</i>								
30/11/93	19:00	Sa	93/94	Cimarosa, Domenico	Il Matrimonio segreto	El divertimento de los Pescadores provenzales				[...] con un pequeño bayle [ballet] intitulado: El divertimento de los Pescadores provenzales compuesto por el Sr. Domingo Rosi		6.274	
01/12/93	19:00	Su	93/94	Cimarosa, Domenico	Il Matrimonio segreto	El divertimento de los Pescadores provenzales				[...] con un pequeño bayle [ballet] intitulado: El divertimento de los Pescadores provenzales		6.571	
02/12/93		Mo	93/94		<i>No hay Opera</i>								
03/12/93	19:00	Tu	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	El divertimento de los Pescadores provenzales						5.147	
04/12/93		We	93/94		<i>No hay Opera</i>								
05/12/93	19:00	Th	93/94	Cimarosa, Domenico	Il Matrimonio segreto	El divertimento de los Pescadores provenzales						4.173	
06/12/93		Fr	93/94		<i>No hay Opera</i>								
07/12/93		Sa	93/94		<i>No hay Opera</i>								
08/12/93	19:00	Su	93/94	Cimarosa, Domenico	Il Crédulo	El divertimento de los Pescadores provenzales						3.988	
09/12/93	19:00	Mo	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	El divertimento de los Pescadores provenzales				[...] hay libros de la ópera		10.410	
10/12/93	19:00	Tu	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	El divertimento de los Pescadores provenzales				[...] advirtiéndose que el producto de esta representación y lo eventual, es á beneficio de la Sra. Brigida Banti. Hay libros de ópera		?	
11/12/93	19:00	We	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	El Padre, Juez						5.920	
12/12/93	19:00	Th	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	El Padre, Juez						3.254	
13/12/93		Fr	93/94		<i>No hay Opera</i>								
14/12/93	19:00	Sa	93/94	Paisiello, Giovanni	La Niña mal guardada	La Niña mal guardada						3.220	
15/12/93	19:00	Su	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La diversion de los Pescadores provenzales						6.592	
16/12/93		Mo	93/94		<i>No hay Opera</i>								
17/12/93	19:00	Tu	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La diversion de los Pescadores provenzales						3.821	
18/12/93		We	93/94		<i>No hay Opera</i>								
19/12/93		Th	93/94		<i>No hay Opera</i>								
20/12/93		Fr	93/94		<i>No hay Opera</i>								
21/12/93	19:00	Sa	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	La Laureta				[...] y el Sr. Domingo Rosy, desecho de contribuir a complacer tan benigno publico, presentará esta noche un pequeño bayle [ballet] nuevo intitulado: La Laureta, asunto tomado de los cuentos del Sr. Demarmonét, cuyo programa no se imprime por ser generalmente bien sabido: su desecho era de componer un gran bayle [ballet] nuevo heroico; pero el corto tiempo para ello se lo impide por ahora: si bien piensa ejecutarlo con la mayor brevedad, y mientras tanto espera que el respetable público de Madrid dispense aquella indulgencia que acostumbra, y merece esta pequeña producción por el poquísimo tiempo que ha tenido para su composición.		5.090	
22/12/93	19:00	Su	93/94	Cimarosa, Domenico	Il Matrimonio segreto	La Laureta						5.378	
23/12/93	19:00	Mo	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La Laureta						4.951	
24/12/93		Tu	93/94		<i>No hay Opera</i>								

25/12/93	19:00	We	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	Los Pescadores provenzales					6.231	
26/12/93	19:00	Th	93/94	Paisiello, Giovanni	Pirro	Los Pescadores provenzales					6.007	
27/12/93	19:00	Fr	93/94	Cimarosa, Domenico	Il Falegname	El Padre, Juez					4.223	
28/12/93	19:00	Sa	93/94	Cimarosa, Domenico	Il Matrimonio segreto	La Laureta					4.556	
29/12/93	19:00	Su	93/94	Anfossi, Pasquale	Zenobia in Palmira	La Laureta					6.089	
30/12/93		Mo	93/94		<i>No hay Opera</i>							
31/12/93	19:00	Tu	93/94	Cimarosa, Domenico	Il Matrimonio segreto	Los Pescadores provenzales					4.368	
01/01/94	19:00	We	93/94	Cimarosa, Domenico	Il Matrimonio segreto	La Laureta					5.011	
02/01/94		Th	93/94		<i>No hay Opera</i>							
03/01/94		Fr	93/94		<i>No hay Opera</i>							
04/01/94	19:00	Sa	93/94	Cimarosa, Domenico	L 'italiana in Londra	Divertimento de los Pescadores provenzales					5.959	
05/01/94	19:00	Su	93/94	Cimarosa, Domenico	L 'italiana in Londra	Divertimento de los Pescadores provenzales					4.437	
06/01/94	19:00	Mo	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La Laureta					5.008	
07/01/94	19:00	Tu	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La Niña mal guardada					6.613	
08/01/94		We	93/94		<i>No hay Opera</i>							
09/01/94	19:00	Th	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	El Padre y Juez					6.197	
10/01/94		Fr	93/94		<i>No hay Opera</i>							
11/01/94	19:00	Sa	93/94	Paisiello, Giovanni	Pirro	El Padre, Juez					3.629	
12/01/94	19:00	Su	93/94	Cimarosa, Domenico	Il Matrimonio segreto (Acto I)	Los Pescadores provenzales						
13/01/94	19:00	Mo	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Laureta					4.496	
14/01/94	19:00	Tu	93/94	Cimarosa, Domenico	L 'italiana in Londra	La Laureta					5.388	
15/01/94		We	93/94		<i>No hay Opera</i>							
16/01/94	19:00	Th	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	El Padre y Juez					5.288	
17/01/94		Fr	93/94		<i>No hay Opera</i>							
18/01/94	19:00	Sa	93/94	Anfossi, Pasquale	Zenobia in Palmira	La Laureta					4.157	
19/01/94	19:00	Su	93/94	Cimarosa, Domenico	Il Matrimonio segreto (Acto II)	Los Pescadores provenzales					5.500	
20/01/94		Mo	93/94		<i>No hay Opera</i>							
21/01/94	19:00	Tu	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La Niña mal guardada					5.606	
22/01/94		We	93/94		<i>No hay Opera</i>							
23/01/94	19:00	Th	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	Los Pescadores					5.134	
24/01/94		Fr	93/94		<i>No hay Opera</i>							
25/01/94	19:00	Sa	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La Laureta					3.756	

26/01/94	19:00	Su	93/94	Cimarosa, Domenico	L'italiana in Londra	La Laureta				3.752
27/01/94		Mo	93/94		<i>No hay Opera</i>					
28/01/94	19:00	Tu	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	La Niña mal guardada				3.081
29/01/94		We	93/94		<i>No hay Opera</i>					
30/01/94		Th	93/94		<i>No hay Opera</i>					
31/01/94	19:00	Fr	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)	[...] El programa se ha traducido al español [...]			?
01/02/94	19:00	Sa	93/94	Tritto [Tritta], Giacomo (Domenico Mario Antonio Pasquale Giuseppe)	Le due gemelle / L'inganno amoroso	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)				6.818
02/02/94	19:00	Su	93/94	Anfossi, Pasquale	Zenobia in Palmira	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)				6.914
03/02/94	19:00	Mo	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)				5.461
04/02/94	19:00	Tu	93/94	Cimarosa, Domenico	L'italiana in Londra	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)				4.029
05/02/94		We	93/94		<i>No hay Opera</i>					
06/02/94	19:00	Th	93/94	Anfossi, Pasquale	Zenobia in Palmira	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)				6.056
07/02/94		Fr	93/94		<i>No hay Opera</i>					
08/02/94	19:00	Sa	93/94	Cimarosa, Domenico	Il Matrimonio segreto	La Laureta				4.094
09/02/94	19:00	Su	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	Los Pescadores provenzales				5.619
10/02/94		Mo	93/94		<i>No hay Opera</i>					
11/02/94	19:00	Tu	93/94	Paisiello, Giovanni	La Nina pazza per amore	El Melengro (Melodrama en prosa en tres actos)				3.867
12/02/94	19:00	We	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	Los Pescadores provenzales				3.556
13/02/94	19:00	Th	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	La primera edad de la Inocencia				4.352
14/02/94		Fr	93/94		<i>No hay Opera</i>					
15/02/94	19:00	Sa	93/94	Cimarosa, Domenico	Il Matrimonio segreto	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)				4.275
16/02/94	19:00	Su	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)				5.662
17/02/94		Mo	93/94		<i>No hay Opera</i>					
18/02/94	19:00	Tu	93/94	Anfossi, Pasquale	Zenobia in Palmira	Los Pescadores provenzales				3.950
19/02/94	19:00	We	93/94	Cimarosa, Domenico	L'italiana in Londra	Los Pescadores provenzales				3.161
20/02/94	19:00	Th	93/94	Cimarosa, Domenico	Il Matrimonio segreto	Los Pescadores provenzales				3.756
21/02/94		Fr	93/94		<i>No hay Opera</i>					
22/02/94	19:00	Sa	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	Los Pescadores provenzales				4.491

23/02/94	19:00	Su	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	Los Pescadores provenzales					5.354	
24/02/94	19:00	Mo	93/94	Cimarosa, Domenico	II Matrimonio segreto	Los Pescadores provenzales					4.474	
25/02/94	19:00	Tu	93/94	Cimarosa, Domenico	L'italiana in Londra	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)					4.433	
26/02/94		We	93/94		<i>No hay Opera</i>							
27/02/94	19:00	Th	93/94	Anfossi, Pasquale	Zerobia in Palmira	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)					6.742	
28/02/94		Fr	93/94		<i>No hay Opera</i>							
01/03/94	19:00	Sa	93/94	Cimarosa, Domenico	II Matrimonio segreto	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)					5.906	
02/03/94	19:00	Su	93/94	Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)					7.976	
03/03/94	19:00	Mo	93/94	Cimarosa, Domenico	II Matrimonio segreto	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)					7.094	
04/03/94	19:00	Tu	93/94	Bianchi, (Giuseppe) Francesco	La Vendetta di Nino	Muerte y Venganza de Agamenon, y furia de Orestes (tragico y pantomimo en 5 Actos)					9.496	
05/03/94		We	1794		<i>Lent</i>							
06/03/94		Th	1794		<i>Lent</i>							
07/03/94		Fr	1794		<i>Lent</i>							
08/03/94		Sa	1794		<i>Lent</i>							
09/03/94		Su	1794		<i>Lent</i>	<i>Los jardineros burlados (en el Teatro de la Cruz por la Cia de los Caños del Peral)</i>						
10/03/94		Mo	1794		<i>Lent</i>	<i>Los jardineros burlados (en el Teatro de la Cruz por la Cia de los Caños del Peral)</i>						
11/03/94	19:30	Tu	1794	Pleyel & other composers	Concierto de Quaresma I (Lenten Concerts)	<i>Los jardineros burlados (en el Teatro de la Cruz por la Cia de los Caños del Peral)</i>		Parte I. Pleyel: Sinfonia – Aria (Rosalia Pellizzoni) – Aria (Ángel Franchi) – Aria (José Simoni) – Concierto de clarinete (Juan Weiss) – Dueto (Ángel Franchi, José Simoni) Parte II. Sinfonia – Aria (Francisco Albertarelli) – Aria (Ángel Franchi) – Aria (José Simoni) – Concierto de violonchelo (Francisco Vidal) – Terceto (Rosalia Pellizzoni, Ángel Franchi, José Simoni)	'According to the notes of Vicente Penchí, Francisco Albertarelli sang that day the aria <i>Chi cerca chi dice</i> from Cimarosa's <i>Il fanfático burlato</i> ': Josep Martínez Reinoso, <i>El surgimiento del concierto público en Madrid (1767-1808)</i> (PHD dissertation, Universidad de la Rioja, Servicio de Publicaciones, 2017), 291.	4.280		

12/03/94	We	1794		<i>Lent</i>									
13/03/94	Th	1794	19:30	Concierto de Quaresma 2 (Lenten Concerts)	Playel & other composers	Various composers	1794	1794	1794	1794	2.908	'According to the notes of Penchi, José Simoni sang that day the aria <i>Ah, ch'io vi sento</i> from Cherubini's <i>Il Mesenzio re d'Etruria</i> '. Ibid..	
14/03/94	Fr	1794		<i>Lent</i>			1794	1794					
15/03/94	Sa	1794		<i>Lent</i>									
16/03/94	Su	1794	19:30	Concierto de Quaresma 3 (Lenten Concerts)	Various composers	Various composers	1794	1794	1794	1794	3.774	'According to the notes of Penchi, Francisco Albertarelli sang that day the aria <i>Trenta cose a dirsi bella</i> by Fioravanti and the trio <i>Rendo grazie à tal favore</i> by <i>La Serva innamorata</i> de Guglielmi'. Ibid..	
17/03/94	Mo	1794		<i>Lent</i>			1794	1794					
18/03/94	Tu	1794		<i>Lent</i>									
19/03/94	We	1794	19:30	Concierto de Quaresma 4 (Lenten Concerts)	Various composers	Various composers	1794	1794	1794	1794	3.774	'According to the notes of Penchi, Francisco Albertarelli sang that day the trio <i>Siano a te felici i giorni</i> from Guglielmi's <i>La Morte di Oloferne</i> '. Ibid..	
20/03/94	Th	1794		<i>Lent</i>			1794	1794					
21/03/94	Fr	1794	19:30	Concierto de Quaresma 5 (Lenten Concerts)	Various composers	Various composers	1794	1794	1794	1794	3.774	'According to the notes of Penchi, Francisco Albertarelli sang that day the trio <i>Siano a te felici i giorni</i> from Guglielmi's <i>La Morte di Oloferne</i> '. Ibid..	
22/03/94	Sa	1794		<i>Lent</i>			1794	1794					
23/03/94	Su	1794		<i>Lent</i>									
24/03/94	Mo	1794		<i>Lent</i>									

25/03/94	19:30	Tu	1794	Various composers	Concierto de Quaresma 6 (Lenten Concerts)					2.995		
26/03/94		We	1794		<i>Lent</i>							
27/03/94	19:30	Th	1794	Various composers	Concierto de Quaresma 7 (Lenten Concerts)							
28/03/94		Fr	1794		<i>Lent</i>							
29/03/94		Sa	1794		<i>Lent</i>							
30/03/94	19:30	Su	1794	Various composers	Concierto de Quaresma 8 (Lenten Concerts)					3.127		
31/03/94		Mo	1794		<i>Lent</i>							
01/04/94	19:30	Tu	1794	Guglielmi, Pietro Alessandro +?	Debora e Sisara (Lenten tragedy) + Concierto de Clarinete					2.728		
02/04/94		We	1794		<i>Lent</i>							

03/04/94	19:30	Th	1794	Guglielmi, Pietro Alessandro + ?	Debora e Sisara (Lenten tragedy) + Concierto de Clarinete y Fagot					Parte I. Pietro Alessandro Guglielmi: Debora e Sisara (1a parte) Concierto de clarinete y fagot (Juan Weiss, Esteban François) Parte II. Pietro Alessandro Guglielmi: Debora e Sisara (2a parte)			
04/04/94		Fr	1794		<i>Lent</i>								
05/04/94		Sa	1794		<i>Lent</i>								
06/04/94	19:30	Su	1794	Guglielmi, Pietro Alessandro + ?	Debora e Sisara (Lenten tragedy) + Concierto de Violoncello					Parte I. Pietro Alessandro Guglielmi: Debora e Sisara (1a parte) Concierto de violonchelo (Mariano Montero) Parte II. Pietro Alessandro Guglielmi: Debora e Sisara (2a parte)			
07/04/94		Mo	1794		<i>Lent</i>								
08/04/94		Tu	1794		<i>Lent</i>								
09/04/94		We	1794		<i>Lent</i>								
10/04/94		Th	1794		<i>Lent</i>								
11/04/94		Fr	1794		<i>Lent</i>								
12/04/94		Sa	1794		<i>Lent</i>								
13/04/94		Su	1794		<i>Lent</i>								
14/04/94		Mo	1794		<i>Lent</i>								
15/04/94		Tu	1794		<i>Lent</i>								
16/04/94		We	1794		<i>Lent</i>								
17/04/94		Th	1794		<i>Lent</i>								
18/04/94		Fr	1794		<i>Lent</i>								
19/04/94		Sa	1794		<i>Lent</i>								
20/04/94	19:30	Su	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)				[...] en que hará la parte de primera dama la Sra. Luisa Todí		9.687	
21/04/94	19:30	Mo	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)						7.297	
22/04/94	19:30	Tu	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)						5.278	
23/04/94		We	94/95		<i>No hay Opera</i>								
24/04/94		Th	94/95		<i>No hay Opera</i>								
25/04/94		Fr	94/95		<i>No hay Opera</i>								
26/04/94	19:30	Sa	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)					DM stops offering TC&P daily box office	?	
27/04/94	19:30	Su	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)						?	
28/04/94		Mo	94/95		<i>No hay Opera</i>								
29/04/94	19:30	Tu	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)						?	
30/04/94		We	94/95		<i>No hay Opera</i>								
01/05/94	19:30	Th	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)							
02/05/94		Fr	94/95		<i>No hay Opera</i>								
03/05/94		Sa	94/95		<i>No hay Opera</i>								
04/05/94	19:30	Su	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)							
05/05/94		Mo	94/95		<i>No hay Opera</i>								
06/05/94	19:30	Tu	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Recreaciones polacas (El recreo)							

07/05/94	We	94/95		<i>No hay Opera</i>									
08/05/94	Th	94/95		<i>No hay Opera</i>									
09/05/94	Fr	94/95		<i>No hay Opera</i>									
10/05/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	La Muerte de Atila (tragico heroico y pantomimo)				[...] La Muerte de Atila, compuesto, dirigido y ejecutado por el Sr. Pedro Angiolini, y en que saldrá tambien á desempeñar la parte de primera baylarina la Sra. Teresa Melasi				
11/05/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	La Muerte de Atila (tragico heroico y pantomimo)				Ibid.				
12/05/94	Mo	94/95		<i>No hay Opera</i>									
13/05/94	Tu	94/95		<i>No hay Opera</i>									
14/05/94	We	94/95		<i>No hay Opera</i>									
15/05/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	La Muerte de Atila (tragico heroico y pantomimo)								
16/05/94	Fr	94/95		<i>No hay Opera</i>									
17/05/94	Sa	94/95		<i>No hay Opera</i>									
18/05/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	La Muerte de Atila (tragico heroico y pantomimo)								
19/05/94	Mo	94/95		<i>No hay Opera</i>									
20/05/94	Tu	94/95		<i>No hay Opera</i>									
21/05/94	We	94/95		<i>No hay Opera</i>									
22/05/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	La Muerte de Atila (tragico heroico y pantomimo)								
23/05/94	Fr	94/95		<i>No hay Opera</i>									
24/05/94	Sa	94/95		<i>No hay Opera</i>									
25/05/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	El Literato burlado por los Filósofos fingidos (medio carácter)				[...] El Literato burlado por los Filósofos fingidos, compuesto por el Sr. Pedro Angiolini				
26/05/94	Mo	94/95		<i>No hay Opera</i>									
27/05/94	Tu	94/95		<i>No hay Opera</i>									
28/05/94	We	94/95		<i>No hay Opera</i>									
29/05/94	Th	94/95		<i>No hay Opera</i>									
30/05/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Literato burlado (medio carácter)								
31/05/94	Sa	94/95		<i>No hay Opera</i>									
01/06/94	Su	94/95		<i>No hay Opera</i>									
02/06/94	Mo	94/95		<i>No hay Opera</i>									
03/06/94	Tu	94/95		<i>No hay Opera</i>									
04/06/94	We	94/95		<i>No hay Opera</i>									
05/06/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Literato burlado por los Filósofos fingidos (medio carácter)								
06/06/94	Fr	94/95		<i>No hay Opera</i>									
07/06/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Literato burlado (medio carácter)								
08/06/94	19:30	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Literato burlado por los Filósofos fingidos (medio carácter)								
09/06/94	19:30	94/95	Sarti, Giuseppe	I finti eredi	El Literato burlado por los Filósofos fingidos (medio carácter)								
10/06/94	19:30	94/95	Sarti, Giuseppe	I finti eredi	El Literato burlado por los Filósofos fingidos (medio carácter)								
11/06/94		94/95		<i>No hay Opera</i>									
12/06/94	19:30	94/95	Sarti, Giuseppe	I finti eredi	El Literato burlado por los Filósofos fingidos (medio carácter)								

13/06/94	19:30	Fr	94/95	Sarti, Giuseppe	I finti eredi	No hay Opera	El Literato burlado por los Filósofos fingidos (medio carácter)					
14/06/94	19:30	Sa	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
15/06/94	19:30	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)		El Literato burlado por los Filósofos fingidos (medio carácter)					
16/06/94		Mo	94/95			No hay Opera						
17/06/94	19:30	Tu	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
18/06/94		We	94/95			No hay Opera						
19/06/94	19:30	Th	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)		El Literato burlado (medio carácter)					
20/06/94		Fr	94/95			No hay Opera						
21/06/94	19:30	Sa	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
22/06/94	19:30	Su	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
23/06/94		Mo	94/95			No hay Opera						
24/06/94	19:30	Tu	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)		Las Diversiones Polacas (El recreo)					
25/06/94		We	94/95			No hay Opera						
26/06/94	19:30	Th	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)		Las Diversiones Polacas (El recreo)					
27/06/94		Fr	94/95			No hay Opera						
28/06/94	19:30	Sa	94/95	Sarti, Giuseppe	I finti eredi		Pigmalion (medio carácter)					
29/06/94	19:30	Su	94/95	Sarti, Giuseppe	I finti eredi		Pigmalion (medio carácter)					
30/06/94		Mo	94/95			No hay Opera						
01/07/94	20:00	Tu	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)		Pigmalion (medio carácter)					
02/07/94	20:00	We	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
03/07/94	20:00	Th	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)		El Literato burlado (medio carácter)					
04/07/94		Fr	94/95			No hay Opera						
05/07/94	20:00	Sa	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
06/07/94	20:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)		Pigmalion (medio carácter)					
07/07/94		Mo	94/95			No hay Opera						
08/07/94	20:00	Tu	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)		El Literato burlado por los Filósofos fingidos (medio carácter)					
09/07/94	20:00	We	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
10/07/94	20:00	Th	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)		El Literato burlado (medio carácter)					
11/07/94		Fr	94/95			No hay Opera						
12/07/94	20:00	Sa	94/95	Sarti, Giuseppe	I finti eredi		La Muerte de Atila (tragico heroico y pantomimo)					
13/07/94	20:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)		Pigmalion (medio carácter)					
14/07/94		Mo	94/95			No hay Opera						
15/07/94	20:00	Tu	94/95	Cimarosa, Domenico	I Tracci amanti		El Literato burlado por los Filósofos fingidos (medio carácter)					

16/07/94	We	94/95																				
17/07/94	Th	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Pigmalion (medio carácter)																	
18/07/94	Fr	94/95		<i>No hay Opera</i>																		
19/07/94	Sa	94/95	Sarti, Giuseppe	I finti eredi	Muerte de Agamenon, y funia de Orestes (tragico y pantomimo en 5 Actos)																	
20/07/94	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Pigmalion (medio carácter)																	
21/07/94	Mo	94/95		<i>No hay Opera</i>																		
22/07/94	Tu	94/95	Cimarosa, Domenico	I Tracci amanti	Pigmalion (medio carácter)																	
23/07/94	We	94/95	Sarti, Giuseppe	I finti eredi	Muerte de Agamenon, y funia de Orestes (tragico y pantomimo en 5 Actos)																	
24/07/94	Th	94/95		<i>No hay Opera</i>																		
25/07/94	Fr	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Pigmalion (medio carácter)																	
26/07/94	Sa	94/95	Cimarosa, Domenico	I Tracci amanti	Pigmalion (medio carácter)																	
27/07/94	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Pigmalion (medio carácter)																	
28/07/94	Mo	94/95		<i>No hay Opera</i>																		
29/07/94	Tu	94/95	Cimarosa, Domenico	I Tracci amanti	Muerte de Agamenon, y funia de Orestes (tragico y pantomimo en 5 Actos)																	
30/07/94	We	94/95	Sarti, Giuseppe	I finti eredi	Muerte de Agamenon, y funia de Orestes (tragico y pantomimo en 5 Actos)																	
31/07/94	Th	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Literato burlado (medio carácter)																	
01/08/94	Fr	94/95		<i>No hay Opera</i>																		
02/08/94	Sa	94/95	Cimarosa, Domenico	I Tracci amanti	El Literato burlado por los Filósofos fingidos (medio carácter)																	
03/08/94	Su	94/95	Cimarosa, Domenico	I Tracci amanti	La Muerte de Atila (tragico heroico y pantomimo)																	
04/08/94	Mo	94/95		<i>No hay Opera</i>																		
05/08/94	Tu	94/95	Cimarosa, Domenico	I Tracci amanti	La Muerte de Atila (tragico heroico y pantomimo)																	
06/08/94	We	94/95		<i>No hay Opera</i>																		
07/08/94	Th	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Pigmalion (medio carácter)																	
08/08/94	Fr	94/95		<i>No hay Opera</i>																		
09/08/94	Sa	94/95	Cimarosa, Domenico	I Tracci amanti	La Muerte de Atila (tragico heroico y pantomimo)																	
10/08/94	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Pigmalion (medio carácter)																	
11/08/94	Mo	94/95		<i>No hay Opera</i>																		
12/08/94	Tu	94/95		<i>No hay Opera</i>																		
13/08/94	We	94/95		<i>No hay Opera</i>																		
14/08/94	Th	94/95		<i>No hay Opera</i>																		
15/08/94	Fr	94/95		<i>No hay Opera</i>																		
16/08/94	Sa	94/95		<i>No hay Opera</i>																		
17/08/94	Su	94/95		<i>No hay Opera</i>																		
18/08/94	Mo	94/95		<i>No hay Opera</i>																		

20/09/94	19:30	Sa	94/95	Cimaraosa, Domenico	I Traczi amanti	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos				[...] El Acampamiento de los Gitanos, en el que saldrá el compositor de bayles (ballets) y primer baylarin el Sr. Pedro Angiolini, ya restablecido de su enfermedad.			
21/09/94	19:30	Su	94/95	Paistello, Giovanni	Elfrida	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
22/09/94		Mo	94/95		No hay Opera									
23/09/94	19:30	Tu	94/95	Cimaraosa, Domenico	I Traczi amanti	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
24/09/94	19:30	We	94/95	Cimaraosa, Domenico	I Traczi amanti	Pigmalion (medio carácter)	Pigmalion (medio carácter)							
25/09/94	19:30	Th	94/95	Paistello, Giovanni	Elfrida	Pigmalion (medio carácter)	Pigmalion (medio carácter)							
26/09/94		Fr	94/95		No hay Opera									
27/09/94	19:30	Sa	94/95	Cimaraosa, Domenico	I Traczi amanti	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
28/09/94	19:30	Su	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Pigmalion (medio carácter)	Pigmalion (medio carácter)				[...] el Demetrio, en la que cantará un terceto nuevo del célebre maestro Francisco Vianqui, á fin de complacer á las personas que lo han pedido; cantará tambien la Señora Todt el gran rondó de la Opera de Alejandro [...]			
29/09/94	19:30	Mo	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
30/09/94	19:30	Tu	94/95	Sarti, Giuseppe	I finti eredi	La Muerte de Atila (tragico heroico y pantomimo)	La Muerte de Atila (tragico heroico y pantomimo)							
01/10/94		We	94/95		No hay Opera									
02/10/94	19:30	Th	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
03/10/94		Fr	94/95		No hay Opera									
04/10/94	19:00	Sa	94/95	Cimaraosa, Domenico	I Traczi amanti	La Muerte de Atila (tragico heroico y pantomimo)	La Muerte de Atila (tragico heroico y pantomimo)							
05/10/94	19:00	Su	94/95	Paistello, Giovanni	Elfrida	Pigmalion (medio carácter)	Pigmalion (medio carácter)							
06/10/94		Mo	94/95		No hay Opera									
07/10/94	19:00	Tu	94/95	Paistello, Giovanni	Elfrida	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
08/10/94		We	94/95		No hay Opera									
09/10/94	19:00	Th	94/95	Cimaraosa, Domenico	I Traczi amanti	La Muerte de Atila (tragico heroico y pantomimo)	La Muerte de Atila (tragico heroico y pantomimo)							
10/10/94		Fr	94/95		No hay Opera									
11/10/94	19:00	Sa	94/95	Cimaraosa, Domenico	I Traczi amanti	Los Filósofos fingidos (El Literato burlado por...)	Los Filósofos fingidos (El Literato burlado por...)							
12/10/94	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
13/10/94		Mo	94/95		No hay Opera									
14/10/94	19:00	Tu	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
15/10/94	19:00	We	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
16/10/94	19:00	Th	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	El Acampamiento de los Gitanos	El Acampamiento de los Gitanos							
17/10/94		Fr	94/95		No hay Opera									
18/10/94	19:00	Sa	94/95	Cimaraosa, Domenico	I Traczi amanti	Los Filósofos fingidos (El Literato burlado por...)	Los Filósofos fingidos (El Literato burlado por...)							
19/10/94	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Los Filósofos fingidos (El Literato burlado por...)	Los Filósofos fingidos (El Literato burlado por...)							
20/10/94		Mo	94/95		No hay Opera									
21/10/94	19:00	Tu	94/95	Cimaraosa, Domenico	I Traczi amanti	Los Filósofos fingidos (El Literato burlado por...)	Los Filósofos fingidos (El Literato burlado por...)							
22/10/94		We	94/95		No hay Opera									

23/10/94	19:00	Th	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio) <i>No hay Opera</i>	El Acampamiento de los Gitanos					
24/10/94		Fr	94/95								
25/10/94	19:00	Sa	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane	El Feudatario en su Aldea					
26/10/94	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio) <i>No hay Opera</i>	El Feudatario					
27/10/94	19:00	Mo	94/95								
28/10/94	19:00	Tu	94/95	Cimarosa, Domenico	I Traci amanti <i>No hay Opera</i>	El Feudatario					
29/10/94		We	94/95								
30/10/94	19:00	Th	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio) <i>No hay Opera</i>	El Acampamiento de los Gitanos					
31/10/94		Fr	94/95								
01/11/94	19:00	Sa	94/95	Paisiello, Giovanni	Elfrida <i>No hay Opera</i>	Pigmalion (medio carácter)					
02/11/94		Su	94/95								
03/11/94		Mo	94/95								
04/11/94	19:00	Tu	94/95	Paer, Ferdinando	L'oro fa tutto <i>No hay Opera</i>	El Acampamiento de los Gitanos					
05/11/94	19:00	We	94/95	Paer, Ferdinando	L'oro fa tutto	El Acampamiento de los Gitanos					
06/11/94	19:00	Th	94/95	Paer, Ferdinando	L'oro fa tutto <i>No hay Opera</i>	El Acampamiento de los Gitanos					
07/11/94		Fr	94/95								
08/11/94	19:00	Sa	94/95	Sarti, Giuseppe	I finti eredi	El Feudatario en su Aldea					
09/11/94	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio) <i>No hay Opera</i>	El Acampamiento de los Gitanos					
10/11/94		Mo	94/95								
11/11/94	19:00	Tu	94/95	Paer, Ferdinando	L'oro fa tutto <i>No hay Opera</i>	El Feudatario en su Aldea					
12/11/94	19:00	We	94/95	Paisiello, Giovanni	Elfrida	Los Amantes modernos (Las Amazonas modernas)					
13/11/94	19:00	Th	94/95	Cimarosa, Domenico	I Traci amanti <i>No hay Opera</i>	Las Amazonas modernas					
14/11/94		Fr	94/95								
15/11/94		Sa	94/95								
16/11/94	19:00	Su	94/95	Cimarosa, Domenico	I Traci amanti	Hercules en el jardín de Hesperia					
17/11/94	19:00	Mo	94/95	Cimarosa, Domenico	I Traci amanti	Hercules en el jardín de Hesperia?					
18/11/94	19:00	Tu	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane	Las Amazonas modernas					
19/11/94		We	94/95								
20/11/94	19:00	Th	94/95	Paer, Ferdinando	L'oro fa tutto <i>No hay Opera</i>	El Acampamiento de los Gitanos					
21/11/94		Fr	94/95								
22/11/94	19:00	Sa	94/95	Cimarosa, Domenico	I Traci amanti <i>No hay Opera</i>	Las Amazonas modernas					
23/11/94	19:00	Su	94/95	Paer, Ferdinando	L'oro fa tutto <i>No hay Opera</i>	El Feudatario en su Aldea					
24/11/94		Mo	94/95								
25/11/94	19:00	Tu	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane <i>No hay Opera</i>	Hercules en el jardín de Esperia					
26/11/94		We	94/95								
27/11/94	19:00	Th	94/95	Sarti, Giuseppe	I finti eredi <i>No hay Opera</i>	El Feudatario en su Aldea					
28/11/94		Fr	94/95								
29/11/94	19:00	Sa	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane <i>No hay Opera</i>	El Feudatario en su Aldea					

30/11/94	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Acampamento de los Gitanos						
01/12/94		Mo	94/95		No hay Opera							
02/12/94	19:00	Tu	94/95	Cimarosa, Domenico	I Traci amanti	Las Amazonas modernas						
03/12/94		We	94/95		No hay Opera							
04/12/94	19:00	Th	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane	Las Amazonas modernas						
05/12/94		Fr	94/95		No hay Opera							
06/12/94		Sa	94/95		No hay Opera							
07/12/94	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Acampamento de los Gitanos						
08/12/94		Mo	94/95		No hay Opera							
09/12/94	19:00	Tu	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Efígenia en Taurida (tragico y pantomimo)			Hay libros del bayle [ballet]			
10/12/94	19:00	We	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Efígenia en Taurida (tragico y pantomimo)						
11/12/94		Th	94/95		No hay Opera							
12/12/94		Fr	94/95		No hay Opera							
13/12/94	19:00	Sa	94/95	Cimarosa, Domenico	I Traci amanti	El Acampamento de los Gitanos	Efígenia en Taurida (tragico y pantomimo)		Hoy [...] se representara [...] la funcion siguiente: se dara principio con el bayle [ballet] de los Gitanos; despues el primer acto de los Turcos amantes; en el que se cantara un quinteto nuevo del celebre Cimarosa, y por el Sr. Simoni una famosa aria obligada á violoncelo; y se dará fin con el grande bayle [ballet] de Efígenia en Taurida: todo lo cual se executa asi por continuar enfermo el Sr. Albertarelli.			
14/12/94	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	El Feudatario en su Aldea						
15/12/94		Mo	94/95		No hay Opera							
16/12/94	19:00	Tu	94/95	Cimarosa, Domenico	I Traci amanti	El Acampamento de los Gitanos	Efígenia en Taurida (tragico y pantomimo)					
17/12/94	19:00	We	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Las Amazonas modernas						
18/12/94	19:00	Th	94/95	Cimarosa, Domenico	I Traci amanti	Las Amazonas modernas	El Feudatario en su Aldea					
19/12/94		Fr	94/95		No hay Opera							
20/12/94		Sa	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	El Acampamento de los Gitanos						
21/12/94	19:00	Su	94/95	Cimarosa, Domenico	I Traci amanti	Las Amazonas modernas	El Feudatario en su Aldea					
22/12/94		Mo	94/95		No hay Opera							
23/12/94	19:00	Tu	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Las Amazonas modernas						
24/12/94		We	94/95		M							
25/12/94	19:00	Th	94/95	Cimarosa, Domenico	I Traci amanti	El Acampamento de los Gitanos	Efígenia en Taurida (tragico y pantomimo)					
26/12/94		Fr	94/95		M							
27/12/94	19:00	Sa	94/95	Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	Las Amazonas modernas						
28/12/94	19:00	Su	94/95	Cimarosa, Domenico	I Traci amanti	Las Amazonas modernas	El Feudatario en su Aldea					
29/12/94		Mo	94/95		No hay Opera							
30/12/94		Tu	94/95		No hay Opera							
31/12/94	19:00	We	94/95	Zingarelli, Niccolò Antonio	Armida	Las Amazonas modernas			[...] el producto de esta dicha funcion por la primera noche, está concedido a la Sra. Luisa Todì [...]			
01/01/95	19:00	Th	94/95	Zingarelli, Niccolò Antonio	Armida	Las Amazonas modernas						
02/01/95		Fr	94/95		No hay Opera							
03/01/95	19:00	Sa	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane	Efígenia en Taurida (tragico y pantomimo)						

04/01/95	19:00	Su	94/95	Zingarelli, Niccolò Antonio	Armida			El Feudatario en su Aldea					
05/01/95		Mo	94/95			No hay Opera							
06/01/95	19:00	Tu	94/95	Paer, Ferdinando	L'oro fa tutto			Efigenia en Taurida (tragico y pantomimo)		[...] El oro lo puede todo, la cual se ejecuta por indisposicion de la Sra. Todì [...]			
07/01/95		We	94/95			No hay Opera							
08/01/95	19:00	Th	94/95	Paisiello, Giovanni	Elfrida			El Acompañamiento de los Gitanos					
09/01/95		Fr	94/95			No hay Opera							
10/01/95		Sa	94/95			No hay Opera							
11/01/95	19:00	Su	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			Las Amazonas modernas		[...] la Opera nueva bufa en prosa, intitulada: Dorbal y Virginia, dividida en 4 actos, en la que se ha dispuesto haga de Dama la Sra. Rosalia Pelizzoni y el bayle [ballet] de Las Amazonas modernas; la musica es del Sr. Carlos Guglielmi, maestro de este Teatro. El producto de esta entrada es á beneficio del Sr. Joseph Simoni.			
12/01/95		Mo	94/95				MM						
13/01/95	19:00	Tu	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			El Feudatario en su Aldea					
14/01/95	19:00	We	94/95	Cimarosa, Domenico	I Tracci amanti			Efigenia en Taurida (tragico y pantomimo)					
15/01/95	19:00	Th	94/95	Sarti, Giuseppe	I finti eredi			Efigenia en Taurida (tragico y pantomimo)					
16/01/95		Fr	94/95			No hay Opera							
17/01/95		Sa	94/95			No hay Opera							
18/01/95	19:00	Su	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			El Feudatario en su Aldea					
19/01/95	19:00	Mo	94/95	Paer, Ferdinando	L'oro fa tutto			Las Amazonas modernas					
20/01/95	19:00	Tu	94/95	Sarti, Giuseppe	I finti eredi			El Acompañamiento de los Gitanos					
21/01/95	19:00	We	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane			El Feudatario en su Aldea					
22/01/95	19:00	Th	94/95	Cimarosa, Domenico	I Tracci amanti			Efigenia en Taurida (tragico y pantomimo)					
23/01/95	19:00	Fr	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			El Acompañamiento de los Gitanos					
24/01/95	19:00	Sa	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane			El Acompañamiento de los Gitanos		[...] El Acompañamiento de los Gitanos, en el que boylará un solo, nuevo, el Sr. Angiolini.			
25/01/95	19:00	Su	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			El Acompañamiento de los Gitanos		Ibid.			
26/01/95	19:00	Mo	94/95	Paer, Ferdinando	L'oro fa tutto			El Acompañamiento de los Gitanos					
27/01/95	19:00	Tu	94/95	Cimarosa, Domenico	I Tracci amanti			El Feudatario en su Aldea		[...] Los Turcos Amantes, en la que cantarán los Sres. Simoni y Albertarelli el famoso dueto del Matrimonio Secreto.			
28/01/95	19:00	We	94/95	Cimarosa, Domenico	I Tracci amanti			Las Amazonas modernas					
29/01/95	19:00	Th	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			El Feudatario en su Aldea					
30/01/95	19:00	Fr	94/95	Paer, Ferdinando	L'oro fa tutto			Efigenia en Taurida (tragico y pantomimo)		[...] El oro lo puede todo, en la que cantarán los dos Bufos el dueto de la Opera del Matrimonio secreto.			
31/01/95	19:00	Sa	94/95	Paer, Ferdinando	L'oro fa tutto			Efigenia en Taurida (tragico y pantomimo)		Ibid.			
01/02/95	19:00	Su	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			Las Amazonas modernas					
02/02/95	19:00	Mo	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane			El Feudatario en su Aldea		[...] Las Asturias Aldenas, en la que cantarán el quinteto de la Opera del Farnatico en Berlina.			
03/02/95	19:00	Tu	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane			Las Amazonas modernas		Ibid.			
04/02/95	19:00	We	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			El Feudatario en su Aldea					
05/02/95	19:00	Th	94/95	Cimarosa, Domenico	I Tracci amanti			Efigenia en Taurida (tragico y pantomimo)					
06/02/95		Fr	94/95			No hay Opera							
07/02/95	19:00	Sa	94/95	Paer, Ferdinando	L'oro fa tutto			La diversion de las Mascaras		[...] El oro lo puede todo en la que cantará el Sr. Simoni una Aria de la Opera del Matrimonio secreto			
08/02/95	19:00	Su	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia			La diversion de las Mascaras					

09/02/95	19:00	Mo	94/95	Guglielmi, Pietro Alessandro	Le astuzie villane																
10/02/95	19:00	Tu	94/95	Paer, Ferdinando	L'oro fa tutto	Las Amazonas modernas (La diversion de las Mascaras)															
11/02/95	19:00	We	94/95	Paer, Ferdinando	L'oro fa tutto	El Feudatario en su Aldea															
12/02/95	19:00	Th	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia	El bayle [ballet] de las Mascaras (La diversion de las Mascaras)															
13/02/95	19:00	Fr	94/95	Paisiello, Giovanni	Elfrida	El bayle [ballet] de las Mascaras (La diversion de las Mascaras)															
14/02/95	19:00	Sa	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia	El bayle [ballet] de las Mascaras (La diversion de las Mascaras)															
15/02/95	19:00	Su	94/95	Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	Las Amazonas modernas															
16/02/95	19:00	Mo	94/95	Guglielmi, Pietro Carlo	Dorval e Virginia	Las Mascaras (La diversion de las Mascaras)															
17/02/95	19:00	Tu	94/95	Zingarelli, Niccolò Antonio	Armida (+ Didone (Acto III))	Las Amazonas modernas															
18/02/95		We	1795																		
19/02/95		Th	1795																		
20/02/95		Fr	1795																		
21/02/95		Sa	1795																		
22/02/95		Su	1795																		
23/02/95		Mo	1795																		
24/02/95		Tu	1795																		
25/02/95		We	1795																		
26/02/95		Th	1795																		
27/02/95		Fr	1795																		
28/02/95		Sa	1795																		
01/03/95		Su	1795																		
02/03/95		Mo	1795																		
03/03/95		Tu	1795																		
04/03/95		We	1795																		
05/03/95		Th	1795																		
06/03/95		Fr	1795																		
07/03/95		Sa	1795																		
08/03/95		Su	1795																		
09/03/95		Mo	1795																		
10/03/95		Tu	1795																		
11/03/95		We	1795																		
12/03/95		Th	1795																		
13/03/95		Fr	1795																		
14/03/95		Sa	1795																		
15/03/95		Su	1795																		
16/03/95		Mo	1795																		
17/03/95		Tu	1795																		
18/03/95		We	1795																		
19/03/95		Th	1795																		
20/03/95		Fr	1795																		
21/03/95		Sa	1795																		
22/03/95		Su	1795																		
23/03/95		Mo	1795																		
24/03/95		Tu	1795																		
25/03/95		We	1795																		

26/03/95		Th	1795				<i>Lent</i>															
27/03/95		Fr	1795				<i>Lent</i>															
28/03/95		Sa	1795				<i>Lent</i>															
29/03/95		Su	1795				<i>Lent</i>															
30/03/95		Mo	1795				<i>Lent</i>															
31/03/95		Tu	1795				<i>Lent</i>															
01/04/95		We	1795				<i>Lent</i>															
02/04/95		Th	1795				<i>Lent</i>															
03/04/95		Fr	1795				<i>Lent</i>															
04/04/95		Sa	1795				<i>Lent</i>															
05/04/95		Su	1795				<i>Lent</i>															
06/04/95	19:00	Mo	95/96	Mozart?			Idomeneo (Melodrama)	El Holandés	La Necesidad carece de Ley	El Holandés	[...] Se empezará con una grande Obertura; seguirá un bayle [ballet] de medio caracter intitulado: La necesidad carece de Ley; acabado éste representarán el Sr. Francisco Albertarelli un Melodrama intitulado Idomeneo; concluyendose todo con un bayle [ballet] Holandés. En esta funcion que ha sido meditada y dispuesta en solo 3 dias, con sujecion á la escasez actual de Partes de cantado y bayles [ballets], ha procurado el Impresario D. Domingo Rossi acreditar su deseo de agradar al Publico de quien espera disimule como acostumbra los defectos que halle, y que se hará cargo del poco tiempo que ha tenido el Sr. Albertarelli para imponerse y poder desempeñar una Pieza de tanto empeño.	649	4.717	A the manuscripts found in the treasury accounts appear to be more accurate than DM, from 6 April 1795 to 9 February 1796 the data to complete this calendar has been extracted from 'Noticia de la funciones que se hicieron en el Teatro de los Caños del Peral', BNE Mss 14053/1/4.		4.068						
07/04/95	19:00	Tu	95/96	Mozart?			Idomeneo (Melodrama)	El Holandés	La Necesidad carece de Ley	El Holandés		739	1.885		1.146							
08/04/95	19:00	We	95/96	Mozart?			Idomeneo (Melodrama)	El Holandés	La Necesidad carece de Ley	El Holandés		789	1.265		476							
09/04/95		Th	95/96				<i>No hay Opera</i>															
10/04/95		Fr	95/96				<i>No hay Opera</i>															
11/04/95		Sa	95/96				<i>No hay Opera</i>															
12/04/95	19:30	Su	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés		789	3.332		2.543							
13/04/95	19:30	Mo	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés		794	1.420		626							
14/04/95	19:30	Tu	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés		794	1.596		802							
15/04/95		We	95/96				<i>No hay Opera</i>															
16/04/95	19:30	Th	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés		794	1.623		829							
17/04/95		Fr	95/96				<i>No hay Opera</i>															
18/04/95	19:30	Sa	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés		794	1.483		689							
19/04/95	19:30	Su	95/96	Mozart, W. A.? + Paisiello, Giovanni			Idomeneo + La serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés	[...] Se empezará con el Melodrama intitulado Idomeneo, en el que se ha aumentado una Aria y una Cabatina, nuevas, compuestas por D. Bernardo Acero, maestro de musica de dicho Teatro; seguirá el bayle [ballet] intitulado la necesidad carece de ley; despues se hará una Opera en dos actos, titulada: La criada ama, y se concluirá todo con el bayle [ballet] Olandés	794	1.919		1.125							
20/04/95		Mo	95/96				<i>No hay Opera</i>															
21/04/95	19:30	Tu	95/96	Mozart, W. A.? + Paisiello, Giovanni			Idomeneo + La serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés	Ibid.	794	1.294		500							
22/04/95		We	95/96				<i>No hay Opera</i>															
23/04/95	19:30	Th	95/96	Mozart, W. A.? + Paisiello, Giovanni			Idomeneo + La serva padrona	El Holandés	La Necesidad carece de Ley	El Holandés	Ibid.	794	1.341		547							
24/04/95		Fr	95/96				<i>No hay Opera</i>															
25/04/95	19:30	Sa	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	Baco	El Holandés		794	2.544		1.750							
26/04/95	19:30	Su	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	Baco	El Holandés		794	2.767		1.973							
27/04/95		Mo	95/96				<i>No hay Opera</i>															
28/04/95	19:30	Tu	95/96	Paisiello, Giovanni			La Serva padrona	El Holandés	Baco	El Holandés		794	1.697		903							

10/06/95	We	95/96	Bernardini, Marcello [Marcello da Capua]	I tre Orfei	<i>No hay Opera</i>								
11/06/95	Th	95/96				Con tres análogos					1.724	888	836
12/06/95	Fr	95/96			<i>No hay Opera</i>								
13/06/95	Sa	95/96	Bernardini, Marcello [Marcello da Capua]	I tre Orfei		Con tres análogos					2.454	888	1.566
14/06/95	Su	95/96	Capua, Marcello de (M. Bernardini)	Il Conte di buon umore		Baco	El Holandés				2.083	888	1.195
15/06/95	Mo	95/96			<i>No hay Opera</i>								
16/06/95	Tu	95/96	Capua, Marcello de (M. Bernardini)	Il Conte di buon umore		Baco	El Holandés				1.638	888	750
17/06/95	We	95/96			<i>No hay Opera</i>								
18/06/95	Th	95/96	Bernardini, Marcello [Marcello da Capua]	I tre Orfei		Con tres análogos					1.580	888	692
19/06/95	Fr	95/96			<i>No hay Opera</i>								
20/06/95	Sa	95/96	Capua, Marcello de (M. Bernardini)	Il Conte di buon umore		Venus y Adonis	El Holandés				4.222	888	3.334
21/06/95	Su	95/96	Capua, Marcello de (M. Bernardini)	Il Conte di buon umore		Adonis	El Holandés				3.519	888	2.631
22/06/95	Mo	95/96			<i>No hay Opera</i>								
23/06/95	Tu	95/96			<i>No hay Opera</i>								
24/06/95	We	95/96	Capua, Marcello de (M. Bernardini)	Il Conte di buon umore		Adonis	Jardineros				4.160	888	3.272
25/06/95	Th	95/96	Paisiello, Giovanni	La Serva padrona		Adonis	Jardineros				2.056	888	1.168
26/06/95	Fr	95/96			<i>No hay Opera</i>								
27/06/95	Sa	95/96	Bernardini, Marcello [Marcello da Capua]	I tre Orfei		Con tres análogos					1.652	888	764
28/06/95	Su	95/96	Capua, Marcello de (M. Bernardini)	Il Conte di buon umore		Adonis	Jardineros				2.304	943	1.361
29/06/95	Mo	95/96	Paisiello, Giovanni	La Serva padrona		La Necesidad carece de Ley	Adonis + Jardineros				2.567	1.003	1.564
30/06/95	Tu	95/96	Capua, Marcello de (M. Bernardini)	Il Conte di buon umore		Adonis	Jardineros				2.021	1.013	1.008
01/07/95	We	95/96			<i>No hay Opera</i>								
02/07/95	Th	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		La Necesidad carece de Ley	Máscara, Análogo				9.678	1.168	8.510
03/07/95	Fr	95/96			<i>No hay Opera</i>								
04/07/95	Sa	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Adonis	Jardineros				6.361	1.190	5.171
05/07/95	Su	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Adonis	Jardineros				7.316	1.195	6.121
06/07/95	Mo	95/96			<i>No hay Opera</i>								
07/07/95	Tu	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Adonis	Jardineros				4.321	1.195	3.126
08/07/95	We	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Adonis	Jardineros				3.394	1.195	2.199
09/07/95	Th	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Adonis	Jardineros				4.070	1.285	2.785
10/07/95	Fr	95/96			<i>No hay Opera</i>								
11/07/95	Sa	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Baco	Máscara, Análogo				3.059	1.285	1.774
12/07/95	Su	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Baco	Máscara				5.714	1.285	4.429
13/07/95	Mo	95/96			<i>No hay Opera</i>								
14/07/95	Tu	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Puerto de Mar	Jardineros				4.652	1.285	3.367
15/07/95	We	95/96	Della-Maria, (Pierre- Antoine) Dominique	Chi vuol non puo		Puerto	Jardineros				3.010	1.285	1.725

16/07/95	20:00	Th	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	El Puerto	Jardineros			3.258	1.285	1.973
17/07/95		Fr	95/96		No hay Opera							
18/07/95	20:00	Sa	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	El Puerto	Jardineros			2.712	1.290	1.422
19/07/95	20:00	Su	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Adonis	Jardineros			3.957	1.290	2.667
20/07/95		Mo	95/96		No hay Opera							
21/07/95		Tu	95/96		No hay Opera							
22/07/95		We	95/96		No hay Opera							
23/07/95		Th	95/96		No hay Opera							
24/07/95		Fr	95/96		No hay Opera							
25/07/95	20:00	Sa	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Adonis	Jardineros			4.236	1.285	2.951
26/07/95	20:00	Su	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Adonis	Jardineros			4.005	1.285	2.720
27/07/95		Mo	95/96		No hay Opera							
28/07/95	20:00	Tu	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Adonis	Jardineros			2.619	1.285	1.334
29/07/95		We	95/96		No hay Opera							
30/07/95	20:00	Th	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Adonis	Jardineros			2.825	1.285	1.540
31/07/95		Fr	95/96		No hay Opera							
01/08/95		Sa	95/96		No hay Opera							
02/08/95	20:00	Su	95/96	Isouard, Nicolas	L'avviso ai maritati	Adonis	Jardineros			7.964	1.285	6.679
03/08/95	20:00	Mo	95/96	Isouard, Nicolas	L'avviso ai maritati	Adonis	Jardineros			2.775	1.285	1.490
04/08/95		Tu	95/96		No hay Opera							
05/08/95		We	95/96		No hay Opera							
06/08/95	20:00	Th	95/96	Isouard, Nicolas	L'avviso ai maritati	El Puerto	Máscara			2.971	1.285	1.686
07/08/95		Fr	95/96		No hay Opera							
08/08/95	20:00	Sa	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	El Puerto	Holandés			2.831	1.285	1.546
09/08/95	20:00	Su	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	El Puerto	Jardineros			3.669	1.285	2.384
10/08/95	20:00	Mo	95/96	Isouard, Nicolas	L'avviso ai maritati	Adonis	Jardineros			2.859	1.285	1.574
11/08/95	20:00	Tu	95/96	Isouard, Nicolas	L'avviso ai maritati	Baco	Jardineros			2.120	1.285	835
12/08/95		We	95/96		No hay Opera							
13/08/95	20:00	Th	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Baco	Jardineros			3.003	1.285	1.718
14/08/95	20:00	Fr	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Mezencio				3.671	1.285	2.386
15/08/95	20:00	Sa	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Mezencio				4.380	1.285	3.095
16/08/95	20:00	Su	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Mezencio				4.330	1.285	3.045
17/08/95		Mo	95/96		No hay Opera							
18/08/95	20:00	Tu	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	El Puerto				2.435	1.285	1.150
19/08/95		We	95/96		No hay Opera							
20/08/95	20:00	Th	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	Adonis				2.717	1.285	1.432
21/08/95		Fr	95/96		No hay Opera							
22/08/95	20:00	Sa	95/96	Della-Maria, (Pierre-Antoine) /Dominique	Chi vuol non puo	El Puerto				2.365	1.285	1.080

23/08/95	20:00	Su	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El Puerto				2.456	1.203	1.253
24/08/95		Mo	95/96		No hay Opera							
25/08/95	20:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Mezencio				11.178	1.203	9.975
26/08/95	20:00	We	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Mezencio				7.334	1.203	6.131
27/08/95	20:00	Th	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Mezencio				6.835	1.203	5.632
28/08/95	20:00	Fr	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Mezencio				4.629	1.203	3.426
29/08/95		Sa	95/96		No hay Opera							
30/08/95	20:00	Su	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Puerto				3.931	1.214	2.717
31/08/95		Mo	95/96		No hay Opera							
01/09/95	20:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Adonis				3.028	1.214	1.814
02/09/95	19:30	We	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Mezencio				3.015	1.214	1.801
03/09/95	19:30	Th	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Baco				2.703	1.214	1.489
04/09/95		Fr	95/96		No hay Opera							
05/09/95	19:30	Sa	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Mezencio				3.938	1.214	2.724
06/09/95	19:30	Su	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Mezencio				4.112	1.214	2.898
07/09/95	19:30	Mo	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Mezencio				3.122	1.214	1.908
08/09/95	19:30	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Matrimonio por Astucia						
09/09/95		We	95/96		No hay Opera							
10/09/95	19:30	Th	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Matrimonio por Astucia				2.822	1.219	1.603
11/09/95		Fr	95/96		No hay Opera					2.819	1.219	1.600
12/09/95	19:30	Sa	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Mezencio						
13/09/95		Su	95/96		No hay Opera							
14/09/95		Mo	95/96		No hay Opera							
15/09/95		Tu	95/96		No hay Opera							
16/09/95		We	95/96		No hay Opera							
17/09/95	19:30	Th	95/96	Bianchi, Francesco + Paisiello, Giovanni	La pace (Cantata)	(con dos coros de bayle [ballet])				8.833	1.219	7.614
18/09/95	19:30	Fr	95/96	Bianchi, Francesco + Paisiello, Giovanni	One farse [Lo Sciocco presuntuoso? I amanti della dote?] + La pace (cantata)	(con tres bayles [ballets] analogos)				3.477	1.219	2.258
19/09/95		Sa	95/96		No hay Opera							
20/09/95	19:30	Su	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Baco				4.009	1.219	2.790
21/09/95	19:30	Mo	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El Puerto				2.987	1.219	1.768
22/09/95	19:30	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Puerto				2.460	1.219	1.241
23/09/95		We	95/96		No hay Opera							

24/09/95	Th	95/96		No hay Opera								
25/09/95	Fr	95/96		No hay Opera								
26/09/95	Sa	95/96		No hay Opera								
27/09/95	Su	95/96		No hay Opera								
28/09/95	Mo	95/96		No hay Opera								
29/09/95	Tu	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				6.451	1.219	5.232	
30/09/95	We	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				4.246	1.229	3.017	
01/10/95	Th	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				4.002	1.229	2.773	
02/10/95	Fr	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				2.556	1.229	1.327	
03/10/95	Sa	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				3.088	1.229	1.859	
04/10/95	Su	95/96	Cimara, Domenico	Giannina e Bernardone	El Matrimonio por Astucia				5.378	1.229	4.149	
05/10/95	Mo	95/96	Cimara, Domenico	No hay Opera								
06/10/95	Tu	95/96	Cimara, Domenico	Giannina e Bernardone	El Matrimonio por Astucia				3.369	1.229	2.140	
07/10/95	We	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				3.386	1.234	2.152	
08/10/95	Th	95/96	Cimara, Domenico	Giannina e Bernardone	El Matrimonio por Astucia				2.726	1.254	1.472	
09/10/95	Fr	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				2.496	1.254	1.242	
10/10/95	Sa	95/96	Cimara, Domenico	Giannina e Bernardone	Adonis				2.719	1.264	1.455	
11/10/95	Su	95/96	Cimara, Domenico	Giannina e Bernardone	Adonis				4.333	1.249	3.084	
12/10/95	Mo	95/96		No hay Opera								
13/10/95	Tu	95/96		No hay Opera								
14/10/95	We	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon				9.693	1.250	8.443	
15/10/95	Th	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon				6.858	1.295	5.563	
16/10/95	Fr	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon				5.989	1.300	4.689	
17/10/95	Sa	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon				4.149	1.300	2.849	
18/10/95	Su	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon				6.977	1.310	5.667	
19/10/95	Mo	95/96		No hay Opera								
20/10/95	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	La mujer fanática por la escultura				3.986	1.310	2.676	
21/10/95	We	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Estenon				3.773	1.315	2.458	
22/10/95	Th	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Estenon				3.415	1.315	2.100	
23/10/95	Fr	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	La mujer fanática por la escultura				3.437	1.335	2.102	
24/10/95	Sa	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El obsequio al amor				4.410	1.335	3.075	
25/10/95	Su	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El obsequio al amor				6.590	1.335	5.255	
26/10/95	Mo	95/96		No hay Opera								
27/10/95	Tu	95/96	Cimara, Domenico	Giannina e Bernardone	El obsequio al amor				3.717	1.335	2.382	
28/10/95	We	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon				3.931	1.335	2.596	
29/10/95	Th	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon				3.269	1.340	1.929	
30/10/95	Fr	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El obsequio al amor				3.036	1.340	1.696	
31/10/95	Sa	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El obsequio al amor				3.484	1.330	2.154	
01/11/95	Su	95/96		No hay Opera								
02/11/95	Mo	95/96		No hay Opera								
03/11/95	Tu	95/96		No hay Opera								
04/11/95	We	95/96	Cimara, Domenico	Il Marito disparato	Estenon				10.110	1.330	8.780	
05/11/95	Th	95/96	Cimara, Domenico	Il Marito disparato	Estenon				6.023	1.330	4.693	

06/11/95	19:30	Fr	95/96	Cimara, Domenico	Il Marito disparato	Estenon				4.002	1.330	2.672
07/11/95	19:30	Sa	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	La mujer fanática por la escultura				2.974	1.330	1.644
08/11/95	19:30	Su	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El obsequio al amor				4.769	1.340	3.429
09/11/95		Mo	95/96		<i>No hay Opera</i>							
10/11/95	19:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Matrimonio por Astucia				2.876	1.340	1.536
11/11/95		We	95/96		<i>No hay Opera</i>							
12/11/95	19:00	Th	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Los enemigos de las mujeres				8.616	1.345	7.271
13/11/95	19:00	Fr	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				4.299	1.345	2.954
14/11/95	19:00	Sa	95/96	Cimara, Domenico	Giannina e Bernardone	La mujer fanática por la escultura				3.192	1.345	1.847
15/11/95	19:00	Su	95/96	Cimara, Domenico	Giannina e Bernardone	Los enemigos de las mujeres	La mujer fanática por la escultura	Jardineros		3.805	1.345	2.460
16/11/95		Mo	95/96		<i>No hay Opera</i>							
17/11/95	19:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El obsequio al amor		Jardineros		3.070	1.345	1.725
18/11/95	19:00	We	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Los enemigos de las mujeres	El obsequio al amor			2.584	1.345	1.239
19/11/95	19:00	Th	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Mezencio	El Matrimonio por Astucia			3.141	1.345	1.796
20/11/95		Fr	95/96		<i>No hay Opera</i>							
21/11/95		Sa	95/96		<i>No hay Opera</i>							
22/11/95	19:00	Su	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El Matrimonio por Astucia	La mujer fanática por la escultura			4.779	1.346	3.433
23/11/95	19:00	Mo	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El mesonero burlado	El obsequio al amor			3.813	1.396	2.417
24/11/95	19:00	Tu	95/96	Cimara, Domenico	Il Marito disparato	Estenon	El mesonero burlado			3.247	1.396	1.851
25/11/95	19:00	We	95/96	Cimara, Domenico	Il Marito disparato	Los enemigos de las mujeres	El mesonero burlado			2.829	1.406	1.423
26/11/95	19:00	Th	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon	El mesonero burlado			3.482	1.406	2.076
27/11/95	19:00	Fr	95/96	Cimara, Domenico	Giannina e Bernardone	El obsequio al amor	El obsequio al amor			2.363	1.406	957
28/11/95	19:00	Sa	95/96	Cimara, Domenico	Giannina e Bernardone	Mezencio	La mujer fanática por la escultura			2.318	1.406	912
29/11/95	19:00	Su	95/96	Cimara, Domenico	Il Marito disparato	Estenon	El mesonero burlado			4.905	1.406	3.499
30/11/95	19:00	Mo	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Los enemigos de las mujeres	El obsequio al amor			3.491	1.406	2.085
01/12/95		Tu	95/96		<i>No hay Opera</i>							
02/12/95	19:00	We	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Los enemigos de las mujeres	El mesonero burlado			3.642	1.406	2.236
03/12/95	19:00	Th	95/96	Cimara, Domenico	Il Marito disparato	Mezencio	El Matrimonio por Astucia			3.004	1.406	1.598
04/12/95		Fr	95/96		<i>No hay Opera</i>							
05/12/95	19:00	Sa	95/96	Cimara, Domenico	Giannina e Bernardone	Estenon	La mujer fanática por la escultura			2.613	1.414	1.199
06/12/95	19:00	Su	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Estenon	El mesonero burlado			4.088	1.424	2.664
07/12/95		Mo	95/96		<i>No hay Opera</i>							
08/12/95	19:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El mesonero burlado	La mujer fanática por la escultura			3.249	1.444	1.805
09/12/95	19:00	We	95/96	Nasolini, Sebastiano	Eugenia	El obsequio al amor	El mesonero burlado			9.409	1.450	7.959
10/12/95	19:00	Th	95/96	Nasolini, Sebastiano	Eugenia	El mesonero burlado	La mujer fanática por la escultura			4.659	1.450	3.209
11/12/95	19:00	Fr	95/96	Nasolini, Sebastiano	Eugenia	El mesonero burlado	La mujer fanática por la escultura			3.483	1.450	2.033
12/12/95	19:00	Sa	95/96	Nasolini, Sebastiano	Eugenia	El obsequio al amor	El Matrimonio por Astucia			2.754	1.450	1.304
13/12/95	19:00	Su	95/96	Nasolini, Sebastiano	Eugenia	El obsequio al amor	El mesonero burlado			4.724	1.450	3.274
14/12/95		Mo	95/96		<i>No hay Opera</i>							
15/12/95	19:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Estenon	El mesonero burlado			2.485	1.450	1.035
16/12/95	19:00	We	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Los enemigos de las mujeres	El Matrimonio por Astucia			2.593	1.450	1.143
17/12/95	19:00	Th	95/96	Nasolini, Sebastiano	Eugenia	Los enemigos de las mujeres	La mujer fanática por la escultura			3.560	1.450	2.110

18/12/95	19:00	Fr	95/96	Nasolini, Sebastiano	Eugenia	Mezencio	El Matrimonio por Astucia			2.625	1.460	1.165
19/12/95	19:00	Sa	95/96	Cimaraosa, Domenico	Giannina e Bernardone	El obsequio al amor	Jardineros			2.438	1.460	978
20/12/95	19:00	Su	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Estenon	El mesonero burlado			4.478	1.460	3.018
21/12/95	19:00	Mo	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Estenon	El mesonero burlado			3.680	1.460	2.220
22/12/95	19:00	Tu	95/96	Cimaraosa, Domenico	Il Marito disparato	El mesonero burlado	El Matrimonio por Astucia			3.024	1.460	1.564
23/12/95	19:00	We	95/96	Nasolini, Sebastiano	Eugenia	El obsequio al amor	El Matrimonio por Astucia			3.660	1.460	2.200
24/12/95		Th	95/96		No hay Opera							
25/12/95	19:00	Fr	95/96	Nasolini, Sebastiano	Eugenia	Estenon	El mesonero burlado			6.389	1.460	4.929
26/12/95	19:00	Sa	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	Estenon	El Matrimonio por Astucia			6.001	1.485	4.516
27/12/95	19:00	Su	95/96	Nasolini, Sebastiano	Eugenia	Estenon	El Matrimonio por Astucia			5.644	1.490	4.154
28/12/95	19:00	Mo	95/96	Cimaraosa, Domenico	Giannina e Bernardone	El obsequio al amor	La mujer fanática por la escultura			4.186	1.490	2.696
29/12/95		Tu	95/96		No hay Opera							
30/12/95		We	95/96		No hay Opera							
31/12/95		Th	95/96		No hay Opera							
01/01/96	19:00	Fr	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El Pirro	El Pirro			10.226	1.490	8.736
02/01/96	19:00	Sa	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El Pirro	El Pirro			5.336	1.490	3.846
03/01/96	19:00	Su	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El Pirro	El Pirro			6.581	1.490	5.091
04/01/96		Mo	95/96		No hay Opera							
05/01/96	19:00	Tu	95/96	Nasolini, Sebastiano	Eugenia	Los enemigos de las mujeres	El mesonero burlado			3.606	1.490	2.116
06/01/96	19:00	We	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Pirro				8.296	1.495	6.801
07/01/96	19:00	Th	95/96	Cimaraosa, Domenico	Giannina e Bernardone	El Matrimonio por Astucia	La mujer fanática por la escultura			3.235	1.495	1.740
08/01/96	19:00	Fr	95/96	Cimaraosa, Domenico	Giannina e Bernardone	La mujer fanática por la escultura	El Matrimonio por Astucia			2.403	1.495	908
09/01/96	19:00	Sa	95/96	Nasolini, Sebastiano	Eugenia	Mezencio	El Matrimonio por Astucia			3.099	1.497	1.602
10/01/96	19:00	Su	95/96	Nasolini, Sebastiano	Eugenia	Mezencio	La mujer fanática por la escultura			5.199	1.497	3.702
11/01/96		Mo	95/96		No hay Opera							
12/01/96	19:00	Tu	95/96	Cimaraosa, Domenico	Il Marito disparato	Mezencio	El Matrimonio por Astucia			3.195	1.447	1.748
13/01/96	19:00	We	95/96	Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	El Matrimonio por Astucia	La mujer fanática por la escultura			2.841	1.447	1.394
14/01/96	19:00	Th	95/96	Nasolini, Sebastiano	Eugenia	Mezencio	La mujer fanática por la escultura			3.083	1.447	1.636
15/01/96		Fr	95/96		No hay Opera							
16/01/96	19:00	Sa	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	El Matrimonio por Astucia	La mujer fanática por la escultura			7.543	1.447	6.096
17/01/96	19:00	Su	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	El obsequio al amor	La mujer fanática por la escultura			7.563	1.442	6.121
18/01/96	19:00	Mo	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	El Pirro				7.593	1.442	6.151
19/01/96	19:00	Tu	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	El Pirro				5.560	1.442	4.118
20/01/96	19:00	We	95/96	Nasolini, Sebastiano	Eugenia	El Pirro				4.574	1.442	3.132
21/01/96	19:00	Th	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El obsequio al amor	El mesonero burlado			3.831	1.442	2.389
22/01/96		Fr	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	El Matrimonio por Astucia	El Puerto			1.914	1.442	472
23/01/96	19:00	Sa	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	Estenon	El mesonero burlado			4.665	1.442	3.223
24/01/96	19:00	Su	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Estenon	El mesonero burlado			4.666	1.442	3.224
25/01/96		Mo	95/96		No hay Opera							
26/01/96	19:00	Tu	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	El Pirro				5.382	1.442	3.940
27/01/96	19:00	We	95/96	Paisiello, Giovanni	Il Barbiere di Siviglia	El obsequio al amor	El mesonero burlado			2.652	1.442	1.210
28/01/96	19:00	Th	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Pirro	La cantarina extrabagante			1.438	1.438	Capocetti*
29/01/96	19:00	Fr	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	La cantarina extrabagante	El Matrimonio por Astucia			3.643	1.438	2.205
30/01/96	19:00	Sa	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	La cantarina extrabagante	El mesonero burlado			3.050	1.438	1.612

31/01/96	19:00	Su	95/96	Paisiello, Giovanni	Il Barbieri di Siviglia	El Pirro	El Matrimonio por Astucia				4.836	1.444	3.392
01/02/96	19:00	Mo	95/96	Paisiello, Giovanni	Il Barbieri di Siviglia	Mezencio					2.565	1.444	1.121
02/02/96	19:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	El Matrimonio por Astucia	La mujer fanática por la escultura				3.403	1.439	1.964
03/02/96	19:00	We	95/96	Paisiello, Giovanni	Il Barbieri di Siviglia	El Matrimonio por Astucia	La mujer fanática por la escultura				2.758	1.439	1.319
04/02/96	19:00	Th	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Mezencio	La mujer fanática por la escultura				2.720	1.439	1.281
05/02/96	19:00	Fr	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	Mezencio	El Matrimonio por Astucia				2.395	1.439	956
06/02/96	19:00	Sa	95/96	Paisiello, Giovanni	Il Barbieri di Siviglia	Mezencio	El Matrimonio por Astucia				3.371	1.439	1.932
07/02/96	19:00	Su	95/96	Paisiello, Giovanni	Il Barbieri di Siviglia	La cantarina extrabagante	La mujer fanática por la escultura		[...] con dos bayles [ballets], la Cantarina, en el que saldrá Montichini, y la Mujer fanática, en el que baylarán los Grottescos un quinteto nuevo.		8.701	1.434	7.267
08/02/96	19:00	Mo	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	La cantarina extrabagante	El mesonero burlado				8.386	1.429	6.957
09/02/96	19:00	Tu	95/96	Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	La cantarina extrabagante	El mesonero burlado				9.665	1.429	8.236
10/02/96		We	1796										
11/02/96		Th	1796										
12/02/96		Fr	1796										
13/02/96		Sa	1796										
14/02/96	19:30	Su	1796		Conciertos de Quaresma 1 (Lenten Concerts)				Parte I. Pleyel: Sinfonía – Aria (Luis Cortinas) – Aria (Vicenta Laporta) – Concierto de fagot (Lorenzo Geisel) – Aria (Vicente Aliprandi) – Aria (Lorenza Correa) – Alegro de sinfonía – Dueto (Lorenza Correa, Vicente Aliprandi) Parte II. Pleyel: Sinfonía – Aria (Vicenta Laporta) – Aria (Luis Cortinas) – Concierto de flauta (Mamuel Julián) – Rondó (Lorenza Correa) – Aria (Vicente Aliprandi) – Terceto (Vicente Aliprandi, Lorenza Correa, Luis Cortinas) – Alegro de sinfonía				
15/02/96		Mo	1796										
16/02/96	19:30	Tu	1796		Conciertos de Quaresma 2 (Lenten Concerts)				[NM]				
17/02/96		We	1796										
18/02/96	19:30	Th	1796		Conciertos de Quaresma 3 (Lenten Concerts)				[...] se ejecutara el 3º de música. [Program NM]				
19/02/96		Fr	1796										
20/02/96	19:30	Sa	1796		Conciertos de Quaresma 4 (Lenten Concerts)				[...] se ejecutara el 4º de música. [Program NM]				
21/02/96	19:30	Su	1796		Conciertos de Quaresma 5 (Lenten Concerts)				[...] se ejecutara el 5º de música. [Program NM]				
22/02/96		Mo	1796										

23/02/96	19:30	Tu	1796						Parte I. Haydn: Sinfonía – Aria (Luis Cortinas) – Aria (José Amici) – Concierto de violín (Miguel Reynaldi) – Aria (Vicente Aliprandi) – Aria (Lorenza Correa) – Alegro de sinfonía – Dueto (Lorenza Correa, Vicente Aliprandi) Parte II. Haydn: Sinfonía – Aria (José Amici) – Concierto de flauta (Manuel Julián) – Aria (Lorenza Correa) – Aria (Vicente Aliprandi) – Alegro de sinfonía – Cuarteto (Lorenza Correa, Vicente Aliprandi, Luis Cortinas, José Amici) – Haydn: Sinfonía					
24/02/96		We	1796						Parte I. Rosetti: Sinfonía – Aria (Francisco Antoniucci) – Aria (Luis Cortinas) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Lorenza Correa) – Alegro de sinfonía – Terceto (Lorenza Correa, Luis Cortinas, Francisco Antoniucci) Parte II. Rosetti: Sinfonía – Aria (Francisco Franchi) – Aria (Luis Cortinas) – Concierto de flauta (Manuel Julián) – Aria (Francisco Antoniucci) – Aria (Lorenza Correa) – Alegro de sinfonía – Cuarteto (Lorenza Correa, Francisco Antoniucci, Luis Cortinas, Francisco Franchi) – Rosetti: Sinfonía					
25/02/96	19:30	Th	1796											
26/02/96		Fr	1796											
27/02/96	19:30	Sa	1796						[...] se ejecutará el octavo concierto de música. [Program NM]					
28/02/96	19:30	Su	1796						[...] se ejecutará el noveno concierto de música. [Program NM]					
29/02/96		Mo	1796											
01/03/96	19:30	Tu	1796						[...] se ejecutará el décimo concierto de música. [Program NM]					
02/03/96		We	1796											
03/03/96	19:30	Th	1796						[...] se ejecutará el undécimo concierto de música. [Program NM]					
04/03/96		Fr	1796											
05/03/96	19:30	Sa	1796						[...] se ejecutará el duodécimo concierto de música. [Program NM]					
06/03/96	19:30	Su	1796						[...] se ejecutará el decimotercero concierto de música. [Program NM]					
07/03/96		Mo	1796											
08/03/96	19:30	Tu	1796						[...] se ejecutará el decimoquinto concierto de música. [Program NM]					
09/03/96	19:30	We	1796						[...] se ejecutará el decimoquinto concierto de música. [Program NM]					
10/03/96	19:30	Th	1796						[...] se ejecutará el decimosexto concierto de música. [Program NM]					
11/03/96		Fr	1796											
12/03/96	19:30	Sa	1796						[...] se ejecutará el decimosexto [sic.] concierto de música. [Program NM]					
13/03/96	19:30	Su	1796						[...] se ejecutará el decimoséptimo [sic.] concierto de música. [Program NM]					
14/03/96		Mo	1796											

15/03/96	19:30	Tu	1796		Conciertos de Quaresma 19 (Lenten Concerts)								
16/03/96		We	1796		<i>Lent</i>								
17/03/96	19:30	Th	1796		Conciertos de Quaresma 20 (Lenten Concerts)								
18/03/96		Fr	1796		<i>Lent</i>								
19/03/96		Sa	1796		<i>Lent</i>								
20/03/96		Su	1796		<i>Lent</i>								
21/03/96		Mo	1796		<i>Lent</i>								
22/03/96		Tu	1796		<i>Lent</i>								
23/03/96		We	1796		<i>Lent</i>								
24/03/96		Th	1796		<i>Lent</i>								
25/03/96		Fr	1796		<i>Lent</i>								
26/03/96		Sa	1796		<i>Lent</i>								
27/03/96	19:00	Su	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
28/03/96	19:00	Mo	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
29/03/96	19:00	Tu	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
30/03/96		We	9697		<i>No hay Opera</i>								
31/03/96	19:00	Th	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
01/04/96		Fr	9697		<i>No hay Opera</i>								
02/04/96	19:00	Sa	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
03/04/96	19:00	Su	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
04/04/96	19:00	Mo	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
05/04/96		Tu	9697		<i>No hay Opera</i>								
06/04/96		We	9697		<i>No hay Opera</i>								
07/04/96	19:00	Th	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
08/04/96		Fr	9697		<i>No hay Opera</i>								
09/04/96	19:00	Sa	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
10/04/96	19:00	Su	9697	Cimaraosa, Domingo	L'astuzie femminile	El Zapatero honrado (medio carácter)	El Divertimiento campesino (medio carácter)						
11/04/96		Mo	9697		<i>No hay Opera</i>								
12/04/96		Tu	9697		<i>No hay Opera</i>								
13/04/96		We	9697		<i>No hay Opera</i>								
14/04/96		Th	9697		<i>No hay Opera</i>								
15/04/96		Fr	9697		<i>No hay Opera</i>								
16/04/96	19:00	Sa	9697	Cimaraosa, Domingo	L'astuzie femminile	Blanca de Rossi ó sea la tirania de Ezzelino (heroico y pantomimo)	El Zapatero honrado (medio carácter)						
17/04/96	19:00	Su	9697	Cimaraosa, Domingo	L'astuzie femminile	Blanca de Rossi ó sea la tirania de Ezzelino (heroico y pantomimo)	El Zapatero honrado (medio carácter)						

18/04/96	Mo	96/97					<i>No hay Opera</i>							
19/04/96	Tu	96/97					<i>No hay Opera</i>							
20/04/96	We	96/97					<i>No hay Opera</i>							
21/04/96	Th	96/97	Cimarsa, Domingo	L'astuzie femminile		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		El Divertimiento campestre (medio carácter)						
22/04/96	Fr	96/97					<i>No hay Opera</i>							
23/04/96	Sa	96/97	Cimarsa, Domingo	L'astuzie fémininile		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
24/04/96	Su	96/97	Cimarsa, Domingo	L'astuzie fémininile		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
25/04/96	Mo	96/97					<i>No hay Opera</i>							
26/04/96	Tu	96/97	Cimarsa, Domingo	L'astuzie fémininile		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
27/04/96	We	96/97					<i>No hay Opera</i>							
28/04/96	Th	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre		La diversion campestre, en el qual baylarán un padeddi (pas de deux) nuevo, la Sra. Teresa Marzorati, y el Sr. Montichi, su marido, primer baylarn de dicho Teatro; advirtendose, que el producto de la entrada de esta recita está concedido al Sr. Francisco Marquesi, primer Bufó del referido Teatro.				
29/04/96	Fr	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre		La diversion campestre, en el qual baylarán un padeddi (pas de deux) nuevo, la Sra. Teresa Marzorati, y el Sr. Montichi, su marido, primer baylarn de dicho Teatro				
30/04/96	Sa	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre		Ibid.				
01/05/96	Su	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre		Ibid.				
02/05/96	Mo	96/97					<i>No hay Opera</i>							
03/05/96	Tu	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre		Ibid.				
04/05/96	We	96/97					<i>No hay Opera</i>							
05/05/96	Th	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
06/05/96	Fr	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
07/05/96	Sa	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
08/05/96	Su	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
09/05/96	Mo	96/97					<i>No hay Opera</i>							
10/05/96	Tu	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso		Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)		La diversion campestre						
11/05/96	We	96/97		<i>Performance Day?</i>								DM only mentions tomorrow's opera		

12/05/96	19:00	Th	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)	[...] compuestos por D. Domingo Rossi, impresario de dicho Teatro: en ambos se presentará por primera vez Monsieur Juan Pedro Giraud, primer baylarn del mismo teatro, habiendolo sido igualmente en los de París, Burdeos, y otros principales de Francia.			
13/05/96	19:00	Fr	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)				
14/05/96	19:00	Sa	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)				
15/05/96	19:00	Su	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)				
16/05/96	19:00	Mo	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	La tiranía de Ezelino (heroico pantomimo)	La diversion campestre				
17/05/96	19:00	Tu	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)				
18/05/96		We	9697		<i>No hay Opera</i>						
19/05/96	19:00	Th	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	La tiranía de Ezelino (heroico pantomimo)	La diversion campestre				
20/05/96		Fr	9697		<i>No hay Opera</i>						
21/05/96		Sa	9697		<i>No hay Opera</i>						
22/05/96		Su	9697		<i>No hay Opera</i>						
23/05/96		Mo	9697		<i>No hay Opera</i>						
24/05/96		Tu	9697		<i>No hay Opera</i>						
25/05/96		We	9697		<i>No hay Opera</i>						
26/05/96		Th	9697		MM						
27/05/96		Fr	9697		MM						
28/05/96		Sa	9697		MM						
29/05/96		Su	9697		MM						
30/05/96	19:00	Mo	9697	Nicolini, Giuseppe	Le Nozze campestri*	Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)	La Pastora modesta en el amor (medio carácter)	<i>DM reports that Zingarelli comes from [working in] Lisbon</i>	*Music score of Giuseppe Nicolini's <i>Le Nozze campestri</i> located at E-Minh Mus 457-1		
31/05/96	19:00	Tu	9697	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)	La Pastora modesta en el amor (medio carácter)				
01/06/96	19:00	We	9697	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)	La Pastora modesta en el amor (medio carácter)	Signe la illumination.			
02/06/96	19:00	Th	9697	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)	La Pastora modesta en el amor (medio carácter)				
03/06/96		Fr	9697		<i>No hay Opera</i>						
04/06/96	19:00	Sa	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)	La diversion campestre				
05/06/96	19:00	Su	9697	Zingarelli, Niccolò Antonio	Il Mercato di Montfregoso	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)				
06/06/96		Mo	9697		<i>No hay Opera</i>						
07/06/96	19:00	Tu	9697	Nicolini, Giuseppe	Le Nozze campestri	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)				
08/06/96		We	9697		<i>No hay Opera</i>						
09/06/96	20:00	Th	9697	Nicolini, Giuseppe	Le Nozze campestri	Telemaco en la Isla de Calipso (heroico pantomimo)	La Pastora modesta en el amor (medio carácter)				
10/06/96		Fr	9697		<i>No hay Opera</i>						
11/06/96		Sa	9697		<i>No hay Opera</i>						
12/06/96	20:00	Su	9697	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)					

13/06/96	20:00	Mo	96/97	Nicolini, Giuseppe	Le Nozze campestri	Telemaco en la Isla de Calipso (heroico pantomimo)					
14/06/96		Tu	96/97		<i>No hay Opera</i>						
15/06/96	20:00	We	96/97	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi ó sea la tirania de Ezzelino (heroico y pantomimo)					
16/06/96	20:00	Th	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Pastora modesta en el amor (medio carácter)					
17/06/96		Fr	96/97		<i>No hay Opera</i>						
18/06/96	20:00	Sa	96/97	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi ó sea la tirania de Ezzelino (heroico y pantomimo)					
19/06/96	20:00	Su	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Pastora modesta en el amor (medio carácter)					
20/06/96		Mo	96/97		<i>No hay Opera</i>						
21/06/96	20:00	Tu	96/97	Nicolini, Giuseppe	Le Nozze campestri	El Telemaco (Telemaco en la Isla de Calipso)					
22/06/96		We	96/97		<i>No hay Opera</i>						
23/06/96		Th	96/97		<i>No hay Opera</i>						
24/06/96	20:00	Fr	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Pastora modesta en el amor (medio carácter)					
25/06/96		Sa	96/97		<i>No hay Opera</i>						
26/06/96	20:00	Su	96/97	Nicolini, Giuseppe	Le Nozze campestri	Telemaco en la Isla de Calipso (heroico pantomimo)					
27/06/96		Mo	96/97		<i>No hay Opera</i>						
28/06/96		Tu	96/97		<i>No hay Opera</i>						
29/06/96	20:00	We	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	La Pastora modesta en el amor (medio carácter)	[...] Los dos enamorados, música de los celebres maestros Nazzolini y Trento [...]			According to John A. Rice, the Second Act was composed by V. Trento. John A. Rice, 'Nasolini [Nazzolini], Sebastiano' in <i>Grove Music Online. Oxford Music Online</i> (Oxford University Press), <https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.19593> [Accessed 25 August 2020]	
30/06/96	20:00	Th	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	La Pastora modesta en el amor (medio carácter)					
01/07/96		Fr	96/97		<i>No hay Opera</i>						
02/07/96		Sa	96/97		<i>No hay Opera</i>						
03/07/96	20:00	Su	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	La Pastora modesta en el amor (medio carácter)					
04/07/96		Mo	96/97		<i>No hay Opera</i>						
05/07/96	20:00	Tu	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Alcira (grande heroico en 5 actos)					
06/07/96	20:00	We	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Alcira (grande heroico en 5 actos)	Hay libros del bayle [ballet]				

07/07/96	20:00	Th	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Montefregoso	La Alzira (grande heroico en 5 actos)						
08/07/96		Fr	96/97		<i>MM</i>							
09/07/96	20:00	Sa	96/97	Cimarosa, Domenico	L'astuzie femminile	La Alzira (grande heroico en 5 actos)						
10/07/96	20:00	Su	96/97	Cimarosa, Domenico	L'astuzie femminile	La Alzira (grande heroico en 5 actos)						
11/07/96		Mo	96/97		<i>No hay Opera</i>							
12/07/96	20:00	Tu	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	Blanca de Rossi						
13/07/96		We	96/97		<i>No hay Opera</i>							
14/07/96	20:00	Th	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	Blanca de Rossi						
15/07/96	20:00	Fr	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Montefregoso	La Alzira (grande heroico en 5 actos)						
16/07/96	20:00	Sa	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	La diversion campestre						
17/07/96	20:00	Su	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Montefregoso	Blanca de Rossi						
18/07/96		Mo	96/97		<i>No hay Opera</i>							
19/07/96	20:00	Tu	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Pastora modesta en el amor (medio carácter)						
20/07/96		We	96/97		<i>No hay Opera</i>							
21/07/96	20:00	Th	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Montefregoso	La Alzira (grande heroico en 5 actos)						
22/07/96		Fr	96/97		<i>No hay Opera</i>							
23/07/96	20:00	Sa	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Montefregoso	La Alzira (grande heroico en 5 actos)						
24/07/96	20:00	Su	96/97	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi						
25/07/96	20:00	Mo	96/97	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rossi						
26/07/96		Tu	96/97		<i>No hay Opera</i>							
27/07/96	20:00	We	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	La Pastora modesta						
28/07/96		Th	96/97		<i>No hay Opera</i>							
29/07/96		Fr	96/97		<i>No hay Opera</i>							
30/07/96	20:00	Sa	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Pastora modesta						
31/07/96	20:00	Su	96/97	Zingarelli, Niccolò Antonio	Il Mercato di Montefregoso	Blanca de Rossi						
01/08/96		Mo	96/97		<i>No hay Opera</i>							
02/08/96	20:00	Tu	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Areida (La Alzira)						
03/08/96		We	96/97		<i>No hay Opera</i>							
04/08/96	20:00	Th	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	Amor no duerme						
05/08/96	20:00	Fr	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	Amor no duerme						
06/08/96	20:00	Sa	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	Amor no duerme						
07/08/96	20:00	Su	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	El Telemaco (Telemaco en la Isla de Calipso)						

08/08/96		Mo	9697		<i>No hay Opera</i>									
09/08/96	20:00	Tu	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	Blanca de Rosi								
10/08/96	20:00	We	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La Aleira (grande heroico en 5 actos)								
11/08/96	20:00	Th	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La Aleira (grande heroico en 5 actos)								
12/08/96		Fr	9697		<i>No hay Opera</i>									
13/08/96	20:00	Sa	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	Amor no duerme								
14/08/96	20:00	Su	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	El Telemaco (Telemaco en la Isla de Calipso)								
15/08/96	20:00	Mo	9697	Nicolini, Giuseppe	Le Nozze campestri	La Aleira (grande heroico en 5 actos)								
16/08/96		Tu	9697		<i>No hay Opera</i>									
17/08/96	20:00	We	9697	Nicolini, Giuseppe	Le Nozze campestri	Blanca de Rosi								
18/08/96		Th	9697		<i>No hay Opera</i>									
19/08/96		Fr	9697		<i>No hay Opera</i>									
20/08/96	20:00	Sa	9697	Nasolini, Sebastiano (Act 1) & Trento, Vittorio (Act 2)	Gli innamorati	La Pastora modesta en el amor (medio carácter)								
21/08/96	20:00	Su	9697	Nasolini, Sebastiano (Act 1) & Trento, Vittorio (Act 2)	Gli innamorati	Blanca de Rosi								
22/08/96		Mo	9697		<i>No hay Opera</i>									
23/08/96		Tu	9697		<i>No hay Opera</i>									
24/08/96		We	9697		<i>No hay Opera</i>									
25/08/96	20:00	Th	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La conquista de la China (heroico tragico pantomimo)								
26/08/96	20:00	Fr	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La conquista de la China (heroico tragico pantomimo)								
27/08/96	20:00	Sa	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La conquista de la China (heroico tragico pantomimo)								
28/08/96	20:00	Su	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La conquista de la China (heroico tragico pantomimo)								
29/08/96		Mo	9697		<i>No hay Opera</i>									
30/08/96	20:00	Tu	9697	Nicolini, Giuseppe	Le Nozze campestri	Amor no duerme								
31/08/96		We	9697		<i>No hay Opera</i>									
01/09/96	20:00	Th	9697	Nicolini, Giuseppe	Le Nozze campestri	La conquista de la China (heroico tragico pantomimo)								
02/09/96		Fr	9697		<i>No hay Opera</i>									
03/09/96	20:00	Sa	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La conquista de la China (heroico tragico pantomimo)								
04/09/96	20:00	Su	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La conquista de la China (heroico tragico pantomimo)								
05/09/96		Mo	9697		<i>No hay Opera</i>									
06/09/96	20:00	Tu	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La Pastora modesta en el amor (medio carácter)								
07/09/96		We	9697		<i>No hay Opera</i>									
08/09/96	20:00	Th	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La tirania de Celian (Blanca de Rossi ó sea la tirania de Ezzelino)								
09/09/96		Fr	9697		<i>No hay Opera</i>									
10/09/96	20:00	Sa	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	El Telemaco (Telemaco en la Isla de Calipso)								
11/09/96	20:00	Su	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	El Telemaco (Telemaco en la Isla de Calipso)								
12/09/96		Mo	9697		<i>No hay Opera</i>									

13/09/96	20:00	Tu	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	La toma de la China (La conquista de la China)												
14/09/96		We	96/97		<i>No hay Opera</i>													
15/09/96	19:30	Th	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	Blanca de Rossi												
16/09/96		Fr	96/97		<i>No hay Opera</i>													
17/09/96	19:30	Sa	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	La Alcira (grande heroico en 5 actos)												
18/09/96	19:30	Su	96/97	Nicolini, Giuseppe	Le Nozze campestri	La Alcira (grande heroico en 5 actos)												
19/09/96		Mo	96/97		<i>No hay Opera</i>													
20/09/96	19:30	Tu	96/97	Nicolini, Giuseppe	Le Nozze campestri	La conquista de la China (heroico tragico pantomimo)												
21/09/96	19:30	We	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	La conquista de la China (heroico tragico pantomimo)												
22/09/96	19:30	Th	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	La Pastora modesta en el amor (medio carácter)												
23/09/96		Fr	96/97		<i>No hay Opera</i>													
24/09/96	19:30	Sa	96/97	Nicolini, Giuseppe	Le Nozze campestri	El descubrimiento de la Florida por Juan Ponce de Leon					El descubrimiento de la Florida por Juan Ponce de Leon, compuesto por el Sr. Juan Monticini.							
25/09/96	19:30	Su	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	El descubrimiento de la Florida por Juan Ponce de Leon												
26/09/96		Mo	96/97		<i>No hay Opera</i>													
27/09/96	19:30	Tu	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	El descubrimiento de la Florida por Juan Ponce de Leon												
28/09/96		We	96/97		<i>No hay Opera</i>													
29/09/96	19:30	Th	96/97	Nasolini, Sebastiano (Act I) & Trento, Vittorio (Act 2)	Gli innamorati	El descubrimiento de la Florida por Juan Ponce de Leon												
30/09/96		Fr	96/97		<i>No hay Opera</i>													
01/10/96	19:30	Sa	96/97	Nicolini, Giuseppe	Le Nozze campestri	El Telemaco en Caliso (Telemaco en la Isla de Calipso)					Por indisposicion de la Sra. Albani no se puede hacer la Opera nueva ofrecida, y por indisposicion de la Sra. Monticini, tampoco se puede hacer el bayle [ballet] anunciado.							
02/10/96	19:30	Su	96/97	Nicolini, Giuseppe	Le Nozze campestri	El Telemaco en Caliso (Telemaco en la Isla de Calipso)												
03/10/96		Mo	96/97		<i>No hay Opera</i>													
04/10/96		Tu	96/97		<i>No hay Opera</i>						Hoy no hay opera por la indisposicion de la Sra. Albani.							
05/10/96		We	96/97		<i>No hay Opera</i>													
06/10/96		Th	96/97		<i>No hay Opera</i>													
07/10/96	19:30	Fr	96/97	Gazzaniga, Giuseppe	Il disertore	La Pastora modesta en el amor (medio carácter)					El Desertor Francés, musica del maestro Gazzaniga, en la que se presentará por primera vez el Señor Cayetano Neri, uno de los primeros bufos de este teatro, y el Sr. Josef Carabita, uno de los segundos [...]							
08/10/96	19:30	Sa	96/97	Gazzaniga, Giuseppe	Il disertore	Amor no duerme												

09/10/96	19:30	Su	9697	Gazzaniga, Giuseppe	Il disertore	El descubrimiento de la Florida por Juan Ponce de Leon						
10/10/96		Mo	9697		<i>No hay Opera</i>							
11/10/96	19:30	Tu	9697	Gazzaniga, Giuseppe	Il disertore	El descubrimiento de la Florida por Juan Ponce de Leon						
12/10/96	19:30	We	9697	Gazzaniga, Giuseppe	Il disertore	La Pastora modesta en el amor (medio carácter)						
13/10/96		Th	9697		<i>No hay Opera</i>							
14/10/96	19:30	Fr	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La Fata Urchela				La Fata Urchela, compuesto por el Sr. Juan Monticini		
15/10/96	19:30	Sa	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La Fata Urchela						
16/10/96	19:30	Su	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	La Fata Urchela				Hay libros del bayle [ballet] y sigue la iluminación.		
17/10/96		Mo	9697		<i>No hay Opera</i>							
18/10/96	19:30	Tu	9697	Gazzaniga, Giuseppe	Il disertore	Amor no duerme				y por indisposicion de la Sra. Monticini no se ejecuta el que se ofreció.		
19/10/96		We	9697		<i>No hay Opera</i>							
20/10/96	19:30	Th	9697	Gazzaniga, Giuseppe	Il disertore	El Telemaco en la isla de Caliso (Telemaco en la Isla de Calipso)						
21/10/96		Fr	9697		<i>No hay Opera</i>							
22/10/96	19:30	Sa	9697	Gazzaniga, Giuseppe	Il disertore	El Telemaco en la isla de Caliso (Telemaco en la Isla de Calipso)						
23/10/96	19:30	Su	9697	Gazzaniga, Giuseppe	Il disertore	El Telemaco en la isla de Caliso (Telemaco en la Isla de Calipso)						
24/10/96		Mo	9697		<i>No hay Opera</i>							
25/10/96	19:30	Tu	9697	Gazzaniga, Giuseppe	Il disertore	Amor no duerme						
26/10/96		We	9697		<i>No hay Opera</i>							
27/10/96	19:30	Th	9697	Guglielmi, Pietro Alessandro	La pastorella nobile	Amor no duerme						
28/10/96	19:30	Fr	9697	Gazzaniga, Giuseppe	Il disertore	El Telemaco en la isla de Caliso (Telemaco en la Isla de Calipso)						
29/10/96		Sa	9697		<i>No hay Opera</i>							
30/10/96	19:30	Su	9697	Nicolini, Giuseppe	Le Nozze campestri	La Pastora modesta en el amor (medio carácter)				Padedu + 2 solos + Sexteto		
31/10/96		Mo	9697		<i>No hay Opera</i>							
01/11/96		Tu	9697		<i>No hay Opera</i>							
02/11/96	19:30	We	9697	Gazzaniga, Giuseppe	Il disertore	La Pastora modesta en el amor (medio carácter)				Padedu + Sexteto		
03/11/96		Th	9697		<i>No hay Opera</i>							
04/11/96	19:30	Fr	9697	Anfossi, Pasquale	I Viaggiatori felici	La Constancia recompensada (medio carácter)				La Constancia recompensada, compuesto por el Sr. Juan Pedro Giraud.		
05/11/96	19:30	Sa	9697	Anfossi, Pasquale	I Viaggiatori felici	La Constancia recompensada (medio carácter)						
06/11/96	19:30	Su	9697	Gazzaniga, Giuseppe	Il disertore	La Pastora modesta en el amor (medio carácter)						
07/11/96		Mo	9697		<i>No hay Opera</i>							
08/11/96	19:30	Tu	9697	Gazzaniga, Giuseppe	Il disertore	Amor no duerme						
09/11/96		We	9697		<i>No hay Opera</i>							
10/11/96	19:00	Th	9697	Fabrizi, Vincenzo + Cimadoro, Giambattista	Il Convitato de Piedra + Pygmalion (Cimadoro)	III Convitato de Piedra + Pygmalion (Cimadoro) bayles (ballets) análogos a la Opera				La Pastora modesta en el amor (medio carácter)		
11/11/96	19:00	Fr	9697	Fabrizi, Vincenzo + Cimadoro, Giambattista	Il Convitato de Piedra + Pygmalion (Cimadoro)	bayles [ballets] análogos a la Opera (medio carácter)				La Pastora modesta en el amor (medio carácter)		

12/11/96	19:00	Sa	96/97	Fabrizi, Vincenzo + Cimador, Giambattista	Il Convitato de Piedra + Pygmalion (Cimadoro)	bay'les [ballets] analogos a la Opera	La Pastora modesta en el amor (medio carácter)				
13/11/96	19:00	Su	96/97	Fabrizi, Vincenzo + Cimador, Giambattista	Il Convitato de Piedra + Pygmalion (Cimadoro)	bay'les [ballets] analogos a la Opera	Amor no duerme	sigue la iluminacion			
14/11/96	19:00	Mo	96/97	Fabrizi, Vincenzo + Cimador, Giambattista	Il Convitato de Piedra + Pygmalion (Cimadoro)	bay'les [ballets] analogos a la Opera	Amor no duerme	Ibid.			
15/11/96	19:00	Tu	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	Amor no duerme					
16/11/96		We	96/97		<i>No hay Opera</i>						
17/11/96	19:00	Th	96/97	Anfossi, Pasquale	I Viaggiatori felici	El descubrimiento de la Florida por Juan Ponce de Leon					
18/11/96		Fr	96/97		<i>No hay Opera</i>						
19/11/96	19:00	Sa	96/97	Anfossi, Pasquale	I Viaggiatori felici	El descubrimiento de la Florida por Juan Ponce de Leon					
20/11/96	19:00	Su	96/97	Anfossi, Pasquale	I Viaggiatori felici	El descubrimiento de la Florida por Juan Ponce de Leon					
21/11/96		Mo	96/97		<i>No hay Opera</i>						
22/11/96	19:00	Tu	96/97	Guglielmi, Pietro Alessandro	La pastorella nobile	El descubrimiento de la Florida por Juan Ponce de Leon					
23/11/96	19:00	We	96/97	Gazzaniga, Giuseppe	Il disertore	El descubrimiento de la Florida					
24/11/96	19:00	Th	96/97	Gazzaniga, Giuseppe	Il disertore	El descubrimiento de la Florida					
25/11/96		Fr	96/97		<i>No hay Opera</i>						
26/11/96	19:00	Sa	96/97	Gazzaniga, Giuseppe	Il disertore	La Pastora modesta en el amor (medio carácter)					
27/11/96	19:00	Su	96/97	Anfossi, Pasquale	I Viaggiatori felici	La Pastora modesta en el amor (medio carácter)					
28/11/96		Mo	96/97		<i>No hay Opera</i>						
29/11/96	19:00	Tu	96/97	Gazzaniga, Giuseppe	Il disertore	Amor no duerme					
30/11/96	19:00	We	96/97	Anfossi, Pasquale	I Viaggiatori felici	La Bodas disturbadas (trágico comico en 4 actos)		con un bayle [ballet] nuevo tragico-comico, en 4 actos, intitulado La Bodas disturbadas, compuesto por el Sr. Juan Montichini.			
01/12/96	19:00	Th	96/97	Anfossi, Pasquale	I Viaggiatori felici	La Bodas disturbadas (trágico comico en 4 actos)					
02/12/96		Fr	96/97		<i>No hay Opera</i>						
03/12/96	19:00	Sa	96/97	Fabrizi, Vincenzo + Cimador, Giambattista	Il Convitato de Piedra + Pygmalion (Cimadoro)	La Bodas disturbadas (trágico comico en 4 actos)					
04/12/96	19:00	Su	96/97	Fabrizi, Vincenzo + Cimador, Giambattista	Il Convitato de Piedra + Pygmalion (Cimadoro)	La Bodas disturbadas (trágico comico en 4 actos)					
05/12/96	19:00	Mo	96/97	Gazzaniga, Giuseppe	Il disertore	La Bodas disturbadas (trágico comico en 4 actos)					
06/12/96		Tu	96/97		<i>No hay Opera</i>						
07/12/96		We	96/97		<i>No hay Opera</i>						
08/12/96		Th	96/97		<i>No hay Opera</i>						
09/12/96	19:00	Fr	96/97	Anfossi, Pasquale	L'amore artigiano	La Alcira (grande heroico en 5 actos)		Saldrá a cantar por primera vez, el Sr. Vicente Prunfó, primer Tenor de este teatro [...] y se adornará e iluminará el Teatro con una nueva invencion.			
10/12/96	19:00	Sa	96/97	Anfossi, Pasquale	L'amore artigiano	La Alcira (grande heroico en 5 actos)					
11/12/96	19:00	Su	96/97	Anfossi, Pasquale	L'amore artigiano	La Alcira (grande heroico en 5 actos)					
12/12/96	19:00	Mo	96/97	Anfossi, Pasquale	L'amore artigiano	La Alcira (grande heroico en 5 actos)		sigue la iluminacion y el nuevo adorno del Teatro.			
13/12/96	19:00	Tu	96/97	Anfossi, Pasquale	L'amore artigiano	La Alcira (grande heroico en 5 actos)		Ibid.			
14/12/96		We	96/97		<i>No hay Opera</i>						
15/12/96	19:00	Th	96/97	Anfossi, Pasquale	I Viaggiatori felici	La Bodas disturbadas (trágico comico en 4 actos)					

16/12/96	Fr 9697			<i>No hay Opera</i>								
17/12/96	Sa 9697			<i>MM</i>								
18/12/96	Su 9697	Anfossi, Pasquale		L'amore artigiano	La Dama Soldado (tragi-comico en 5 actos)				El amor artesano, en la que cantarán tres Arias nuevas, la Sra. Albani, el Sr. Praum, y el Sr. Neri, y una Cavatina, tambien nueva, el Sr. Cruchiat; con un baile [ballet] nuevo tragi-comico, en cinco actos, intitulado la Dama Soldado, compuesto y dirigido por el Sr. Montichini, en el que baylarán un nuevo podeddi la Sra. Radaelli, y el Sr. Giraudi; se previene que el producto de la entrada de hoy está concedido á la Sra. Teresa Monticini.			
19/12/96	Mo 9697	Anfossi, Pasquale		L'amore artigiano	La Dama Soldado (tragi-comico en 5 actos)				El amor artesano, en la que cantarán tres Arias nuevas, la Sra. Albani, el Sr. Praum, y el Sr. Neri, y una Cavatina, tambien nueva, el Sr. Cruchiat; con un baile [ballet] nuevo tragi-comico, en cinco actos, intitulado la Dama Soldado, compuesto y dirigido por el Sr. Montichini, en el que baylarán un nuevo podeddi la Sra. Radaelli, y el Sr. Giraudi.			
20/12/96	Tu 9697	Anfossi, Pasquale		L'amore artigiano	La Dama Soldado (tragi-comico en 5 actos)				Ibid.			
21/12/96	We 9697	Anfossi, Pasquale		L'amore artigiano	La Dama Soldado (tragi-comico en 5 actos)				Ibid.			
22/12/96	Th 9697	Anfossi, Pasquale		L'amore artigiano	La Dama Soldado (tragi-comico en 5 actos)				Ibid.			
23/12/96	Fr 9697			<i>No hay Opera</i>								
24/12/96	Sa 9697			<i>No hay Opera</i>								
25/12/96	Su 9697	Gazzaniga, Giuseppe		Il disertore	La Alceira (grande heroico en 5 actos)							
26/12/96	Mo 9697	Gazzaniga, Giuseppe		Il disertore	La Alceira (grande heroico en 5 actos)							
27/12/96	Tu 9697	Anfossi, Pasquale		I Viaggiatori felici	La Dama Soldado (tragi-comico en 5 actos)							
28/12/96	We 9697			<i>No hay Opera</i>								
29/12/96	Th 9697			<i>No hay Opera</i>								
30/12/96	Fr 9697			<i>No hay Opera</i>								
31/12/96	Sa 9697			<i>MM</i>								
01/01/97	Su 9697	Paer, Ferdinando		I Molinari	Eneas en el Lacio (heroico tragico)							
02/01/97	Mo 9697	Paer, Ferdinando		I Molinari	Eneas en el Lacio (heroico tragico)							
03/01/97	Tu 9697	Anfossi, Pasquale		I Viaggiatori felici	Eneas en el Lacio (heroico tragico)							
04/01/97	We 9697	Fabrizi, Vincenzo		Il Convitato di Pietra	Eneas en el Lacio (heroico tragico)							
05/01/97	Th 9697			<i>No hay Opera</i>								
06/01/97	Fr 9697	Anfossi, Pasquale		L'amore artigiano	Eneas en el Lacio (heroico tragico)							
07/01/97	Sa 9697	Gazzaniga, Giuseppe		Il disertore	La Pastora modesta en el amor (medio carácter)							
08/01/97	Su 9697	Fabrizi, Vincenzo		Il Convitato di Pietra	Eneas en el Lacio (heroico tragico)				Hay libros de opera y del baile			
09/01/97	Mo 9697			<i>No hay Opera</i>								
10/01/97	Tu 9697	Gazzaniga, Giuseppe		Il disertore	La Bodas disturbadas (tragico comico en 4 actos)							
11/01/97	We 9697	Gazzaniga, Giuseppe		Il disertore	La Bodas disturbadas (tragico comico en 4 actos)							
12/01/97	Th 9697	Fabrizi, Vincenzo + Cimador, Giambattista		Il Convitato di Pietra + Pygmalion (Cimador)	La Bodas disturbadas (tragico comico en 4 actos)							

13/01/97	Fr	96/97			<i>No hay Opera</i>			Eneas en el Lacio (heroico tragico)					
14/01/97	Sa	96/97	Fabrizi, Vincenzo		Il Convitato di Pietra			Eneas en el Lacio (heroico tragico)			Ibid.		
15/01/97	Su	96/97	Fabrizi, Vincenzo		Il Convitato di Pietra			Eneas en el Lacio (heroico tragico)					
16/01/97	Mo	96/97			<i>No hay Opera</i>								
17/01/97	Tu	96/97	Anfossi, Pasquale		L'amore artigiano			Telemaco en la Isla de Calipso (heroico pantomimo)					
18/01/97	We	96/97	Anfossi, Pasquale		L'amore artigiano			Telemaco en la Isla de Calipso (heroico pantomimo)					
19/01/97	Th	96/97	Anfossi, Pasquale		L'amore artigiano			Telemaco en la Isla de Calipso (heroico pantomimo)					
20/01/97	Fr	96/97	Various composers		Concierto de Harpa de Mdme. Loherst							This concert is not included in Yolanda Acker, <i>Música y Danza en el Diario de Madrid</i> (1758-1808): <i>noticias, avisos y artículos</i> (Madrid: Centro de Documentación de Música y Danza - INAEM, 2007)	
21/01/97	Sa	96/97	Guglielmi, Pietro Alessandro		La pastorella nobile			La Dama Soldado (tragi-comico en 5 actos)					
22/01/97	Su	96/97	Guglielmi, Pietro Alessandro		La pastorella nobile			El Telemaco (Telemaco en la Isla de Calipso)					
23/01/97	Mo	96/97	Guglielmi, Pietro Alessandro		La pastorella nobile			La Pastora modesta (medio carácter)	Amor no duerme				
24/01/97	Tu	96/97	Nasolini, Sebastiano (Act 1) & Trento, Vittorio (Act 2)		Gli innamorati			Telemaco en la Isla de Calipso (heroico pantomimo)					
25/01/97	We	96/97	Various composers		Concierto de Música								
26/01/97	Th	96/97	Gazzaniga, Giuseppe		Il disertore			La Pastora modesta en el amor (medio carácter)					
27/01/97	Fr	96/97			<i>No hay Opera</i>								
28/01/97	Sa	96/97	Gazzaniga, Giuseppe		Il disertore			La descubierta [El descubrimiento] de la Florida por Juan Ponce de Leon					
29/01/97	Su	96/97	Fabrizi, Vincenzo		Il Convitato di Pietra			Eneas en el Lacio (heroico tragico)					
30/01/97	Mo	96/97			<i>No hay Opera</i>								
31/01/97	Tu	96/97	Anfossi, Pasquale		L'amore artigiano			La Dama Soldado (tragi-comico en 5 actos)					
01/02/97	We	96/97	Anfossi, Pasquale		L'amore artigiano			La Dama Soldado (tragi-comico en 5 actos)					

02/02/97	19:00	Th	96/97	Nasolini, Sebastiano (Act 1) & Trento, Vittorio (Act 2)	Gli innamorati	La Dama Soldado (tragi-comico en 5 actos)	La Dama Soldado (tragi-comico en 5 actos)					
03/02/97	19:00	Fr	96/97	Anfossi, Pasquale	L'amore artigiano	La descubierta (El descubrimiento) de la Florida por Juan Ponce de Leon						
04/02/97	19:00	Sa	96/97	Anfossi, Pasquale	I Viaggiatori felici	Amor no duerme						
05/02/97	19:00	Su	96/97	Fabrizi, Vincenzo	Il Convitato di Pietra	Eneas en el Lacio (heroico tragico)						
06/02/97		Mo	96/97									
07/02/97	19:00	Tu	96/97	Gazzaniga, Giuseppe	Il disertore	La Alcira (grande heroico en 5 actos)						
08/02/97	19:00	We	96/97	Cimarosa, Domenico	Le trame deluse	La Pastora modesta en el amor (medto carácter)	Las tramas burladas, música del célebre maestro Cimarosa, en la que se presentará por primera vez la Sra. Luisa Prospero Crespi, primera bufa de dicho Teatro.					
09/02/97	19:00	Th	96/97	Cimarosa, Domenico	Le trame deluse	La descubierta (El descubrimiento) de la Florida por Juan Ponce de Leon						
10/02/97	19:00	Fr	96/97	Cimarosa, Domenico	Le trame deluse	La Bodas disturbadas (tragico comico en 4 actos)						
11/02/97	19:00	Sa	96/97	Cimarosa, Domenico	Le trame deluse	Amor no duerme						
12/02/97	19:00	Su	96/97	Cimarosa, Domenico	Le trame deluse	La Pastora modesta en el amor (medto carácter)						
13/02/97	19:00	Mo	96/97	Anfossi, Pasquale	L'amore artigiano	La Dama Soldado (tragi-comico en 5 actos)						
14/02/97	19:00	Tu	96/97	Fabrizi, Vincenzo	Il Convitato di Pietra	Eneas en el Lacio (heroico tragico)						
15/02/97	19:00	We	96/97	Cimarosa, Domenico	Le trame deluse	La Bodas disturbadas (tragico comico en 4 actos)						
16/02/97	19:00	Th	96/97	Cimarosa, Domenico	Le trame deluse	Amor no duerme						
17/02/97	19:00	Fr	96/97	Fabrizi, Vincenzo	Il Convitato di Pietra	Eneas en el Lacio (heroico tragico)						
18/02/97	19:00	Sa	96/97	Cimarosa, Domenico	Le trame deluse	La Dama Soldado (tragi-comico en 5 actos)						
19/02/97	19:00	Su	96/97	Cimarosa, Domenico	Le trame deluse	La Alcira (grande heroico en 5 actos)						
20/02/97	19:00	Mo	96/97	Anfossi, Pasquale	L'amore artigiano	La descubierta (El descubrimiento) de la Florida por Juan Ponce de Leon						
21/02/97	19:00	Tu	96/97	Cimarosa, Domenico	Le trame deluse	La Pastora modesta en el amor (medto carácter)						
22/02/97	19:00	We	96/97	Gazzaniga, Giuseppe	Il disertore	La Dama Soldado (tragi-comico en 5 actos)						
23/02/97		Th	96/97									
24/02/97	19:00	Fr	96/97	Cimarosa, Domenico	Le trame deluse	La Muerte de Thámas Kouli-Kam (tragico pantomimo)	La Muerte de Thámas Kouli-Kam, compuesto y dirigido por D. Domingo Rossi, en el que baylará un papeddi la Sra. Teresa Marzorati, con su marido el Sr. Monticini; y se presentará a desempeñar la parte pantomima de Reyna, Madama Giraud, no obstante ser la primera vez que hace este género de dramas; advirtiéndose que el producto de la entrada de esta noche, le está concedido á Mr. Giraud, primer baylarin de este teatro.					
25/02/97	19:00	Sa	96/97	Cimarosa, Domenico	Le trame deluse	La Muerte de Thámas Kouli-Kam (tragico pantomimo)						

26/02/97	19:00	Su	96/97	Cimarosa, Domenico	Le trame deluse	La Muerte de Thámas Kouli-Kam (trágico pantomimo)							
27/02/97	19:00	Mo	96/97	Cimarosa, Domenico	Le trame deluse	La Muerte de Thámas Kouli-Kam (trágico pantomimo)							
28/02/97	19:00	Tu	96/97	Cimarosa, Domenico	Le trame deluse	La Muerte de Thámas Kouli-Kam (trágico pantomimo)							
01/03/97		We	1797		<i>Lent</i>								
02/03/97		Th	1797		<i>Lent</i>								
03/03/97		Fr	1797		<i>Lent</i>								
04/03/97		Sa	1797		<i>Lent</i>								
05/03/97	19:00	Su	1797	Guglielmi, Pietro Alessandro	Dehora e Siasara (Lenten tragedy)								
06/03/97	16:30	Mo	1797		<i>Lent</i>	<i>Arlequin esquelero (Teatro Principe)</i>	<i>Gran bayle [ballet] (Teatro Principe)</i>	[en el Teatro del Principe [...]] se dará fin á toda la función con un gran bayle [ballet] compuesto y executado por los Sres. Fiorelli y Anchiolini y demás baylarines del Coliseo de los Caños del Peral: se empezará a las 4 1/2.	TCdP's dancing company performs at Teatro del Principe				
07/03/97	19:00	Tu	1797		Conciertos de Quaresma 1 (Lenten Concerts)	<i>Arlequin esquelero (Teatro Principe)</i>	<i>Gran bayle [ballet] (Teatro Principe)</i>	Parte I. Pleyel: Sinfonía – Aria (Francisco Antonucci) – Aria (Vicente Praun) – Concierto de fortepiano (María Antonia Bocucci) – Aria (Luisa Crespi) – Aria (Pompilio Panizza) – Terceto (Vicente Praun, Luisa Crespi, Francisco Antonucci) Parte II. Alegro de sinfonía – Aria (Francisco Antonucci) – Aria (Pompilio Panizza) – Trio de arpa, violín y violonchelo (Agostina Lhoest, Melchor Ronzi, Francisco Xavier Pareja) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Terceto (Vicente Praun, Luisa Crespi, Pompilio Panizza)	Ibid.				
08/03/97	19:00	We	1797		Conciertos de Quaresma 2 (Lenten Concerts)	<i>Arlequin esquelero (Teatro Principe)</i>	<i>Gran bayle [ballet] (Teatro Principe)</i>	[en el Teatro del Principe [...]] se dará fin á toda la función con un gran bayle [ballet] compuesto y executado por los Sres. Fiorelli y Anchiolini y demás baylarines del Coliseo de los Caños del Peral: se empezará a las 4 1/2.	TCdP's dancing company performs at Teatro del Principe. DM mentions that this is the first Lenten concert of 1797. It can be concluded that this is a misprint in the journal as there is no reason for the previous concert to have been cancelled. The journal kept on numbering wrongly the next concerts.				

09/03/97	19:00	Th	1797	Guglielmi, Pietro Alessandro	Debora e Siasara (Lenten tragedy)	<i>Arlequin esquelero (Teatro Principe)</i>	<i>Gran baile [ballet] (Teatro Principe)</i>	[en el Teatro del Principe [...] se dará fin á toda la función con un gran baile [ballet] compuesto y executado por los Sres. Fiotelli y Anchiolini y demás baylarines del Coliseo de los Caños del Peral: se empezará a las 4 1/2.			
10/03/97		Fr	1797		<i>Lent</i>						
11/03/97	19:00	Sa	1797	Guglielmi, Pietro Alessandro	Debora e Siasara (Lenten tragedy)						
12/03/97	19:00	Su	1797	Guglielmi, Pietro Alessandro	Debora e Siasara (Lenten tragedy)						
13/03/97		Mo	1797		<i>Lent</i>						
14/03/97	19:00	Tu	1797		Conciertos de Quaresma 3 (Lenten Concerts)			Parte I. Pleyel: Sinfonía – Aria (Francisco Antoniucci) – Aria (Francisco Franchi) – Solo de arpa (Agostina Lhoest) – Aria (Girolamo Cruciatii) – Dueto (Luisa Crespi, Girolamo Cruciatii)	According to <i>DM</i> , the second Lenten concert		
15/03/97		We	1797		<i>Lent</i>						
16/03/97	19:00	Th	1797	Guglielmi, Pietro Alessandro	Debora e Siasara (Lenten tragedy)						
17/03/97		Fr	1797		<i>Lent</i>						
18/03/97	19:00	Sa	1797		Conciertos de Quaresma 4 (Lenten Concerts)			Parte I. Pleyel: Sinfonía – Aria (Francisco Antoniucci) – Aria (Francisco Franchi) – Concierto de violín (Miguel Reynaldi) – Aria (Girolamo Cruciatii) – Dueto (Luisa Crespi, Girolamo Cruciatii)	According to <i>DM</i> , the third Lenten concert		
19/03/97	19:00	Su	1797	Guglielmi, Pietro Alessandro	Debora e Siasara (Lenten tragedy)			Parte II. Alegro de sinfonía – Aria (Francisco Franchi) – Aria (Girolamo Cruciatii) – Concierto de arpa (Agostina Lhoest) – Aria (Pompilio Panizza) – Rondó (Luisa Crespi) – Terceto (Pompilio Panizza, Luisa Crespi, Girolamo Cruciatii) – Alegro de sinfonía			
20/03/97	19:00	Mo	1797	Guglielmi, Pietro Alessandro	Debora e Siasara (Lenten tragedy)						
21/03/97	19:00	Tu	1797		Conciertos de Quaresma 5 (Lenten Concerts)			Parte I. Pleyel: Sinfonía – Aria (Francisco Antoniucci) – Aria (Francisco Franchi) – Concierto de oboe (José Álvarez) – Aria (Cayetano Neri) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Cuarteto (Vicente Praun, Luisa Crespi, Francisco Franchi, Cayetano Neri)	According to <i>DM</i> , the fourth Lenten concert		
								Parte II. Alegro de sinfonía – Aria (Francisco Antoniucci) – Aria (María Panizza) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Vicente Praun) – Dueto (Luisa Crespi, Cayetano Neri) – Aria (Pompilio Panizza) – Quinteto (Francisco Antoniucci, Luisa Crespi, Cayetano Neri, Pompilio Panizza, María Panizza)			

22/03/97	19:00	We	1797							<p>Parte I. Pleyel: Sinfonía – Aria (Francisco Antonucci) – Aria (Francisco Franchi) – Concierto de fagot (Esteban François) – Aria (Cayetano Neri) – Aria (Vicente Praun) – Duetto (Luisa Crespi, Cayetano Neri) – Cuarteto (Vicente Praun, Luisa Crespi, Cayetano Neri, Francisco Franchi)</p> <p>Parte II. Alegro de sinfonía – Aria (Francisco Antonucci) – Aria (María Panizza) – Concierto de arpa (Agostina Lhoest) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Aria (Pomplio Panizza) – Quinteto (Francisco Antonucci, Luisa Crespi, Cayetano Neri, Pomplio Panizza, María Panizza) – Alegro de sinfonía</p>				
23/03/97		Th	1797											
24/03/97		Fr	1797											
25/03/97	19:00	Sa	1797	Guglielmi, Pietro Alessandro										
26/03/97	19:00	Su	1797	Guglielmi, Pietro Alessandro										
27/03/97		Mo	1797											
28/03/97	19:00	Tu	1797											
29/03/97	19:00	We	1797	Guglielmi, Pietro Alessandro										
30/03/97	19:30	Th	1797											
31/03/97		Fr	1797											

01/04/97	19:30	Sa	1797								Hoy á las 7 media en punto, en el Coliseo de los Caños del Peral, dará. D. Francisco Bienvenw, la segunda funcion de sus demostraciones físicas dividida en tres partes, en las cuales hará un número considerable de hermosas experiencias sobre el rayo, demostrará los efectos de las aureolas; manifestará un palacio destruido, que se incendiará por medio de una explosion eléctrica boxada en una nube que producirá el relampago y estruendo del rayo al natural; hará ver por otra explosion una cadena iluminada al rededor del Teatro al golpe del rayo; hará morir sobre el Teatro un conejo y una paloma; ejecutará otras experiencias, cuya explicacion particular sería muy molesta y difícil en este aviso, y concluirá con muchas piezas nuevas de fuegos artificiales, sin polvora ni azufres, como lo tiene dicho, y con una luz semejante en su gran claridad al sol meridiano.				
02/04/97	19:30	Su	1797								Hoy se executará en el Coliseo de los Caños del Peral, la tercera diversion de física experimental, prometiéndolo executar todas las diferencias nuevas, las cuales se anunciarán al público por carteles.				
03/04/97	19:30	Mo	1797	Guglielmi, Pietro Alessandro							Debora e Siasara (Lenten tragedy)				
04/04/97	19:30	Tu	1797	Guglielmi, Pietro Alessandro							Debora e Siasara (Lenten tragedy)				
05/04/97	19:30	We	1797								Conciertos de Quaresma 8 (Lenten Concerts)				
06/04/97	19:30	Th	1797								Demostraciones Físicas 4				
07/04/97		Fr	1797								Lent				
08/04/97		Sa	1797								Lent				
09/04/97		Su	1797								Lent				
10/04/97		Mo	1797								Lent				
11/04/97		Tu	1797								Lent				
12/04/97		We	1797								Lent				
13/04/97		Th	1797								Lent				
14/04/97		Fr	1797								Lent				
15/04/97		Sa	1797								Lent				

16/04/97	19:30	Su	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional, por no haber llegado a tiempo algunos de los primeros Actores con quien se había de dar el primero compuesto por D. Domingo Rossi, el que ejecutarán los Sres. Josefa Spontoni, Josef Capocci, Luisa Fiorelli, Gertrudis Danuncio, Evangelista Fiorelli, y Pasqual Angiolini, con el cuerpo de bayle [ballet] correspondiente á dicha composición.		
17/04/97	19:30	Mo	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
18/04/97	19:30	Tu	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
19/04/97		We	97/98		No hay Opera					
20/04/97	19:30	Th	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
21/04/97	19:30	Fr	97/98		MM					
22/04/97	19:30	Sa	97/98		Demostraciones Fisicas 5					
23/04/97	19:30	Su	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
24/04/97		Mo	97/98		No hay Opera					
25/04/97	19:30	Tu	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
26/04/97		We	97/98		MM					
27/04/97	19:30	Th	97/98	Cimarosa, Domenico	Le trame deluse	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional	Las tramas burladas, en la que saldrá a hacer la parte del Sr. Cayetano Neri, el Sr. Pablo Boscole, nuevo en este Teatro.		
28/04/97		Fr	97/98		No hay Opera					
29/04/97	19:30	Sa	97/98	Cimarosa, Domenico	Le trame deluse	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
30/04/97	19:30	Su	97/98	Cimarosa, Domenico	Le trame deluse	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
01/05/97	19:30	Mo	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
02/05/97		Tu	97/98		No hay Opera					
03/05/97	19:30	We	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
04/05/97		Th	97/98		No hay Opera					
05/05/97		Fr	97/98		No hay Opera					
06/05/97		Sa	97/98		Demostraciones Fisicas 6					
07/05/97	19:30	Su	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Por hacer bien recibir mal	Por hacer bien recibir mal		
08/05/97		Mo	97/98		No hay Opera					
09/05/97	19:30	Tu	97/98	Cimarosa, Domenico	Le trame deluse	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			
10/05/97		We	97/98		No hay Opera					
11/05/97		Th	97/98		No hay Opera					
12/05/97	19:30	Fr	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)	Efigenia en Aulida (heroico)	Efigenia en Aulida, compuesto y dirigido por D. Domingo Rossi, en el que entrarán las Sras. Teresa Melazzi, Josefa Radaeli y los Sres. Pedro Angiolini y Juan Pedro Giraud, primeros baylaínes de este Teatro.		
13/05/97	19:30	Sa	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)	Efigenia en Aulida (heroico)			
14/05/97	19:30	Su	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)	Efigenia en Aulida (heroico)			
15/05/97		Mo	97/98		No hay Opera					
16/05/97	19:30	Tu	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)	Efigenia en Aulida (heroico)			
17/05/97	20:00	We	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)	Efigenia en Aulida (heroico)			
18/05/97	20:00	Th	97/98	Cimarosa, Domenico	Le trame deluse	Pequeño bayle [ballet] de Aldeanos provisional	Pequeño bayle [ballet] de Aldeanos provisional			

19/05/97	Fr	97/98	<i>No hay Opera</i>																		
20/05/97	Sa	97/98	Cimarosa, Domenico	Le trame deluse	Pequeño bayle [ballet] de Aldemnos provisional																
21/05/97	Su	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)																
22/05/97	Mo	97/98		<i>No hay Opera</i>																	
23/05/97	Tu	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)																
24/05/97	We	97/98		<i>MM</i>																	
25/05/97	Th	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)																
26/05/97	Fr	97/98		<i>No hay Opera</i>																	
27/05/97	Sa	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)																
28/05/97	Su	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)																
29/05/97	Mo	97/98		<i>No hay Opera</i>																	
30/05/97	Tu	97/98	Winter, Peter [?]	Il due fratelli rivali	Las burlas amorosas del Pastor Fido (pequeño)																DM does not mention the composer of the opera
31/05/97	We	97/98	Winter, Peter [?]	Il due fratelli rivali	Las burlas amorosas del Pastor Fido (pequeño)																
01/06/97	Th	97/98	Winter, Peter [?]	Il due fratelli rivali	Las burlas amorosas del Pastor Fido (pequeño)																
02/06/97	Fr	97/98		<i>No hay Opera</i>																	
03/06/97	Sa	97/98	Cimarosa, Domenico	Le trame deluse	Las burlas amorosas del Pastor fiel (pequeño)																
04/06/97	Su	97/98	Cimarosa, Domenico	Le trame deluse	Las burlas amorosas del Pastor fiel (pequeño)																
05/06/97	Mo	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Las burlas amorosas del Pastor fiel (pequeño)																
06/06/97	Tu	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Pequeño bayle [ballet] de Aldemnos provisional																
07/06/97	We	97/98		<i>No hay Opera</i>																	
08/06/97	Th	97/98	Cimarosa, Domenico	Le trame deluse	Las burlas amorosas del Pastor Fiel (pequeño)																
09/06/97	Fr	97/98		<i>No hay Opera</i>																	
10/06/97	Sa	97/98	Cimarosa, Domenico	Le trame deluse	El divertimento de varias naciones en un Puerto de Mar (pequeño)																
11/06/97	Su	97/98	Cimarosa, Domenico	Le trame deluse	El divertimento de varias naciones en un Puerto de Mar (pequeño)																
12/06/97	Mo	97/98		<i>No hay Opera</i>																	
13/06/97	Tu	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Las burlas amorosas del Pastor Fido (pequeño)																
14/06/97	We	97/98		<i>No hay Opera</i>																	
15/06/97	Th	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)																
16/06/97	Fr	97/98		<i>No hay Opera</i>																	
17/06/97	Sa	97/98	Cimarosa, Domenico	Le trame deluse	La diversion de varias naciones en un Puerto de Mar (pequeño)																
18/06/97	Su	97/98	Cimarosa, Domenico	Le trame deluse	Las burlas amorosas del Pastor Fido (pequeño)																
19/06/97	Mo	97/98		<i>No hay Opera</i>																	
20/06/97	Tu	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Efigenia en Aulida (heroico)																
21/06/97	We	97/98		<i>No hay Opera</i>																	
22/06/97	Th	97/98		<i>MM</i>																	
23/06/97	Fr	97/98		<i>No hay Opera</i>																	
24/06/97	Sa	97/98	Cimarosa, Domenico	Le trame deluse	Las burlas amorosas del Pastor Fido (pequeño)																
25/06/97	Su	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Las burlas amorosas del Pastor Fido (pequeño)																

26/06/97	Mo	97/98			<i>No hay Opera</i>														
27/06/97	Tu	97/98	Martin i Soler, Vicente		La Capricciosa Corretta		La diversion de varias naciones en un Puerto de Mar (pequeño)												
28/06/97	We	97/98			<i>No hay Opera</i>														
29/06/97	Th	97/98	Martin i Soler, Vicente		La Capricciosa Corretta		Pequeño bayle [ballet] de Aldennos provisional												
30/06/97	Fr	97/98			<i>No hay Opera</i>														
01/07/97	Sa	97/98	Martin i Soler, Vicente		La Capricciosa Corretta		El supuesto Adivino de una Aldea (Pequeño)												
02/07/97	Su	97/98	Martin i Soler, Vicente		La Capricciosa Corretta		El supuesto Adivino de una Aldea (Pequeño)												
03/07/97	Mo	97/98			<i>No hay Opera</i>														
04/07/97	Tu	97/98			<i>No hay Opera</i>														
05/07/97	We	97/98	Winter, Peter [?]		Cora de Quito		El supuesto Adivino de una Aldea (Pequeño)					La Cora de Quito, Vestial del Templo del Sol, en la que se presentará por primera vez la Sra. Mariana Vinci, primera Dama de este Teatro.							
06/07/97	Th	97/98	Winter, Peter [?]		Cora de Quito		El supuesto Adivino de una Aldea (Pequeño)												
07/07/97	Fr	97/98	Winter, Peter [?]		Cora de Quito		La diversion de varias naciones en un Puerto de Mar (pequeño)												
08/07/97	Sa	97/98	Winter, Peter [?]		Cora de Quito		La diversion de varias naciones en un Puerto de Mar (pequeño)												
09/07/97	Su	97/98	Winter, Peter [?]		Cora de Quito		El supuesto Adivino de una Aldea (Pequeño)												
10/07/97	Mo	97/98			<i>No hay Opera</i>														
11/07/97	Tu	97/98	Winter, Peter [?]		Cora de Quito		El supuesto Adivino de una Aldea (Pequeño)												
12/07/97	We	97/98			<i>No hay Opera</i>														
13/07/97	Th	97/98	Paer, Ferdinando		Il Principe de Taranto		El supuesto Adivino de una Aldea (Pequeño)					El Principe de Taranto, música del maestro Per, en la que se presentará por primera vez el Sr. Domingo Madrigali, primer bufó de dicho Teatro.							
14/07/97	Fr	97/98	Paer, Ferdinando		Il Principe de Taranto		El supuesto Adivino de una Aldea (Pequeño)												
15/07/97	Sa	97/98	Cimarosa, Domenico		Le trame deluse		Pequeño bayle [ballet] de Aldennos provisional												
16/07/97	Su	97/98	Winter, Peter [?]		Cora de Quito		El supuesto Adivino de una Aldea (Pequeño)												
17/07/97	Mo	97/98			<i>No hay Opera</i>														
18/07/97	Tu	97/98	Winter, Peter [?]		Cora de Quito		El supuesto Adivino de una Aldea (Pequeño)												
19/07/97	We	97/98	Cimarosa, Domenico		Le trame deluse		El supuesto Adivino de una Aldea (Pequeño)												
20/07/97	Th	97/98	Cimarosa, Domenico		Le trame deluse		La diversion de varias naciones en un Puerto de Mar (pequeño)												
21/07/97	Fr	97/98			<i>No hay Opera</i>														
22/07/97	Sa	97/98	Martin i Soler, Vicente		La Capricciosa Corretta		Effigienia en Auilida (heroico)												
23/07/97	Su	97/98	Winter, Peter [?]		Cora de Quito		El Pastor Fido (Las burlas amorosas del Pastor Fido)												
24/07/97	Mo	97/98			<i>No hay Opera</i>														
25/07/97	Tu	97/98	Winter, Peter [?]		Cora de Quito		El Pastor Fido (Las burlas amorosas del Pastor Fido)												
26/07/97	We	97/98	Cimarosa, Domenico		Le trame deluse		El Pastor Fido (Las burlas amorosas del Pastor Fido)												
27/07/97	Th	97/98	Cimarosa, Domenico		Le trame deluse		La diversion de varias naciones en un Puerto de Mar (pequeño)												
28/07/97	Fr	97/98			<i>No hay Opera</i>														
29/07/97	Sa	97/98	Martin i Soler, Vicente		La Capricciosa Corretta		El supuesto Adivino de una Aldea (Pequeño)												

30/07/97	20:00	Su	97/98	Winter, Peter [?]	Cora de Quito	El supuesto Advivino de una Aldea (Pequeño)					
31/07/97		Mo	97/98		No hay Opera						
01/08/97		Tu	97/98		No hay Opera						
02/08/97	20:00	We	97/98	Paisiello, Giovanni	Il fanático in berlina	El Pastor Fido (Las burlas amorosas del Pastor Fido)				La Fonda, o sea el Fanático en Berlina, música del célebre maestro Paisiello, en que hará la parte de primera bufá la Sra. Mariana Vinchi.	
03/08/97	20:00	Th	97/98	Paisiello, Giovanni	Il fanático in berlina	El Pastor Fido (Las burlas amorosas del Pastor Fido)					
04/08/97		Fr	97/98		No hay Opera						
05/08/97	20:00	Sa	97/98	Paisiello, Giovanni	Il fanático in berlina	Pequeño bayle [ballet] de Aldeanos provisional					
06/08/97	20:00	Su	97/98	Paisiello, Giovanni	Il fanático in berlina	El supuesto Advivino de una Aldea (Pequeño)					
07/08/97		Mo	97/98		No hay Opera						
08/08/97	20:00	Tu	97/98	Paisiello, Giovanni	Il fanático in berlina	Pequeño bayle [ballet] de Aldeanos provisional					
09/08/97		We	97/98		No hay Opera						
10/08/97	20:00	Th	97/98	Winter, Peter [?]	Il due fratelli rivali	El supuesto Advivino de una Aldea (Pequeño)					
11/08/97		Fr	97/98		No hay Opera						
12/08/97		Sa	97/98		MM						
13/08/97	20:00	Su	97/98	Winter, Peter [?]	Cora de Quito	El supuesto Advivino de una Aldea (Pequeño)					
14/08/97		Mo	97/98		No hay Opera						
15/08/97	20:00	Tu	97/98	Winter, Peter [?]	Cora de Quito	El supuesto Advivino de una Aldea (Pequeño)					
16/08/97		We	97/98		No hay Opera						
17/08/97	20:00	Th	97/98	Cimarosa, Domenico	Le trame deluse	Pequeño bayle [ballet] de Aldeanos provisional					
18/08/97		Fr	97/98		No hay Opera						
19/08/97		Sa	97/98		No hay Opera						
20/08/97	20:00	Su	97/98	Winter, Peter [?]	Cora de Quito	Pequeño bayle [ballet] de Aldeanos provisional					
21/08/97		Mo	97/98		No hay Opera						
22/08/97	20:00	Tu	97/98	Various composers	Academia de Música					Parte I. Pleyel: Sinfonía – Aria (Pablo Boscoli) – Aria (Pompilio Panizza) – Concierto de violín (Pascual Carriles) – Aria (Vicente Praun) – Aria (María Vinci) – Duetto (Pablo Boscoli, Pompilio Panizza) – Alegro de sinfonía Parte II. Gluck, Christoph Willibald: Sinfonía [Iphigénie en Aulide] – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Solo de violín (Pascual Carriles) – Aria (Pompilio Panizza) – Concierto de arpa (Agostina Lhoest) – Sarti: Terceto (Pompilio Panizza, María Vinci, Vicente Praun) – Variaciones de violín (Pascual Carriles)	
23/08/97		We	97/98		No hay Opera						
24/08/97		Th	97/98		No hay Opera						
25/08/97	20:00	Fr	97/98	Paisiello, Giovanni	I Zingari in fiera	La Muerte de Thamas Koulikan (tragic pantomimo)					
26/08/97	20:00	Sa	97/98	Paisiello, Giovanni	I Zingari in fiera	La Muerte de Thamas Koulikan (tragic pantomimo)					
27/08/97	20:00	Su	97/98	Paisiello, Giovanni	I Zingari in fiera	La Muerte de Thamas Koulikan (tragic pantomimo)				No sigue la Yluminacion.	

28/08/97	20:00	Mo	97/98	Paisiello, Giovanni	Il fanático in berlina	Pequeño bayle [ballet] de Aldeanos provisional					
29/08/97		Tu	97/98		<i>No hay Opera</i>						
30/08/97	20:00	We	97/98	Paisiello, Giovanni	Il fanático in berlina	Thamas Koulikan (La Muerte de)					
31/08/97	20:00	Th	97/98	Paisiello, Giovanni	I Zingari in fiera	El supuesto Adivino de una Aldea (Pequeño)					
01/09/97	19:30	Fr	97/98	Various composers	Concierto de Música						Parte I. Pleyel: Sinfonía – Aria (Pablo Boscoli) – Aria (Francisco Franchi) – Concierto de violín (Pascual Carriles) – Aria (Vicente Praum) – Aria (Luisa Crespi) – Quinteto (Luisa Crespi, Vicente Praum, Francisco Franchi, Pablo Boscoli, Francisco Antonucci) – Alegro de sinfonía Parte II. Gluck, Christoph Willibald: Sinfonía [Iphigénie en Aulide] – Aria (Pablo Boscoli) – Trio de violines (Pascual Carriles, Miguel Reynaldi, Juan Balado) – Aria (Francisco Antonucci) – Aria (Vicente Praum) – Sonata de arpa (Agostina Lhoest) – Rondó (Luisa Crespi) – Solo de violín descordado (Pascual Carriles)
02/09/97		Sa	97/98		<i>MF</i>						
03/09/97	19:30	Su	97/98	Winter, Peter [?]	Cora de Quito	Pequeño bayle [ballet] de Aldeanos provisional					Se advierte al Público que la iluminación del Coliseo se servirá por medio de una sola araña construida al estilo que últimamente han adoptado otros principales Teatros de Europa.
04/09/97		Mo	97/98		<i>No hay Opera</i>						
05/09/97	19:30	Tu	97/98	Paisiello, Giovanni	Il fanático in berlina	Pequeño bayle [ballet] de Aldeanos provisional					
06/09/97	19:30	We	97/98	Various composers	Concierto de Música						Parte I. Pleyel: Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Concierto de violín (Pascual Carriles) – Aria (Luisa Crespi) – Aria (Vicente Praum) – Trio de violines (Pascual Carriles, Miguel Reynaldi, Juan Balado) – Duetto (Luisa Crespi, Vicente Praum) Parte II. Rosetti : Sinfonía – Aria (Francisco Antonucci) – Concierto de violín (Pascual Carriles) – Aria (Pablo Boscoli) – Aria (Luisa Crespi) – Sonata de arpa (Agostina Lhoest) – Aria (Vicente Praum) – Sonata de violín descordado (Pascual Carriles) – Cuarteto (Luisa Crespi, Vicente Praum, Pablo Boscoli, Francisco Antonucci) – Alegro de sinfonía
07/09/97		Th	97/98		<i>No hay Opera</i>						
08/09/97	19:30	Fr	97/98	Paisiello, Giovanni	I Zingari in fiera	Pequeño bayle [ballet] de Aldeanos provisional					
09/09/97		Sa	97/98		<i>No hay Opera</i>						
10/09/97	19:30	Su	97/98	Winter, Peter [?]	Cora de Quito	Pequeño bayle [ballet] de Aldeanos provisional					
11/09/97		Mo	97/98		<i>No hay Opera</i>						
12/09/97	19:30	Tu	97/98	Paisiello, Giovanni	Il fanático in berlina	El supuesto Adivino de una Aldea (Pequeño)					
13/09/97		We	97/98		<i>No hay Opera</i>						
14/09/97	19:30	Th	97/98	Paisiello, Giovanni	I Zingari in fiera	El supuesto Adivino de una Aldea (Pequeño)					
15/09/97		Fr	97/98		<i>No hay Opera</i>						

16/09/97	Sa	97/98	MM	I Zingari in fierra	El supuesto Advينو de una Aldea (Pequeño)				
17/09/97	Su	97/98	MM	Paisiello, Giovanni					
18/09/97	Mo	97/98	No hay Opera						
19/09/97	Tu	97/98	No hay Opera						
20/09/97	We	97/98	No hay Opera						
21/09/97	Th	97/98	No hay Opera						
22/09/97	Fr	97/98	No hay Opera						
23/09/97	Sa	97/98	MM	Paisiello, Giovanni	El fanático in berlina				
24/09/97	Su	97/98	MM	Paisiello, Giovanni	El fanático in berlina				
25/09/97	Mo	97/98	No hay Opera						
26/09/97	Tu	97/98	No hay Opera						
27/09/97	We	97/98	No hay Opera						
28/09/97	Th	97/98	MM	Paisiello, Giovanni	El Pastor Fido (Las burlas amorosas del Pastor Fido)				
29/09/97	Fr	97/98	MM	Cimarosa, Domenico	Céfiro y Flora (pequeño)				
30/09/97	Sa	97/98	MM						
01/10/97	Su	97/98	MM	Winter, Peter [?]	El Pastor Fido (Las burlas amorosas del Pastor Fido)				
02/10/97	Mo	97/98	No hay Opera						
03/10/97	Tu	97/98	MM	Cimarosa, Domenico	El Pastor Fido (Las burlas amorosas del Pastor Fido)				
04/10/97	We	97/98	MM						
05/10/97	Th	97/98	MM	Andreozzi, Gaetano	El supuesto Advينو de una Aldea (Pequeño)				The music score of Andreozzi's <i>La Principessa filosofa</i> is located at E-Minh Mus 197-1, Mus 198
06/10/97	Fr	97/98	MM	Andreozzi, Gaetano	El supuesto Advينو de una Aldea (Pequeño)				
07/10/97	Sa	97/98	MM	Paer, Ferdinando	Céfiro y Flora (pequeño)				
08/10/97	Su	97/98	MM	Andreozzi, Gaetano	El supuesto Advينو de una Aldea (Pequeño)				
09/10/97	Mo	97/98	MM						
10/10/97	Tu	97/98	MM	Winter, Peter [?]	Céfiro y Flora (pequeño)				
11/10/97	We	97/98	MM						
12/10/97	Th	97/98	MM	Paisiello, Giovanni	Céfiro y Flora (pequeño)				
13/10/97	Fr	97/98	MM						
14/10/97	Sa	97/98	MM	Winter, Peter [?]	El Tocador de Venus				El Tocador de Venus, compuesto por D. Domingo Rosi, en el que se presentará por primera vez Madame Maria Isabel Duchemin Lavoisier, primera baylarina de este Teatro.
15/10/97	Su	97/98	MM	Winter, Peter [?]	El Tocador de Venus				
16/10/97	Mo	97/98	No hay Opera						
17/10/97	Tu	97/98	MM	Martin i Soler, Vicente	El Tocador de Venus				
18/10/97	We	97/98	MM	Paisiello, Giovanni	Céfiro y Flora (pequeño)				
19/10/97	Th	97/98	MM	Paisiello, Giovanni	Céfiro y Flora (pequeño)				
20/10/97	Fr	97/98	MM						
21/10/97	Sa	97/98	MM	Paisiello, Giovanni	Céfiro y Flora (pequeño)				
22/10/97	Su	97/98	MM	Winter, Peter [?]	El Tocador de Venus				
23/10/97	Mo	97/98	MM						
24/10/97	Tu	97/98	MM	Martin i Soler, Vicente	El Tocador de Venus				
25/10/97	We	97/98	MM						
26/10/97	Th	97/98	MM	Paer, Ferdinando	El Tocador de Venus				
27/10/97	Fr	97/98	MM						

28/10/97	19:30	Sa	97/98	Winter, Peter [?]	Cora de Quito	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)					
29/10/97	19:30	Su	97/98	Andreozzi, Gaetano	La Principesa filosofa	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)					
30/10/97		Mo	97/98								
31/10/97	19:30	Tu	97/98	Paistello, Giovanni	Il fanático in berlina	Los Jardineros enamorados (pequeño)	Los Jardineros enamorados, compuesto por D. Domingo Rossi, en el que desempeñarán entre otros individuos de la Compañía de bayles [ballets] de este Teatro Mr. Giraud y Madama Duchemin				
01/11/97		We	97/98								
02/11/97	19:30	Th	97/98	Paistello, Giovanni	Il fanático in berlina	Los Jardineros enamorados (pequeño)					
03/11/97		Fr	97/98								
04/11/97	19:30	Sa	97/98	Gazzaniga, Giuseppe	La donna Soldato	Los Jardineros enamorados (pequeño)	Los Jardineros enamorados, en el qual por hallarse enfermo Monsieur Giraud, desempeñará la parte de éste la Sra. Josefá Radaeli, la que ha condescendido á hacer este suplemento, sin embargo de no haber tenido sino un día para imponerse en la citada parte, para no pribar al Público del gusto de ver en escena en tan festivo día á Madama Duchemin, y con consideración á no poder darse otro bayle [ballet] en que entren los demás primeros baylarines por estar igualmente enfermos.				
05/11/97	19:30	Su	97/98	Gazzaniga, Giuseppe	La donna Soldato	Los Jardineros enamorados (pequeño)					
06/11/97	19:30	Mo	97/98	Gazzaniga, Giuseppe	La donna Soldato	Céfiro y Flora (pequeño)					
07/11/97	19:30	Tu	97/98	Winter, Peter [?]	Cora de Quito	Céfiro y Flora (pequeño)					
08/11/97	19:30	We	97/98	Paistello, Giovanni	Il fanático in berlina	Céfiro y Flora (pequeño)					
09/11/97	19:30	Th	97/98	Andreozzi, Gaetano	La Principesa filosofa	Los Jardineros enamorados (pequeño)					
10/11/97		Fr	97/98								
11/11/97	19:30	Sa	97/98	Gazzaniga, Giuseppe	La donna Soldato	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)					
12/11/97	19:30	Su	97/98	Winter, Peter [?]	Cora de Quito	Los Jardineros enamorados (pequeño)	La Cora de Quito, Vestal del Templo del Sol, en la que cantará una cavatina nueva la Sra. Bianchi, y se dará un terceto tambien nuevo: mediante continuar la indisposición de Mr. Giraud, no ha podido verificarse el bayle [ballet] nuevo que contando con él se estaba ensayando, á fin de concurrir la celebridad de tan solemne día se hará el bayle [ballet] intitulado Los Jardineros enamorados, en la forma que últimamente se ha practicado.				
13/11/97	19:30	Mo	97/98	Winter, Peter?	Cora de Quito	Céfiro y Flora (pequeño)					
14/11/97	19:30	Tu	97/98	Gazzaniga, Giuseppe	La donna Soldato	Céfiro y Flora (pequeño)					
15/11/97	19:30	We	97/98	Gazzaniga, Giuseppe	La donna Soldato	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)					
16/11/97	19:30	Th	97/98	Gazzaniga, Giuseppe	La donna Soldato	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)					
17/11/97		Fr	97/98								
18/11/97	19:30	Sa	97/98	Winter, Peter [?]	Cora de Quito	Céfiro y Flora (pequeño)					

19/11/97	19:30	Su	97/98	Gazzaniga, Giuseppe	La donna Soldato	Los Jardineros enamorados (pequeño)						
20/11/97	19:30	Mo	97/98	Gazzaniga, Giuseppe	La donna Soldato	Céfiro y Flora (pequeño)						
21/11/97	19:30	Tu	97/98	Andreozzi, Gaetano	La Principessa filosofa	Céfiro y Flora (pequeño)						
22/11/97	19:30	We	97/98	Gazzaniga, Giuseppe	La donna Soldato	Céfiro y Flora (pequeño)						
23/11/97	19:30	Th	97/98	Gazzaniga, Giuseppe	La donna Soldato	El Tocador de Venus						
24/11/97		Fr	97/98		MM							
25/11/97		Sa	97/98		MM							
26/11/97	19:30	Su	97/98	Andreozzi, Gaetano	La Principessa filosofa	El Tocador de Venus				el Tocador de Venus, en el qual por haber enfermado el Sr. Pedro Angiolini y continuar una s.....do de baylar Mr. Giraud, suplirá la parte de primer baylarin la Sra. Josefá Rodaeli, quien la ha admitido y aprendido con igual gusto y poco tiempo que en la anterior ocasión lo ha hecho, solo por el desseo de que el Público no dexé de ser servido.		
27/11/97		Mo	97/98		MM							
28/11/97	19:30	Tu	97/98	Gazzaniga, Giuseppe	La donna Soldato	El Tocador de Venus						
29/11/97	19:30	We	97/98	Andreozzi, Gaetano	La Principessa filosofa	El descanso de los Motañeses (pequeño)						
30/11/97	19:30	Th	97/98	Andreozzi, Gaetano	La Principessa filosofa	El Tocador de Venus						
01/12/97		Fr	97/98		MM							
02/12/97		Sa	97/98		MM							
03/12/97		Su	97/98		MM							
04/12/97		Mo	97/98		MM							
05/12/97	19:00	Tu	97/98	Gazzaniga, Giuseppe	La donna Soldato	El Tocador de Venus						
06/12/97		We	97/98		MM							
07/12/97		Th	97/98		MM							
08/12/97		Fr	97/98		MM							
09/12/97	19:00	Sa	97/98	Gazzaniga, Giuseppe	La donna Soldato	La Victoria de los Oracios contra los Curiaños (gran bayle [ballet] heroico tragico)				La Victoria de los Oracios contra los Curiaños, en que entrará toda la compañía, compuesto y dirigido por D. Domingo Rosi.		
10/12/97	19:00	Su	97/98	Gazzaniga, Giuseppe	La donna Soldato	La Victoria de los Oracios contra los Curiaños (gran bayle [ballet] heroico tragico)				Seguen las mismas funciones de ayer		
11/12/97		Mo	97/98		MM							
12/12/97	19:00	Tu	97/98	Gazzaniga, Giuseppe	La donna Soldato	Céfiro y Flora (pequeño)						
13/12/97		We	97/98		MM							
14/12/97	19:00	Th	97/98	Gazzaniga, Giuseppe	La donna Soldato	El Tocador de Venus						
15/12/97		Fr	97/98		MM							
16/12/97	19:00	Sa	97/98	Andreozzi, Gaetano	La Principessa filosofa	Céfiro y Flora (pequeño)						
17/12/97	19:00	Su	97/98	Andreozzi, Gaetano	La Principessa filosofa	La Victoria de los Oracios contra los Curiaños (gran bayle [ballet] heroico tragico)						
18/12/97	19:00	Mo	97/98	Gazzaniga, Giuseppe	La donna Soldato	La diversion de los paysanos (La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?))				... despues se presentará Mr Richey, baylarin de singular habilidad en la maroma tirante, en la que baylara el bayle [ballet] inglés, hará diferentes exercicios de fuerzas, el juego de las banderas, y se concluirá con el segundo acto de dicha Opera.		
19/12/97		Tu	97/98		MM							
20/12/97		We	97/98		MM							

21/12/97	19:00	Th	97/98	Gazzaniga, Giuseppe	La donna Soldato	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)				El desgraciado efecto de unos celos en el Serrallo, compuesto por D. Domingo Rossi, y entrará toda la compañía en él. El producto de la función de esta noche es á beneficio del Sr. Juan Pedro Giraud, el qual para aumentar más la diversion en dicho bayle [ballet] una niña de ocho años discipula suya que baylará un a solo serio con toda perfección.			
22/12/97	19:00	Fr	97/98	Gazzaniga, Giuseppe	La donna Soldato	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)							
23/12/97	19:00	Sa	97/98	Andreozzi, Gaetano	La Principessa filosofa	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)				Se dará principio con el bayle [ballet] intitulado la diversion de los Aldeanos; despues seguirá el primer acto de la Opera la Princesa Filosofa; luego se presentará Mr. Richey, cèlebre baylarin de cuerda á exercer diferentes suertes en ella, y se dará fin con el segundo acto de dicha Opera.			
24/12/97	19:00	Su	97/98		La Mujer prudente (Comedia)	Los Horacios y Curiacios (La Victoria de los Oracios contra los Curiacios)	Los Horacios y Curiacios (La Victoria de los Oracios contra los Curiacios)				Hoy en el Coliseo de los Caños del Peral á las 7 de la noche en punto se representa por la Compañía Española de los Sitios Reales, la Comedia intitulada: la Mujer prudente [...]	The company of the Reales Sitios begins to perform plays at TCdP		
25/12/97	19:00	Mo	97/98	Gazzaniga, Giuseppe	La donna Soldato	Los Oracios y Curiacios (La Victoria de los Oracios contra los Curiacios)	Los Oracios y Curiacios (La Victoria de los Oracios contra los Curiacios)				Se dará principio con el bayle [ballet] intitulado la diversion de los Aldeanos; despues seguirá el primer acto de la Opera la Princesa Filosofa; luego se presentará Mr. Richey, cèlebre baylarin de cuerda á exercer diferentes suertes en ella, y se dará fin con el segundo acto de dicha Opera.			
26/12/97	19:00	Tu	97/98	Sarti, Giuseppe	Giulio Sabino	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)	La diversion de los aldeanos (Pequeño bayle [ballet] de Aldeanos provisional?)							
27/12/97	19:00	We	97/98	Sarti, Giuseppe	Giulio Sabino	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)				[...] cuyo producto de esta noche está concedido á beneficio de la Señora Mariana Vinci.			
28/12/97	19:00	Th	97/98	Gazzaniga, Giuseppe	La donna Soldato	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)	El desgraciado efecto de unos celos en el Serrallo (trágico heroico y pantomimo)							
29/12/97		Fr	97/98											
30/12/97	19:00	Sa	97/98		Exceder en heroismo la mujer al heroe mismo (Comedia)	Bolero + La diversion de los paisanos	Bolero + La diversion de los paisanos		Tomadilla		[...] Hoy [...] se executará la función siguiente: se dará principio con la Comedia intitulada: Exceder en heroismo la mujer al heroe mismo; concludido el primer acto se baylará el bolero; seguirá el segundo acto, y concludido se cantará una tonadilla á duo; continuará con el bayle [ballet] intitulado la diversion de los Paisanos y se dará fin con el tercer acto de dicha Comedia.			
31/12/97	19:00	Su	97/98		El Traidor contra su sangre y siete Infantes de Lara (Comedia)	Bolero + La diversion de los aldeanos	Bolero + La diversion de los aldeanos		Tomadilla					
01/01/98	19:00	Mo	97/98	Cimarosa + Andreozzi, Gaetano	Le trame deluse (Acto I) + La Principessa filosofa (Acto I)	Los Amantes protegidos por el Amor	Los Amantes protegidos por el Amor		Tomadilla		[...] el producto de esta noche está concedido á beneficio de la Sra. Duchemin Lavoisier, una de las primeras Baylarinas de dicho Teatro.			
02/01/98	19:00	Tu	97/98	Cimarosa + Andreozzi, Gaetano	Le trame deluse (Acto I) + La Principessa filosofa (Acto I)	Los Amantes protegidos por el Amor	Los Amantes protegidos por el Amor		Tomadilla					
03/01/98	19:00	We	97/98		El mayor monstruo los celos, y Tetrarca de Jerusalem (Comedia)	Mínuet afandangado + Céffiro y Flora (pequeño)	Mínuet afandangado + Céffiro y Flora (pequeño)		Tomadilla					
04/01/98	19:00	Th	97/98	Sarti, Giuseppe	Giulio Sabino	Céffiro y Flora (pequeño)	Céffiro y Flora (pequeño)		Tomadilla					
05/01/98	19:00	Fr	97/98		Fatme y Zelima + Esplin	Guaracha	Guaracha		Tomadilla		Mr. Richey en la maroma tirame			
06/01/98	19:00	Sa	97/98		La Eugenia (Comedia en 5 actos)	Bolero + Los Amantes protegidos por el Amor	Bolero + Los Amantes protegidos por el Amor		Tomadilla					

07/01/98	19:00	Su	97/98	Gazzaniga, Giuseppe	La donna Soldato	Los Horacios y Curciacos (La Victoria de los Onacios contra los Curciacos)	Los Horacios y Curciacos (La Victoria de los Onacios contra los Curciacos)				
08/01/98	19:00	Mo	97/98		El mayor contrario amigo y Diabolo predicador (Comedia)	Bolero	Bolero	Mr. Richet en la maroma tirante			
09/01/98	19:00	Tu	97/98		El mayor contrario amigo y Diabolo predicador (Comedia)	Bolero	Bolero				
10/01/98	19:00	We	97/98		La Eugenia (Comedia en 5 actos)	Bolero + Los Jardineros amantes	Bolero + Los Jardineros amantes				
11/01/98	19:00	Th	97/98		El Principe transilbano (Comedia)	Bolero + Los aldeanos (La diversion de los aldeanos?)	Bolero + Los aldeanos (La diversion de los aldeanos?)	se presentará a bailar un á solo nuevo una niña de doce años que acaba de llegar á esta Corte llamada Margarita Grande			
12/01/98	19:00	Fr	97/98	Cimara, Domenico	Le trame deluse	La diversion de los aldeanos	La diversion de los aldeanos				
13/01/98	19:00	Sa	97/98	Cimara, Domenico	Le trame deluse	Céfiro y Flora (psqueño)	Céfiro y Flora (psqueño)				
14/01/98	19:00	Su	97/98	Andreozzi, Gaetano	La Principesa filosofa	Los zelos en el Serrallo (El desgraciado efecto de unos...)	Los zelos en el Serrallo (El desgraciado efecto de unos...)				
15/01/98	19:00	Mo	97/98	Andreozzi, Gaetano	La Principesa filosofa	La diversion de los aldeanos	La diversion de los aldeanos				
16/01/98	19:00	Tu	97/98	Gazzaniga, Giuseppe	La donna Soldato	Los Amantes protegidos (por el Amor)	Los Amantes protegidos (por el Amor)	(Mr. Richet en la maroma tirante)			
17/01/98	19:00	We	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	Céfiro y Flora (psqueño)	Céfiro y Flora (psqueño)				
18/01/98	19:00	Th	97/98	Winter, Peter [?]	Cora de Quito	El desgraciado efecto de unos zelos en el Serrallo (tragico heroyco y pantomimo)	El desgraciado efecto de unos zelos en el Serrallo (tragico heroyco y pantomimo)				
19/01/98	19:00	Fr	97/98	Martin i Soler, Vicente	La Capricciosa Corretta	La diversion de los aldeanos	La diversion de los aldeanos				
20/01/98		Sa	97/98								
21/01/98	19:00	Su	97/98	Guglielmi, Pietro Carlo	La Virtuosa bizzarra	Los Horacios y Curciacos (La Victoria de los Onacios contra los Curciacos)	Los Horacios y Curciacos (La Victoria de los Onacios contra los Curciacos)	advertiendo que el producto de esta noche le está concedido al Sr. Gerónimo Cruciani, primer Bufo de dicho Teatro.			
22/01/98	19:00	Mo	97/98	Guglielmi, Pietro Carlo	La Virtuosa bizzarra	Céfiro y Flora (psqueño)	Céfiro y Flora (psqueño)				
23/01/98	19:00	Tu	97/98	Guglielmi, Pietro Carlo	La Virtuosa bizzarra	El desgraciado efecto de unos zelos en el Serrallo (tragico heroyco y pantomimo)	El desgraciado efecto de unos zelos en el Serrallo (tragico heroyco y pantomimo)				
24/01/98		We	97/98								
25/01/98	19:00	Th	97/98	Gazzaniga, Giuseppe	La donna Soldato	Los Amantes protegidos por el Amor	Los Amantes protegidos por el Amor				
26/01/98		Fr	97/98								
27/01/98	19:00	Sa	97/98	Winter, Peter [?]	Cora de Quito	La diversion de los aldeanos	La diversion de los aldeanos				
28/01/98		Su	97/98					los individuos del Coliseo de los Caños del Peral, celebran la fiesta á su Protector S. Antonio Abad, en la Iglesia Parroquial de Ginés de esta Corte: estará manifestio el Santísimo Sacramento todo el día, y asistirá á la Misa mayor, y por la tarde á Completas un conjunto de voces é instrumentos.			
29/01/98		Mo	97/98								
30/01/98	19:00	Tu	97/98	Sarti, Giuseppe	Giulio Sabino	Los Jardineros (enamorado)	Los Jardineros (enamorado)				
31/01/98		We	97/98								
01/02/98	19:00	Th	97/98	Andreozzi, Gaetano	La Principesa filosofa	Céfiro y Flora (psqueño)	Céfiro y Flora (psqueño)				
02/02/98	19:00	Fr	97/98	Paistiello, Giovanni	I Zingari in fiera	Los Amantes protegidos por el Amor	Los Amantes protegidos por el Amor				
03/02/98		Sa	97/98								
04/02/98	19:00	Su	97/98	Paistiello, Giovanni	Il fanático in berlina	Los Amantes protegidos por el Amor	Los Amantes protegidos por el Amor	mediante seguir la indisposicion de Mr. Chiron, se suplirá su parte en la forma en que últimamente se ha executado.			
05/02/98		Mo	97/98								
06/02/98	19:00	Tu	97/98	Paistiello, Giovanni	Il fanático in berlina	Céfiro y Flora (psqueño)	Céfiro y Flora (psqueño)				
07/02/98		We	97/98								
08/02/98		Th	97/98								
09/02/98		Fr	97/98								

10/02/98	19:00	Sa	97/98	Paer, Ferdinando	II Matrimonio all' improvviso	Los Amantes protegidos por el Amor	Los Amantes protegidos por el Amor	Los Amantes protegidos por el Amor, en el cual, por no estar aun restablecido Mr. Gimuz, se suplirá su parte en los términos que ya se ha ejecutado: se advierte que el producto de la entrada de esta noche le está concedido á la Sra. Luisa Crespi.			
11/02/98	19:00	Su	97/98	Paer, Ferdinando	II Matrimonio all' improvviso	El desgraciado efecto de unos celos en el Serrallo (tragico heroyco y pantomimo)					
12/02/98		Mo	97/98								
13/02/98	19:00	Tu	97/98	Paer, Ferdinando	II Matrimonio all' improvviso	El Tocador de Venus					
14/02/98		We	97/98								
15/02/98	19:00	Th	97/98	Winter, Peter [?]	II due fratelli rivali	Céfiro y Flora (pequeño)	Los Amantes protegidos por el Amor	mediante hallarse indispuestas las dos primeras Damas, se ejecutará...			
16/02/98	19:00	Fr	97/98	Paer, Ferdinando	II Matrimonio all' improvviso	El supuesto Adivino de una Aldea (Pequeño)					
17/02/98	19:00	Sa	97/98	Paisiello, Giovanni	I Zingari in fiera	Los Jardineros enamorados					
18/02/98	19:00	Su	97/98	Paer, Ferdinando + Andreozzi, Gaetano	II Matrimonio all' improvviso	El desgraciado efecto de unos celos en el Serrallo (tragico heroyco y pantomimo)					
19/02/98	19:00	Mo	97/98	Guglielmi, Pietro Carlo + Cimarosa, Domenico	La Virtuosa bizzarra (Acto I) + Le trame deluse (Acto I)	Los Horacios y Curiaacios (La Victoria de los Oracios contra los Curiaacios)					
20/02/98	19:00	Tu	97/98	Paer, Ferdinando	II Matrimonio all' improvviso	Los Amantes protegidos (por el Amor)					
21/02/98		We	1798		Lent						
22/02/98		Th	1798		Lent						
23/02/98		Fr	1798		Lent			AVISO AL PUBLICO ...se harán en la presente Quaresma oratorios representados y decorados, Academias y Conciertos de música en la forma acostumbrada, empezando el Domingo próximo 25 del corriente, á las 7 de la noche en punto: se avisa al público que desde luego se admitirán abonos por veinte funciones á los precios establecidos...			
24/02/98		Sa	1798		Lent						
25/02/98	19:00	Su	1798		Conciertos de Quaresma I (Lenten Concerts)			Parte I. Haydn: Sinfonia – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Girolamo Cruciani) – Cuarteto de arpa, violonchelo, violin y viola (Agostina Lhoest, Francisco Xavier Pareja, Juan Balado, Marcos Balado) – Aria (Pompilio Panizza) – Aria (Luisa Crespi) Parte II. Sinfonia – Aria (Pompilio Panizza) – Aria (Luisa Crespi) – Aria con el arpa (Agostina Lhoest) – Aria (Girolamo Cruciani) – Duetto (Luisa Crespi, Pompilio Panizza) – Alegro de sinfonía			
26/02/98		Mo	1798		Lent						
27/02/98		Tu	1798		Lent						
28/02/98		We	1798		Lent						

01/03/98	19:00	Th	1798			Conciertos de Quaresma 2 (Lenten Concerts)				Parte I. Sinfonía – Aria (Francisco Antoniucci) – Aria (Pablo Boscoli) – Concierto de flauta (Mamuel Julián) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Alegro de sinfonía Parte II. Sinfonía – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Concierto de arpa (Agostina Lhoest) – Ducto (Luisa Crespi, Vicente Praun) – Alegro de sinfonía			
02/03/98		Fr	1798										
03/03/98		Sa	1798										
04/03/98	19:00	Su	1798			Conciertos de Quaresma 3 (Lenten Concerts)				Parte I. Haydn: Sinfonía – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Aria (Girolamo Cruciat) – Aria (Pomplio Panizza) – Aria (Luisa Crespi) – Concierto de violonchelo (Francisco Pareja) – Ducto (Luisa Crespi, Pablo Boscoli) – Alegro de sinfonía Parte II. Sinfonía – Aria (Pablo Boscoli) – Aria (Pomplio Panizza) – Aria (Girolamo Cruciat) – Aria (Vicente Praun) – Trio de arpa, violín y violonchelo – Terceto (Luisa Crespi, Vicente Praun, Girolamo Cruciat) – Alegro de sinfonía			
05/03/98		Mo	1798										
06/03/98		Tu	1798										
07/03/98		We	1798										
08/03/98	19:00	Th	1798			Debora e Siasara (Lenten tragedy)	Guglielmi, Pietro Alessandro						
09/03/98		Fr	1798										
10/03/98	19:00	Sa	1798			Debora e Siasara (Lenten tragedy)	Guglielmi, Pietro Alessandro						
11/03/98	19:00	Su	1798			Debora e Siasara (Lenten tragedy)	Guglielmi, Pietro Alessandro						
12/03/98		Mo	1798										
13/03/98		Tu	1798										
14/03/98	19:00	We	1798			La muerte de Holofemes, y triunfo de la hermosa Judit (Oratorio sacro)	Guglielmi, Pietro Alessandro [?]			The music score of this oratorio is located at E-Mnh, Mus 649/10, Mus 654/19 y Mus 657/04			
15/03/98		Th	1798										
16/03/98		Fr	1798										
17/03/98	19:00	Sa	1798			La muerte de Holofemes, y triunfo de la hermosa Judit (Oratorio sacro)	Guglielmi, Pietro Alessandro [?]						
18/03/98	19:00	Su	1798			Debora e Siasara (Lenten tragedy)	Guglielmi, Pietro Alessandro						
19/03/98	19:00	Mo	1798			Debora e Siasara (Lenten tragedy)	Guglielmi, Pietro Alessandro						
20/03/98		Tu	1798										
21/03/98	19:00	We	1798			La muerte de Holofemes, y triunfo de la hermosa Judit (Oratorio sacro)	Guglielmi, Pietro Alessandro [?]						
22/03/98	19:00	Th	1798			La muerte de Holofemes, y triunfo de la hermosa Judit (Oratorio sacro)	Guglielmi, Pietro Alessandro [?]						
23/03/98		Fr	1798										

24/03/98	19:00	Sa	1798				Conciertos de Quaresma 4 (Lenten Concerts)					Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Luisa Gerbini) – Aria (Vicente Praun) – Aria (Luisa Gerbini) – Alegro de sinfonía – Concierto de violín (Luisa Gerbini) – Alegro de sinfonía Parte II. Alegro de sinfonía – Aria (Pablo Boscoli) – Concierto de arpa (Agostina Lhoest) – Aria (Vicente Praun) – Concierto de violín (Luisa Gerbini) – Alegro de sinfonía				
25/03/98	19:00	Su	1798	Guglielmi, Pietro Alessandro [?]	La muerte de Holofemes, y triunfo de la hermosa Judit (Oratorio sacro)											
26/03/98	19:00	Mo	1798		Conciertos de Quaresma 5 (Lenten Concerts)							Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Luisa Gerbini) – Aria (Francisco Antonicucci) – Aria (Vicente Praun) – Dueto (Luisa Gerbini, Vicente Praun) – Alegro de sinfonía – Concierto de violín (Luisa Gerbini) Parte II. Aria (Francisco Antonicucci) – Concierto de violonchelo (Francisco Pareja) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Concierto de violín (Luisa Gerbini) – Alegro de sinfonía				
27/03/98		Tu	1798		<i>Lent</i>											
28/03/98	19:00	We	1798		Conciertos de Quaresma 6 (Lenten Concerts)							Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Luisa Gerbini) – Aria (Vicente Praun) – Dueto (Luisa Gerbini, Vicente Praun) – Alegro de sinfonía – Concierto de violín (Luisa Gerbini) Parte II. Sinfonía – Aria (Pablo Boscoli) – Concierto de arpa (Agostina Lhoest) – Aria (Vicente Praun) – Concierto de violín (Luisa Gerbini) – Alegro de sinfonía				
29/03/98	19:00	Th	1798		Conciertos de Quaresma 7 (Lenten Concerts)							Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Luisa Gerbini) – Aria (Vicente Praun) – Dueto (Luisa Gerbini, Vicente Praun) – Alegro de sinfonía – Concierto de violín (Luisa Gerbini) Parte II. Sinfonía – Aria (Pablo Boscoli) – Concierto de arpa (Agostina Lhoest) – Aria (Vicente Praun) – Concierto de violín (Luisa Gerbini) – Alegro de sinfonía				
30/03/98		Fr	1798		<i>Lent</i>											
31/03/98		Sa	1798		<i>Lent</i>											
01/04/98		Su	1798		<i>Lent</i>											
02/04/98		Mo	1798		<i>Lent</i>											
03/04/98		Tu	1798		<i>Lent</i>											
04/04/98		We	1798		<i>Lent</i>											
05/04/98		Th	1798		<i>Lent</i>											
06/04/98		Fr	1798		<i>Lent</i>											
07/04/98		Sa	1798		<i>Lent</i>											
08/04/98	19:30	Su	98/99	Anfossi, Pasquale	Gli amanti alla prova	Los dos Rivaldes Amigos (Pequeño)						Los Amantes á la prueba, en la que se presentará por primera vez el Sr. Miguel Sehira, primer Tenor del dicho Teatro, y la Sra. Luisa Gerbini.		6.410,11	1.127,77	5.282,33
09/04/98	19:30	Mo	98/99	Anfossi, Pasquale	Gli amanti alla prova	Las dos Rivaldes Amigas (Pequeño)								6.410,11	1.127,77	5.282,33
10/04/98		Tu	98/99		<i>M</i>											

11/04/98	We	98/99												
12/04/98	Th	98/99												
13/04/98	Fr	98/99												
14/04/98	Sa	98/99	Various composers	Concierto de Música								6.410.11	1.127,77	5.282,33
15/04/98	Su	98/99	Anfossi, Pasquale	Gli amanti alla prova	Las dos Rivalentes Amigas (Pequeño)							6.410.11	1.127,77	5.282,33
16/04/98	Mo	98/99												
17/04/98	Tu	98/99	Anfossi, Pasquale	Gli amanti alla prova	Las dos Rivalentes Amigas (Pequeño)							6.410.11	1.127,77	5.282,33
18/04/98	We	98/99												
19/04/98	Th	98/99	Various composers	Concierto de Música								6.410.11	1.127,77	5.282,33
20/04/98	Fr	98/99												
21/04/98	Sa	98/99												
22/04/98	Su	98/99	Anfossi, Pasquale	Gli amanti alla prova	Las dos Rivalentes Amigas (Pequeño)							6.410.11	1.127,77	5.282,33
23/04/98	Mo	98/99												
24/04/98	Tu	98/99	Various composers	Concierto de Música								6.410.11	1.127,77	5.282,33
25/04/98	We	98/99												
26/04/98	Th	98/99												

26/07/98	20:00	Th	98/99	Numancia destruida (Tragedia)	Apolo y Daphne				6.908,50	1.624,20	5.269,30
27/07/98	20:00	Fr	98/99	Various composers Concierto de Música				Parte I. Sinfonía – Aria (Pablo Boscoli) – Aria (Luisa Crespi) – Concierto de violín (Luisa Gerbini) – Aria (Miguel Schira) – Alegro de sinfonía – Aria (Mariana Vinci) – Alegro de sinfonía – Duetto (Luisa Crespi, Miguel Schira) Parte II. Sinfonía – Aria (Miguel Schira) – Alegro de sinfonía – Aria (Mariana Vinci) – Concierto de violín (Luisa Gerbini) – Alegro de sinfonía – Aria (Luisa Crespi) – Alegro de sinfonía	6.908,50	1.624,20	5.269,30
28/07/98	20:00	Sa	98/99	Numancia destruida (Tragedia)	La vuelta de Tesseo á Athenas				6.908,50	1.624,20	5.269,30
29/07/98	20:00	Su	98/99	La donna fanatica	La vuelta de Tesseo á Athenas				6.908,50	1.624,20	5.269,30
30/07/98		Mo	98/99	MM							
31/07/98	20:00	Tu	98/99	Cimarosa, Domenico II Matrimonio segreto	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				6.908,50	1.624,20	5.269,30
01/08/98		We	98/99	No hay Opera							
02/08/98	20:00	Th	98/99	Mitridates (Tragedia)	Apolo y Daphne				6.469,52	1.736,94	4.732,58
03/08/98		Fr	98/99	MM							
04/08/98	20:00	Sa	98/99	Mitridates (Tragedia)	La vuelta de Tesseo á Athenas				6.469,52	1.736,94	4.732,58
05/08/98	20:00	Su	98/99	Cimarosa, Domenico II Matrimonio segreto	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				6.469,52	1.736,94	4.732,58
06/08/98		Mo	98/99	MM							
07/08/98	20:00	Tu	98/99	Numancia destruida (Tragedia)	Apolo y Daphne				6.469,52	1.736,94	4.732,58
08/08/98		We	98/99	MM							
09/08/98	20:00	Th	98/99	Cimarosa, Domenico II Matrimonio segreto	La vuelta de Tesseo á Athenas				6.469,52	1.736,94	4.732,58
10/08/98	20:00	Fr	98/99	Cimarosa, Domenico II Matrimonio segreto	Apolo y Dafne				6.469,52	1.736,94	4.732,58
11/08/98		Sa	98/99	MM							
12/08/98	20:00	Su	98/99	Guglielmi, Pietro Alessandro La donna fanatica	Narciso y sus gracias (medio carácter)				6.469,52	1.736,94	4.732,58
13/08/98		Mo	98/99	MM							
14/08/98	20:00	Tu	98/99	La Celmira (Tragedia)	Apolo y Dafne				6.469,52	1.736,94	4.732,58
15/08/98	20:00	We	98/99	Guglielmi, Pietro Alessandro La donna fanatica	Narciso y sus gracias (medio carácter)				6.469,52	1.736,94	4.732,58
16/08/98		Th	98/99	MM							
17/08/98		Fr	98/99	MM							
18/08/98	20:00	Sa	98/99	La Zoraida (Tragedia)	Apolo y Dafne				6.469,52	1.736,94	4.732,58
19/08/98	20:00	Su	98/99	Guglielmi, Pietro Alessandro La donna fanatica	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				6.469,52	1.736,94	4.732,58
20/08/98		Mo	98/99	MM							
21/08/98	20:00	Tu	98/99	Hipermestra (Tragedia en 5 actos)	La vuelta de Tesseo á Athenas				6.469,52	1.736,94	4.732,58
22/08/98	20:00	We	98/99	Cimarosa, Domenico II Matrimonio segreto	Apolo y Dafne				6.469,52	1.736,94	4.732,58
23/08/98		Th	98/99	MM							
24/08/98		Fr	98/99	MM							
25/08/98	20:00	Sa	98/99	Guglielmi, Pietro Alessandro La donna fanatica	Psiche (heroico pantomimo)				6.469,52	1.736,94	4.732,58
26/08/98	20:00	Su	98/99	Guglielmi, Pietro Alessandro La donna fanatica	Psiche (heroico pantomimo)				6.469,52	1.736,94	4.732,58
27/08/98		Mo	98/99	MM							
28/08/98	20:00	Tu	98/99	Cimarosa, Domenico II Matrimonio segreto	Apolo y Dafne				6.469,52	1.736,94	4.732,58
29/08/98		We	98/99	MM							
30/08/98	20:00	Th	98/99	Cimarosa, Domenico II Matrimonio segreto	Narciso y sus gracias (medio carácter)				6.469,52	1.736,94	4.732,58
31/08/98		Fr	98/99	MM							

01/09/98	20:00	Sa	98/99	Cimarosa, Domenico	Gli enemici generosi	La vuelta de Tesseo á Atenas				7.259,45	1.833,85	5.425,60
02/09/98	20:00	Su	98/99	Cimarosa, Domenico	Gli enemici generosi	El incendio de Troya (gran bayle [ballet] tragico pantomimo)			El producto de la entrada de esta noche le está concedido al Sr. Miguel Schira, premier tenor de dicho Teatro.	7.259,45	1.833,85	5.425,60
03/09/98		Mo	98/99		MM							
04/09/98	20:00	Tu	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Apolo y Dafne				7.259,45	1.833,85	5.425,60
05/09/98		We	98/99		MM							
06/09/98	20:00	Th	98/99		Nunancia destruida (Tragedia)	La vuelta de Tesseo á Atenas				7.259,45	1.833,85	5.425,60
07/09/98		Fr	98/99		MM							
08/09/98	20:00	Sa	98/99	Cimarosa, Domenico	Gli enemici generosi	Apolo y Dafne				7.259,45	1.833,85	5.425,60
09/09/98	20:00	Su	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Psiche (heroico pantomimo)				7.259,45	1.833,85	5.425,60
10/09/98		Mo	98/99		MM							
11/09/98	20:00	Tu	98/99		Marco Antonio y Cleopatra (Melodrama Tragico) + La librería	Narciso y las Gracias (medio carácter)				7.259,45	1.833,85	5.425,60
12/09/98	20:00	We	98/99		Marco Antonio y Cleopatra (Melodrama Tragico) + La librería	Apolo y Dafne				7.259,45	1.833,85	5.425,60
13/09/98	20:00	Th	98/99	Cimarosa, Domenico	El Matrimonio secreto	La vuelta de Tesseo á Atenas				7.259,45	1.833,85	5.425,60
14/09/98		Fr	98/99		MM							
15/09/98	20:00	Sa	98/99	Cimarosa, Domenico	Gli enemici generosi	Apolo y Dafne				7.259,45	1.833,85	5.425,60
16/09/98	20:00	Su	98/99		Marco Antonio y Cleopatra (Melodrama Tragico) + La librería	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				7.259,45	1.833,85	5.425,60
17/09/98		Mo	98/99		MM							
18/09/98	20:00	Tu	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	La vuelta de Tesseo á Atenas				7.259,45	1.833,85	5.425,60
19/09/98		We	98/99		MM							
20/09/98		Th	98/99		No hay funcion ninguna							
21/09/98	19:30	Fr	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Armida abandonada			Armida abandonada, compuesto por D. Domingo Rossi	7.259,45	1.833,85	5.425,60
22/09/98	19:30	Sa	98/99		La librería + Marco Antonio y Cleopatra (Melodrama Tragico)	Armida abandonada				7.259,45	1.833,85	5.425,60
23/09/98	19:30	Su	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Psiche (heroico pantomimo)				7.259,45	1.833,85	5.425,60
24/09/98		Mo	98/99		MM							
25/09/98	19:30	Tu	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Narciso y las Gracias (medio carácter)				7.259,45	1.833,85	5.425,60
26/09/98	19:30	We	98/99		Ecio triunfante en Roma (Tragedia)	Apolo y Dafne				7.259,45	1.833,85	5.425,60
27/09/98	19:30	Th	98/99		Ecio triunfante en Roma (Tragedia)	Tesoo (La vuelta de Tesseo á Atenas)				7.259,45	1.833,85	5.425,60
28/09/98		Fr	98/99		MM							
29/09/98	19:30	Sa	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				7.259,45	1.833,85	5.425,60
30/09/98	19:30	Su	98/99		La librería + Marco Antonio y Cleopatra (Melodrama Tragico)	Armida abandonada				7.259,45	1.833,85	5.425,60
01/10/98		Mo	98/99		MM							
02/10/98	19:30	Tu	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Tesoo (La vuelta de Tesseo á Atenas)				7.200,35	1.939,71	5.260,64
03/10/98		We	98/99		MM							
04/10/98	19:30	Th	98/99		Ecio triunfante en Roma (Tragedia)	Los amantes (pequeño)			Los amantes, compuesto en solo un dia por el Impresario D. Domingo Rossi, con motivo de las indisposiciones que padecen Madama Lavoisier y Mr. Giraud, a fin de proporcionar la diversion del público.	7.200,35	1.939,71	5.260,64
05/10/98		Fr	98/99	Nasolini, Sebastiano	Cleopatra							
06/10/98	20:00	Sa	98/99	Nasolini, Sebastiano	Cleopatra	Los amantes (pequeño)				7.200,35	1.939,71	5.260,64

07/10/98	20:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	El incendio de Troya (gran bayle [ballet] tragico pantomimo)		Advertiendo que el producto de la entrada de esta noche le está concedido a la Señora Mariana Vinchi, primera Dama de dicho Teatro.		7.200,35	1.939,71	5.260,64
08/10/98	19:30	Mo	98/99	Various composers	Concierto de Música			Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Hoffmeister: Concierto de flauta (Antonio Peichler) – Aria (Luisa Gerbini) – Aria (Miguel Schira) – Peichler: Sonata de flauta (Antonio Peichler) – Alegro de sinfonia Parte II. Sinfonía – Aria (Pablo Boscoli) – Variaciones de flauta (Antonio Peichler) – Aria (Luisa Gerbini) – Aria (Miguel Schira) – Caprichos de flauta (Antonio Peichler) – Terceto (Luisa Gerbini, Miguel Schira, Pablo Boscoli) – Alegro de sinfonia		7.200,35	1.939,71	5.260,64
09/10/98		Tu	98/99									
10/10/98	19:30	We	98/99		Ecio triunfante en Roma (Tragedia)	Los amantes (pequeño)				7.200,35	1.939,71	5.260,64
11/10/98	19:30	Th	98/99		Hypermenestra (Tragedia en 5 actos)	Las Bodas Marselleses (pequeño)(cancelado)		Las Bodas Marselleses, compuesto repentinamente por D. Domingo Rosi, con motivo de seguir indispuestos los primeros actores, haber enfermado otros, y dar descanso a los pocos que se hallan hábiles; todo a fin de proporcionar la mayor diversion al publico.		7.200,35	1.939,71	5.260,64
12/10/98		Fr	98/99									
13/10/98		Sa	98/99									
14/10/98	19:30	Su	98/99	Paisiello, Giovanni	Gli Schiavi per amore	Los amantes (pequeño)		La diversion de las Bodas Marselleses (pequeño)		7.200,35	1.939,71	5.260,64
15/10/98		Mo	98/99									
16/10/98		Tu	98/99									
17/10/98		We	98/99									
18/10/98	19:30	Th	98/99		Ecio triunfante en Roma (Tragedia)	Psiche (heroico pantomimo)				7.200,35	1.939,71	5.260,64
19/10/98		Fr	98/99									
20/10/98		Sa	98/99									
21/10/98	19:30	Su	98/99	Nasolini, Sebastiano	Cleópatra	Narciso y las gracias (medio carácter)				7.200,35	1.939,71	5.260,64
22/10/98		Mo	98/99									
23/10/98	19:30	Tu	98/99	Cimarosa, Domenico	Gli enemici generosi	Psiche (heroico pantomimo)				7.200,35	1.939,71	5.260,64
24/10/98		We	98/99									
25/10/98		Th	98/99									
26/10/98		Fr	98/99									
27/10/98	19:30	Sa	98/99	Nasolini, Sebastiano	Cleópatra	Los amantes (pequeño)				7.200,35	1.939,71	5.260,64
28/10/98	19:30	Su	98/99	Nasolini, Sebastiano	Cleópatra	Armida abandonada				7.200,35	1.939,71	5.260,64
29/10/98		Mo	98/99									
30/10/98	19:30	Tu	98/99		El Señorito animado (Comedia)	Narciso y las gracias (medio carácter)				7.200,35	1.939,71	5.260,64
31/10/98	19:30	We	98/99		El Señorito animado (Comedia)	Apolo y Dafne				7.200,35	1.939,71	5.260,64
01/11/98		Th	98/99		Notas Opera							
02/11/98		Fr	98/99									
03/11/98		Sa	98/99									

04/11/98	19:30	Su	98/99	Nasolini, Sebastiano	Cleópatra	La fiesta persiana del primer día del año				5.856,55	2.016,90	3.839,65
05/11/98		Mo	98/99									
06/11/98	19:30	Tu	98/99		Ecio triunfante en Roma (Tragedia)	Narciso y las gracias (medio carácter)				5.856,55	2.016,90	3.839,65
07/11/98	19:30	We	98/99	Cimara, Domenico	II Matrimonio segreto	Apolo y Dafne				5.856,55	2.016,90	3.839,65
08/11/98	19:00	Th	98/99		El Señorito mimado (Comedia)	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				5.856,55	2.016,90	3.839,65
09/11/98		Fr	98/99									
10/11/98	19:00	Sa	98/99	Nasolini, Sebastiano	Cleópatra	La vuelta de Tesseo á Atenas				5.856,55	2.016,90	3.839,65
11/11/98	19:00	Su	98/99		El Señorito mimado (Comedia)	Armida abandonada				5.856,55	2.016,90	3.839,65
12/11/98	19:00	Mo	98/99	Paisiello, Giovanni	Gli Schiavi per amore	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				5.856,55	2.016,90	3.839,65
13/11/98		Tu	98/99									
14/11/98		We	98/99									
15/11/98	19:00	Th	98/99	Paisiello, Giovanni	Gli Schiavi per amore	Apolo y Dafne	La fiesta Persiana (del primer día del año)			5.856,55	2.016,90	3.839,65
16/11/98		Fr	98/99									
17/11/98	19:00	Sa	98/99		Ecio triunfante en Roma (Tragedia)	Amor y Psiche (Psiche)				5.856,55	2.016,90	3.839,65
18/11/98	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	Armida (abandonada)				5.856,55	2.016,90	3.839,65
19/11/98		Mo	98/99									
20/11/98	19:00	Tu	98/99		El desertor francés (Comedia)	La fiesta Persiana (del primer día del año)				5.856,55	2.016,90	3.839,65
21/11/98	19:00	We	98/99		El desertor francés (Comedia)	Armida (abandonada)				5.856,55	2.016,90	3.839,65
22/11/98	19:00	Th	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Narciso y las gracias (medio carácter)				5.856,55	2.016,90	3.839,65
23/11/98		Fr	98/99									
24/11/98	19:00	Sa	98/99		La Celmira (Tragedia)	Apolo y Dafne				5.856,55	2.016,90	3.839,65
25/11/98	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	El incendio de Troya (gran bayle [ballet] tragico pantomimo)				5.856,55	2.016,90	3.839,65
26/11/98		Mo	98/99									
27/11/98	19:00	Tu	98/99		La Celmira (Tragedia)	La fiesta Persiana (del primer día del año)				5.856,55	2.016,90	3.839,65
28/11/98	19:00	We	98/99	Cimara, Domenico	Gli enemici generosi	Armida (abandonada)				5.856,55	2.016,90	3.839,65
29/11/98	19:00	Th	98/99	Paisiello, Giovanni	Gli Schiavi per amore	La vuelta de Tesseo á Atenas				5.856,55	2.016,90	3.839,65
30/11/98	19:00	Fr	98/99	Nasolini, Sebastiano	Cleópatra	La fiesta Persiana (del primer día del año)				5.856,55	2.016,90	3.839,65
01/12/98		Sa	98/99									
02/12/98	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	La fiesta Persiana (del primer día del año)				6.413,12	2.237,29	4.175,83
03/12/98		Mo	98/99									
04/12/98	19:00	Tu	98/99	Guglielmi, Pietro Alessandro	La donna fanatica	Apolo y Dafne				6.413,12	2.237,29	4.175,83
05/12/98	19:00	We	98/99	Cimara, Domenico	II Matrimonio segreto	La vuelta de Tesseo á Atenas				6.413,12	2.237,29	4.175,83
06/12/98	19:00	Th	98/99		Athualpa (Tragedia)	Apolo y Dafne				6.413,12	2.237,29	4.175,83
07/12/98		Fr	98/99									
08/12/98	19:00	Sa	98/99	Paisiello, Giovanni	Athualpa (Tragedia)	La fiesta Persiana (del primer día del año)				6.413,12	2.237,29	4.175,83
09/12/98	19:00	Su	98/99		Le astuzie amorose	Psiche (heroico pantomimo)				6.413,12	2.237,29	4.175,83

10/12/98	19:30	Mo	98/99	Various composers	Concierto de Música	Los amantes (pequeño)			Parte I. Alegro de sinfonía – Aria (Pablo Boscoli) – Aria (Miguel Schira) – Cuarteto de flauta, clarinete, fagot y trompa (Manuel Julián, Francisco Schindler, Juan Maus, Santos Carretero) – Aria (Lorenza Correa) – Codina: Concierto de fortepiano (Jaemto Codina) – Dueto (Lorenza Correa, Miguel Schira)	6.413.12	2.237,29	4.175,83
11/12/98	19:00	Tu	98/99	Paistello, Giovanni	Le astuzie amorose	Los amantes (pequeño)				6.413.12	2.237,29	4.175,83
12/12/98	19:00	We	98/99		El Señorito mimado (Comedia)	Armida abandonada				6.413.12	2.237,29	4.175,83
13/12/98	19:00	Th	98/99	Nasolini, Sebastiano	Cleópatra	La fiesta Persiana (del primer día del año)				6.413.12	2.237,29	4.175,83
14/12/98		Fr	98/99									
15/12/98		Sa	98/99									
16/12/98	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	Eutimo y Eucaris (heroico y pantomimo)			Eutimo y Eucaris, compuesto por D. Domingo Rossi	6.413.12	2.237,29	4.175,83
17/12/98	19:00	Mo	98/99		Numancia destruida (Tragedia)	Armida (abandonada)				6.413.12	2.237,29	4.175,83
18/12/98	19:00	Tu	98/99	Guglielmi, Pietro Alessandro	La doma fanática	La fiesta Persiana (del primer día del año)				6.413.12	2.237,29	4.175,83
19/12/98	19:00	We	98/99	Cimara, Domenico	El Matrimonio secreto	Apolo y Dafne				6.413.12	2.237,29	4.175,83
20/12/98	19:00	Th	98/99		Ecio triunfante en Roma (Tragedia)	Narciso y sus gracias (medio carácter)				6.413.12	2.237,29	4.175,83
21/12/98	19:00	Fr	98/99	Paistello, Giovanni	Le astuzie amorose	Armida abandonada				6.413.12	2.237,29	4.175,83
22/12/98	19:00	Sa	98/99		El Señorito mimado (Comedia)	La fiesta Persiana (del primer día del año)				6.413.12	2.237,29	4.175,83
23/12/98	19:00	Su	98/99		O mia (Tragedia)	Psiche (heroico pantomimo)				6.413.12	2.237,29	4.175,83
24/12/98		Mo	98/99									
25/12/98	19:00	Tu	98/99	Nasolini, Sebastiano	Cleópatra	Apolo y Dafne				6.413.12	2.237,29	4.175,83
26/12/98	19:00	We	98/99	Cimara, Domenico	El Matrimonio secreto	Introducción y Bolero	La Rocier (2 actos)		se dará principio con el primer acto de la Opera bufá del Matrimonio secreto; concluido este hará el cuerpo de bayle [ballet] una pequeña introducción que sirva de prologo al Bolero, que baylará la Señora Luisa Duchemin; seguirá el segundo acto de dicha Opera y concluirá con un bayle [ballet] nuevo de accion en dos actos titulado: La Rocier, composition de Monsieur Gardel, maestro de bayles [ballets] del garn Teatro de la Opera de París. Le está concedido el producto eventual de la entrada de esta noche á la Sra. Luisa Duchemin, una de la primeras baylarinas de dicho teatro.	6.413.12	2.237,29	4.175,83
27/12/98	19:00	Th	98/99	Cimara, Domenico	Gli enemici generosi	La Rocier (2 actos)				6.413.12	2.237,29	4.175,83
28/12/98	19:00	Fr	98/99		Osmia (Tragedia)	Eutimo y Eucaris (heroico y pantomimo)				6.413.12	2.237,29	4.175,83
29/12/98		Sa	98/99									
30/12/98	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	La fiesta Persiana (del primer día del año)				6.413.12	2.237,29	4.175,83
31/12/98		Mo	98/99									

01/01/99	19:00	Tu	98/99	Gluck, Christoph Willibald	Orfeo e Euridice	Orfeo e Euridice	bayles [ballets] análogos a la Opera Orfeo y Euridice	Orfeo y Euridice, música del maestro Gluck, Christoph Willibald, con bayles [ballets] análogos a la misma función; estando concedido el producto eventual de esta noche a la Sra. Luisa Crespi, una de las primeras dams de dicho teatro.	6.928,37	2.362,54	4.565,83
02/01/99	19:00	We	98/99	Gluck, Christoph Willibald	Orfeo e Euridice	Orfeo e Euridice	bayles [ballets] análogos a la Opera Orfeo y Euridice		6.928,37	2.362,54	4.565,83
03/01/99	19:00	Th	98/99	Nasolini, Sebastiano	Cleópatra	Cleópatra	La Fiesta Persiana (del primer día del año)		6.928,37	2.362,54	4.565,83
04/01/99		Fr	98/99								
05/01/99	19:00	Sa	98/99	Boccherini, Luigi	La Clementina (Zarzuela en 2 actos) + Semiramis (Drama tragico)	La Clementina (Zarzuela en 2 actos) + Semiramis (Drama tragico)	La fiesta Persiana (del primer día del año)		6.928,37	2.362,54	4.565,83
06/01/99	19:00	Su	98/99	Boccherini, Luigi	La Clementina (Zarzuela en 2 actos) + Semiramis (Drama tragico)	La Clementina (Zarzuela en 2 actos) + Semiramis (Drama tragico)	Armida abandonada		6.928,37	2.362,54	4.565,83
07/01/99	19:00	Mo	98/99	Various composers	Concierto de Música	Concierto de Música		Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Girolamo Cruciani) – Aria (Luisa Gerbini) – Rode: Concierto de violín (Pierre Rode) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Alegro de sinfonía Parte II. Alegro de sinfonía – Aria (Vicente Praun) – Aria (Luisa Gerbini) – (Miguel Schira) – Aria (Luisa Crespi) – Rondó – Quinteto (Luisa Crespi, Luisa Gerbini, Miguel Schira, Girolamo Cruciani, Vicente Praun) – Sinfonía	6.928,37	2.362,54	4.565,83
08/01/99	19:00	Tu	98/99	Boccherini, Luigi	Osmia (Tragedia) + La Clementina (Zarzuela en 2 actos)	Osmia (Tragedia) + La Clementina (Zarzuela en 2 actos)	Apolo y Dafne		6.928,37	2.362,54	4.565,83
09/01/99	19:00	We	98/99	Various composers	Concierto de Música	Concierto de Música		... en la forma que se hizo el lunes anterior, en el que tocará varias piezas el Sr. Pedro Rode.	6.928,37	2.362,54	4.565,83
10/01/99	19:00	Th	98/99	Various composers	Semiramis (Drama tragico) + El Señorito mimado (Comedia)	Semiramis (Drama tragico) + El Señorito mimado (Comedia)	El incendio de Troya (gran bayle [ballet] tragico pantomimo)		6.928,37	2.362,54	4.565,83
11/01/99	19:00	Fr	98/99	Various composers	Concierto de Música	Concierto de Música	Entimo y Eucaris (heroico y pantomimo)	Ibid.	6.928,37	2.362,54	4.565,83
12/01/99	19:00	Sa	98/99	Boccherini, Luigi	Semiramis (Drama tragico) + La Clementina (Zarzuela en 2 actos)	Semiramis (Drama tragico) + La Clementina (Zarzuela en 2 actos)			6.928,37	2.362,54	4.565,83
13/01/99	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	Cleópatra	La Rosier (La Rosier (2 actos))	La Rosier, en el que baylará el bolero la Sra. Duquemin.	6.928,37	2.362,54	4.565,83
14/01/99	19:00	Mo	98/99	Cimarosa, Domenico	Il Matrimonio segreto	Il Matrimonio segreto	Los amores de Párides y Enone	seguirá un bayle [ballet] nuevo compuesto por Domingo Rosi, titulado: Los amores de Párides y Enone, estandole concedido el producto eventual de la entrada de esta noche a Mr. De, uno de los primeros baylarines de dicho teatro.	6.928,37	2.362,54	4.565,83
15/01/99	19:00	Tu	98/99	Cimarosa, Domenico	Il Matrimonio segreto	Il Matrimonio segreto	Los amores de Paris y Enon (Los amores de Párides y Enone)	It is possible that DM copied the same note regarding the profit of the concert by mistake. It is very unlikely that the same person would profit from the earnings of two consecutive performances.	6.928,37	2.362,54	4.565,83
16/01/99	19:00	We	98/99	Nasolini, Sebastiano	Cleópatra	Cleópatra	Paris y Enon (Los amores de Párides y Enone)		6.928,37	2.362,54	4.565,83
17/01/99	19:00	Th	98/99	Nasolini, Sebastiano	Cleópatra	Cleópatra	Paris y Enon (Los amores de Párides y Enone)		6.928,37	2.362,54	4.565,83
18/01/99		Fr	98/99								

19/01/99	19:00	Sa	98/99		Osmia (Tragedia) + El Atolondrado	La fiesta Persiana (del primer día del año)						6.928,37	2.362,34	4.565,83
20/01/99	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	Apolo y Dafne						6.928,37	2.362,34	4.565,83
21/01/99	19:00	Mo	98/99		El Atolondrado + Semiramis (Drama tragico)	La fiesta Persiana (del primer día del año)						6.928,37	2.362,34	4.565,83
22/01/99	19:00	Tu	98/99	Cimarosa, Domenico	Gli enemici generosi	Paris y Eiron (Los amores de Párides y Enone)						6.928,37	2.362,34	4.565,83
23/01/99	19:00	We	98/99		<i>Se anunciará por carteles Performance Day</i>							6.928,37	2.362,34	4.565,83
24/01/99	19:00	Th	98/99	Cimarosa, Domenico	Gli enemici generosi	La desocsa de fama						6.928,37	2.362,34	4.565,83
25/01/99		Fr	98/99		<i>MF</i>									
26/01/99	19:00	Sa	98/99	Anfossi, Pasquale + Rodé, Pierre	La Maga Circe + Concierto de Violin	Psiche (heroico pantomimo)						6.928,37	2.362,34	4.565,83
27/01/99	19:00	Su	98/99	Anfossi, Pasquale + Rodé, Pierre	La Maga Circe + Concierto de Violin	Narciso y las gracias (medio carácter)						6.928,37	2.362,34	4.565,83
28/01/99	19:00	Mo	98/99	Nasolini, Sebastiano	Cleópatra	Apolo y Dafne						6.928,37	2.362,34	4.565,83
29/01/99	19:00	Tu	98/99		La Emilia (Comedia heroica)	Armida abandonada						6.928,37	2.362,34	4.565,83
30/01/99	19:00	We	98/99	Cimarosa, Domenico	Gli enemici generosi + Ambal (Soliloquio)	El Desertor						6.928,37	2.362,34	4.565,83
31/01/99	19:00	Th	98/99		La Emilia (Comedia heroica)	Armida abandonada						6.928,37	2.362,34	4.565,83
01/02/99		Fr	98/99		<i>MF</i>									
02/02/99	19:00	Sa	98/99	Nasolini, Sebastiano	Cleópatra	Bolero con guitarra						9.801,75	2.297,00	7.504,75
03/02/99	19:00	Su	98/99	Nasolini, Sebastiano	Cleópatra	Bolero con guitarra						9.801,75	2.297,00	7.504,75
04/02/99	19:00	Mo	98/99	Cimarosa, Domenico	II Matrimonio segreto	El Desertor						9.801,75	2.297,00	7.504,75
05/02/99	19:00	Tu	98/99	Nasolini, Sebastiano	Cleópatra	Psiche (heroico pantomimo)						9.801,75	2.297,00	7.504,75
06/02/99		We	1799		<i>Lent</i>									
07/02/99		Th	1799		<i>Lent</i>									
08/02/99		Fr	1799		<i>Lent</i>									
09/02/99		Sa	1799		<i>Lent</i>									

10/02/99	19:00	Su	1799		Conciertos de Quaresma 1 (Lenten Concerts)				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Luisa Gerbini) – Concierto de flauta (Manuel Julián) – Aria (Luisa Crespi) – Aria (Vicente Praun) – Dueto (Luisa Crespi, Pablo Boscoli) – Alegro de sinfonía Parte II. Sinfonía – Aria (Vicente Praun) – Aria (Luisa Crespi) – Aria (Luisa Gerbini) – Concierto de violonchelo (Francisco Xavier Pareja) – Cuarteto (Luisa Crespi, Luisa Gerbini, Vicente Praun, Pablo Boscoli) – Alegro de sinfonía	3.435	1.678	1.757
11/02/99		Mo	1799		<i>Lent</i>				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Luisa Gerbini) – Concierto de flauta (Manuel Julián) – Aria (Miguel Schira) – Dueto (Miguel Schira, Pablo Boscoli) – Alegro de sinfonía Parte II. Sinfonía – Aria (Pablo Boscoli) – Aria (Miguel Schira) – Aria (Luisa Gerbini) – Cuarteto flauta, clarinete, fagot y trompa – Sinfonía – Terceto (Luisa Gerbini, Miguel Schira, Pablo Boscoli) – Alegro de sinfonía	2.081	1.678	403
12/02/99	19:00	Tu	1799		Conciertos de Quaresma 2 (Lenten Concerts)				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Luisa Gerbini) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía Parte II. Sinfonía – Aria (Vicente Praun) – Aria (Pablo Boscoli) – Aria (Luisa Gerbini) – Concierto de violonchelo (Francisco Xavier Pareja) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía	2.094	1.678	416
13/02/99		We	1799		<i>Lent</i>				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Luisa Gerbini) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía Parte II. Sinfonía – Aria (Vicente Praun) – Aria (Pablo Boscoli) – Aria (Luisa Gerbini) – Concierto de violonchelo (Francisco Xavier Pareja) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía			
14/02/99	19:00	Th	1799		Conciertos de Quaresma 3 (Lenten Concerts)				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Luisa Gerbini) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía Parte II. Sinfonía – Aria (Vicente Praun) – Aria (Pablo Boscoli) – Aria (Luisa Gerbini) – Concierto de violonchelo (Francisco Xavier Pareja) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía			
15/02/99		Fr	1799		<i>Lent</i>				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Concierto de violonchelo (Francisco Xavier Pareja) – Aria (Luisa Gerbini) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía Parte II. Sinfonía – Aria (Vicente Praun) – Aria (Pablo Boscoli) – Aria (Luisa Gerbini) – Concierto de violonchelo (Francisco Xavier Pareja) – Dueto (Luisa Gerbini, Miguel Schira) – Sinfonía			
16/02/99	19:00	Sa	1799	Guglielmi, Pietro Alessandro [?]	La muerte de Holofernes, y triunfo de la hermosa Judit (Oratorio sacro)					3.446	1.678	1.768
17/02/99	19:00	Su	1799	Guglielmi, Pietro Alessandro [?]	La muerte de Holofernes, y triunfo de la hermosa Judit (Oratorio sacro)					5.187	1.678	3.509
18/02/99		Mo	1799		<i>Lent</i>				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Girolamo Cruciani) – Aria (Luisa Gerbini) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Concierto de violonchelo (Francisco Xavier Pareja) – Dueto (Luisa Crespi, Girolamo Cruciani) – Sinfonía Parte II. Sinfonía – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Aria (Girolamo Cruciani) – Concierto de flauta (Manuel Julián) – Aria (Luisa Gerbini) – Cuarteto (Vicente Praun, Girolamo Cruciani, Pablo Boscoli, Luisa Gerbini) – Alegro de sinfonía			
19/02/99	19:00	Tu	1799		Conciertos de Quaresma 4 (Lenten Concerts)				Parte I. Sinfonía – Aria (Francisco Franchi) – Aria (Girolamo Cruciani) – Aria (Luisa Gerbini) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Concierto de violonchelo (Francisco Xavier Pareja) – Dueto (Luisa Crespi, Girolamo Cruciani) – Sinfonía Parte II. Sinfonía – Aria (Pablo Boscoli) – Aria (Vicente Praun) – Aria (Luisa Crespi) – Aria (Girolamo Cruciani) – Concierto de flauta (Manuel Julián) – Aria (Luisa Gerbini) – Cuarteto (Vicente Praun, Girolamo Cruciani, Pablo Boscoli, Luisa Gerbini) – Alegro de sinfonía	2.341	1.678	669
20/02/99		We	1799		<i>Lent</i>							

02/04/99	19:30	Tu	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)	Acci y Galatea, [...] compuesto y dirigido por el Sr. Carlos Augusto Fabier, compositor de bayles [ballets] de dicho coliseo. Los libros de los Individuos que componen las tres compañías, y los Argumentos de esta Opera y bayle [ballet], se hallarán de venta desde las diez de la mañana en el despacho de villetes del referido teatro [...]			
03/04/99	19:30	We	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
04/04/99	19:30	Th	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
05/04/99		Fr	99/[00]										
06/04/99		Sa	99/[00]										
07/04/99	19:30	Su	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
08/04/99		Mo	99/[00]										
09/04/99	19:30	Tu	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)		la parte de segundo tenor la executará un actor de merito conocido.				
10/04/99		We	99/[00]										
11/04/99	19:30	Th	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
12/04/99		Fr	99/[00]										
13/04/99		Sa	99/[00]										
14/04/99	19:30	Su	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
15/04/99		Mo	99/[00]										
16/04/99		Tu	99/[00]										
17/04/99		We	99/[00]										
18/04/99	19:30	Th	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
19/04/99		Fr	99/[00]										
20/04/99	19:30	Sa	99/[00]	Nasolini, Sebastiano	La festa d' Iside	El premio del agradecimiento (pantomimo de Tartanos)	El premio del agradecimiento (pantomimo de Tartanos)		El premio del agradecimiento, compuesto por el Sr. Carlos Augusto Fabier				
21/04/99	19:30	Su	99/[00]	Nasolini, Sebastiano	La festa d' Iside	El premio del agradecimiento (pantomimo de Tartanos)	El premio del agradecimiento (pantomimo de Tartanos)						
22/04/99		Mo	99/[00]										
23/04/99	19:30	Tu	99/[00]	Nasolini, Sebastiano	La festa d' Iside	El premio del agradecimiento (pantomimo de Tartanos)	El premio del agradecimiento (pantomimo de Tartanos)						
24/04/99		We	99/[00]										
25/04/99	19:30	Th	99/[00]	Nasolini, Sebastiano	La festa d' Iside	El premio del agradecimiento (pantomimo de Tartanos)	El premio del agradecimiento (pantomimo de Tartanos)						
26/04/99		Fr	99/[00]										
27/04/99	19:30	Sa	99/[00]	Nasolini, Sebastiano	La festa d' Iside	El premio del agradecimiento (pantomimo de Tartanos)	El premio del agradecimiento (pantomimo de Tartanos)						
28/04/99	19:30	Su	99/[00]	Nasolini, Sebastiano	La festa d' Iside	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
30/04/99		Mo	99/[00]										
30/04/99		Tu	99/[00]										
01/05/99		We	99/[00]										
02/05/99	20:00	Th	99/[00]	Clelia triunfante en Roma (Comedia heroica)	Clelia triunfante en Roma (Comedia heroica)	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)		y deseando la Empresa complacer al público, adornará la función con nuevas y vistosas decoraciones, executadas en todas sus partes por D. Melchor Sanchez, pintor de este teatro.				
03/05/99	20:00	Fr	99/[00]	Clelia triunfante en Roma (Comedia heroica)	Clelia triunfante en Roma (Comedia heroica)	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						
04/05/99	20:00	Sa	99/[00]	Clelia triunfante en Roma (Comedia heroica)	Clelia triunfante en Roma (Comedia heroica)	Acci y Galatea (heroico pantomimo)	Acci y Galatea (heroico pantomimo)						

05/05/99	20:00	Su	99/[00]		Clelia triunfante en Roma (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
06/05/99		Mo	99/[00]		MM							
07/05/99	20:00	Tu	99/[00]		Clelia triunfante en Roma (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
08/05/99	20:00	We	99/[00]		Clelia triunfante en Roma (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
09/05/99	20:00	Th	99/[00]		Clelia triunfante en Roma (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
10/05/99		Fr	99/[00]		MM							
11/05/99		Sa	99/[00]		MM							
12/05/99	20:00	Su	99/[00]		Clelia triunfante en Roma (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
13/05/99	20:00	Mo	99/[00]		Clelia triunfante en Roma (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
14/05/99		Tu	99/[00]		MM							
15/05/99		We	99/[00]		MM							
16/05/99		Th	99/[00]		MM							
17/05/99		Fr	99/[00]		MM							
18/05/99		Sa	99/[00]		MM							
19/05/99	20:00	Su	99/[00]		Ser vencido y vencedor, Julio Cesar y Caton (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
20/05/99		Mo	99/[00]		MM							
21/05/99		Tu	99/[00]		MM							
22/05/99		We	99/[00]		MM							
23/05/99	20:00	Th	99/[00]		Ser vencido y vencedor, Julio Cesar y Caton (Comedia heróica)	El premio de la gratitud (El premio del agradecimiento)						
24/05/99		Fr	99/[00]		MM							
25/05/99		Sa	99/[00]		MM							
26/05/99		Su	99/[00]		MM							
27/05/99		Mo	99/[00]		No hay Opera							
28/05/99		Tu	99/[00]		MM							
29/05/99		We	99/[00]		MM							
30/05/99	20:00	Th	99/[00]		Clelia triunfante en Roma (Comedia heróica) + Concierto de Fortepiano + Variaciones para Piano y Violin					concluido el primer acto saldrá a tocar en el fortepiano, la célebre profesora Madama Horteuice, un concierto nuevo		
31/05/99		Fr	99/[00]		MM							
01/06/99	20:00	Sa	99/[00]		Clelia triunfante en Roma (Comedia heróica) + Concierto de Fortepiano	El premio de la gratitud (El premio del agradecimiento)				El premio de la gratitud, en que Madama Hutten y Mr. Huar baylarán un padeclú nuevo.		
02/06/99		Su	99/[00]		MM							
03/06/99		Mo	99/[00]		MM							
04/06/99		Tu	99/[00]		MM							
05/06/99		We	99/[00]		MM							
06/06/99		Th	99/[00]		MM							
07/06/99		Fr	99/[00]		MM							
08/06/99		Sa	99/[00]		MM							
09/06/99		Su	99/[00]		MM							
10/06/99		Mo	99/[00]		MM							
11/06/99		Tu	99/[00]		MM							
12/06/99	20:00	We	99/[00]		Tritto [Tritta], Giacomo Le Trame Spirituose	El premio de la gratitud (El premio del agradecimiento)				Las tramas espirituosas, música del célebre maestro D. Santiago Frito, Napolitano, en la que desempeñará la parte de primer tenor, el Sr. Josef Cupucecci.		
13/06/99	20:00	Th	99/[00]		Tritto [Tritta], Giacomo Le Trame Spirituose	El premio de la gratitud (El premio del agradecimiento)						
14/06/99		Fr	99/[00]		MM							

06/07/99	20:00	Sa	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	La muerte de Appio Claudio (El triunfo de la virtud, 6 sea) (gran bayle [ballet] heroico pantomimo en 5 actos)					
07/07/99	20:00	Su	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	El premio de la gratitud (El premio del agradecimiento)					
08/07/99		Mo	99/[00]								
		Tu	99/[00]								
10/07/99	20:00	We	99/[00]		Riquimero Rey de Gocia (drama)	La fiesta de amor (pastoril)	La fiesta de amor, compuesto por el Sr. Carlos Augusto Favier, compositor de dicho teatro.				
11/07/99	20:00	Th	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	La fiesta de amor (pastoril)					
12/07/99		Fr	99/[00]								
13/07/99	20:00	Sa	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	La fiesta de amor (pastoril)					
14/07/99	20:00	Su	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	La fiesta de amor (pastoril)					
15/07/99		Mo	99/[00]								
16/07/99	20:00	Tu	99/[00]		Clelia triunfante en Roma (Comedia herotica)	La muerte de Appio Claudio (El triunfo de la virtud, 6 sea) (gran bayle [ballet] heroico pantomimo en 5 actos)					
17/07/99		We	99/[00]								
18/07/99	20:00	Th	99/[00]		Se anunciará por carteles Performance Day		Hoy, en el Coliseo de los Caños del Peral, no teniendo certeza todavia de la funcion que se ha de executar, se dará aviso al público por medio de carteles públicos.				
19/07/99		Fr	99/[00]								
20/07/99	20:00	Sa	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	El premio de la gratitud (El premio del agradecimiento)					
21/07/99	20:00	Su	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	La muerte de Appio Claudio (El triunfo de la virtud, 6 sea) (gran bayle [ballet] heroico pantomimo en 5 actos)					
22/07/99		Mo	99/[00]								
23/07/99	20:00	Tu	99/[00]		El desmemoriado (Comedia) + Armida (Melodrama)	La fiesta de amor (pastoril)					
24/07/99		We	99/[00]								
25/07/99	20:00	Th	99/[00]	Martin i Soler, Vicente	L'isola piacevole	El premio de la gratitud (El premio del agradecimiento)					
26/07/99	20:00	Fr	99/[00]	Martin i Soler, Vicente	L'isola piacevole	El premio de la gratitud (El premio del agradecimiento)					
27/07/99		Sa	99/[00]								
28/07/99	20:00	Su	99/[00]	Martin i Soler, Vicente	L'isola piacevole	La fiesta de amor (pastoril)					
29/07/99		Mo	99/[00]								
30/07/99	20:00	Tu	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	La Isla desahitada (medio carácter)	La Isla desahitada, compuesto por el Sr. Carlos Augusto Fabier, en el que desempeñará una de las partes la Sra. Josefá Radaelli.				
31/07/99	20:00	We	99/[00]		El desmemoriado (Comedia) + Armida (Melodrama)	La Isla desierta (La Isla desahitada)					
01/08/99		Th	99/[00]								
02/08/99		Fr	99/[00]								
03/08/99	20:00	Sa	99/[00]		Se anunciará por carteles Performance Day						
04/08/99	20:00	Su	99/[00]	Martin i Soler, Vicente	L'isola piacevole	La Isla desierta (La Isla desahitada)					
05/08/99		Mo	99/[00]								
06/08/99	20:00	Tu	99/[00]	Martin i Soler, Vicente	L'isola piacevole	La fiesta de amor (pastoril)					

07/08/99	20:00	We	99/[00]	Vienn	El desmemoriado (Comedia) + Concierto de Fagot + Armida (Melodrama)	El premio de la gratitud (El premio del agradecimiento)	Concierto de Fagot, de la composición de Mr. Vienn, el célebre profesor D. Josef Felix, de nacion Aleman, el que tuvo el honor de tocar delante de SS. MM. Y AA. En el Real Sitio de Aranjuez, cuyo profesor se halla de paso en esta Corte para la de Lisboa.			
08/08/99	20:00	Th	99/[00]	Tritto [Tritta], Giacomo	Le Trame Spirituose	El premio de la gratitud (El premio del agradecimiento)				
09/08/99	20:00	Fr	99/[00]		El Avaro (Pieza) + Concierto de Fagot (nuevo) + Concierto de Flauta + Andromaca y Pirro (Pieza heroica)	Andromaca y Pirro (ballet?)	...el célebre profesor D. Josef Felix, tocará un concierto de fagot, nuevo, y para manifestar los vivos deseos que tiene de servir á este respetable publico, tocará otro concierto de flauta, de la mas superior composicion.			
10/08/99	20:00	Sa	99/[00]	Ozi + Hofmeister, Franz Anton + Felix, Josef	El Padre avaro (Pieza) + Concierto de Fagot (Ozi) + Concierto de Flauta (Hofmeister) + Concierto de Fragolete (Josef Felix) + Andromaca y Pirro (Pieza heroica)	Andromaca y Pirro (ballet?)				
11/08/99	20:00	Su	99/[00]	Martin i Soler, Vicente	L'isola piacevole	El premio de la gratitud (El premio del agradecimiento)				
12/08/99		Mo	99/[00]		MM					
13/08/99		Tu	99/[00]		MM					
14/08/99	20:00	We	99/[00]	Martin i Soler, Vicente	L'isola piacevole	El premio de la gratitud (El premio del agradecimiento)				
15/08/99	20:00	Th	99/[00]		El Desmemoriado (Comedia) + El Padre avariento (Comedia)	La Isla desierta (La Isla desahitada)				
16/08/99		Fr	99/[00]		MM					
17/08/99		Sa	99/[00]		MM					
18/08/99		Su	99/[00]		MM					
19/08/99		Mo	99/[00]		MM					
20/08/99		Tu	99/[00]		MM					
21/08/99	20:00	We	99/[00]		El Feliz encuentro(Comedia) + (Drama jocoso)	La Isla desierta (La Isla desahitada)				
22/08/99	20:00	Th	99/[00]		El Feliz encuentro(Comedia) + (Drama jocoso)	La Isla desierta (La Isla desahitada)				
23/08/99		Fr	1799		MM					
24/08/99		Sa	1799		MM					
25/08/99		Su	1799		MM					
26/08/99		Mo	1799		MM					
27/08/99		Tu	1799		MM					
28/08/99		We	1799		MM					
29/08/99		Th	1799		MM					
30/08/99		Fr	1799		MM					
31/08/99		Sa	1799		MM					
01/09/99		Su	1799		MM					
02/09/99		Mo	1799		MM					
03/09/99		Tu	1799		MM					
04/09/99		We	1799		MM					
05/09/99		Th	1799		MM					
06/09/99		Fr	1799		MM					
07/09/99		Sa	1799		MM					
08/09/99		Su	1799		MM					
09/09/99		Mo	1799		MM					
10/09/99		Tu	1799		MM					
11/09/99		We	1799		MM					
12/09/99		Th	1799		MM					
13/09/99		Fr	1799		MM					

14/09/99	Sa	1799	MM								
15/09/99	Su	1799	MM								
16/09/99	Mo	1799	MM								
17/09/99	Tu	1799	MM								
18/09/99	We	1799	MM								
19/09/99	Th	1799	MM								
20/09/99	Fr	1799	MM								
21/09/99	Sa	1799	MM								
22/09/99	Su	1799	MM								
23/09/99	Mo	1799	MM								
24/09/99	Tu	1799	MM								
25/09/99	We	1799	MM								
26/09/99	Th	1799	MM								
27/09/99	Fr	1799	MM								
28/09/99	Sa	1799	MM								
29/09/99	Su	1799	MM								
30/09/99	Mo	1799	MM								
01/10/99	Tu	1799	MM								
02/10/99	We	1799	MM								
03/10/99	Th	1799	MM								
04/10/99	Fr	1799	MM								
05/10/99	Sa	1799	MM								
06/10/99	Su	1799	MM								
07/10/99	Mo	1799	MM								
08/10/99	Tu	1799	MM								
09/10/99	We	1799	MM								
10/10/99	Th	1799	MM								
11/10/99	Fr	1799	MM								
12/10/99	Sa	1799	MM								
13/10/99	Su	1799	MM								
14/10/99	Mo	1799	MM								
15/10/99	Tu	1799	MM								
16/10/99	We	1799	MM								
17/10/99	Th	1799	MM								
18/10/99	Fr	1799	MM								
19/10/99	Sa	1799	MM								
20/10/99	Su	1799	MM								
21/10/99	Mo	1799	MM								
22/10/99	Tu	1799	MM								
23/10/99	We	1799	MM								
24/10/99	Th	1799	MM								
25/10/99	Fr	1799	MM								
26/10/99	Sa	1799	MM								
27/10/99	Su	1799	MM								
28/10/99	Mo	1799	MM								
29/10/99	Tu	1799	MM								
30/10/99	We	1799	MM								
31/10/99	Th	1799	MM								
01/11/99	Fr	1799	MM								
02/11/99	Sa	1799	MM								
03/11/99	Su	1799	MM								
04/11/99	Mo	1799	MM								
05/11/99	Tu	1799	MM								
06/11/99	We	1799	MM								
07/11/99	Th	1799	MM								
08/11/99	Fr	1799	MM								
09/11/99	Sa	1799	MM								
10/11/99	Su	1799	MM								

APPENDIX B:

LIST OF WORKS PERFORMED AT TEATRO DE LOS CAÑOS DEL PERAL
(1787-1799)

APPENDIX B: LIST OF WORKS PERFORMED AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

Composer	Operas	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Andreozzi, Gaetano	Angelica e Medoro	38	91/92	05/05/91	Th	10540	E-Mn T/14942 E-Mn T/24522	
Andreozzi, Gaetano	Didone abbandonata	18	91/92	13/08/91	Sa	9407	E-Mn T/24504 [?]	
Andreozzi, Gaetano	La Principessa filosofa	15	97/98	05/10/97	Th			Mus 197-1, Mus 198
Andreozzi, Gaetano + Cimarosa, Domenico	La Principessa filosofa (Acto I) + Le trame deluse (Acto I)	2	97/98	01/01/98	Mo			Mus 197-1, Mus 198
Anfossi, Pasquale + Rode, Pierre	La Maga Circe + Concerto de Violin	2	98/99	26/01/99	Sa			Mus 299-1
Anfossi, Pasquale	Gli amanti alla prova	17	98/99	08/04/98	Su			
Anfossi, Pasquale	I Viaggiatori felici	12	87/88	10/11/87	Sa	4173		
Anfossi, Pasquale	I Viaggiatori felici	12	96/97	04/11/96	Fr			
Anfossi, Pasquale	L'Avaro	29	91/92	24/05/91	Tu	7988	E-Mn T/6728 E-Mn T/24497	
Anfossi, Pasquale	L'amore artigiano	19	96/97	09/12/96	Fr		E-Mn T/24580	
Anfossi, Pasquale	Le Gelosie fortunate	15	91/92	22/10/91	Sa	5036	E-Mn R.MICRO/6763	
Anfossi, Pasquale	Il curioso indiscreto	11	91/92	01/10/91	Sa	6722		
Anfossi, Pasquale	Zenobia in Palmira	6	90/91	09/12/90	Th	10013	E-Mn T/11424	Mus 227-1, Mus 228. Mus 228 bis
Anfossi, Pasquale	Zenobia in Palmira	30	93/94	30/05/93	Th	10935	E-Mn T/13491 E-Mn T/25216	Mus 227-1, Mus 228. Mus 228 bis
Bianchi, Francesco	La Morte di Giulio Cesare	31	90/91	30/05/90	Su	9637	E-Mn T/13514 E-Mn T/24532	
Bianchi, Francesco	La Vendetta di Nino	17	93/94	09/12/93	Mo	10410	E-Mn T/11441 E-Mn R.MICRO/40159	Mus 303-1
Bianchi, Francesco	La Villanella rapita	25	88/89	29/04/88	Tu	9272		
Bianchi, Francesco + Paisiello, Giovanni	La pace (cantata) + One farse [Lo Sciocco presuntuoso? I amanti della dote?]	[1]	95/96	18/09/95	Fr	3477		
Bianchi, Francesco + Paisiello, Giovanni	One farse: [Lo Sciocco presuntuoso? I amanti della dote?] + La pace (cantata)	1	95/96	18/09/95	Fr	3477		
Capua, Marcello de (Marcello Bernardini)	I tre Orfei	9	95/96	04/06/95	Th	4471		
Capua, Marcello de (Marcello Bernardini)	Il Conte di buon umore	18	95/96	07/05/95	Th	3863		
Capua, Marcello de (Marcello Bernardini)	La finta Galatea	9	89/90	27/01/90	We	5605	E-Mn T/10607 E-Mn T/24505 E-Mp PAS/3048	
Caruso, Luigi	Alessandro nell' indie	19	1787	04/11/92	Su	11457	E-Mn T/6715 E-Mn T/21101 E-Mn T/28600	Mus 211-1
Caruso, Luigi (+ Tozzi, Antonio)	L' antiquario burlesco / La Statua matematica (+ Tercetto)	18	90/91	04/04/90	Su	7187	E-Mn T/10619 E-Mn T/24519 E-Mn T/24524 E-Mp I/K/291	
Cimador, Giambattista + Fabrizi, Vincenzo	Pygmalion (Cimadoro) + Il Convitato de Piedra	[8]	96/97	10/11/96	Th		E-Mn T/24541 [Pigmaleon]	

Composer	Operas	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Cimarosa, Domenico	Cajo Mario	?	1787	?/2/87	?		E-Mn T/12172 E-Mn T/22346	
Cimarosa, Domenico	Chi dell'altri si veste presto si spoglia	21	87/88	25/12/87	Tu	7031	E-Mn T/24578 E-Mp XIV/2554	
Cimarosa, Domenico	Giannina e Bernardone	14	88/89	18/10/88	Sa	5544	E-Mn T/22254	Mus 260-1, Mus 261
Cimarosa, Domenico	Giannina e Bernardone	9	93/94	18/06/93	Tu	7399		Mus 260-1, Mus 261
Cimarosa, Domenico	Giannina e Bernardone	31	95/96	29/09/95	Tu	6451		Mus 260-1, Mus 261
Cimarosa, Domenico	Gli nemici generosi	10	98/99	01/09/98	Sa			
Cimarosa, Domenico	Gli nemici generosi + Amibal (Soliloquio)	1	98/99	30/01/99	We			
Cimarosa, Domenico	I due Baroni di Rocca Azzurra	18	89/90	12/04/89	Su	8397	E-Mn T/22399 E-Mn T/13461 E-Mp VIII/7658	Mus 235-1, Mus 235-1 bis, Mus 236
Cimarosa, Domenico	I due Suppositi Conti / La Stravaganza di 'il Conte	11	89/90	09/08/89	Su	7256	E-Mn T/6723 [1789] E-Mn T/25217 [Cadiz, 1792] E-Mp VIII/11066	
Cimarosa, Domenico	I Tracci amanti	41	94/95	15/07/94	Tu			
Cimarosa, Domenico	Il fanatico burlato	19	90/91	24/07/90	Sa	5202	NOT FOUND	PR Real Biblioteca: E-Mp MUS/MSS/242 E-Mp MUS/MSS/243
Cimarosa, Domenico	Il Marito disparato	9	95/96	04/11/95	We	10110		
Cimarosa, Domenico	Il Matrimonio segreto	24	93/94	21/09/93	Sa	7037	E-Mn T/24572	Mus 289-1, Mus 290
Cimarosa, Domenico	Il Matrimonio segreto (Acto I) + El Meleagro (Melodrama en prosa en tres actos)	1	93/94	12/01/94	Su			Mus 289-1, Mus 290
Cimarosa, Domenico	Il Matrimonio segreto (Acto II) + El Meleagro (Melodrama en prosa en tres actos)	1	93/94	19/01/94	Su	5500		Mus 289-1, Mus 290
Cimarosa, Domenico	Il Matrimonio segreto	30	98/99	05/05/98	Sa		NOT FOUND	Mus 289-1, Mus 290
Cimarosa, Domenico	L' impresario in angustie	10	92/93	18/07/92	We	NM		
Cimarosa, Domenico	L'italiana in Londra	7	93/94	04/01/94	Sa	5959	E-Mn T/8540 [Madrid] E-Mn T/28604 [Cadiz, 1792] E-Mp PAS/3050	Mus 276-1
Cimarosa, Domenico	La Ballerina amante	13	87/88	24/10/87	We	8890	E-Mn T/24566 E-Mn T/8425 E-Mn R. MICRO/13606 E-Mp PAS/3550	
Cimarosa, Domenico	L'astuzie femminile	18	96/97	27/03/96	Su			Mus 460-1
Cimarosa, Domenico	Le trame deluse	13	88/89	05/07/88	Sa	8155	E-Mn T/22425 E-Mp I/E/178	
Cimarosa, Domenico	Le trame deluse	39	96/97	08/02/97	We			
Cimarosa, Domenico + Guglielmi, Pietro Carlo	Le trame deluse (Acto I) + La Virtuosa bizzarra (Acto I)	[1]	97/98	19/02/98	Mo			
Cimarosa, Domenico	Il Crédulo	21	93/94	30/04/93	Tu	5847		Mus 230-1
Cimarosa, Domenico	Il Fallegname	3	93/94	12/11/93	Tu	8181	E-Mn T/7315 E-Mp VIII/11098	
Cimarosa, Domenico + Andreozzi, Gaetano	Le trame deluse (Acto I) + La Principessa filosofa (Acto I)	[2]	97/98	01/01/98	Mo			
Cimarosa, Domenico	La pastorella riconosciuta	3	92/93	08/04/92	Su	7769		
Coignet, Horace*	Pygmalion (melodrama)	4	87/88	24/01/88	Th	8960	E-Mn T/25207	

Composer	Operas	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Della-Maria, (Pierre-Antoine) Dominique	Chi vuol non puo	47	95/96	02/07/95	Th	9678	E-Mn T/25226	Mus 319
Fabrizi, Vincenzo	Chi la fa l'aspetta	6	88/89	22/11/88	Sa	4941		Mus 305-1, Mus 305-1 bis
Fabrizi, Vincenzo	I due Castellani burlati	15	89/90	30/04/89	Th	8005		
Fabrizi, Vincenzo	Il Conviato di Pietra	8	96/97	04/01/97	We		E-Mp I/L/888 E-Mp CD/71	
Fabrizi, Vincenzo + Cimador, Giambattista	Il Conviato de Piedra + Pygmalion (Cimadoro)	8	96/97	10/11/96	Th		E-Mn T/24541 [Pigmaleon]	
Gazzaniga, Giuseppe	Il disertore	28	96/97	07/10/96	Fr		E-Mn T/24539 E-Mp VIII/11038	Mus 232-1, Mus 232-2, Mus 233
Gazzaniga, Giuseppe	La donna capricciosa	4	89/90	21/01/90	Th	3724		
Gazzaniga, Giuseppe	La donna Soldato	25	97/98	04/11/97	Sa			Mus 234-1, Mus 234-1 bis, Mus 235
Gazzaniga, Giuseppe	La Vendemmia	4	92/93	11/09/92	Tu	7542	E-Mn T/10557	Mus 653-14
Gazzaniga, Giuseppe	Il Serraglio d'Osmano	9	88/89	04/11/88	Tu	8157	E-Mn T/13519	
Giordani, Giuseppe + Guglielmi, Pietro Carlo	Inés de Castro	27	93/94	25/08/93	Su	10294		
Gluck, Christoph Willibald	Orfeo e Euridice	2	98/99	01/01/99	Tu		NOT FOUND	
Grétry, André	Zemira e Azor	9	90/91	26/01/91	We	NM	E-Mn T/13535 E-Mn T/24525 R.MICRO/39546	
Guglielmi, P. A. (or Schuster, Joseph[?])	Lo Spirito di Contradizione	3	90/91	02/12/90	Th	6112	E-Mn T/10621	
Guglielmi, Pietro Alessandro	Enea e Lavinia	12	90/91	25/08/90	We	9024	E-Mn T/11449 E-Mn T/24499	Mus 242-1, Mus 243
Guglielmi, Pietro Alessandro	La bella pescatrice	6	90/91	03/07/90	Sa	7393	E-Mp PAS/3027	
Guglielmi, Pietro Alessandro	La donna fanatica	19	98/99	24/07/98	Tu			
Guglielmi, Pietro Alessandro	La finta principessa / I due fratelli pappamosca	4	88/89	07/06/88	Sa	6634	E-Mn T/11385 E-Mn T/22434 E-Mp VIII/11083	
Guglielmi, Pietro Alessandro	La Pastorella nobile	20	91/92	18/06/91	Sa	6830		
Guglielmi, Pietro Alessandro	La pastorella nobile	33	96/97	04/08/96	Th			
Guglielmi, Pietro Alessandro	Le astuzie villane	13	94/95	14/10/94	Tu			
Guglielmi, Pietro Alessandro	L'impostore punito	21	88/89	10/05/88	Sa	8644	E-Mn T/6057 E-Mn T/6698 E-Mn T/22446	
Guglielmi, Pietro Carlo	Dorval e Virginia	12	94/95	11/01/95	Su		E-Mn T/9753 E-Mn T/23141 E-Mn R.MICRO/39383	Mus 543-1, Mus 544, Mus 545
Guglielmi, Pietro Carlo	La Virtuosa bizzarra	3	97/98	21/01/98	Su			
Guglielmi, Pietro Carlo + Cimarosa	La Virtuosa bizzarra (Acto I) + Le trame deluse (Acto I)	1	97/98	19/02/98	Mo			
Guglielmi, Pietro Carlo + other composers	Demetrio (Pasticcio)	31	94/95	20/04/94	Su	9687	E-Mn T/10597 E-Mn T/25225 E-Mn R.MICRO/22829 E-Mp PAS/3049	
Guglielmi, Pietro Carlo + other composers	La morte di Cleopatra (Pasticcio)	26	94/95	30/05/94	Fr		E-Mn T/13546 E-Mn R.MICRO/39390	
Isouard, Nicolas	L'avviso ai maritati	5	95/96	02/08/95	Su	7964	E-Mn T/25180 E-Mn T/25218	

Composer	Operas	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Martin i Soler, Vicente	La Cappricciosa Corretta	35	97/98	16/04/97	Su			
Martin i Soler, Vicente	L'Albore di Diana	13	89/90	04/11/89	We	8223		
Martin i Soler, Vicente	L'isola piacevole	7	99[00]	25/07/99	Th			
Martin i Soler, Vicente	Il Burbero di buon cuore	14	92/93	30/05/92	We	11270	E-Mn T/6678 E-Mn T/21184 E-Mn T/25182	Mus 216-1, Mus 217
Martin i Soler, Vicente	Una cosa rara / Bellezza ed onestà	20	89/90	24/09/89	Th	9441	E-Mn T/6068 E-Mn T/22270 E-Mp VIII/11580	Mus 306-2, Mus 307, Mus 308
Mozart, W.A.? + Paisiello, Giovanni	Idomeno (Melodrama)+ La serva padrona	3	95/96	19/04/95	Su	1919		
Mozart, Wolfgang Amadeus?	Idomeno (Melodrama)	3	95/96	06/04/95	Mo	4717	E-Mn T/22286 [Madrid 1792, Comella]	
Nasolini, Sebastiano	Cleopatra	24	98/99	06/10/98	Sa			Mus 291-1
Nasolini, Sebastiano	Eugenia	15	95/96	09/12/95	We	9409	E-Mn T/6700 E-Mn T/25221	Mus 291-1
Nasolini, Sebastiano	La festa d' Iside	14	99[00]	02/04/99	Tu			
Nasolini, Sebastiano & Trento, Vittorio	Gli innamorati	14	96/97	29/06/96	We			
Nicolini, Giuseppe	Le Nozze campestri	32	96/97	31/05/96	Tu			Mus 457-1
Paer, Ferdinando	I Molinari	2	96/97	01/01/97	Su			
Paer, Ferdinando	Il Matrimonio all' improvviso	6	97/98	10/02/98	Sa		Biblioteca Particular de Bartolomé March: B-3R-16 (According to <i>Bibliografía de autores españoles del siglo XVIII, Volume 9, Aguilar Piñal, F., 1999</i>)	
Paer, Ferdinando	Il Principe de Taranto	4	97/98	13/07/97	Th			Mus 190-5, Mus 191
Paer, Ferdinando	L'oro fa tutto	14	94/95	04/11/94	Tu			
Paisiello, Giovanni	Elfrida	18	94/95	25/08/94	Mo		E-Mn T/6692 E-Mn T/25224 E-Mp VIII/7657	Mus 243-1, Mus 244
Paisiello, Giovanni	Fedra	19	91/92	09/12/91	Fr	11509	E-Mn T/24523	Mus 250-1, Mus 251, Mus 252
Paisiello, Giovanni	Gli Schiavi per amore	4	98/99	14/10/98	Su			
Paisiello, Giovanni	Gli Schiavi per amore / Le gare generose	28	89/90	04/07/89	Sa	6723	E-Mn T/12269 E-Mn T/22248	
Paisiello, Giovanni	I Zingari in fiera	20	90/91	19/10/90	Tu	6707	E-Mn T/24545 E-Mn R.MICRO/39124	PR Real Biblioteca: MUS/MSS/80 MUS/MSS/81
Paisiello, Giovanni	I Zingari in fiera	14	97/98	25/08/97	Fr		NOT FOUND	PR Real Biblioteca: MUS/MSS/80 MUS/MSS/81
Paisiello, Giovanni	Il Barbiere di Siviglia	13	95/96	16/01/96	Sa	7543	E-Mn T/19904 [1789] E-Mn T/6630 [1789]	Mus 463-1
Paisiello, Giovanni	Il Matrimonio inaspettato / Il Marchese Tulipano	6	88/89	25/08/88	Mo	9309	E-Mn T/6704 E-Mn T/9041 E-Mn T/22276 E-Mp I/K/294	PR Real Biblioteca: MUS/MSS/212 MUS/MSS/213

Composer	Operas	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Paisiello, Giovanni	Il Matrimonio inaspettato / Il Marchese Tulipano	14	92/93	10/08/92	Fr	7736		PR Real Biblioteca: MUS/MSS/212 MUS/MSS/213
Paisiello, Giovanni	Il Re Teodoro in Venezia	9	89/90	09/12/89	We	8953	E-Mn T/22319 E-Mn R.MICRO/33666 E-Mp VIII/11582	Mus 320-1, Mus 321
Paisiello, Giovanni	Ipermestra	7	92/93	20/01/93	Su	9563	E-Mn T/10575 E-Mn T/24570 E-Mn R.MICRO/12094	Mus 281-1
Paisiello, Giovanni	La Frascatana	13	87/88	24/11/87	Sa	6300	E-Mn T/15158 E-Mn T/24596 E-Mp PAS/3043	Mus 248-2, Mus 249
Paisiello, Giovanni	La Modista raggiratrice	4	91/92	26/07/91	Tu	7480		
Paisiello, Giovanni	La Molinara astuta	37	89/90	16/05/89	Sa	7950		Mus 296-2, Mus 297, Mus 298
Paisiello, Giovanni	La Molinara astuta / L'amor contrastato	28	92/93	19/06/92	Tu	7775		Mus 296-2, Mus 297, Mus 298
Paisiello, Giovanni	La Nina pazza per amore	28	90/91	01/05/90	Sa	7457	E-Mn T/11446 E-Mn T/21268 Biblioteca Digital Hispánica	Mus 273-1, Mus 274
Paisiello, Giovanni	La Nina pazza per amore	19	93/94	13/07/93	Sa	8521	E-Mn T/11433 Biblioteca Digital Hispánica	Mus 273-1, Mus 274
Paisiello, Giovanni	La Pace (Cantiata)	1	95/96	17/09/95	Th	8833	E-Mn T/13501	
Paisiello, Giovanni	La Serva padrona	16	95/96	12/04/95	Su	3332		
Paisiello, Giovanni + Mozart, W.A.?	La serva padrona + Idomenico (Melodrama)	[3]	95/96	19/04/95	Su	1919		
Paisiello, Giovanni	La vane gelosie [?] (Zelos contra zelos)	5	92/93	18/12/92	Tu	NM		
Paisiello, Giovanni	Le astuzie amorose	3	98/99	09/12/98	Su			Mus 244-1, Mus 245
Paisiello, Giovanni	Le due Contesse	7	88/89	25/07/88	Fr	6816	E-Mn T/22328 E-Mp VIII/11084	Mus 198-1
Paisiello, Giovanni	Il fanático in berlina	21	92/93	21/10/92	Su	8985		Mus 256-1, Mus 257
Paisiello, Giovanni	Il fanático in berlina	19	97/98	02/08/97	We			Mus 256-1, Mus 257
Paisiello, Giovanni	Pirro	8	93/94	14/10/93	Mo	9954	E-Mn T/12342 E-Mn T/24597	Mus 311-1
Salieri, Antonio	La Cifra	25	91/92	21/01/92	Sa	5952	E-Mn T/24042 E-Mn T/24540	Mus 309-1, Mus 310
Salieri, Antonio	La Scuola dei Gelosi	6	90/91	01/03/91	Tu	6351		Mus 245-1, Mus 246, Mus 247
Sarti, Giuseppe	Fra due litiganti il terzo gode	13	89/90	04/06/89	Th	5791	E-Mn T/11373 E-Mn T/22247	
Sarti, Giuseppe	Giulio Sabino	4	97/98	26/12/97	Tu			Mus 238-2 [as <i>Epponina</i>]
Sarti, Giuseppe	Idalida	4	90/91	04/11/90	Th	9841	E-Mn T/13547 E-Mn T/24503 E-Mp VIII/8432	
Sarti, Giuseppe	Le Gelosie Villane	5	87/88	19/01/88	Sa	4975	E-Mn T/6710 E-Mn T/7852 E-Mn T/22320 E-Mp I/K/330	

Composer	Operas	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Sarti, Giuseppe	Medonte	2	87/88	27/01/87	Sa		E-Mn R.MICRO/18775 E-Mn T/7785 E-Mn T/22464	
Sarti, Giuseppe & Paisiello, Giovanni	Didone abbandonata	23	92/93	25/08/92	Sa	17779	E-Mn T/4785 E-Mn T/7812 E-Mn T/24571 E-Mn R.MICRO/394 E-Mp I/F/170	
Sarti, Giuseppe	I finiti eredi	24	94/95	09/06/94	Mo			
Tritto [Tritta], Giacomo	L'inganno fortunato?	3	90/91	20/11/90	Sa	4443		
Tritto [Tritta], Giacomo	Le avventure galanti	11	91/92	04/11/91	Fr	10216	E-Mn T/11404 E-Mn T/24546	
Tritto [Tritta], Giacomo	Le due gemelle / L'inganno amoroso	7	90/91	30/12/90	Th	6044	E-Mn T/10584 & E-Mn T/25733 [El doble engaño] E-Mp VIII/11044 [El doble engaño] E-Mn T/9040 & E-Mn T/24496 [Las dos gemelas, o sea el engaño amoroso]	
Tritto [Tritta], Giacomo	Le due gemelle / L'inganno amoroso	29	93/94	04/04/93	Th	7867		
Tritto [Tritta], Giacomo	Le Trame Spirituose	17	99/[00]	12/06/99	We			Mus 338-1
Tritto [Tritta], Giacomo [?]	L'inganno fortunato	12	90/91	23/09/90	Th	6011		
Various composers	Le gelosie di Pipo (Pasticcio)	38	92/93	08/05/92	Tu	10534		
Various composers [Mss] Paisiello [DM]	Le gelosie di Pipo (Pasticcio) [Mss] La molinara astuta / L'amor contrastato [DM]	1	92/93	28/06/92	Th	6303		
Various composers + Palma, Silvestro	I amanti della dote + Lo Sciocco presuntuoso (Pasticcio)	[38]	95/96	25/08/95	Tu	11178		
Various composers + Palma, Silvestro	Lo Sciocco presuntuoso (Pasticcio) + I amanti della dote	38	95/96	25/08/95	Tu	11178	E-Mn T/25222 [Libretto for both works]	
Winter, Peter [?]	Il due fratelli rivali	6	97/98	30/05/97	Tu			
Winter, Peter [?]	Cora de Quito	28	97/98	05/07/97	We			
Zingarelli, Niccolò Antonio	Armida	4	94/95	31/12/94	We		NOT FOUND	
Zingarelli, Niccolò Antonio	Il Mercato di Monfregoso	25	96/97	28/04/96	Th		E-Mn T/11438 E-Mn T/24538 E-Mp VIII/8471	

Composer	Oratorios/Lenten tragedies	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
?	David y Micol (Oratorio sacro)	8	1799	03/03/99	Su	6316		
Guglielmi, Pietro Alessandro	Debora e Sisara (Lenten tragedy)	17	1792	19/03/92	Su		E-Mh T/24551 [1797] E-Mp DIG/VIII/8470 [1797]	
Guglielmi, Pietro Alessandro + ?	Debora e Sisara (Lenten tragedy) + Concierto de Clarinete	1	1794	01/04/94	Tu	2728		
Guglielmi, Pietro Alessandro + ?	Debora e Sisara (Lenten tragedy) + Concierto de Clarinete y Fagot	1	1794	03/04/94	Th			
Guglielmi, Pietro Alessandro + ?	Debora e Sisara (Lenten tragedy) + Concierto de Violoncello	1	1794	06/04/94	Su			
Guglielmi, Pietro Alessandro [?]	La muerte de Holofernes, y triunfo de la hermosa Judit (Oratorio sacro)	5	1798	14/03/98	We			
Guglielmi, Pietro Alessandro [?]	La muerte de Holofernes, y triunfo de la hermosa Judit (Oratorio sacro)	7	1799	16/02/99	Sa	3446		
Ronzi, Melchor	La Pasión (Pasticcio)	[4]	1792	28/02/92	Tu			
Guglielmi, Pietro Alessandro [?]	La passione di Gesù Cristo	[4]	1790	21/02/90	Su			
Tozzi, Antonio [?]	Sant'Elena al Calvario	[4]	1790	09/03/90	Tu			
Composer	Days of Concert (on which no opera, oratorio or play was performed)	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Various composers	Conciertos y Academias de Música	14						
Various composers	Conciertos de Quaresma (Lenten Concerts)	110						
Composer	Days of Concert (on which an opera or play was performed)	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Various composers	Days with performed solo concertos	[10]						
Composer	Plays	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
	Andromaca y Pirro (Pieza heroica) + El Avaro (Pieza) + Concierto de Fagot (nuevo) + Concierto de Flauta	[1]	99/[00]	09/08/99	Fr			
Ozi + Hoffmeister, Franz Anton + Felix, Josef	Andromaca y Pirro (Pieza heroica) + El Padre avaro (Pieza) + Concierto de Fagot (Ozi) + Concierto de Flauta (Hoffmeister) + Concierto de Fragoleta (Josef Felix)	[1]	99/[00]	10/08/99	Sa			
? + Cimarosa, Domenico	Anibal (Soliloquio) + Gli enemici generosi	[1]	98/99	30/01/99	We			
	Athahualpa (Tragedia)	2	98/99	06/12/98	Th			
	Clelia triunfante en Roma (Comedia heroica) + Concierto de Fortepiano	1	99/[00]	01/06/99	Sa			
	Clelia triunfante en Roma (Comedia heroica) + Concierto de Fortepiano + Variaciones para Piano y Violin	1	99/[00]	30/05/99	Th			
	Clelia triunfante en Roma (Comedia heroica)	12	99/[00]	02/05/99	Th			
	Ezio triunfante en Roma (Tragedia)	8	98/99	26/09/98	We			
	El Atolondrado + Semiramis (Drama tragico)	1	98/99	21/01/99	Mo			

Composer	Plays	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmb)
	El Avaro (Pieza) + Concierto de Fagot (nuevo) + Concierto de Flauta + Andromaca y Pirro (Pieza heroica)	1	99/[00]	09/08/99	Fr			
	El desertor francés (Comedia)	2	98/99	20/11/98	Tu			
	El desmemoriado (Comedia) + Armida (Melodrama)	3	99/[00]	23/07/99	Tu			
Vienn	El desmemoriado (Comedia) + Concierto de Fagot + Armida (Melodrama)	1	99/[00]	07/08/99	We			
	El Desmemoriado (Comedia) + El Padre avariento (Comedia)	1	99/[00]	15/08/99	Th			
	El Feliz encuentro(Comedia) + (Drama jocoso)	2	99/[00]	21/08/99	We			
	El mayor contrario amigo y Diablo predicador (Comedia)	2	97/98	08/01/98	Mo			
	El mayor monstruo los zelos, y Tetraea de Jerusalen (Comedia)	1	97/98	03/01/98	We			
Zingarelli, Niccolò Antonio [?] + Cimarosa, Domenico	El Meleagro (Melodrama en prosa en tres actos) + II Matrimonio secreto (Acto I)	[1]	93/94	12/01/94	Su			
Zingarelli, Niccolò Antonio [?] + Cimarosa, Domenico	El Meleagro (Melodrama en prosa en tres actos) + II Matrimonio secreto (Acto II)	[1]	93/94	19/01/94	Su			
Zingarelli, Niccolò Antonio [?] + Cimarosa, Domenico	El Meleagro (Melodrama en prosa en tres actos) + L'italiana in Londra	[1]	93/94	14/01/94	Tu	5388		
Zingarelli, Niccolò Antonio [?] + Bianchi, (Giuseppe) Francesco	El Meleagro (Melodrama en prosa en tres actos) + La Vendetta di Nino	[2]	93/94	21/01/94	Tu			
Zingarelli, Niccolò Antonio [?] + Paisiello, Giovanni	El Meleagro (Melodrama en prosa en tres actos) + La Nima o pazza per amore	[1]	93/94	11/02/94	Tu			
Zingarelli, Niccolò Antonio	El Meleagro (Tragedia con música vocal e instrumental)	4	98/99	17/06/98	Su		E-Mp VIII/9041	
	El Padre avariento (Comedia) + El Desmemoriado (Comedia)	[1]	99/[00]	15/08/99	Th			
Ozi + Hoffmeister, Franz Anton + Felix, Josef	El Padre avaro (Pieza) + Concierto de Fagot (Ozi) + Concierto de Flauta (Hoffmeister) + Concierto de Fragolete (Josef Felix) + Andromaca y Pirro (Pieza heroica)	1	99/[00]	10/08/99	Sa			
	El Principe transilbano (Comedia)	1	97/98	11/01/98	Th			
	El Señorito animado (Comedia)	6	98/99	31/10/98	We			
	El Señorito mimado (Comedia) + Semiramis (Drama tragico)	[1]	98/99	10/01/99	Th			
	El Traidor contra su sangre y siete Infantes de Lara (Comedia)	1	97/98	31/12/97	Su			
	Esplin + Fatme y Zelima	[1]	97/98	05/01/98	Fr			
	Exceder en heroismo la muger al heroe mismo (Comedia)	1	97/98	30/12/97	Sa			
	Fatme y Zelima + Esplin	1	97/98	05/01/98	Fr			
	Hípermenestra (Tragedia en 5 actos)	7	98/99	19/05/98	Sa			
	La Celmira (Tragedia)	8	98/99	05/06/98	Tu			
Boccherini, Luigi	La Clementina (Zarzuela en 2 actos) + Semiramis (Drama tragico)	3	98/99	05/01/99	Sa			

Composer	Plays	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
Boecherini, Luigi	La Clementina (Zarzuela en 2 actos) + Osmia (Tragedia)	1	98/99	12/01/99	Sa			
	La Emilia (Comedia heroica)	2	98/99	29/01/99	Tu			
	La Eugenia (Comedia en 5 actos)	2	97/98	06/01/98	Sa			
	La librería + Marco Antonio y Cleopatra (Melodrama Tragico)	[3]	98/99	11/09/98	Tu			
	La librería + Marco Antonio y Cleopatra (Melodrama Tragico)	2	98/99	22/09/98	Sa			
	La Mujer prudente (Comedia)	1	97/98	24/12/97	Su			
	La Zoraida (Tragedia)	3	98/99	28/06/98	Th			
	Marco Antonio y Cleopatra (Melodrama Tragico) + La librería	3	98/99	11/09/98	Tu			
	Marco Antonio y Cleopatra (Melodrama Tragico) + La librería	[2]	98/99	22/09/98	Sa			
	Mitridates (Tragedia)	2	98/99	02/08/98	Th			
	Numancia destruida (Tragedia)	7	98/99	14/07/98	Sa			
	Osmia (Tragedia)	1	98/99	23/12/98	Su			
	Riquimero Rey de Gocia (drama)	1	99[00]	10/07/99	We			
	Semiramis (Drama tragico) + La Clementina (Zarzuela en 2 actos)	[2]	98/99	05/01/99	Sa			
	Semiramis (Drama tragico) + El Señorito mimado (Comedia)	1	98/99	10/01/99	Th			
Semiramis (Drama tragico) + La Clementina (Zarzuela en 2 actos)	1	98/99	12/01/99	Sa				
Semiramis (Drama tragico) + El Atolondrado	[1]	98/99	21/01/99	Mo				
Ser vencido y vencedor, Julio Cesar y Caton (Comedia heroica)	2	99[00]	19/05/99	Su				
(Drama jocoso) + El Feliz encuentro(Comedia)	[2]	99[00]	21/08/99	We				

Composer	Others	Number of Days of Performance	Season	Premiere Dates	Day of the Week	Premiere's Box Office	Libretto	Music Score in BHM (E-Mmh)
	Demostraciones de Física (Francisco Bienvenutti's Physics Show)	6	1797	30/03/97	Th			
	Performance Days which were only announced on the afiches (Se anunciará por carteles)	3						
	Doubful Performance Days on which DM shows (No hay ópera) but gives a Box Office	10						

Different Works Total	Number
Different Operas	118
Different Oratorios or Lenten Tragedies	6
Different Plays (including one Zarzuela)	38
Opera Performances	2051
Oratorio Performances	40
Lenten Concerts & Academias de Música (on which no opera, oratorio or play was performed)	124
Performances of Plays	100
Other Different Shows	6
Days of Unknown Performances	10
TOTAL NUMBER OF PERFORMANCES	2331

APPENDIX C:

LIST OF BALLETS PERFORMED AT TEATRO DE LOS CAÑOS DEL PERAL
(1787-1799)

APPENDIX C: LIST OF BALLETS PERFORMED AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

TCUP PREMIERE DATE	SEASON	BAYLES IN CHRONOLOGICAL ORDER	TCUP CHOREOGRAPHER	TCUP MAIN DANCERS	TCUP MUSIC COMPOSER	TCUP COSTUMES INFORMATION BNE M 759 (Page)	BOX OFFICE	NUMBER OF PERFORMANCES				LIBRETTOS (not inc. by Contador in bold)
								FIRST BAYLE	SECOND BAYLE	CANCELLED OR DUBIOUS	TOTAL	
27/01/87	Sa	1787			[A. Rosetti]			1			1	
27/01/87	Sa	1787						1	1		2	
10/02/87	Sa	1787						1			1	
24/10/87	We	87/88		Teresa Ferrari			8890	18	3		21	
24/10/87	We	87/88					8890	26	26		26	NO
06/11/87	Tu	87/88		Teresa Damiani, Antonia Guglielmi			4181	5	20		25	
17/11/87	Sa	87/88		Teresa Damiani			3208	12	11		23	
08/12/87	Sa	87/88		Teresa Damiani, Rosa Pelosini, Teresa Ferrari, Giuseppe Benvenuti			6574	20			20	BNE T/13510 BNE T/23140
08/01/88	Tu	87/88					6287	5	1		6	
29/01/88	Tu	87/88					8801	2			1	
29/01/88	Tu	87/88		Teresa Ferrari, Cinfauli Antonio Marazzi		759/88-89	8801	1				BNE MP/61887 (Score)
29/01/88	Tu	87/88		Antonio Rojas, Agueda Magri			8801	1				
29/01/88	Tu	87/88		Antonio Rojas, Agueda Magri			8801	1				
29/01/88	Tu	87/88		Pelosini, Gaspare Ronzi			8801	1	1		2	
29/04/88	Tu	88/89					9272	28			28	
29/04/88	Tu	88/89		Teresa Ferrari, Rosa Pelosini			9272	26		1 D	26	
22/05/88	Th	88/89		Rosa Pelosini			4825	1	9		10	
30/05/88	Mo	88/89		Fiestas de Mayo, Las [La diversión campesine en el primer día de Mayo (?)]				7			7	
30/05/88	Fr	88/89		Pardo de Madrid, El			6630	19	5		24	
22/06/88	Su	88/89		Victoria de Fátimán sobre Bayaceto o La Roxana, La			8242	22			22	E-Mp DIG/VIII/8443
19/07/88	Sa	88/89		Wanchisi de Londres, El [El Paxtal de Londres]			4611	7			7	
03/08/88	Su	88/89		Aminta y Silvio			6143	4			4	NO
03/08/88	Su	88/89		Quarteto Grotesco nuevo			6143	1		1 D	1	
01/10/88	We	88/89		Combaldado de Piedra, El (trágico)			8288	21			21	
12/11/88	We	88/89		Desertor Frances, El			8694	7	4		11	
09/12/88	Tu	88/89		Lucre de París, El (heroico pantomimo)			9544	4			4	T/12429
12/04/89	Su	89/90		Bodas de los aldeanos, Las			8397		20		20	E-Mp DIG/VIII/0506
12/04/89	Su	89/90		Reynaldo y Amira			8397	7			7	
23/04/89	Th	89/90		Divertimento de los payanos, El			8362	14	15		29	
09/05/89	Sa	89/90		Labradores, Los			5034	22	23		45	
28/05/89	Th	89/90		Pastores de Arcadia, Los			5440	1			1	
01/06/89	Mo	89/90		Marinero inglés, El			3258	5		1 D	5	
20/06/89	Sa	89/90		Corrado, El		759/87	8617	28			28	BNE T/11417
30/07/89	Th	89/90		Bodas de Camacho, Las			7893	11	7		18	
25/08/89	Tu	89/90		Semiramis, La (trágico pantomimo en 5 actos) [Semiramides]			9326	21			21	BNE T/12193 Bib. Dig. Hist.
24/09/89	Th	89/90		Gran fiesta del primer día del Año en la China, La			9441	17			17	
31/10/89	Sa	89/90		Ejército Ungaro aquejado, El [El ejército húngaro acuartelado]			6016	15			15	
04/11/89	We	89/90		Alfons de Diana, L. (Pequeño bayle nuevo análogo a la misma Ópera)			8223	11	11		11	
28/11/89	Sa	89/90		Montañeses mestros, Los			4043		22		22	
09/12/89	We	89/90		Esposos Persianos, Los (heroico) [La esposa persiana]			8953	12			12	
01/01/90	Fr	89/90		Quina, Flamenca, La			6138	10	1		11	BNE T/11415
10/01/90	Su	89/90		Celostia por celosia [Celos contra celos(?)]			6981	7	9	1 D	16	
23/01/90	Sa	89/90		Desertor, El			6543	8			8	
09/02/90	Tu	89/90		Misericordia, La			6396	7			7	
04/04/90	Su	90/91		Fugador Desesperado y Dichoso, El			7187	4	3		7	

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								FIRST BAYLE	SECOND BAYLE	CANCELLED OR DUBIOUS	TOTAL	
04/04/90	90/91	Pastor Reclutado, El Éxito triunfante en Roma [Aetius triunfante en Roma] [Acio y Fulvia] (herocico y pantomimo)	[Jean-Georges Noverre]				7187	3	4		7	
24/04/90	90/91		Charles-Auguste Favier	Mr. Favier, Madama Favier, Madama Durán, Juan Medina		759/85-86	9129	15			15	BNE T/10588 BNE T/24513
11/05/90	90/91	Fuerza del Amor, La	[Jean-Georges Noverre]	Tantini (Str.)	[Florian Deller]	759/85	6471	10	18		28	
22/05/90	90/91	Venus y Adonis	Charles-Auguste Favier	Camilla Dupetit Banti, Monsteur Favier, Juan Medina		759/82	7886	27	3		30	
17/06/90	90/91	Vendimadores, Los		Brigida Banti			6466	1			1	
20/06/90	90/91	Esposa Robada, La (en 2 actos)	[Charles-Auguste Favier]	Brigida Banti		759/86	6041	9	16		25	BNE T/13497
13/07/90	90/91	Misa y Lindero (en 3 actos)		Madama Favier, Madama Durand			7340	3			3	
08/08/90	90/91	Pedro y Justina, ó sea el honor restablecido (en 3 actos)				759/81-82	6705	12			12	BNE T/13569
25/08/90	90/91	Infante D. Pelayo, El [Pelayo ó la Muerte de Mumuz]	[Charles-Auguste Favier]			9024	8388	7			7	BNE T/13469
12/09/90	90/91	Amor conyugal, El				759/88	4410	26	4		30	
15/10/90	90/91	Celos Alicantinos, Los [Los Celos allicantinos]				759/87-88	5610	1	4		5	
05/11/90	90/91	Adelina espiritiosa, La				759/82	7962	23			23	
12/11/90	90/91	Adelante de Guesclin, ó sea el Sitio de Lila [La Adelantada]	[Jean-Georges Noverre]				10013	10			10	
09/12/90	90/91	Muerte de Cleopatra, La [Ni amor vengado, ó sea la muerte de Cleopatra, Reyna de Siria]					6629	11	2		13	
21/12/90	90/91	Matrimonio por Gratitud, El				759/89	5769	6	6		12	
11/01/91	90/91	Molinerito burlado, El [Los Molineros]				759/86	NM	6			6	
26/01/91	90/91	Zemra y Azor [Zemra y Azor] [bayles analogos a la misma ópera]	[Charles-Auguste Favier]		[Gretry]		NM	6			6	
15/02/91	90/91	Juegos Campesnes, Los				759/90-91	6248	8	3		11	
26/02/91	90/91	Miscarar, Las				759/90	6351	6			6	
01/03/91	90/91	Mascara (Bayle de Mascara en el que se baylarán boleros)					10540	16			16	
05/05/91	90/91	Divertimento de los Pastores, El (medio carácter)	[Jean-Georges Noverre]		[Jean Joseph Rodolphe]	759/82-83	10540	16			16	
05/05/91	90/91	Jardines Amantes, Los	[Jean-Georges Noverre]			759/83-84	7483	19	20		39	
14/05/91	90/91	Muerte de Hércules, La (herocico)	[Jean-Georges Noverre]			759/84-85	11479	29			29	
29/06/91	90/91	Juguetes Amorosos, Los	[Jean-Georges Noverre]			759/91	6812	14	11		25	
04/08/91	90/91	Curioso accidente, El					7808	10	7		17	
25/08/91	90/91	Inés de Castro [Doña Inés del Castro] (herocico y trágico)	Domenico Rossi	Pietro Angiolini, Camila Dupetit Banti, Teresa Melazzi, Pedro Agossini		759/91-92	11158	16			16	BNE T/24526
24/09/91	90/91	Quién todo lo quiere, todo lo pierde				759/92	6252	7	11		18	
14/10/91	90/91	Aquiles en Sciro (herocico y pantomimo) [Aquiles en Siria]	Domenico Rossi	Cayetano Gioya, Margarita Prada, Pietro Angiolini, Teresa Melazzi		759/92-93	9724	16			16	BNE T/13534 BNE T/24518
12/11/91	90/91	Clea de Henrique IV, Rey de Francia, La (herocico cómico y pantomimo)	[Jean-Georges Noverre]			759/93-94	10130	13			13	
25/12/91	90/91	Fedra (con quatro bayles analogos)	[Gaspero Angiolini]				8869	14			14	
04/01/92	90/91	Acis y Galatea [Acis y Galatea]	[Onorato Vignò]	Pietro Angiolini		759/95		11			11	
04/01/92	90/91	Cuatro tonos, Los [quatro Tontos, Los]	[Gaspero Angiolini]	Pietro Angiolini, Cayetano Gioya, Teresa Melazzi		759/95-96			18		18	
08/01/92	90/91	Comhidade de Piedra, El		Domenico Rossi			9713	9			9	
09/02/92	90/91	Miscarar, Las					6480	5	2		7	
08/04/92	90/91	Adele de Ponthieu	Domenico Rossi		[Joseph Starzer]	759/96-97	7769	25			25	BNE T/25207 Bib. Dig. Hist.
08/04/92	90/91	Fiesta bacanal [Troles, Una [Una Fiesta bacanal] Tombs]				759/98	7769	15	36		51	
24/04/92	90/91	Reposo en el campo de Panuros, El				759/98-99	6523	12	19		31	
22/05/92	90/91	Tesco en Creta	[Gaspero Angiolini]			759/99	10064	35			35	BNE T/11411
14/06/92	90/91	Aquiles en Sciro (herocico y pantomimo)	[Gaspero Angiolini]				3635	9			9	
30/06/92	90/91	Feria Napolitana, La				759/99-101	7438	18			18	
14/07/92	90/91	Zusco perdido, El [Zusco perdido, El] [El Zapato perdido]				759/101-102	6693	6	7		13	
04/10/92	90/91	Orfeo y Euridice (herocico y pantomimo)	Domenico Rossi	Pietro Angiolini, Teresa Melazzi, Cayo Gioja, Elena Bossi		759/102-103	8072	29			29	BNE T/24589
04/11/92	90/91	Acis y Galatea [Acis y Galatea]	[Onorato Vignò]				11457	10			10	
09/12/92	90/91	Rival Imaginario, El	[Jean-Georges Noverre]		[Florian Deller]	759/103-104	10711	25			25	
15/01/93	90/91	Dama sorprendida	[Onorato Vignò]	Madama du Ligni		759/104-105	NM	13			13	

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									FIRST BAYLE	SECOND BAYLE	CANCELLED OR DUBIOUS	TOTAL	
15/01/93	Tu	92/93	Pastora caprichosa, La		Madama du Ligni		759/105	NM	12			12	
04/04/93	Th	93/94	Fiesta Persiana, La (heroico cómico)		Domenico Rossi, Josefá Spontoni, Berret (Stra), Lauchlin Duquesney	[Luigi de Baillo]		7867	19			19	
07/05/93	Tu	93/94	Primera Edad de la Inocencia, La (ó sea la fiesta de la Rosa)	[Jean-Georges Noverre]				5283	41			41	NO
11/06/93	Tu	93/94	Amores de Cupido y Psyche, Los (heroico pantomimo)	Domenico Rossi				5514	15			15	
18/07/93	Th	93/94	Nina o la paza per amore (con un bayle nuevo análogo a la ópera)		Lauchlin Duquesney			NM	18			18	
03/08/93	Sa	93/94	Orbech (heroico y pantomimo en 4 actos) [Orbech] [Orbec]	Juan Bautista Yanin	Ana Berret, Juan Bautista Yanin, Gertrudis Danuncira			8402	11			11	BNE T/13456
01/09/93	Su	93/94	Astucias amorosas, Las					5592	1			1	
14/09/93	Sa	93/94	Niña mal guardada, La					5197	23			23	
05/10/93	Sa	93/94	[Ités de Castro] (con un bayle-pequeño)	Lauchlin Duquesney				4222	2			2	
04/11/93	Mo	93/94	Sitio de Citeria, El (heroico) [El sitio de Littera]					10236	3			3	BNE T/26238 BNE T/26238 (only text)
23/11/93	Sa	93/94	Muerte y Venganza de Agamenon, y furia de Orestes (tragedio y pantomimo en 5 Actos)	Domenico Rossi				5198	9			9	
30/11/93	Sa	93/94	Diversimento de los Pescadores provenzales, El [Los pescadores]	Domenico Rossi				6274	25			25	
21/12/93	Sa	93/94	Laureta, La					5090	13			13	
31/01/94	Fr	93/94	Muerte y Venganza de Agamenon, y furia de Orestes (tragedio y pantomimo en 5 Actos)	Domenico Rossi				NM	14			14	BNE T/26433 (only text)
09/03/94	Su	93/94	<i>Jardines parlados, Los</i> <i>(at the Teatro de la Cruz by the Company of Caños del Peral)</i>						[3]			[3]	
20/04/94	Su	94/95	Recreaciones policas (El recreo)	Domenico Rossi				9687	12			12	
10/05/94	Sa	94/95	Muerte de Atlia, La (tragedio heroico y pantomimo)	Pietro Angiolini	Teresa Melazzi, Pietro Angiolini, Luisa Olivieri, Luisa Fiorelli				22			22	BNE T/25205
25/05/94	Su	94/95	Literato burilado por los Filósofos fingidos, El (medio carácter)	Pietro Angiolini					29			29	
28/06/94	Sa	94/95	Pigmaliot (medio carácter)	[Jean-Georges Noverre]	Pietro Angiolini	[Starzer]			23			23	
19/07/94	Sa	94/95	Muerte [y Venganza] de Agamenon, y furia de Orestes (tragedio y pantomimo en 5 Actos)						4			4	
30/08/94	Sa	94/95	Acampamento de los Gigantos, El [El campamento de los Gigantos]						33			33	
25/10/94	Sa	94/95	Feudatario en su Aldea, El	[Hilvending]	Pietro Angiolini, Domenico Rossi	[Starzer]			18	4		22	
12/11/94	We	94/95	Amazonas modernas, Las (Amantes modernas, Los)	Pietro Angiolini					22	3		25	
16/11/94	Su	94/95	Hercules en el jardín de Hesperia	Pietro Angiolini	Pietro Angiolini, Luisa Olivieri, Teresa Melazzi, Luisa Olivieri				2		1 D	2	BNE T/15207 BNE T/25223
09/12/94	Tu	94/95	Erigenia en Taurida (tragedio y pantomimo) [Ifigenia en Tauridae]	Domenico Rossi					10	3		13	BNE T/13513 Bib. Dig. Hisc.
07/02/95	Sa	94/95	Diversión de las Mascaras, La	Domenico Rossi					9	1		10	
06/04/95	Mo	95/96	Holandés, El	Domenico Rossi				4717	32			32	
06/04/95	Mo	95/96	Necesidad carece de Ley, La					4717	18	1		19	
25/04/95	Sa	95/96	La Ariana abandonada de Tesseo, o sea el triunfo de Baco [Baco]					2544	23	3		26	
04/06/95	Th	95/96	El triel Orfei (Con tres bayles) análogos)					4471	9			9	
20/06/95	Sa	95/96	Venus y Adonis, o sea los Zelos de Marte					4222	22	1		23	
24/06/95	We	95/96	Diversión de los Jardineros, La					4160	28			28	
02/07/95	Th	95/96	Máscara, La [Análogo a la Máscara en la plaza (de Bolonia)]					9678	4			4	
14/07/95	Tu	95/96	Puerto de Mar con varias acciones, El	[Domenico Rossi]				4652	13	1		14	
14/08/95	Fr	95/96	Mezencio, o sea la Fuerza de la Amistad y del Amor (Heroico)	Nicolas Ferlotti				3671	24			24	
08/09/95	Tu	95/96	Matrimonio por Astucia, El	Nicolas Ferlotti				3849	11	16		27	
17/09/95	Th	95/96	Pace, La (con dos coros de bayle)	Domenico Rossi				8833	1			1	
18/09/95	Fr	95/96	[One farse (Lo Sciccio presuntuoso? I amanti della doe? + La pace canata)] (con tres bayles análogos)					3477	1			1	
29/09/95	Tu	95/96	Mujer fanática por la escultura, La	Francisco Bianchi				6451	12	19		31	
14/10/95	We	95/96	Muerte de Estenon, La [La Tirania de Crisiermo, Rey de Driamarca]	Giovanni Monticini	Giovanni Monticini, Teresa Marzorati Monticini, José Curioni, José Capocetti			9693	26			26	BNE T/25198
24/10/95	Sa	95/96	Obsequio al amor, El	[Domenico Rossi]				4410	17	3		20	
12/11/95	Th	95/96	Enemigos de las mujeres, Los	Giovanni Monticini				8616	9			9	
23/11/95	Mo	95/96	Mesmero burilado, El					3813	5	21		26	

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									FIRST BAYLE	SECOND BAYLE	CANCELLED OR DUBIOUS	TOTAL	
01/01/96	Fr	95/96	Pirro, El [La Muerte de Pirro]		Giovanni Monticini, José Capocetti, Teresa Marzoratti Monticini, Josefa Radaelli			10226	10			10	BNE T/24542
28/01/96	Th	95/96	Cantarina extravagante, La	Giovanni Monticini	Giovanni Monticini			1438	5	1		6	
27/03/96	Su	95/96	Divertimiento campesite, El (medio carácter) [La diversión campesite]	Giovanni Monticini	Giovanni Monticini, Josefa Radaelli, Josefa Spantoni, Joseph Capocetti...				11			11	
27/03/96	Su	95/96	Zapatero honrado, El (medio carácter)	Giovanni Monticini	Giovanni Monticini, Teresa Marzoratti Monticini, Josefa Radaelli, Josefa Spantoni, Joseph Capocetti...				10	2		12	
16/04/96	Sa	96/97	Blanca de Rossi ó sea la tiranía de Ezzelino (heroico y pantomimo)	Giovanni Monticini	Giovanni Monticini				37			37	BNE T/13524
23/04/96	Tu	96/97	Divertimiento campesite, El (medio carácter) [La diversión campesite]	Giovanni Monticini	Giovanni Monticini, Teresa Marzoratti Monticini				1	16		17	
12/05/96	Th	96/97	Pastora modesta en el amor, La (medio carácter)	Domenico Rossi	Juan Pedro Giraud				25	15		40	
12/05/96	Th	96/97	Telemaco en la Isla de Calipso (heroico pantomimo)	Domenico Rossi	Juan Pedro Giraud				26			26	BNE T/24547 BNE T/12377 Bib. Dig. Hist. T/24537
05/07/96	Tu	96/97	Alcira, La (grande heroico en 5 actos) [La Alcira]	Domenico Rossi					23			23	
04/08/96	Th	96/97	Amor no duerme	Giovanni Monticini					15	3		18	
25/08/96	Su	96/97	Conquista de la China, La	Giovanni Monticini					10			10	E-Mp DIC/VIII/1069
24/09/96	Sa	96/97	Descubrimiento de la Florida por Juan Ponce de Leon, El	Giovanni Monticini	Teresa Marzoratti Monticini				16			16	
14/10/96	Fr	96/97	Fata Urechida, La	Giovanni Monticini	Teresa Marzoratti Monticini				3			3	E-Mp DIC/VIII/1047
30/10/96	Su	96/97	Padetini = 2 solos + Sexteto	Giraud (Padetini) = Fiorelli (Sexteto)					2			2	
04/11/96	Fr	96/97	Constancia recompensada, La (medio carácter)	Juan Pedro Giraud	Juan Pedro Giraud, José Capocetti, Pedro Bedotti, Josefa Radaelli				2			2	BNE T/25725
10/11/96	Th	96/97	Pygmalion (Cimadoro) Bayles análogos a la Opera	Giovanni Monticini					5			5	
30/11/96	We	96/97	Bodas disturbadas, La (tragico comico en 4 actos)	Giovanni Monticini					11			11	
18/12/96	Su	96/97	Dama Soldado, La (tragi-comico en 5 actos)	Giovanni Monticini	(Padetini), Sr. Radaelli, Sr. Giraud				13			13	
01/01/97	Su	96/97	Eneas en el Lacio (heroico tragico)	Domenico Rossi	Giovanni Monticini, José Capocetti, Teresa Marzoratti Monticini				12			12	BNE T/24543 BNE T/12385
24/02/97	Fr	96/97	Muerte de Thámas Kouli-Kam, La (tragico pantomimo)	Domenico Rossi	(Padetini): Giovanni Monticini, Teresa Marzoratti Monticini, Madama Giraud				9			9	
06/03/97	Mo	96/97	Arlequin esquelero (Teatro Principe)						4			4	
06/03/97	Mo	96/97	Gran baile (Teatro Principe por la Cía de los Caños del Peral)	Sres. Fiorelli y Anicholini	Sres. Fiorelli y Anicholini				[4]			[4]	
16/04/97	Su	97/98	Pequeño baile de Aldeanos provisional		[Josefa Spantoni, Joseph Capocetti, Luisa Fiorelli, Gertrudis Danuncio, Evangelista Fiorelli, Pasqual Angiolini]				26			26	
07/05/97	Su	97/98	Por hacer bien recibir mal						1			1	
12/05/97	Fr	97/98	Efigenia en Aulida (heroico)	Domenico Rossi	Teresa Melazzi, Josefa Radaelli, Pietro Angiolini, Juan Pedro Giraud				13			13	BNE T/24548
30/05/97	Tu	97/98	Burdas amorosas del Pastor Fido, Las (pequeño)							21		21	
10/06/97	Sa	97/98	Divertimiento de varias naciones en un Puerto de Mar, El (pequeño)	Domenico Rossi					11			11	
01/07/97	Su	97/98	Supuesto Adorno de mar Alda, El (Pequeño)	Domenico Rossi					25			25	
19/09/97	Tu	97/98	Céfiro y Flora (pequeño)						29	1		30	BNE T/26095 T/819
14/10/97	Sa	97/98	Tocador de Venus, El	Domenico Rossi	Maria Isabel Duchemin Lavossier, Pedro Angiolini, Josefa Radaelli, Mr. Giraud				13			13	
28/10/97	Tu	97/98	Diversión de los aldeanos, La (Pequeño baile de aldeanos provisional (?))						12	1		13	

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								FIRST BAYLE	SECOND BAYLE	CANCELLED OR DUBOUS	TOTAL	
31/10/97	Fr 97/98	Jardíneros enamorados, Los (pequeño)		Mr. Giraud, Madama Duchemin, Josefà Radiaelli				9	1		10	
29/11/97	We 97/98	descanso de los Moñafeses, El (pequeño)						1			1	
09/12/97	Sa 97/98	Victoria de los Oráculos contra los Curiaños, La (gran bayle heroico trágico)	Domenico Rossi					7			7	
18/12/97	Th 97/98	Divertimento de los payasanos, El [La diversión de los payasanos]	[Jean-Georges Noverre]		[Baillo]			1	1		2	
21/12/97	Th 97/98	Designado efecto de unos zelos en el Serrallo, El (trágico heroico y pantomimo)	Domenico Rossi	[Juan Pedro Giraud] + niña 8 años				9			9	
30/12/97	Sa 97/98	Boleto						7			7	
01/01/98	Mó 97/98	Amanites protegidos por el Amor, Los	Domenico Rossi	Mr. Giraud				8	2		10	
03/01/98	We 97/98	Minaet añandagado						1			1	
05/01/98	Fr 98/99	Guaracha						1			1	
05/01/98	Fr 97/98	Mr. Rócher en la maroma tirante						3			3	
08/04/98	Su 98/99	Dos Rivaes Amigos, Los (Pequeño)						5			5	
01/05/98	Tu 98/99	Vuelta de Teso a Atenas, La	Domenico Rossi	Andrés Jacobo Deshayes, Alexo Huard, Elena Huttin			6410.11	34			34	
15/05/98	Tu 98/99	Apolo y Dafne	Domenico Rossi	Rosa Coustou			8583.25	42			42	NO
30/05/98	We 98/99	Incendio de Troia, El (gran bayle trágico pantomimo)	Domenico Rossi				8583.25	17			17	E-Mp DIG/VIII/8465
21/07/98	Sa 98/99	Narciso y las Gracias (medio carácter)	Domenico Rossi				6908.5	14			14	
25/08/98	Sa 98/99	Psiche (heroico pantomimo)	Composed in Paris by Mr. Gardel and adapted by Mr. Huard for TCUP	Mlle. Huin, Mr. Giraud, Mr. Deshayes, Josefà Radiaelli			6469.52	11			11	BNE T/24576
21/09/98	Fr 98/99	Armada abandonada	Domenico Rossi				7259.45	14	1		15	
04/10/98	Th 98/99	Amanites, Los (pequeño)	Domenico Rossi				7200.35	7			7	
14/10/98	Su 98/99	Diversión de las Bodas Marselleses, La (pequeño)					7200.35	1	1	1	1	
04/11/98	Su 98/99	Fiesta persiana del primer día del año, La					5856.55	1			1	
16/12/98	Sa 98/99	Eutimo y Eucaris (temico y pantomimo)	Domenico Rossi				6413.12	3			3	
26/12/98	We 98/99	Rocier, La (2 actos) [La Rosiere]	Mr. Gardel	Rosa Coustou, Mad. Cahillet, Mr. Deshayes y Mad. Lavoisier			6413.12	2	1		3	BNE T/1428
01/01/99	Tu 98/99	Orfeo y Euridice (Bayles análogos a la Opera)	Domenico Rossi		Eluk		6928.37	2			2	
14/01/99	Mó 98/99	Amores de Párides y Eione, Los [Los amores de Paris y Eione]	Domenico Rossi				6928.37	5			5	
24/01/99	Th 98/99	Desecosa de fama, La	Mr. Gardel				6928.37	1			1	
30/01/99	We 98/99	Desertor, El		Rosa Coustou			6928.37	2	1		3	
02/02/99	Sa 98/99	Boleto con guitarra					9801.75	3			3	
02/04/99	Tu 99/00	Acis y Galatea (heroico pantomimo) [Acis y Galatea]	Charles-Auguste Favier					13			13	
20/04/99	Sa 99/00	Premio del agradecimiento, El (pantomimo de Tartanos)	Charles-Auguste Favier					24			24	
15/06/99	Sa 99/00	Trunfo de la virtud, ó sea la muerte de Appio Claudio, El (gran bayle heroico pantomimo en 5 actos)		Maria Orrians				7			7	
10/07/99	We 99/00	Fiesta de amor, La (pastoral)	Charles-Auguste Favier					7			7	
30/07/99	Tu 99/00	Isa deshabitada, La (medio carácter)	Charles-Auguste Favier	Josefà Radiaelli				6			6	
09/08/99	Fr 99/00	Andromaca y Pirro (ballet?)						2			2	
?	?	Seva Padrona, La										Included in the 1795 Inventory Miss 140531 (5)
?	?	Celoste Villane, Le [Zelos contra zelos(?)]										Included in the 1795 Inventory Miss 140531 (5)
?	?	Erradores, Los [Los Herradores]										Included in the 1795 Inventory Miss 140531 (5)
?	?	Provenzales, Los [El divertimento de los Pescadores provenzales(?)]										Included in the 1795 Inventory Miss 140531 (5)
25/01/92	We 91/92	Se anunciará por carteles [Title to be announced on the posters]						1			1	
From 27/01/87 to 22/08/99	87/00	TOTAL NUMBER OF BALLETS PERFORMED AT TCUP						2172	662	6	2828	
March 1794 and March 1797	87/00	TOTAL NUMBER OF BALLETS PERFORMED AT OTHER THEATRES BY THE TCUP DANCE COMPANY						7			7	

APPENDIX D:

ORIGINAL TITLES AND LITERATURE RELATED TO THE BALLETS
PERFORMED AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

APPENDIX D: ORIGINAL TITLES AND LITERATURE RELATED TO THE BALLETS PERFORMED AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

SPANISH BALLETTITLE (by alphabetical order)	TITLE (English Translation)	RELATED ORIGINAL TITLES: TITLE	RELATED ORIGINAL COREOGRAPHER	RELATED ORIGINAL DATE AND LOCATION	RELATED ORIGINAL TITLES: MUSIC COMPOSER	LITERATURE RELATING TO THE BALLET	TCdP CHOREOGRAPHER	TCdP MUSIC COMPOSER
Acis y Galatea	Acis and Galatea	Acis et Galatée	Jean-Georges Noverre	1772	Franz Asplmayr	Spre Ptiou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 9		
Acis y Galatea		La favola d'Acis e Galatea [The Fable of Acis and Galatea]	Onorato Viganò	1780	Luigi Marescalchi			
Acis y Galatea		Les Caprices de Galathée	Jean-Georges Noverre	17/11/1776 Académie Royale de Musique		Spre Ptiou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 91-92		
Adelaida, La		Adelaidé, ou La bergère des Alpes [Adelaidé, or The Shepherdess of the Alps]	Jean-Georges Noverre	1794	Ernest Louis Müller			
Adèle de Ponthieu	Adèle of Ponthieu	Adèle de Ponthieu	Jean-Georges Noverre	1773	Joseph Starzer	Spre Ptiou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 9-11	Domenico Rossi	Joseph Starzer?
Acacio y Fulvia	Acacio and Fulvia						Charles-Auguste Favier	
Albore de Diana, L' (Pequeño baile nuevo análogo a la misma Ópera)								
Aldeana espirituosa, La	The Spirited Countrywoman							
Alzira, La	Alzira	Alzira, ossia Gli americani [Alzira, or The Americans]	Gasparo Angiolini				Domenico Rossi	
Amantes, Los (pequeño)								
Amantes protegidos por el Amor, Los								
amazonas modernas, Las	The Modern Amazons							
Amintia y Silvio	Amyntas and Sylvio (Amyntas and Sylvia)						Pietro Angiolini	
Amor conyugal, El	Love Does Not Sleep						Gaspare Ronzi	
amor no duerme, El								
amores de Cupido, Los	The Loves of Cupid	Amore nascosto sotto i fiori [Love Hidden Under the Flowers]	Jean-Georges Noverre		Joseph Starzer			
Amores de Párides y Enone, Los [Los amores de Paris y Enone]								
Autromanca y Pirro (ballet?)								
Nina o la pazzia per amore (baile análogo a la ópera)	Nina	Nina, ou la Folle par Amour [Nina, or The Woman Crazy by Love]	Louis Jacques Milon				Pietro Angiolini	
Apelles y Campaspe	Apelles and Campaspe	Apelles et Campaspe, ou Le Trompche d'Alexandre [Apelles and Campaspe, or The Triumph of Alexander]	Jean-Georges Noverre	1776	Jean Joseph Rodolphe			
Apelles y Campaspe [Alexandro y Apelles]	Alexandre and Apelles	Alexandre chez Apelles	Pierre-Gabriel Gardel	20/12/1808 Académie Royale de Musique	Catel	Spre Ptiou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 23-24		

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Apelles y Campaspe		Apelles et Campaspe		12/07/1798		Spire Pithou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 46		
Apolo y Dafne								
Aquiles en Sciro	Achilles in Scyros			18/12/1804		Spire Pithou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 6-8	Domenico Rossi	
asedo de Citera, El	The Siege of Cythera	La Citera asediada [Cythera Besieged]	Gaspero Angiolini	1762	Christoph Willibald Gluck			
asedo de Citera, El		Cythere Assiégée [Cythera Besieged]	Jean-Georges Noverre	1754				
asedo de Citera, El		La Siège de Cythère [The Siege of Cythera]	Jean Dauberval	1791				
Astucias amorosas, Las								
Baco	Bacchus							
Blanca							Domenico Rossi	
bodas de Camacho y algunos pasajes del valiente Don Quijote de la Mancha y Sancho Panza, Las	The Wedding of Camacho and Certain Stories of the Valiant Don Quixote de la Mancha and Sancho Panza							
bodas de los aldeanos, Las	Wedding of the Village Folk	La Mariée du village [The Village Bride]	Etienne Lauchery	1784	Florian Deller			
bodas disturbadas, Las	The Interrupted Wedding						Giovanni Montecini	
botero, El	The Bootmaker							
Burlas amorosas del Pastor Fido, Las (pequeño)								
campamento de los gitanos, El	The Gypsy Camp							
cantarina extravagante, La	The Extravagant Singer							
caza de Enrique IV, La	The Hunt of Henry IV	Les amours d'Henry IV [The Loves of Henry IV]	Jean-Georges Noverre	early 1760s				
Céfiro y Flora			Charles Didelot	7/07/1796 London	Frédéric-Marc-Antoine Venua	Spire Pithou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 226-227		
Celos Aldeanos, Los [Los Zelos aldeanos]								
Celos contra celos	Jealousy Against Jealousy	Gelosia di gelosia						
Cleopatra		Antonie et Cleopâtre [Antony and Cleopatra]	Jean-Georges Noverre	early 1760s			Onorato Viganò?	
conquista de la China, La	The Conquest of China							
constancia representada, La	Constancy Represented							
convidado de piedra, El	The Stone Guest	Don Juan, ou Le Festein de pierre [Don Juan, or The Stone Feast]	Gaspero Angiolini	1761	Christoph Willibald Gluck		Jean-Pierre Giraud	
convidado de piedra, El		Il convitato di pietra [The Stone Guest]	Onorato Viganò	1784	Luigi Marescalchi			
Corrado, El							Domenico Rossi?	

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cuatro tontos, Los	The Four Fools	Il diavolo a quattro, ossia la doppia metamorfosi [The Devil to Pay, or The Double Metamorphosis]	Gaspero Angiolini	1781				
curioso accidente, El	The Curious Incident							
dama soldado, La	The Lady Soldier						Giovanni Montecini	
descanso de los Molinasses, El (pequeño)								
descubrimiento de la Florida por Juan Ponce de León, El	The Discovery of Florida by Juan Ponce de León						Giovanni Montecini	
desososa de familia, La								
desertor, El	The Deserter	Il desertor francese [The French Deserter]	Jean Dauberval	1776	Luigi de Bailou			
desertor, El		Le Déserteur [The Deserter]		1784				
desertor, El		Le Déserteur [The Deserter]	Pierre/Maximilien Gardel?	21/10/1786	Ernest Louis Müller	Spre Pitou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 154		
Designado efecto de unos zelos en el Serrallo, El (trágico heroico y pantomimo)								
Diana sorprendida	Diana Surprised	Diana sorpresa [Diana Surprised]	Onorato Viganò	1774				
Dido abandonada [Dido despreciada]	Dido Scorned	Le Départ d'Éncé, ou Didon abandonnée [Le Departure of Aeneas, or Dido Abandoned]	Gaspero Angiolini	1766	Gaspero Angiolini			A. Rosetti
Diversión campesite	Country Amusement	Divertimento campestre [Country Amusement]	Gaspero Angiolini	1788				
Diversión del campo en el primer día de mayo, La								
Diversión de las Bodas Marselleses, La (pequeño)								
Diversión de las Mascaras, La								
Diversión de los Jardineros, La								
divertimento de los paisanos, El	Peasant Divertimento	Festa di villaggio [Village Festival]	Jean-Georges Noverre	1775	Luigi de Bailou			
Divertimento de los Pastores, El (medio carácter)								
divertimento de los pescadores provenzales, El	Divertimento of the Fishermen of Provence	Les Fêtes provençales [Festival in provence]	Jean-Georges Noverre	1789				
Divertimento de varias naciones en un Puerto de Mar, El (pequeño)								
Doña Inés de Castro							Domenico Rossi	
Dos Rivales Amigos, Los (Pequeño)								
ejército húngaro acuartelado, El	The Hungarian Army Quartered	Ballet hongrois [Hungarian Ballet]	Jean-Georges Noverre					
Eneas en el Lacio	Aeneas in Latium						Domenico Rossi	
Enemigos de las mujeres, Los								
escofietera, La	The Headdress Maker							
esposa persiana, La	The Persian Wife	La nuova sposa persiana [The New Persian Wife]	Jean-Georges Noverre	1776	Luigi de Bailou			
esposa robada, La	The Stolen Wife						Charles-Auguste Favier?	
Eutimo y Eucaris (heroico y pantomimo)		Eutyme et Eucharis						
Ezzio triunfante	The Triumph of Ezzio							

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fata urchela, La	The Fairy Urchela						Giovanni Montecini	
Faxal de Londres	Faxal of London							
Fedra	Faedra	Fedra [Phaedra]	Gasparo Angiolini	1788				
feria napolitana, La	The Neapolitan Fair							
feudatario en su aldea, El	The Lord in His Village	Le Seigneur de village moqué [The Village Lord Mocked]	Franz Anton Hilverding	1762	Joseph Starzer			
fiesta bicanal torobés, La	Bachanalian Festival							
fiesta de la rosa, La, o primera edad de la inocencia, La	The Feast of the Rose, or The First Age of Innocence	La prima età dell'innocenza, ossia la Rosai di Salency [The First Age of Innocence, or the Maid of Salency]	Jean-Georges Noverre	1775	Luigi de Baillou			
fiesta Persiana, La. (heroteo cómico)								
fuerza del amor, La	The Force of Love	Admète et Alceste, ou Le Triomphe de l'amour conjugal [Admète and Alceste, or The Triumph of Conjugal Love]	Jean-Georges Noverre	1761	Florian Deller			
gitanos sorprendidos, Los	The Gypsies Surprised							
gran fiesta del primer día del año en China, La	The Great New Year's Day Holiday in China	Il primo giorno d'anno della China					Domenico Rossi	
Hercules en el jardín de Hesperia	Hercules in the Garden of Hesperia						Pietro Angiolini	
herradores, Los	The Blacksmiths							
Holándés, El								
Horacios y Curucios, Los		Les Horaces	Jean-Georges Noverre	21/01/1777 Académie Royale de Musique	Joseph Starzer	Spiré Pliou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 276-277		
Ifigenia en Aulide	Iphigenia in Aulis	Iphigénie en Aulide					Domenico Rossi	Christoph Willibald Gluck?
Ifigenia en Taurida (trágico y pantomimo) [Ifigenia en Tauridae]								
Incendio de Troya, El (gran baile trágico pantomimo)								
infante D. Pelayo, El [Pelayo ó la Muerte de Munuza]								
Isla deshabitada, La (medio carácter)								
I treí Orfei (Con tres [bay]les) análogos)								
Jardineros enamorados, Los (pequeño)								
Juegos Campesres, Los								
Jugador Desesperado y Dichoso, El								
Juicio de París, El (heroyco pantomimo)								
Jugetes Amorosos, Los								
labradores, Los	The Ploughmen	Les moissonneurs [The Reapers]	Gasparo Angiolini	1775	Joseph Starzer			
Lauretta, La	Lauretta							
literato burlado por los filósofos fingidos, El	The Literary Man Mocked by Sham Philosophers						Pietro Angiolini	
Majencio	Majencio						Domenico Rossi	
marnero inglés, El	The English Sailor							
máscara, La	The Mask							
máscaras en la plaza de Bolonia, Las	Masks in the Square of Bologna							

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matrimonio por astucia, El	Marriage by Cunning							
Matrimonio por Grattitud, El								
Medea y Jason en la corte de Creón		Medée et Jason [Médée]	Jean-Georges Noverre	1762 Court of Wutemberg	Rodolphe	Ivor Guest, <i>The Ballet of the Enlightenment: The Establishment of the Ballet d'Action in France, 1770-1793</i> . London: Dance Books Ltd, 1996. 44-48 Spiré Pitou, <i>The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 358-361		
Mesomero burlado, El								
Mirfa e Lindoro	Mirfa and Lindorus	Mirsa	Maximilien Gardel	1811/1779		<i>Spiré Pitou, The Paris Opera. An Encyclopedia of Operas, Ballets, Composers, and Performers. Rococo and Romantic, 1715-1815</i> . Westport, Connecticut: Greenwood Press, 1985. 366-367		
molineros, Los	The Millers							
montañeses medrosos, Los	The Faint-Hearted Highlanders							
Mr. Richet en la miramóna trinité								
muerte de Agamenón, La	The Dead of Agamemnon	Der gerächte Agamemnon [Agamemnon Avenged], La Mort d'Agamemnon	Jean-Georges Noverre	1772	Franz Asplmayr			
muerte de Atila, La	The Dead of Atila						Pietro Angiolini	
Muerte de Clopatra, La [Nicoanor vengado, ó sea la muerte de Clopatra, Reyna de Siria]								
muerte de Esternón, La, ósea La tiranía de Crisitemo, rey de Dinamarca	The Death of Esternon, or the Tyranny of Crisitemo, King of Denmark						Giovanni Montecini	
muerte de Hércules, La	The Death of Hercules	La Mort d'Hercule, La morte di Ercole	Jean-Georges Noverre	1762	Niccolò Jommelli			
muerte de Pirro , La	The Death of Pyrrhus						Domenico Rossi	
Muerte de Thámas Kouli-Kam, La (trágico pantomimo)								
Muerte y Venganza de Agamenon, y furia de Orestes (trágico y pantomimo en 5 Actos)								
Mujer fanática por la escuela, La								
Narciso y las Gracias (medio carácter)								
necesidad, La	Necessity							
niña mal guardada , La		La fille mal gardée	Jean Dauberval	1789				
obsequio de los aldeanos , El	The Gift of the Village Folk						Domenico Rossi	
Orbech, El								
Orfeo y Euridice	Orpheus and Eurydice	Orfeo ed Euridice [Orpheus and Eurydice]	Gasparo Angiolini	1862	Christoph Willibald Gluck			
Orfeo y Euridice		Orfeo ed Euridice [Orpheus and Eurydice]	Jean-Georges Noverre	1763	Florian Deller			
Pace, La (con dos coros de bayle)								
padre Juan, El	Father John							
pastor reclutado, El	The Shepherd Recruited	Les Recrues prussiennes [The Prussian Recruits]	Jean-Georges Noverre	ca. 1760				
Pastora caprichosa, La								

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pastora modesta en el amor, La	The Modest Shepherdess in Love							
pastores de Arcadia, Los	The Shepherds of Arcadia							
Pedro y Justine	Peter and Justine							
Pequeño boye de Aldeanos provisional pescaores, Los	The Fishermen							
Pigmalion	Pigmalion	Pygmalion, ou La statue animée [Pygmalion, or The Animated Statue]	Franz Anton Hilverding	1763	Joseph Starzer			
Pigmalion		Pigmalion, ou La statue animée [Pygmalion, or The Animated Statue]	Etienne Lauchery	1767	Florian Deller			
Pigmalion		La statua animata [The Animated Statue]	Jean-Georges Noverre	1768-1774	Joseph Starzer			
Por hacer bien recibir mal								
Prado de Madrid, El	The Meadow of Madrid							
Premio del agradecimiento, El (pantomimo de Tartanos)								
Psyché					Ernest Louis Müller	<i>Spre Pitoi, The Paris Opera, An Encyclopedia of Operas, Ballets, Composers, and Performers, Rococo and Romantic, 1715-1815</i> : Westport, Connecticut: Greenwood Press, 1985. 451	Pierre Gardel	Ernest Louis Müller
puesto, El	The Post							
Quien todo lo quiere, todo lo pierde	To Want All is to Lose All							
quinta flamenca, La	The Flemish Villa	Les Réjouissances flamandes [Flemish Merrymaking]	Jean-Georges Noverre	1755				
recreaciones polacas, Las	Polish Amusements							
reposo en el campo de Panduros, El	Rest in the Country of Pandorus							
Reynaldo y Armida	Reynald and Armide	Reynald et Armide [Reynald and Armide]	Jean-Georges Noverre	1761	Jean Joseph Roudolphe			
rival imaginario, El	The Imaginary Rival	Les jaloux sans rival [Jealous Without Rival]	Jean-Georges Noverre	1759	François Granier?			
rival imaginario, El		Le Rival imaginaire [The Imaginary Rival]	Etienne Lauchery	1774	Florian Deller			
rosiere, La, o sea La fiesta de la rosa	The Maiden, or The Feast of the Rose [The Republican Maiden]	La Rosiere Republicaine ou La Fête de la raison	Pierre Gardel	1794		<i>Spre Pitoi, The Paris Opera, An Encyclopedia of Operas, Ballets, Composers, and Performers, Rococo and Romantic, 1715-1815</i> : Westport, Connecticut: Greenwood Press, 1985. 474		
Sandrina, La, o sea La labradora en la Corte	Sandrina, or The Farm Girl at Court				Gréty			Vicente Martin y Soler
Semiramide, La	Semiramis	Semiramis	Gaspéro Angiolini	1865	Christoph Willibald Gluck			
Semiramide, La		Semiramis	Jean-Georges Noverre	1768-1773				
Semiramide, La		Semiramis	Charles Le Picq	1784				
serva padrona, La	The Maid as Mistress	La serva padrona [The Maid as Mistress]	Jean-Georges Noverre	1781	Giambattista Pergolesi			
Sitio de Citeria, El (heroico) [El sitio de Lleria]								
Supuesto Advmo de una Aldea, El (Pequeño)								
Telemaco	Telemachus	Télémaque dans l'Isle de Calypso [Telemachus on the Island of Calypso]	Pierre Gardel	23/02/1790 Paris	Ernest Louis Müller			

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Teseo en Creta	Theseus in Crete	Thésée en Crète, Thésée en Crète						
Teodoro y Violante (pastoril)								
Tramita de Celino, La	The Tyranny of Celinus							
Trocador de Venus, El								
Triunfo de la virtud, ó sea la muerte de Appio Claudio, El (gran bayle heroico pantonimo en 5 actos)							Gaspard Ronzi	
vendimiadoras, Las	The Women Vintagers							
Venus y Adonis	Venus and Adonis	Vénus et Adonis					Charles-Auguste Favier	
victoria de Tamerlán contra Bayaceto, La	The Victory of Tamerlane Against Bayazid							Egídio Romualdo Dum?
villana, ossia la pastora caprichosa, La	The Rustic Lass, or The Capricious Shepherdess							
Villanos en la corte, Los (Grottesco o Bufó)								
Violante y Teodoro	Violante and Theodore							
Vuelta de Teseo á Atenas, La	The Lost Shoe							
zapato perdido, El								
Zapatero honrado, El (medio carácter)								
Zemira y Azor	Zémire and Azor	Zémire et Azor					Charles-Auguste Favier?	

APPENDIX E:

TABLE OF CONTEMPORARY EUROPEAN ORCHESTRAS' STRENGTH

APPENDIX E: TABLE OF CONTEMPORARY EUROPEAN ORCHESTRAS' STRENGTH

CITY	SPANISH ORCHESTRAS	YEAR	Vn.I	Vn.II	Va.	Vc.	Cb.	Fl.	Ob.	Cl.	Bs.	Hn.	Trp.	Trb.	Timp.	Hp.	Continuo	Other	TOTAL	Footnote
Aranjuez	Real Capilla	1796		Total of 7		2	2	Total of 1			2	1					1		16	1
Aranjuez	Real Capilla	1796		Total of 10 [+1?]		2	2	Total of 2			2	2				2	1		21/22	2
Cádiz	Orquesta para la Compañía de la ciudad de Cádiz Season 1807/08	1807		Total of 8		1	2		2										16	3
Madrid	Orquesta del TCDP Premiere 87	1787		Total of 18		4	3	2	2	2		2	2				1		38	4
Madrid	Orquesta del TCDP Premiere 87	1787		Total of 18		4	2	2	2	2	1		2				1		37	5
Madrid	Orquesta del TCDP	1787	7	7	2	2	3	Total of 2				2					1		26	6
Madrid	Orquesta del TCDP Season 1787/88	1788	7	6	2	2	3	Total of 2			?	2	?				1		25	164
Madrid	Orquesta del TCDP	1790	7	6	2	3	3	Total of 2		2	2	2					1		29	7
Madrid	Orquesta del TCDP	1790		Total of 13		2	4	Total of 1		1	2	2	?		?		1		28/31	8
Madrid	Orquesta del TCDP (Lenten Concerts)	1790																	54	9
Madrid	Orquesta del TCDP (Lenten Concerts)	1792																	50	10
Madrid	Orquesta del TCDP	1793	7	7	4	2	3	Total of 2		2	2	2					1		32	11
Madrid	Orquesta del TCDP	1793		Total of 14		4	4	Total of 1		2	2	2	?		?		1		32/35	12
Madrid	Orquesta del TCDP	1794	6	6	4	2	3	Total of 2		2	2	2	2				1		32	13
Madrid	Orquesta del TCDP	1794		Total of 16		4	2	Total of 2		2	2	2	2		?		1		36/37	14
Madrid	Orquesta del TCDP	1795	7	6	2	2	3	Total of 2		1	2	2					1		31	15
Madrid	Orquesta del TCDP Season 1795/96	1795		Total of 14		3	2	Total of 3		1 [+1?]	2	2	2		1		1		34/35	16
Madrid	Orquesta del TCDP Season 1795/96	1795		Total of 12		3	2	Total of 3		1 [+1?]	2	2	2		1		1		30/33	17
Madrid	Orquesta del TCDP Season 1796/97	1796		Total of 11		3	2	Total of 3		1 [+1?]	2	?	?		?		1		28/32	18
Madrid	Orquesta del TCDP	1797		Total of 14		3	2	Total of 2		2	2	2	2		1		1		35	19
Madrid	Orquesta del TCDP Season 1797/98	1797		Total of 14		3	2	Total of 2		2	1 [+1?]	2	2		1		1		34/35	20
Madrid	Orquesta del TCDP Season 1797/98	1797		Total of 10		3	2	Total of 4		3	2 [+1?]	2	2		?		1		31/34	21
Madrid	Orquesta del TCDP	1797	7	7	2	2	3	Total of 2		2	2	2	2		1		1		34	22
Madrid	Orquesta del TCDP	1798	8	7	4	2	3	Total of 2		2	2	2	2		1		1		37	23
Madrid	Orquesta del TCDP Season 1797/98	1798		Total of 12		2	2	Total of 3		?	1 [+1?]	2	2		1		1		29/30	24
Madrid	Orquesta del TCDP Season 1798/99	1799		Total of 14		3	2	Total of 3		2	2	2	2		1		1		34	25
Madrid	Orquesta del TCDP	1803	8	8	4	2	4	2	2	2	2	2	2		?		2		40/41	165
Madrid	Orquesta del TCDP Season 1805/06	1805	9	6 [-1]	4	3	5	2	2	2	2	2	2		1		2		40/41	26
Madrid	Orquesta de la Compañía de Eusebio Ribera - Season 1777/78	1777		Total of 6		1	1		2			2							12	27
Madrid	Orquesta de la Compañía de Manuel Martínez - Season 1777/78	1777		Total of 6		1	1		2			2					1		13	28
Madrid	Orquesta de la Compañía de Luis Navarro	1800		Total of 7			2		2			2							13	29
Madrid	Orquesta de la Compañía de Francisco Ramos	1800		Total of 6			2	Total of 2				2							12	30
Madrid	Orquesta del Teatro de la Cruz	1809																	22	31
Madrid	Orquesta del Teatro del Príncipe	1809																	25	32
Madrid	Orquesta de la Condesa-Duquesa de Benavente	1786	3	2	1	1	2	1	2		1	2					1	1 Master Composer + 1 Músico de Voz	16/18	33
Madrid	Orquesta de la Condesa-Duquesa de Benavente	1791	1	1	0	1	2	1	2		2	2					1		13	34
Seville	Orquesta de la Ópera de Sevilla	1795		Total of 9		1	1		2			2							16	35
Seville	Orquesta para la Compañía de Ana Sciomeri - Season 1807/08	1807																	25?	36

CITY	OTHER EUROPEAN ORCHESTRAS	YEAR	Vn.I	Vn.II	Va.	Vc.	Cb.	Fl.	Ob.	Cl.	Bs.	Hn.	Trp.	Trb.	Timp.	Hp.	Continuo	Other	TOTAL	Footnote
Gotha	Herzogliche Hofkapelle	1782	Total of 9		1	2	1	Total of 3			1	4			?				21+?	129
Gotha	Hof-Kapelle	1782	Total of 9		1	2	1	Total of 3			1	4							21	130
Hannover	Court Orchestra	1782	?	?	?	?	?		?		?	?							21	131
Hannover	Hof-Kapelle	1782	6	6	3	Total of 5	?				?	?						21 Instr.	21	132
Leipzig	Gewandhaus	1781	Total of 12		3	2	3	2	2		3	2	2		1				32	133
Leipzig	Hiller	1798	Total of 12/16		4	3	4	2	2	?	2	2	2		1				20+?	134
London	Orchestra for the "Salomon Concerts"	1791	Total of 12/16		4	3	4	2	2	?	2	2	2		1				34-38	135
London	Salomon Concerts	1791	Total of 12/16		4	3	4	2	2	?	2	2	2		1				c.35	136
London	Hof-Kapelle King's Band	1783	3	3	2	2	1	[1]	2	[1]		2							15	137
Mainz	Hof-Kapelle	1782	Total of 10		2	2	1	2	3	2	1	2							24	138
Mainz	Hof-Kapelle	1783	6	6	2	2	1	3	2		1	2							27	139
Manheim	Court Orchestra	1782	Total of 18 (+5)		3	4	3	4	3	3(+1)	4	4(+2)	?		?				46+18+?	140
Manheim	Hof-Orchestra	1782	Total of 22		3	4	3	4	3	4	4	6	?		?				54+?	141
Mayence	Hof-Musik	1782	Total of 10		2	2	1	2	3	2	1	2							23	142
Mecklenburg-Schwern	Ludwigslust	1782																	21	143
Mecklenburg-Schwern	Hof-Orchestra	1783	3+1	4	2	2	1	2	2		1	3				2			20	144
Meiningen	Hof-Kapelle	1811	Total of 6		2	2	2	2	2	[2]	2	2	2		1				c.25	145
Munich	Hof-Musik	1803	Total of 28		6	5	7	7	6	4	7	7							70	146
Paris	Concert Spirituel	1790	10	8	4	10	4	3	2	2	3	3	2	1	1				53	147
Paris	Théâtre de Monsieur	1790	7	6	3	4	3	2	3	2	2	4	1		?				37+?	148
Paris	Hof-Musik	1806	6	7	4	4	4	2	3	4	4	4			1				43	149
Pressburg	Cardinal	1783	Total of 9		2	2	2	1	2	[2]	2	2	2		1				27	150
(Prussia)	Prince Henry of Prussia (Orchestra)	1782	Total of 5		2	2	1	2	2			2							14	151
(Prussia)	Crown Henry of Prussia (Orchestra)	1782	Total of 8		2	3	1	2	2		2	2							22	152
Regensburg	Court Orchestra	1783	Total of 12		2	2	2	2	2	2	2	4	4		1				35	153
Regensburg	Hof-Orchestra	1783	Total of 12		2	2	2	2	2	2	2	4	4		1				35	154
Stuttgart	(Orchestra)	1782	Total of 13		6	3	3	2	3		2	2	2		?				34+?	155
Schwedt	Markgraf Fried. Henr. (Orchestra)	1782	Total of 6		2	2	2	2	2		3	2							21	156
Turin	(Orchestra)	1775	Total of 18		2	3	5												28+?	157
Venice	San Marco	1770	Total of 12		6	4		Total of 4										5 Violone	35	158
Vienna	Court Orchestra	1782	Total of 10		?	2	2	?	?	?	2	?	?	[3]	1				20+?	159
Vienna	Mozart's Symphony No. 34 KV 338 performances	1781	Total of 40		10	8	10	4	4	4	6	4	4		?				94+?	160
Vienna	Mozart's Symphony No. 34 KV 338 performances	1782	Total of 10		2	2	2				2			3					19+?	161
Vienna	Mozart's Symphony No. 34 KV 338 performances	1790	Total of 12			2	2	1	2	2	2	2		2				2 Organs	29	162
Vienna	Hof-Kapelle	1807	Total of 10		2	2	2	2	2	2	2	2	?	2	?				c.30	163

APPENDIX E:

TABLE OF CONTEMPORARY EUROPEAN ORCHESTRAS' STRENGTH

(Footnotes)

- ¹ Judith Ortega Rodríguez, 'La música en la corte de Carlos III y Carlos IV (1759-1808): de la Real Capilla a la Real Cámara' (PhD dissertation, Universidad Complutense de Madrid, 2010), 174.
- ² Ibid.
- ³ BNE Mss 14057/8, 10.
- ⁴ *Diario curioso, erudito, económico y comercial*, 27 January 1787.
- ⁵ Ibid.
- ⁶ José Máximo Leza, 'Opera Orchestras in Madrid During the 18th and Early 19th Centuries', in N. Martin Jensen y F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 432.
- ⁷ Ibid.
- ⁸ BNE Mss 13993/7 (1).
- ⁹ *Diario de Madrid*, 21 February 1790.
- ¹⁰ *Diario de Madrid*, 28 February 1792.
- ¹¹ José Máximo Leza, 'Opera Orchestras in Madrid During the 18th and Early 19th Centuries', in N. Martin Jensen y F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 432.
- ¹² BNE Mss 13993/3 (1).
- ¹³ José Máximo Leza, 'Opera Orchestras in Madrid During the 18th and Early 19th Centuries', in N. Martin Jensen y F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 432.
- ¹⁴ BNE Mss 13993/7 (13).
- ¹⁵ José Máximo Leza, 'Opera Orchestras in Madrid During the 18th and Early 19th Centuries', in N. Martin Jensen y F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 432.
- ¹⁶ BNE Mss 14053/1 (3).
- ¹⁷ BNE Mss 14053/3..., Mss 14053/6..., Mss 14058 (See Appendix F for a detailed list of manuscripts).
- ¹⁸ Ibid.
- ¹⁹ BNE Mss 14000/2 (16).
- ²⁰ BNE Mss 14053/6 (39).
- ²¹ BNE Mss 14053/3..., Mss 14053/6..., Mss 14058 (See Appendix F for a detailed list of manuscripts).
- ²² José Máximo Leza, 'Opera Orchestras in Madrid During the 18th and Early 19th Centuries', in N. Martin Jensen y F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 432.
- ²³ Ibid.
- ²⁴ BNE Mss 14053/6.
- ²⁵ BNE Mss 14054/3 (1).
- ²⁶ Note made by A. Barbieri. BNE Mss 14057/6 (31).
- ²⁷ Marina Barba, 'Las orquestas de los coliseos madrileños Príncipe y Cruz durante la segunda mitad del siglo XVIII', *Cuadernos dieciochistas*, 16 (2015), 181.
- ²⁸ Ibid.
- ²⁹ Note made by A. Barbieri. BNE, Mss 14057/1 (28).
- ³⁰ Note made by A. Barbieri. BNE, Mss 14057/1 (29).
- ³¹ Monthly salaries. BNE, Mss 14057/10 (2).
- ³² Monthly salaries. BNE, Mss 14057/10 (1).
- ³³ Juan Pablo Fernández González, *El mecenazgo musical de las Casas de Osuna y Benavente (1733-1844). Un estudio sobre el papel de la música en la alta nobleza española* (PhD dissertation, Universidad de Granada, 2005), 226.
- ³⁴ Ibid.

- ³⁵ Andrés José Moreno Mengíbar, *La ópera en Sevilla en el siglo XIX* (Sevilla: Universidad de Sevilla, 1998), 73.
- ³⁶ The manuscript only mentions a "complete orchestra". Operas were offered in Seville from 1796. BNE Mss 14057/8, 6-7.
- ³⁷ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 838.
- ³⁸ Ibid.
- ³⁹ * 'In a 1799 inventory we found that 2 spinets and 1 new fortepiano were available at the theatre, as well as 6 double basses, 2 celli, 3 *Inventions-Hörner* and 2 trumpets *met Bögen und Aufsatz*'. Tibor Tallián, 'Opernorchester in Ungarn im 18. und 19. Jahrhundert', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 1* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 167-168.
- ⁴⁰ Ibid. 171.
- ⁴¹ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 835.
- ⁴² Niels Martin Jensen, 'Von der Hofkapelle zum Opernorchester. Eine institutionsgeschichtliche Darstellung der Königlichen Kapelle in Kopenhagen während der Zeit 1770-1874', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 2*, (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 591.
- ⁴³ Ibid. 592.
- ⁴⁴ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 839.
- ⁴⁵ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 842.
- ⁴⁶ Ibid.
- ⁴⁷ Ibid.
- ⁴⁸ Manuel Carlos de Brito and Luisa Cymbron, 'Opera Orchestras in the 18th and 19th Centuries in Lisbon and Oporto', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 2* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 444.
- ⁴⁹ Ibid. 470.
- ⁵⁰ Rachel Cowgill and Gabriella Dideriksen, 'Opera Orchestras in Georgian and Early Victorian London', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 1* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 295.
- ⁵¹ * These 4 players were listed for all 3 instruments. They might have been expected to double the clarinet part. Ibid.
- ⁵² * A harpist was employed for specific productions only. Ibid, 289-291.
- ⁵³ Two flautists also play oboe. Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 24.
- ⁵⁴ Davide Stefani, 'L'orchestra del Teatro alla Scala nella prima metà dell'800 Organizzazione, funzioni, gerarchie' (PhD dissertation, Università degli studi di Milano, 2014), 48.
- ⁵⁵ Ibid.
- ⁵⁶ Trombones and trumpets were played by the same players. Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 26.
- ⁵⁷ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.
- ⁵⁸ Hervé Audéon, Damien Colas and Alessandro Di Profio, 'The Orchestras of the Paris Opera Houses in the Nineteenth Century', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 1* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 224.
- ⁵⁹ Ibid.
- ⁶⁰ Ibid.
- ⁶¹ Ibid.
- ⁶² Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.
- ⁶³ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 25.
- ⁶⁴ Ibid.

- ⁶⁵ David Charlton, 'Orchestra and Chorus at the Comédie-Italienne (Opéra Comique), 1755-99', in D. Charlton, *French Opera 1730-1830* (Aldershot (Brookfield, USA): Ashgate, 1976 (Reprint 2000)), 100.
- ⁶⁶ Ibid.
- ⁶⁷ Ibid.
- ⁶⁸ Ibid, 103.
- ⁶⁹ Ibid.
- ⁷⁰ Ibid.
- ⁷¹ Ibid.
- ⁷² Ibid.
- ⁷³ Ibid.
- ⁷⁴ Ibid.
- ⁷⁵ Ibid.
- ⁷⁶ Ibid.
- ⁷⁷ Ibid.
- ⁷⁸ Hervé Audéon, Damien Colas and Alessandro Di Profio, 'The Orchestras of the Paris Opera Houses in the Nineteenth Century', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 1* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 232.
- ⁷⁹ Ibid, 248.
- ⁸⁰ Ibid.
- ⁸¹ Ibid.
- ⁸² Ibid.
- ⁸³ Lucie Brázdová, Eva Micarová, Jitka Balatková and Karel Boženek, 'Opera Orchestras in Moravia and Silesia in the Eighteenth and Nineteenth Centuries', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 1* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 142.
- ⁸⁴ Elliott W. Galkin, *A History of Orchestral Conducting: In Theory and Practice* (New York: Pendragon Press, 1988), 38.
- ⁸⁵ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 26.
- ⁸⁶ Stefan Weiss, 'Zur Geschichte der St. Petersburger Opernorchester im 18. Jahrhundert', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 2* (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 617.
- ⁸⁷ Ibid.
- ⁸⁸ Ibid.
- ⁸⁹ Ibid.
- ⁹⁰ Ibid.
- ⁹¹ Ibid.
- ⁹² Owe Ander, 'The Royal Court Orchestra in Stockholm 1772-1885', in N. Martin Jensen and F. Piperno (eds), *The Opera Orchestra in 18th and 19th Century Europe I: The Orchestra in Society / Volume 2*, (Berlin: BWV - Berliner Wissenschafts-Verlag GmbH, 2008), 511.
- ⁹³ * 19 violins and one vacancy. Ibid.
- ⁹⁴ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 27.
- ⁹⁵ Ebert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.
- ⁹⁶ Ibid.
- ⁹⁷ Ebert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 850.
- ⁹⁸ John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago and London: The University of Chicago Press, 1998), 50-52.
- ⁹⁹ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 27.
- ¹⁰⁰ Robbins Landon, Howard Chandler, *1791 El último año de Mozart*, trans. G. Bustelo and B. del Castillo (Madrid: Ediciones Siruela, 1991), 144-145.
- ¹⁰¹ Ebert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.
- ¹⁰² Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 18.

- ¹⁰³ Number of cellos, oboes and horns is not stated. Ibid.
- ¹⁰⁴ Strengthened by musicians from Würzburg. Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 838.
- ¹⁰⁵ One violinist plays clarinet; bass player also plays bassoon. Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 18.
- ¹⁰⁶ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 838.
- ¹⁰⁷ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 19.
- ¹⁰⁸ Ibid.
- ¹⁰⁹ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 838.
- ¹¹⁰ Ibid.
- ¹¹¹ Ibid.
- ¹¹² When flutes and oboes are required together, two more flautists are available. Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 19.
- ¹¹³ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 20.
- ¹¹⁴ Ibid.
- ¹¹⁵ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 838.
- ¹¹⁶ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 20.
- ¹¹⁷ Ibid.
- ¹¹⁸ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 839.
- ¹¹⁹ Ibid.
- ¹²⁰ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 20.
- ¹²¹ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 842.
- ¹²² Ibid.
- ¹²³ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 22.
- ¹²⁴ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 21.
- ¹²⁵ Ibid.
- ¹²⁶ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 839.
- ¹²⁷ Since 1787 two clarinets. Ibid.
- ¹²⁸ Haydn was one of the violinists. Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 21.
- ¹²⁹ One cellist also plays oboe. Ibid.
- ¹³⁰ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 839.
- ¹³¹ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 22.
- ¹³² Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 839.
- ¹³³ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 22.
- ¹³⁴ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 842.
- ¹³⁵ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 23.
- ¹³⁶ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.
- ¹³⁷ Ibid.
- ¹³⁸ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 842.

¹³⁹ Ibid.

¹⁴⁰ Accessiten: 5 violins, 1 clarinet and 2 horns. Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 23.

¹⁴¹ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 842.

¹⁴² Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 23.

¹⁴³ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 24.

¹⁴⁴ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.

¹⁴⁵ Ibid.

¹⁴⁶ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 847.

¹⁴⁷ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 26.

¹⁴⁸ Ibid.

¹⁴⁹ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.

¹⁵⁰ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 26.

¹⁵¹ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 19.

¹⁵² Ibid.

¹⁵³ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 26.

¹⁵⁴ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.

¹⁵⁵ Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 27.

¹⁵⁶ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 843.

¹⁵⁷ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 850.

¹⁵⁸ Ibid.

¹⁵⁹ Three trombones for church music. Adam Carse, *The orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons Ltd., 1940 (Reprinted 1950)), 27.

¹⁶⁰ Egert Pöhlmann, 'Orchester', in F. Blume (ed), *Musik in Geschichte und Gegenwart* (Kassel / Stuttgart: Bärenreiter-Verlag / J. B. Metzler, 1994-2007), 850.

¹⁶¹ MGG states that 3 trombone players were included in the orchestra, although no trombones are required in any symphony composed by Mozart. We might consider that these players in fact played the trumpet and / or horn. Ibid.

¹⁶² MGG states that 2 trombone players were included in the orchestra, although no trombones are required in any symphony composed by Mozart. We might consider that these players in fact played the trumpet. Ibid.

¹⁶⁴ ARCM 5085/2.

¹⁶⁵ BNE Mss 14056/3(71).

¹⁶⁶ Michael F. Robinson, *Naples and Neapolitan Opera* (Oxford: Clarendon Press, 1972), 161.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

APPENDIX F:

ORCHESTRA MEMBERS AND SALARIES (IN R^s. Vⁿ.)
AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

APPENDIX F: ORCHESTRA MEMBERS AND SALARIES (IN Rs. Vn.) AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

Position	Name	1787/1788	1790	1793	1794	1795/1796	1795/1796	1796/1797
Source	Harpichord Maestro	833/month						According to BNE Mss 14053/3..., 14053/6... or 14058/... (see all contracts in the last column)
	Harpichord Maestro			6300		5500		5500
	First Violin	1000/month	18000	20000	20000			
	First Violin					7000		
	First Violin							
	First Violin							
	First Violin							
	First Violin for Ballets (Primer Violin de Bayles)							
	First Violin for Ballets (Primer Violin de Bayles)	457.17/month						
	First Violin for Ballets (Primer Violin de Bayles)		12000	12000	12000	10000		(and his daughter) 24000
	First Violin for Ballets (Primer Violin de Bayles)							5500
	First Violin for Ballets (Primer Violin de Bayles)							
	First Violin for Ballets (Primer Violin de Bayles)							
	First Violin for Ballets (Primer Violin de Bayles)							
	Violin Concercino	Francisco Gamuchin	375/month 15/day					
Violin Concercino	Miguel Mariuchi		5000	5300				
Violin Concercino (Concertino del Ir. Violin d'Orquesta)	Cristobal Ronda			4000	5000			
Violin Concercino (Concertino del Ir. Violin d'Orquesta)	Juan Balado				5500	5100	5100	
Second Violin Concertino	Miguel Mariuchi				6200			
Violin Concercino (de bayles)	Miguel Mariuchi				[6200]		5500	
Leader Violin II	Juan Balado (Juan Balao)	441.16/month	5500	5300				
Leader Violin II	Pedro Guerra	417.17/month				3000	3000	
Leader Violin II	Francisco Salamoni							
Violin	Francisco Salamoni				4000			
Violin	Juan Colbran	375/month	5500					
Violin	Francisco Gamuchin (Camuchin)	[375/month]	4500	4000	4000			

Position	Name	1787/1788	1790	1793	1794	1795/1796	1795/1796	1796/1797
Violin	Pablo Rosquillas	500/month	4500					
Violin	Pascual Carriles	416.17/month						
Violin	Pedro Guerra		4500					
Violin	Pedro Garinam (Pedro Garisuain)	416.17/month	4500					
Violin	Josef Berenguer	375/month						
Violin	Joaquín Blanco		2500					
Violin	Tomaso Alonso							
Violin	Francisco Bacarela			4000	4000	2000	2000	3000
Violin	Ysidoro Llanos			4000	4000			
Violin	Jaime Ribas (Jayme Rivas)	375/month	4500	4000	4000	3000	3000	3000
Violin	Pedro Roda	375/month	6300	4000	4000	3300	3300	3300
Violin	Jaime Rosquilla(s) (Rosquillas)			4500	3300	2600		
Violin	Vicente Toretielo (Torrelielo)			4000	4000	3000		3000
Violin	Diamas/Dintas)	375/month	4500					
Violin	Miguel Reinaldi (Miguel Rinaldi)							
Violin	Josef Ronzi			3000	4000			
Violin	Josef León							
Violin	Feliz Nava					2500 (in 10 months)		
Violin	Cristobal Ronda							
Violin	Miguel Mariuchi							
Violin Extra (Supernumerario [?])	Joaquín Obiols				1000			
Violin Extra (Supernumerario)	Carlos Spuntoni							
Violin Extra (Supernumerario)	Joaquín Llanos					1000	1000	1000
Violin Extra (Supernumerario)	Calisto de Filipo (de Felipo)					1000	1000	1000
Viola 1	Marcos Balado (Marcos Balao)	333.8½/month	4000	4000	4000	3900	3900	3900
Viola or Violin	Joaquín Blanco			2500	2500	2000	2000	2000
Viola 2	Manuel Macía (Manuel María)	333.8½/month	4000	3300	3300	3000	3000	3000
Viola [?]	Francisco Rexach			2000	2000			
Violoncello 1	Francisco Xavier Pareja	550/month	6600	6400	6900	6600	6600	6600
Violoncello 2	Pablo Font	333.8½/month	4500					
Violoncello 2	Josef Vidal					5300	3500	3500
Violoncello 2	Francisco Bidal (same as Josef Bidal?)			4000	4200			
Violoncello 2	Mariano Aguirre							
Doublebass 1	Manuel Salido	666.17/month						
Doublebass 1	Juan Antonio Gamarra (Samarra)	[333.8½/month]	6000	6400	6900			
Doublebass 1	Joaquín Guerra					7600	7600	7600
Doublebass 2	José Julián (Josef Julian)		4500	4400				
Doublebass [?]	Andrés Julián				4500			
Doublebass	Mariano Sancho					4000	4000	4000
Doublebass 2	Juan Antonio Gamarra (Samarra)	333.8½/month						
Doublebass 2	Manuel Martínez	[333.8½/month]	4500	4400	5000			
Doublebass 2	Manuel García		6800	6600				
Doublebass 3	Manuel Martínez	333.8½/month						
Doublebass 3	Tiburcio García					3000	3000	3000

Position	Name	1787/1788	1790	1793	1794	1795/1796	1795/1796	1796/1797
Flute 1 (& Piccolo 1)	Manuel Julian	458/month	6200	6000		5600	5600	5600
Flute 1 (& Oboe 2, Piccolo 1)	Lázaro Álvarez							
Flute 2 (& Piccolo 2)	Manuel García	[500/month]			6800	6300	6300	6300
Oboe 1 (& Flute 2, Piccolo)	Manuel García	500/month			[6800]	[6300]		
Oboe 1 (& Flute 2, Piccolo)	Josef Alvarez (José Álbarez)							
Oboe 1 (& Flute 2, Piccolo)	Cristóbal Retamar (21/10/97, 162 días, a razón de 5800 al año)							
Oboe 2 (& Oboe 1 in his absence)	Manuel Julian	[458/month]	[6200]	[6000]	6300	[5600]	5600	5600
Flute & Oboe Extra (Supernumerario) (Also Clarinet or Piccolo 96/97)	Josef Alvarez (José Álbarez)					1500	1500	2000
Clarinet 1	Carlos Cailliet		3400	4000				
Clarinet 1	Francisco Schindeler [Francisco Schindler]				4000	1920 (in 6 months)	320 per month (from 15 Sept.)	3840
Clarinet 1	Francisco Schindeler (2nd contract 10/4/97)							
Clarinet 1	Juan Adam Wegman (10/11/97, 148 días, [around 3765rs vn per year]							
Clarinet 2	Juan Wisse (Wis)(Juan Uvis)			4000	4200			
Clarinet 2	Josef Mourgue							
Bassoon 1	Esteban François (1790 ,1793 & 1794)		3100	4000	4000	2000 (in 6 months)		
Bassoon 1	Esteban François (1st contract, from 15/9/95)						2000	3840
Bassoon 1	Esteban François (2nd contract 10/4/97)							
Bassoon 1	Lorenzo Geisel (21/10/97, 162 días, a razón de 4500 al año)							
Bassoon 2	Juan Bautista Semoine		3100					
Bassoon 2	Juan Maus (1793, 1794) (1st contract, from 15/9/95)			4000	4000	2000 (only 6 months?)	2000	3840
Bassoon 2 (& Violoncello 2)	Juan Maus (2nd contract 10/4/97)							

Position	Name	1787/1788	1790	1793	1794	1795/1796	1795/1796	1796/1797
Horn 1	Conrado Apenzeller (Appenzeller)	416.17/month	5000	5000	5800	5300		
Horn 2 (& Horn 1 in his absence)	Luis Manfredi (Luy Manfredi)	375/month	4500	4000	4600	4300		
Trumpet 1	Santiago Alambra							
Trumpet 1 [?]	Lorenzo Castronovo				3600	2500	2500	2500
Trumpet 1	Santos Carretero							
Trumpet 2	Antonio Correa					2500	2500	2500
Trumpet 2 [?]	Juan Pataroti				3600			
Timpani	Eustasio León					4000	4800	
Timpani	Rosa							
Harp	D. B. Lhoest (Lohest)							
Others (unspecified instrument)	Lorenzo Castronovo				3600			
Others (unspecified instrument)	Juan Pataroti				3600			
Others (unspecified instrument)	Pedro Guglielmi				12000			
Others (unspecified instrument)	Bebilagua							
Others (unspecified instrument)	Miguel Urtarun							
Others (unspecified instrument)	Miguel Ernst							
Others (unspecified instrument)	Francisco Fajardo (Faxardo)							
Others (unspecified instrument)	Miguel Palomero							
Others (unspecified instrument)	Manuel María							
Tuner (Templador)	Ramon Briseño			1800	5 rs vn diarios		5 diarios	5 diarios
Copist	Vincenzo Perchi (Vicente Penqui) (V. Penqui)						700 per opera	
Orchestra Manager (Avisador de la Orquesta)	Juan Periz (Peris)		5 diarios	1650	5 rs vn diarios	(6rs. Vn. Diarios) 2100	6 diarios	
Orchestra Manager (Avisador de la Orquesta)	Robles							

Position	Name	1797	1797	1797/1798	1798	1798/1799	1799/1800	Contracts 1795-1798
Source								
Harpichord Maestro	Guillermo Ferrer							
Harpichord Maestro	Bernardo Azero	1625	6500	6500	3250	8000	BNE Mss 14054/3 (1)	BNE Mss 14054/4(5)
First Violin	Melchor Ronzi					24000		Sueldos por 3 meses y 5 dias
First Violin	Francesco Salamoni	1125	4500		2250			
First Violin	Juan Balado	2500		10000	2550			14053/3 (27)
First Violin	Giovani Liverali	4000	19000		6000	833 (month of April)		14053/6 (48)
First Violin	Carlos Marinelli						3428	
First Violin for Ballets (Primer Violin de Bayles)	Francisco Javier Moreno							
First Violin for Ballets (Primer Violin de Bayles)	José Spontoni (Josef Fiori Spuntonti) (Giuseppe Spontonti) (J. Espontonti)	2500	10000	10000				14053/6 (43)
First Violin for Ballets (Primer Violin de Bayles)	Miguel Mariuchi	1375		5500	1375			14058/6 (13)
First Violin for Ballets (Primer Violin de Bayles)	Juan Scanavino (Giovani Scanaviny)					15000		14053/3 (19)
First Violin for Ballets (Primer Violin de Bayles)	Miguel Reinaldi (Miguel Rinaldi)						1911 (probably the Primer Violin de Bayles due to his salary)	
Violin Concercino	Francisco Gamuechin							
Violin Concercino	Miguel Mariuchi							
Violin Concercino (Concertino del 1r. Violin d'Orquesta)	Cristobal Ronda	750	3000	4000	1500	3500		14053/6 (54)
Violin Concercino (Concertino del 1r. Violin d'Orquesta)	Juan Balado		6325			5800		14053/3 (5)
Second Violin Concercino	Miguel Mariuchi		5500			5500		
Violin Concercino (de bayles)	Miguel Mariuchi							
Leader Violin II	Juan Balado (Juan Balao)							
Leader Violin II	Pedro Guerra	750	3000	3000	1500	5500		14053/3 (14)
Leader Violin II	Francesco Salamoni							
Violin	Francesco Salamoni							
Violin	Juan Colbran							
Violin	Francisco Gamuechin (Camuechin)						1054	

Position	Name	1797	1797	1797/1798	1798	1798/1799	1799/[1800]	Contracts 1795-1798
Violin	Pablo Rosquillas							
Violin	Pascual Carriles						1436	
Violin	Pedro Guerra							
Violin	Pedro Garinam (Pedro Garisuan)							
Violin	Josef Berenguer							
Violin	Joaquín Blanco							
Violin	Tomaso Alonso	500	2000	2000	1000	4000	526	14053/3 (3) 14053/3 (8)
Violin	Francisco Bacarela							
Violin	Ysidoro Llanos							
Violin	Jaime Ribas (Jayme Rivas)	750	3000	3000	1500	3500	922	14053/3 (21)
Violin	Pedro Roda	825	3000	3300	1650	3500	922	14053/3 (22)
Violin	Jaime Rosquellat(s) (Rosquillas)						922	14053/3 (23)
Violin	Vicente Toretielo (Torretielo)	750	3000	3000	1500	3500	922	14053/3 (25)
Violin	Sebastián Dimas (Sebastian Diamas/Dintas)	750	3000		1500			
Violin	Miguel Reinaldi (Miguel Rinaldi)	650	2600		1300	3500		
Violin	Josef Ronzi					3200		
Violin	Josef León					2000		
Violin	Feliz Nava							
Violin	Cristóbal Ronda						922	
Violin	Miguel Mariuchi						726	
Violin Extra (Supernumerario [?])	Joaquín Obiols							
Violin Extra (Supernumerario)	Carlos Spuntoni	250	1000	1000				14053/6 (49)
Violin Extra (Supernumerario)	Joaquín Llanos							14053/3 (17)
Violin Extra (Supernumerario)	Calisto de Filipo (de Felipe)							14053/3 (10)
Viola 1	Marcos Balado (Marcos Balao)	975	3900	3900		4200		14053/3 (6)
Viola or Violin	Joaquín Blanco	500	2000	2000	500	2500		14053/3 (7)
Viola 2	Manuel Macía (Manuel María)	750	3000	3000	1060	3650		14053/3 (18)
Viola [?]	Francisco Rexach							
Violoncello 1	Francisco Xavier Pareja	1900	7600	7600	2800	7800	1952	14053/3 (20) 14053/6 (47)
Violoncello 2	Pablo Font							
Violoncello 2	Josef Vidal	875	3500	3500	1510			14053/3 (26)
Violoncello 2	Francisco Bidal (same as Josef Bidal?)							
Violoncello 2	Mariano Aguirre					4500	1080	
Doublebass 1	Manuel Salido					7000	1580	
Doublebass 1	Juan Antonio Gamarra (Samarra)							
Doublebass 1	Joaquín Guerra	1900	7600	7600	3800			14053/3 (13) 14053/6 (51)
Doublebass 2	José Julián (Josef Julian)							
Doublebass [?]	Andrés Julián							
Doublebass	Mariano Sancho					4500		14053/3 (24)
Doublebass 2	Juan Antonio Gamarra (Samarra)					5000	1160	
Doublebass 2	Manuel Martínez	1000	4000					
Doublebass 2	Manuel García							
Doublebass 3	Manuel Martínez							
Doublebass 3	Tiburcio García	750	3000	3000	1500		870	14053/3 (12)

Position	Name	1797	1797	1797	1797/1798	1798	1798/1799	1799/[1800]	Contracts 1795-1798
Flute 1 (& Piccolo 1)	Manuel Julian			[NOT MENTIONED]	4500	1560	6400		14053/3 (13) 14053/3 (15) 14053/6 (59)
Flute 1 (& Oboe 2, Piccolo 1)	Lázaro Alvarez	875		3500	3500		500		14053/6 (58)
Flute 2 (& Piccolo 2)	Manuel García								14053/3 (11)
Oboe 1 (& Flute 2, Piccolo)	Manuel García								
Oboe 1 (& Flute 2, Piccolo)	Josef Alvarez (José Albaréz)	1450		5800	5800	1750	6000		14053/6 (44)
Oboe 1 (& Flute 2, Piccolo)	Cristóbal Retamar (21/10/97, 162 días, a razón de 5800 al año)				2635	2635		500	14053/6 (61)
Oboe 2 (& Oboe 1 in his absence)	Manuel Julian			[NOT MENTIONED]	4500	1560	6400		14053/3 (13) 14053/3 (15) 14053/6 (59)
Flute & Oboe Extra (Supernumerario) (Also Clarinet or Piccolo 9/6/97)	Josef Alvarez (José Albaréz)	1450		5800		1750	6000		14053/3 (2)
Clarinet 1	Carlos Cailliet								
Clarinet 1	Francisco Schindeler [Francisco Schindtler]	1125			3840				14053/3 (30)
Clarinet 1	Francisco Schindeler (2nd contract 10/4/97)	1125		4500	4500		4500	832	14053/6 (55)
Clarinet 1	Juan Adam Wegman (10/11/97, 148 días, [around 3765frs vn per year])				1727			300	14053/6 (62)
Clarinet 2	Juan Wisse (Wis)(Juan Uvis)								
Clarinet 2	Josef Mourgue	800		3200	3200		3500		14053/6 (56)
Bassoon 1	Esteban François (1790 ,1793 & 1794)								
Bassoon 1	Esteban François (1st contract, from 15/9/95)	1125		4500	3840				14053/3 (28)
Bassoon 1	Esteban François (2nd contract 10/4/97)	1125		4500	4500		4500		14053/6 (50)
Bassoon 1	Lorenzo Geisel (21/10/97, 162 días, a razón de 4500 al año)				2044	1404			14053/6 (60)
Bassoon 2	Juan Bautista Semoine								
Bassoon 2	Juan Maus (1793, 1794) (1st contract, from 15/9/95)	1125		[BLANK]	3840				14053/3 (29)
Bassoon 2 (& Violoncello 2)	Juan Maus (2nd contract 10/4/97)	1125		[BLANK]	4500		4500	1160	14053/6 (53)

Position	Name	1797	1797/1798	1798	1798/1799	1799/[1800]	Contracts 1795-1798
Horn 1	Conrado Apenzeller (Appenzeller)	1450	5800	1850	5800	952	14053/6 (57)
Horn 2 (& Horn 1 in his absence)	Luis Manfredi (Luy Manfredi)	1200	4800	2400	5100	1233	14053/6 (52)
Trumpet 1	Santiago Alambra	625	2500	1250			14053/3 (1)
Trumpet 1 [?]	Lorenzo Castronovo				3000		
Trumpet 1	Santos Carretero				2500		
Trumpet 2	Antonio Correa	625	2500	1250	2500		14053/3 (9)
Trumpet 2 [?]	Juan Pataroti				4000		
Timpani	Eustasio León						14053/3 (16-1)
Timpani	Rosa	250	1000	500			
Harp	D. B. Lhoest (Lohest)	3000	12000	3000	12000		
Others (unspecified instrument)	Lorenzo Castronovo						
Others (unspecified instrument)	Juan Pataroti						
Others (unspecified instrument)	Pedro Guglielmi						
Others (unspecified instrument)	Bebilagua					791	
Others (unspecified instrument)	Miguel Urtaun					870	
Others (unspecified instrument)	Miguel Ernst					616	
Others (unspecified instrument)	Francisco Fajardo (Faxardo)					684	
Others (unspecified instrument)	Miguel Palomero					950	
Others (unspecified instrument)	Manuel María					228	
Tuner (Templador)	Ramon Briseño				5 diarios	1104	14058/1 (15) 14058/2 (12)
Copist	Vincenzo Perchi (Vicente Penqui) (V. Pengui)				750		14058/1 (17) 14058/5 (6)
Orchestra Manager (Avisador de la Orquesta)	Juan Periz (Peris)						14058/1 (18)
Orchestra Manager (Avisador de la Orquesta)	Robles			910			[14000/2 (16)]

APPENDIX G:

CONTRACT TEMPLATE FOR THE SEASON 1798/1799

APPENDIX G:

CONTRACT TEMPLATE FOR THE SEASON 1798/1799

The majority of the contracts between the seasons 1795/1796 and 1798/1799 have been preserved. The following text is a translation of the contract drawn for the orchestra leader, Don Juan Balado, for the season 1798/1799. While the contracts between 1795/1796 and 1797/1798 were handwritten, the main text of the contract for this season in particular was engraved. The text between brackets shows the blank spaces to be filled by hand.

For the present Instrument that we the undersigned wish to have the force of public Scripture, granted with the necessary solemnities, we are obliged respectively from the one part, I, Don Domingo Rosi, impresario of the Theater of Los Caños del Peral of this City, and of another Don [Juan Balado] Professor of Music, to which they contain the following chapters, namely:

1 I, the saying [Dn. Juan Balado], as such Professor, am bound and will assist to play in the Orchestra of said Coliseum the instrument [Violin concertino] in all the Operas, Spanish Representations, Dances, Oratorios, Academies, Concerts and other functions that in it they could be given by account or order of the same Company, playing the part related to my instrument, obliged to other possible tasks related to it, under the direction and command of the first Violin Director of the aforementioned Orchestra.

2 In order to fulfill this obligation, I must attend punctually, not only all the nights of Performance and of the productions cited at the time indicated, but also to all the sectional and general rehearsals, at the location, and at the hours that I am ordered by the Company, by means of the Director statement, keeping in this point the accuracy with which the Singers and other workers must attend, because in its absence I will be allowed to do what the implied Director executes in this part according to his writing.

3 Provided that I am legitimately ill, and I prove it with the certification of a Physician, which if deemed convenient has to be verified and ratified by the Doctor of the Theater, I will be considered impeded for the assistance; but with the prevention of timely notification to the Director of the Orchestra, in order to provide remedy. In no case, outside the expressed above, I will be able to miss the aforementioned assistance without the express permission of the Director, and then placing a corresponding person that occupies my position; and if I do so,

after subjecting myself to the imposition of a pecuniary fine (which will be deducted from my payment on account of the Company), it will be up to the Director to terminate this contract, or take other measures in proportion to the faults, in agreement, and with the preceded due approval of the Protectors of the Theatre.

4 I will not be allowed to play in any other Theater or public venue where an audience must pay to attend, without express permission of the said Protectors of the company of Caños.

5 Whatever request would I want to make to the abovementioned Sirs, I will direct it and promote it through the Director of the Orchestra, and through the same conduit I will be informed of such answers, or resolutions.

6 If I failed in any way to the performance of the obligations that my position requires, or the subordination due to the first Violin and Director of the Orchestra, is lacking in any way, it will be able to dismiss me from it, then ceasing my pay and duties, in the way that has been explained in the third chapter, without the possibility of presenting a claim.

7 This contract must be understood for one comic year, comprehended from the Saturday before Palm Sunday of the present Lent, until another such day of that of the immediate year of one thousand seven hundred and ninety-nine.

8 I have to be paid by the Company monthly and in cash [five thousand eight hundred rs. vn.] throughout the aforementioned Comic Year, divided in equal installments, which make up the aforementioned sum total by reason of work and occupation that it is caused by the enunciated position of [Concertino Violin] that I have to obtain, serve and perform by myself in the mentioned orchestra, without the right to claim anything else for excess of work or any other pretext.

9 If by some forced accident, unexpected case, or higher order, it were necessary to close or suspend the named Theater, it is declared that I am not entitled to ask nor should I be paid anything else, that the time that had been accounted, and should I be satisfied until then, observing for its calculation the competent pro rata of the days of the month in which the novelty occurs; having by consequence, on the same occasion, this Contract terminated.

10 I, the nominee, don Domingo Rosi, obligated myself on my part, as such Impressario, to what I will effectively pay, and as it is referred to in the eighth chapter, [Four thousand two hundred rs. vn.] that in it are expressed to the contracted [Dn. Marcos Balado] for reward and payment of what in the previous and following articles he offers to do and perform in exact fulfillment of his obligations; and I will fulfill everything that they express, with due intelligence and approval that the Protectors of this Company have already granted me.

In the form expressed, and so that everything referred to has effect, we reciprocally and respectively oblige ourselves, the undersigned, to the observance and fulfillment of the ten

antecedent chapters, contained in the two pages that we sign, subjecting to it our persons and goods, having and for having, in due form; and we signed it in duplicate in Madrid [10 April of 98.]

[Juan Balado]

[In addition to what is agreed in the antecedent Document, and to avoid doubts in the intelligence of its Chapters, it is declared that if the performances that are to be performed in the said Coliseum during the mentioned comic year, of any class, exceeded the number of two hundred and thirty, in this case the Company must grant two nights, chosen by the Protectors, for the benefit of the Orchestra, including Academies or Music Concerts, in the same way that is granted to the Director Dn. Melchor Ronci; warning that the distribution of the product of tickets of said two nights, has to be equally between the Individuals of said Orchestra, according to what we all have agreed.]

[98 to 99 Mr. Balado concertino Rs. 5,800.]¹

¹ ‘Por el presente Instrumento que nosotros los Infrascritos queremos tenga fuerza de pública Escritura, otorgada con las solemnidades necesarias, nos obligamos respectivamente de la una parte Yo Don Domingo Rosi, empresario del Teatro de los Caños del Peral de esta Villa, y de otra Don [Juan Balado] Profesor de Música, á lo que contienen los capítulos siguientes, á saber:

1 Yo el dicho [Dn. Juan Balado] me obligo á que como tal Profesor asistiré á tocar en la Orquesta de dicho Coliseo el instrumento [Violin concertino] en todas las Óperas, Representaciones Españolas, Bayles, Oratorios, Academias, Conciertos y demas funciones que en él se diesen por cuenta ú orden de la misma Empresa, desempeñando la parte relativa al propio instrumento, obligados, y demas que se me ordene en quanto á él, baxo la direccion y orden del primer Violin Director de la expresada Orquesta.

2 Para cumplir dicha obligacion he de asistir puntualmente, no solo todas las noches de Representación y de funciones citadas á la hora que se me señale, sino á todos los ensayos particulares y generales, en los parages, y á las horas que se me ordene por la Empresa, por medio del enunciado Director, guardándose en este punto la exactitud con que los Cantantes y demas concurrentes deben asistir, porque en su defecto me será permitido hacer lo que execute en esta parte el insinuado Director con arreglo á su escritura.

3 Siempre que se me hallase legítimamente enfermo, y lo acreditase con certificacion de Médico, la qual si se estimase conveniente ha de ser comprobada y ratificada por el Médico del Teatro, se me dará por impedido para la asistencia; pero con prevencion de avisarlo con tiempo al Director de la Orquesta, á fin de que se provea de remedio. En ningun caso, fuera del expresado, podré faltar á la asistencia referida sin que preceda permiso expreso del enunciado Director, y entonces poniendo un sugeto correspondiente que ocupe mi puesto; y si lo hiciere, despues de sujetarme á la imposicion de una multa pecuniaria (que se descontará de mi paga á cuenta de la Empresa), quedará al arbitrio del Director el rescindir este contrato, ó el tomar otras providencias á proporcion de las faltas, de acuerdo, y precedida la debida aprobacion de los Señores Protectores.

4 No me sera permitido poder ir á tocar á qualquiera otro Teatro ni pagare público donde se pague por asistir a los Espectadores, sin expresa licencia de los citados Señores Protectores de la empresa de los Caños.

5 Qualquiera solicitud que se me ofrezca hacer para con los enunciados Señores, la he de dirigir y promover por medio del Director de la Orquesta, y por el propio conducto se me han de comunicar respuestas, ó resoluciones.

6 Si faltase en qualquiera manera al desempeño de las obligaciones de mi Plaza, ó á la subordinación debida al primer Violin y Director de la Orquesta, podrá este despedirme de ella, cesando desde entonces mi paga y utilidades, en la forma que se ha explicado en el capítulo tercero, sin que me quede arbitrio á reclamacion ni recurso alguno.

7 Se ha de entender este contrato por un año Cómico, comprehendido desde el Sábado de Ramos de la presente Quaresma, hasta otro tal dia de la del año inmediato de mil setecientos noventa y nueve.

8 Se me han de pagar por le Empresa mensualmente y en efectivo [cinco mil ochocientos rs. vn.] en todo el referido Año Cómico, divididas sus pagas en iguales mesadas, que compongan la referida suma total por razón del trabajo y ocupación que se me ha de causar el enunciado encargo, puesto, ó plaza de [Violin Concertino] que he de obtener, servir y desempeñar por mi mismo en la prenotada Orquesta, sin derecho á reclamar cosa alguna mas por exceso de trabajo ni otro pretexto.

9 Si por algun accidente forzoso, caso inopinado, ó providencia superior, fuese necesario cerrar ó suspender el nominado Teatro, se declara que no he de tener accion á pedir ni se me deberá pagar otra cosa, que el tiempo que hubiese vencido, y no se me tenga satisfecho hasta entonces, observando para su graduación la prorata competente de los dias del mes en que ocurra la novedad; dándose por consecuencia, en la misma ocasion, por fenecida esta Contrata.

10 Yo el nominado don Domingo Rosi me obligo por mi parte, como tal Empresario, á que pagaré efectivamente, y como se refiere en el capítulo octavo, los [Quatro mil doscientos rs. vn.] que en él se expresan al insinuado [Dn. Marcos Balado] por recompensa y paga de quanto en los anteriores y siguientes artículos se ofrece á hacer y desempeñar en exacto cumplimiento de sus obligaciones; y le cumpliré todo aquello que los mismos expresan en quanto me pertenecen, con expresa inteligencia y aprobacion que ya me han concedido para ello los Señores Protectores de esta Empresa. / En la forma expresada, y para que todo lo referido tenga efecto, nos obligamos recíprocamente y respectivamente nosotros los infrascritos á la observancia y cumplimiento de los diez capítulos antecedentes, contenidos en las dos fojas que rubricamos, sujetando á ello nuestras personas y bienes, habidos y por haber, en debida forma; y lo firmamos por duplicado en Madrid á [10 Abril de 98.] / [Juan Balado] / [Ademas de lo que se conviene en la Escritura antecedente, y para evitar dudas en la inteligencia de sus Capítulos, se declara que si las representaciones que se hicieren en el expresado Coliseo durante el citado año Comico de qualquiera Clase que sean, excedieran del numero de doscientas y treinta, ha de conceder en tal caso la Empresa dos noches, las que señalaren los Señores Protectores para que en beneficio de la Orquesta de esta en ellas, las Academias, ó Conciertos de Musica que le parecieren, en igual forma que tiene concedido particularmente el suyo al Director Dn. Melchor Ronci; advirtiendose que la distribucion del producto de entradas de dichas dos noches, ha de ser á partes iguales entre los Individuos de dicha Orquesta, segun uniformemente tenemos todos convenido.] [98 al 99 Sr. Balado concertino Rs. 5.800.], Teatro de los Caños del Peral (Escrituras de obligación de los músicos de 1798 a 1799). Escrituras de la Orquesta Año de 1798 a 99 [(Deeds of obligation of musicians from 1798 to 1799). Contracts of the Orchestra Season 1798/1799], BNE Mss 14.054/1 (10).

APPENDIX H:
LIBRETTOS (1787-1799)

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The printing of opera librettos had become common practice in most European theatres during the late eighteenth century. Due to their preservation and the existence of related articles published in contemporary journals, is not only possible now to recompose the professional careers of singers, dancers, choreographers and composers, but also to explore the attendees' needs and customs.

In January 1787, the impresario Santiago Panati, in charge of the management of Teatro de los Caños del Peral, ordered the printing of the libretto of Giuseppe Sarti's *Medonte*, offering a bilingual version of the text for an affordable price.¹ It seems that the need of this translation was not shared by all the members of the audience, as some found the Italian language understandable and very close to their native language.² Others found that the music already contained all the necessary information to follow the drama. Nevertheless, between 1787 and 1799, a significant percentage of opera and ballet productions at Teatro de los Caños del Peral included the printing of their related librettos.

¹ The Price of the librettos slightly changed during the 1780s and 1790s. It seems that on 24 October 1787 they were offered at 5 R^s.Vⁿ., lowering the price to 4 R^s.Vⁿ. one month later. On 9 December 1787, the booklets containing the plot of the ballet were offered for 6 R^s.Vⁿ.. '... los libros de la Opera traducidos é impresos con las listas de actores y bailarines se hallarán de venta ... desde el mismo día 24 á 5rs.', DM 24 October 1787; 'los libros impresos y traducidos de esta opera se hallarán á 4rs.', DM 24 November 1787; 'La noticia o idea del Bayle nuevo se hallará impresa á 6 quartos en el despacho de voletines del dicho Coliseo', DM 9 December 1787.

² While some attendees felt the need to know the plot in advance or supported the idea of performing Italian operas in Spanish, others thought that the text was not important to follow the plot, as the composer had already inspired the music with passions and emotions. The articles published in DM 27 October 1792, 18-20 August 1793 and 13 April 1799 are included in Appendix J.

While local publishers were in charge of printing, a number of book shops frequently announced in *Diario de Madrid* contributed to ease the access and distribution of librettos, which could be acquired days before the performance.³

Observing the audience's demand to follow the plot of the performance in 1787, *Memorial Literario*, a contemporary periodical specialised in literature, began to include the synopsis of several ballets and operas.⁴

Unfortunately, not all the librettos printed between 1787 and 1799 have been preserved. Estimating the percentage of librettos that are lost becomes difficult, as in certain cases, it is unclear whether a libretto was released for a particular opera or ballet in the first place. However, there are different sources such as *Diario de Madrid* or the inventory of 1795 which inform about the publishing of a libretto.⁵

Other sources offer information with regard to the distribution of librettos delivered to the King and to several nobles who might have attended the performances at Teatro de los Caños del Peral.⁶

Emilio Cotarelo y Mori included in *Orígenes y establecimiento de la ópera en España hasta 1800* relevant information extracted from a number of librettos, such as the title, composer, librettist, cast, publisher and the date and number of pages.⁷

³ Local publishers included the Imprenta Real in Madrid, imprenta de Benito Cano, imprenta de la Viuda de Ibarra, imprenta de González, imprenta de Herrera, imprenta de Doblado, imprenta de Cruzado, imprenta de la Viuda de Hilario Santos, imprenta de D. Blas Román and imprenta de la Viuda e Hijo de Marín. Local book shops included D. Pedro Bellocq's at Puerta del Sol, librería de Gobeo at the Gorguera Street, the librerías de Esparza at Puerta del Sol and 'del francés' at the Carretas Street, among others. See notes 24 November 1787 and 1 February 1788 in Appendix A.

⁴ Some examples have been included in Appendix J.

⁵ It was customary that *Diario de Madrid* announced when and where a libretto could be purchased. The inventory of 1795, located at BNE M/759, lists the leftovers of a series of unbought librettos.

⁶ For the distribution of *libros* [librettos] delivered to the King, the Queen and to several noblemen see BNE Mss 13991/7 (8-9).

⁷ Emilio Cotarelo y Mori and Juan José Carreras, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid: ICCMU Colección Retornos, 1917 (re edited 2004)).

However, he did not reference the source and did not include all the preserved librettos.

The following pages offer an abridge transcription from the original sources of all the preserved librettos which have been located to date with regard to opera and ballet productions at Teatro de los Caños del Peral between 1787 and 1799.⁸ The transcription follows Cotarelo's guidelines and expands the information. In order to facilitate further study, the current location of each libretto has been included.⁹

Twenty librettos that were not previously transcribed by Cotarelo have been added, making a total collection of 101 librettos directly connected with performances at Teatro de los Caños del Peral.

The preservation of these documents is crucial for the study of Teatro de los Caños del Peral, as it is one of the main sources to ascertain the details and information of specific productions.

In addition to the librettos related to the performances at Teatro de los Caños del Peral, this appendix examines some librettos belonging to the Albert Schatz Collection located at the American Library of Congress. Since the librettos of this collection include many contemporary European opera and ballet productions, it is

⁸ Unfortunately, not all the librettos transcribed by Cotarelo have been located. For this reason, some librettos have been transcribed from Cotarelo's *Orígenes y establecimiento de la ópera en España hasta 1800*.

⁹ Most librettos related to the performances at the Teatro de los Caños del Peral are located at BNE. However, the frequent misspelling of titles makes it difficult to locate the shelfmark (for instance, *Debora y Sisana* instead of *Debora y Sisara*). In addition to the latter, the cataloguing of most librettos was done in a time where the description of the work was not added. Therefore, the entry of the librettos located at BNE usually lacks information with regard to the venue, year of performance, impresario or the name of main singers or dancers. Indeed, as the librettos form part of the *teatro* section (T/...), the entry often only states the title and does not include keywords such as *opera*, *bayle* or *Teatro de los Caños del Peral*. Nevertheless, it seems that BNE plans to make the necessary corrections and properly catalogue this collection in the near future. After these corrections, it is possible that more librettos could be found. It is also important to remark that BNE is currently in the process of scanning a considerable number of documents related to the shelf mark 'T/...', thus it is expected that many librettos will be available online shortly after the completion of this thesis.

possible to follow the international careers of singers and dancers who performed at Teatro de los Caños del Peral.

Appendix H has been divided into three different sections: H.1 offers an abridge transcription of the opera and oratorio librettos; H.2 offers an abridge transcription of the librettos relating to the *ballet d'action*; and H.3 and H.4 include two tables that examine a selection of librettos found at the Albert Schatz Collection.

H.1. OPERA AND ORATORIO LIBRETTOS

1787

MEDONTE (Giuseppe Sarti)

TCdP Premiere	27 January 1787
Source	E-Mn T/22464
Original Title	Medonte
Spanish Title	Medonte
Composer	Giuseppe Sarti
Librettist	G. Gamerra
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 109
Notes	Two ballets are mentioned: <i>Dido despreciada</i> and <i>La Sandrina ó La Labradora en la corte</i> .

Drama en música, que se ha de representar por primera vez en el nuevo Teatro de los Caños del Peral, a beneficio de los pobres del Real Hospital General de esta Corte, siendo Hermano Mayor por S. M. el Excmo. Sr. Duque de Híjar, e Impresario el Sr. D. Juan Bautista Montaldi: dedicado a S. A. R. la Serenísima Señora Princesa de Asturias. Año de MDCCLXXXVII. Madrid en la Imprenta Real.

Medonte — Jaime Panati [Giacomo Panati]

Celinda — Luisa Benvenuti

Setene — Teresa Oltrabelli

Evandro — Francisco Gilardoni [Francesco Giraldoni]

Arsaces — Pedro Muschietti [Pietro Muschietti]

Taletes — Antonio Mora

El primer baile se titulará *Dido despreciada*.

La música será nueva del célebre Señor Maestro Antonio Rosetti de Milán.

El segundo baile *La Sandrina ó La Labradora en la corte*. Música del Sr. Vicente Martín, Valenciano.

Las Scenas serán todas nuevas y de nueva invención de D. Felipe Fontana, arquitecto y pintor, discípulo de los celebres Bibienas.

El vestuario será todo nuevo de rica y hermosa invención del señor Pedro Baragino [Pietro Baragino] de Milán.

[Domenico Rossi's description of the *bayles* to be performed with the opera follows].

CAJO MARIO (Domenico Cimarosa)

TCdP Premiere	?/?/1787
Source	E-Mn T/22346
Original Title	Cajo Mario
Spanish Title	Cayo Mario
Composer	Domenico Cimarosa
Librettist	G. Roccaforte
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 93
Notes	

Drama en música, que se ha de representar en el Teatro de los Caños del Peral, a beneficio de los pobres del Real Hospital General de esta Corte, siendo Hermano Mayor por S. M. el Excmo. Sr. Duque de Híjar, e Impresario el Sr. D. Juan Bautista Montaldi: dedicado al público de Madrid. Año de MDCCLXXXVII. Madrid en la Imprenta Real.

Cayo Mario, Cónsul Romano, padre de — Jayme Panati [Giacomo Panati]

Marcia Calfurnia, destinada para esposa de — Adriana Panati

Annio, Patricio Romano, amante de la misma — Pedro Muschietti [Pietro Muschietti]

Rodope, Princesa de Numidia, bajo el nombre de Pirra, amante de Annio —

Catalina Lorenzini [Caterina Lorenzini]

Lucio, amante de la dicha, y oculto enemigo de Marcia y de Annio — Francisco

Gilardoni [Francesco Giraldoni]

Aquilio, Prefecto de las tropas Romanas, amigo de Annio — Antonio Mora

La música del Sr. Domingo Cimarosa [Domenico Cimarosa], Maestro de Capilla Napolitano.

LA BALLERINA AMANTE (Domenico Cimarosa)

TCdP Premiere	24 October 1787
Source	E-Mn T/24566
Original Title	La ballerina amante
Spanish Title	La baylarina amante
Composer	Domenico Cimarosa
Librettist	G. Palomba
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 125
Notes	It includes the dancing company and two ballets: <i>Aminta y Silvio</i> and <i>La Escofietera</i> .

Primer drama en música que se ha de representar en el teatro de los Caños del Peral a beneficio de los pobres del Real Hospital General de esta Corte. En el otoño del año de MDCCLXXXVII. Madrid, Imprenta Real. Con las licencias necesarias.

Mad. Rubiconda, Baylarina de espíritu, amante de D. Totomallio — Teresa Oltrabelli

Don Totomallio, estudiante necio e ignorante que va a estudiar a Padua y se enamora de Madama — Miguel Ferrari [Michele Ferrari]

Ortensia, mujer de Franchillion, que le juzga muerto, cantarina que anda viajando con uno a quien ella tiene por padre — Rosa Lamprucher

Don Petronio, que se finge padre de Ortensia, hombre reposado y chalatán — Carlos Barlasina [Carlo Barlassina]

Monsieur Franchillion, amigo fingido del Caballero, amante oculto de Madama, joven astuto y afectado esposo de Ortensia — Juan Prata [Giovanni Prata]

Bettina, moza bizarra, cafatera y ostelera — Juana Barlasina [Giovanna Barlassina]

El Caballero Bireno, Inglés rico y serio — Matías Lamprucher [Matia Lamprucher]

La música es de Cimarosa, y fué estrenada en Napóles en 1782.

LA FRASCATANA (Giovanni Paisiello)

TCdP Premiere	24 November 1787
Source	E-Mn T/15158
Original Title	La Frascatana
Spanish Title	La Frasquetana
Composer	Giovanni Paisiello
Librettist	F. Livigni
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 133
Notes	It includes the dancing company.

Drama en música que se ha de representar en el Teatro de los Caños del Peral a beneficio de los pobres del Real Hospital General de esta Corte. Con licencia en Madrid. En la imprenta de Benito Cano, MDCCLXXXVII.

Violante, joven Pupila de garvo, amante de Nardon, Pastor joven — Teresa Oltravelli [Teresa Oltrabelli]

Nardón, joven Pastor, amante de Violante — Juan Prata [Giovanni Prata]

D. Fabricio, tutor amante de Violante no correspondido — Miguel Ferrari [Michele Ferrari]

D^a Estela, amante del Caballero Giocondo — Rosa Lamprucher

Liseta, Posadera — Juana Barlasina [Giovanna Barlassina]

El caballero Giocondo, amante de Violante y amado de Doña Estela — Matías Lamprucher [Matia Lamprucher]

Pañota, servidor del Caballero Giocondo — Carlos Barlasina [Carlo Barlassina]

La Música es del Sr. Paisiello [Giovanni Paisiello].

CHI DELL'ALTRI SI VESTE PRESTO SI SPOGLIA (Domenico Cimarosa)

TCdP Premiere	25 December 1787
Source	E-Mn T/24578
Original Title	Chi dell'altri si veste presto si spoglia
Spanish Title	A quien de ageno se viste en la calle le desnudan
Composer	Domenico Cimarosa
Librettist	G. Palomba
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 123
Notes	It includes the dancing company.

Drama jocoso en música, que se ha de representar en el Teatro de los Caños del Peral a beneficio de los pobres del Real Hospital General de esta Corte. Con licencia en Madrid. En la imprenta de Benito Cano, MDCCLXXXVII.

Nineta Zucalvento, Rapaza del Tiról, que se hace creer la Baronesa Estelidaura —

Teresa Oltrabelli

Martufo, criado de Don Putifar — Miguel Ferrari [Michele Ferrari]

El Capitán D. Putifar — Juan Prata [Giovanni Prata]

Estelidaura, Dama del Tiról — Rosa Lamprucker [Rosa Lamprucher]

Mirandolina, Rapaza del Tiról — Juana Barlasina [Giovanna Barlassina]

Floreta, Villana del Feudo — Teresa Benaglia

Gabamundo, hermano de Mirandolina — Matias Lamprucker [Matia Lamprucher]

Juan Fabricio, Escribano del Lugar — Carlos Barlasina [Carlo Barlassina]

La Música es del célebre Maestro Cimarosa, Napolitano.

1788

LE GELOSIE VILLANE (Giuseppe Sarti)

TCdP Premiere	19 January 1788
Source	E-Mn T/6710
Original Title	Le gelosie villane
Spanish Title	Los zelos villanos
Composer	Giuseppe Sarti
Librettist	T. Grandi
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 129
Notes	It includes the dancing company. There are mistakes in the libretto: On the page <i>Personajes</i> [characters] <i>Olivieta</i> is played by Teresa Barlasina, but it actually is played by Juana Barlasina (see page <i>Actores</i> [Actors]). On the page <i>Actores</i> Rosa Lamprucher appears as <i>segunda bufa</i> , but in <i>Personajes</i> she is not mentioned.

Drama jocoso en música, del Sr. Joseph Sarti, que se ha de representar en el Teatro de los Caños del Peral a beneficio de los pobres del Real Hospital General de esta Corte. Con licencia en Madrid. En la imprenta de Benito Cano. MDCCLXXXVIII.

Juanita, hija de Cequino, esposa prometida de Toñino — Teresa Oltrabeli [Teresa Oltrabelli], primera bufa

Oliveta, muger de Narducho — Juana Barlasina [Giovanna Barlassina], segunda bufa

Sandrina, hermana de Mengon — Teresa Benaglia, sobresaliente

Marqués feudatario del Castillo Tornicolon — Juan Prata [Giovanni Prata], primer medio carácter

Cequino, primer Diputado del Castillo — Miguel Ferrari [Michele Ferrari], primer bufo

Toñino, Diputado — Carlos Barlasina [Carlo Barlassina], segundo bufo

Narducho, Diputado — Matías Lamprucher [Matia Lamprucher], segundo medio
carácter

Mengon, Diputado — José Putini, sobresaliente

L' IMPOSTORE PUNITO (Pietro Carlo Guglielmi)

TCdP Premiere	10 May 1788
Source	E-Mn T/6057
Original Title	L' impostore punito
Spanish Title	El impostor castigado
Composer	Pietro Carlo Guglielmi
Librettist	C. Cabozzi
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 135
Notes	Actores, compañía de bailarines, decoración

Drama jocoso en música para representarse en el Teatro de los Caños del Peral que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte, administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rosi [Domenico Rossi].
Con licencia en Madrid. En la imprenta de Benito Cano. MDCCLXXXVIII.

Madama Florida, viuda, enamorada de Sebastian y prometida esposa de Don

Panecraccio — Jacinta Galli [Giacinta Galli], primera dama

Sebastián Trenasi, que se finge Marques, y amante de Madama — Cayetano Scovelli
[Gaetano Scovelli], primer tenor

D. Pancraccio, Hidalgo Napolitano, prometido esposo de Madama — Gerónimo
Védova [Girolamo Vedova], primer bufo caricato

Jocunda, prima de Madama — Rosalía Pelizoni [Rosalinda Pellizzoni], segunda dama

Zoroastro, que se vende por Letrado, compañero de Pancraccio — Carlos Barlasina [Carlo Barlassina], segundo bufo caricato

Plácida, doncella Veneciana, engañada de Filindo en sus amores — Juana Barlasina [Giovanna Barlassina], otra segunda dama

Filindo, secretario de Madama, amante que fue de Plácida y después de Jocunda — Vicente Pavía [Vincenzo Pavía], segundo medio caracter

La escena se finge en una Casa de Campo de Madama, a la orilla del Gariliano.

La música es del célebre Maestro Señor Pedro Guillermi [Pietro Carlo Guglielmi].

**LA FINTA PRINCIPESSA O LE DUE FRATELLI PAPPAMOSCA (Felice
Alessandri)**

TCdP Premiere	7 June 1788
Source	E-Mn T/11385
Original Title	La finta principessa o le due fratelli Pappamosca
Spanish Title	La fingida princesa o los dos hermanos Papamoscas
Composer	Felice Alessandri
Librettist	F. Livigni
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 159
Notes	It includes the Dancing company. Cotarelo's transcription has been corrected, <i>Berenice</i> is not played by Susana Barlasina but by Juana Barlasina.

Drama jocoso en música para representarse en el teatro de los Caños del Peral que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte, administra la Real Junta de su Gobierno. Siendo director D. Domingo Rosi

[Domenico Rossi]. Con licencia en Madrid. Imprenta de Benito Cano.

MDCCLXXXVIII.

Rosina, Aldeana — Teresa Ortrabelli [Teresa Oltrabelli], primera dama

Ruggiero, Príncipe de Taranto, amante de Berenice — Cayetano Scobelli [Gaetano Scovelli], primer tenor

Bartolina, Aldeana — Rosalía Pelizoni [Rosalinda Pellizzoni], segunda dama

Berenice, Princesa de Salerno — Juana Barlasina, otra segunda dama

D. Sesto Papamosca, Caballero ridículo — Gerónimo Védova [Girolamo Vedova], primer bufo caricato

D. Quincio Papamosca, hermano de D. Sesto — Carlos Barlasina [Carlo Barlassina], segundo bufo caricato

Leoncio, Alcalde de la Torre — Vicente Pavía [Vincenzo Pavía], segundo medio carácter

Con varias comparsas.

La escena se finge en la cercanía de Salerno.

La música es del célebre Maestro Sr. Allesandri [Felice Alessandri].

LE TRAME DELUSE (Domenico Cimarosa)

TCdP Premiere	5 July 1788
Source	E-Mn T/22425
Original Title	Le trame deluse
Spanish Title	Las tramas burladas
Composer	Domenico Cimarosa
Librettist	G. M. Diodati
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 131
Notes	It includes the Dancing company.

Drama jocoso en música, para representarse en el Teatro de los Caños del Peral, que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte, administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia en Madrid. En la imprenta de Benito Cano. MDCCLXXXVIII.

Ortensia, con el nombre de Lucinda, muger astuta, que se finge hija de D. Anselmo, negociante Romano, prometida esposa de D. Artabano — Jacinta Galli [Giacinta Galli], primera dama.

Clicerio, Caballero Boloñés, engañado por Ortensia en Bolonia y amante de Olimpia — Cayetano Scovelli [Gaetano Scovelli], primer tenor

D. Nardo Fionza, hombre vagabundo y gastador, que viene a casa de D. Artabano en compañía de Ortensia — Gerónimo Vedova [Girolamo Vedova], primer bufo caricato

Dorinda, señora de Siena, que sirve de Jardinera en casa de D. Artabano, engañada y robada por D. Nardo Fionza — Rosalía Pelizoni [Rosalinda Pellizzoni], segunda dama

D. Artabano, viejo simple y necio, que por trama de D. Nardo se cree esposo de Ortensia, baxo el fingido nombre de Lucinda — Cárlos Barlasina [Carlo Barlassina], segundo bufo caricato

Olimpia, sobrina de D. Artabano y amante de Clicerio — Juana Barlasina [Giovanna Barlassina], otra segunda dama

La música es del célebre Maestro el Sr. Domingo Cimarosa [Domenico Cimarosa].

Las escenas nuevas serán inventadas y executadas por los hermanos, el Sr. Antonio María Tadei, y el Sr. Angelo María Tadei, Pintores de este Teatro.

LE DUE CONTESSE (Giovanni Paisiello)

TCdP Premiere	25 July 1788
Source	E-Mn T/22328
Original Title	Le due contesse
Spanish Title	Las dos condesas
Composer	Giovanni Paisiello
Librettist	P. Sellini
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 141
Notes	It includes the Dancing company.

Ópera bufa, para representarse en el Teatro de los Caños del Peral, que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte, administra la Real Junta de su Gobierno. Siendo director el Sr. D. Domingo Rosi [Domenico Rossi]. Con licencia en Madrid. En la imprenta de Benito Cano, MDCCLXXXVIII.

Condesa del bello color, joven rica, pero voluble — Teresa Oltrabelli [Teresa Oltrabelli], primera dama

El Caballero de la pluma, Viudo, viajante ridículo — Cayetano Scovelli [Gaetano Scovelli], primer tenor

Leandro, Caballero, amante de la Condesa, que se avergüenza de ser zeloso — Gerónimo Vedova [Girolamo Vedova], primer bufo caricato

Livieta, Camarera, que se finge Condesa — Rosalía Pelizoni [Rosalinda Pellizzoni], segunda dama

Próspero, Mayordomo de la Casa de la Condesa, primo de Livieta — Carlos Barlasina [Carlo Barlassina], segundo bufo

La escena se finge en Pisa.

La música es del célebre Maestro el Señor Juan Paissielo [Giovanni Paisiello].

IL MARCHESE TULIPANO (Giovanni Paisiello)

TCdP Premiere	25 August 1788
Source	E-Mn T/9041
Original Title	Il marchese Tulipano o sia Il matrimonio inaspettato
Spanish Title	El marqués de Tulipan o El matrimonio inesperado
Composer	Giovanni Paisiello
Librettist	P. Chiari
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 130
Notes	It includes the Dancing company.

Drama jocoso en música, para representarse en el Teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra

la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia en Madrid. En la imprenta de Benito Cano. MDCCLXXXVIII.

Vespina, labradora rica y muy resuelta, amante de Jorge — María Jacinta Galli
[Giacinta Galli], primera bufa

El Marquesito Jorge, hijo de Tulipan, simple y amante de Vespina — Gerónimo
Vedova [Girolamo Vedova], primer bufo

La Condesa Olimpia, de Sarzana, viuda, prometida esposa de Jorge — Rosalía
Pelizoni [Rosalinda Pellizzoni], segunda bufa

El Marqués de Tulipan, hombre necio, de baxa estirpe y rico — Cárlos Barlasina
[Carlo Barlassina], segundo bufo

*Labradores, Criados del Marques de Tulipan, Criados de la Condesa, Marineros del
servicio de la Condesa, Criados de Vespina*

La música es del célebre Maestro el Sr. Juan Paissielo [Giovanni Paisiello]

Las escenas nuevas serán inventadas y executadas por los hermanos el Sr. Antonio
María Tadei, y el Sr. Angelo María Tadei, Pintores de este Teatro.

GIANNINA E BERNARDONE (Domenico Cimarosa)

TCdP Premiere	18 October 1788
Source	E-Mn T/22254
Original Title	Giannina e Bernardone
Spanish Title	Juanita y Bernardón
Composer	Domenico Cimarosa
Librettist	F. Livigni
Language(s)	Spanish
Size and No. of Pages	8°, 76
Notes	The libretto includes the Dancing company and explains the reason why it has not been translated into Italian.

Drama en música para representarse en el Teatro de los Caños del Peral, que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia en Madrid. En la imprenta de la Viuda de Ibarra. MDCCLXXXVIII.

Juanita, Labradora, Muger de Bernardon — María Jacinta Galli [Giacinta Galli], primera bufa

Bernardón, Capataz de labranza, hombre rústico y zeloso — Gerónimo Vedova [Girolamo Vedova], primer bufo

D. Orlando, Ciudadano de Nápoles y Oficial Úngaro — Cárlos Barlasina [Carlo Barlassina], segundo bufo

El Capitán Franconio — Cayetano Scobelli [Gaetano Scovelli], primer medio carácter

Doña Aurora, amante del Capitán y sobrina de D. Orlando — Rosalía Pelizoni [Rosalinda Pellizzoni], segunda bufa

Masino, Administrador de la Villa y hermano de Juanita — Vicente Pavía [Vincenzo Pavía], segundo medio carácter

Laureta, muger de Masino — Juana Barlasina [Giovanna Barlassina], otra segunda dama

La música es del célebre Sr. Domingo Cimarosa [Domenico Cimarosa], Maestro de Capilla Napolitano.

La escena se finge en un arrabal de Gaeta.

Las escenas nuevas serán inventadas y executadas por los hermanos, el Sr. Antonio María Tadei, y el Sr. Angelo María Tadei, Pintores de este Teatro.

IL SERRAGLIO D' OSMANO (Giuseppe Gazzaniga)

TCdP Premiere	4 November 1788
Source	E-Mn T/13519
Original Title	Il serraglio d' Osmano
Spanish Title	El serrallo de Osmán
Composer	Giuseppe Gazzaniga
Librettist	G. Bertati
Language(s)	Spanish
Size and No. of Pages	8º, 111
Notes	It includes the Dancing company.

Drama jocoso en música para representarse en el Teatro de los Caños del Peral, a beneficio de los pobres del Real Hospital General de esta Corte. Con licencia en Madrid. En la imprenta de Benito Cano. MDCCLXXXVIII.

Osmán, Emir de Saida — Gerónimo Védova [Girolamo Vedova], primer bufo caricato

Rosana, Esclava Italiana — Teresa Oltrabelli, primera dama

Zaida, Esclava Circasa — Rosalía Pelizzoni [Rosalinda Pellizzoni], segunda dama

Feda, Esclava Giogiana — Juana Barlasina [Giovanna Barlassina], otra segunda dama

Reca, Esclava Tártara — Antonia Ronzy [Antonia Ronzi], tercera dama

Paulino, Joven Italiano — Cayetano Scovelli [Gaetano Scovelli], primer medio caracter

Nacor, Eunuco, Guarda del Serrallo — Carlos Barlasina [Carlo Barlassina], segundo bufo caricato

Ali, otro Eunuco — Vicente Pavía [Vincenzo Pavía], segundo medio carácter

Músicos criados de Osman. Marineros y un criado de Paulino

La música es nueva del célebre Maestro el Sr. Joseph Gazzaniga [Giuseppe Gazzaniga].

1789

I DUE BARONI DI ROCCA AZZURRA (Domenico Cimarosa)

TCdP Premiere	12 April 1789
Source	E-Mn T/22399
Original Title	I due baroni di Rocca Azzurra
Spanish Title	Los dos barones de Rocca Azzurra
Composer	Domenico Cimarosa
Librettist	G. Palomba
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 103
Notes	It includes the Singing and Dancing companies. Only the characters are listed, not the performers.

(Anteportada): Traducción en castellano. Primer bayle, Reynaldo y Armida. Segundo bayle, Las Bodas de los aldeanos. (Portada): Ópera bufa, para representarse en el teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte, administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia: En Madrid. En la imprenta de Benito Cano, MDCCLXXXIX.

Madama Laura Milana, Muger fanática, y soberbia, prometida Esposa al Baron

Totaro

D. Demofonte Cucuzoni, Baron de Rocca Azzurra, hombre despropositoado y ridiculo

El barón Totaro, Joven simple y afectado, Sobrino de Don Demofonte

Franchetto, Hombre sagaz y embrollista, que aspira a casarse con Laura, hermano de Sandra, Muchacha astuta y de espíritu

Vasallos

Criados que acompañan a Madama Laura

Acompañamiento de Sandra

Criados y Lacayos del Baron

La escena se finge en la posesión de Rocca Azzura, que pertenece a los dos Barones.

Las Compañías de Ópera y Bayle que en el presente año trabajarán en el Teatro de los Caños del Peral, serán las siguientes:

Director del Teatro — Domingo Rossi [Domenico Rossi]

COMPAÑÍA DE ÓPERAS

Primera Mujer — Ana Beuini Mengoci [Anna Benini Mengozzi]

Primer Bufo — Gerónimo Vedova [Girolamo Vedova]

Primer medio Carácter — Joseph Berteli [Giuseppe Bertelli]

Segundas Mujeres a vicenda — Teresa Bardanega [Teresa Vardanega?], Rosalinda Pellizzoni

Otro Bufo — Luis Pagneti

Segundo medio Carácter — Vicente Pavia [Vincenzo Pavía]

Parte de suplemento — Teresa Babaglia, con doce coristas

La música del Sr. Domingo Cimarosa [Domenico Cimarosa], Maestro de Capilla

Napolitano, al servicio de S. M. el Rey de las dos Sicilias.

Las escenas nuevas serán inventadas y executadas por los hermanos el señor Antonio y el señor Angelo María Tadei, Pintores de este Teatro.

FRA DUE LITIGANTI IL TERZO GODE (Giuseppe Sarti)

TCdP Premiere	4 June 1789
Source	E-Mn T/11373
Original Title	Fra due litiganti il terzo gode
Spanish Title	Entre dos que pleytean el tercero es el que gana
Composer	Giuseppe Sarti
Librettist	F. Lorenzi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 111
Notes	It includes the Dancing company.

Drama jocoso en música para representarse en el Teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte, administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia. Madrid: en la imprenta de González, MDCCLXXXIX.

Dorina, Camarera — Ana Benigni Mengozzi [Anna Benini Mengozzi]

Masoto Factor — Joseph Bertelli [Giuseppe Bertelli]

Titta, Criado — Gerónimo Vedova [Girolamo Vedova]

El Conde Bella-flor — Luis Pigneti [Luigi Pignetti]

Livieta, Camarera — Teresa Bardanega [Teresa Vardanega?]

Mengon, Jardinero — Vicente Pavia [Vincenzo Pavía]

La Condesa Bella-flor — Rosalia Pellizoni [Rosalinda Pellizoni]

Criados y Paysanos

La escena se finge en una casa de campo de la posesión del Conde.

La música es del célebre Maestro de Capilla Sarti.

Las escenas nuevas serán inventadas y executadas por los hermanos el señor Antonio y el señor Angelo María Tadei, Pintores de este Teatro.

GLI SCHIAVI PER AMORE (Giovanni Paisiello)

TCdP Premiere	4 July 1789
Source	E-Mn T/12269
Original Title	Gli schiavi per amore / Le gare generose
Spanish Title	Los esclavos por amor
Composer	Giovanni Paisiello
Librettist	G. Palomba
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 109
Notes	It includes the Dancing company. There is a note regarding the translation of the libretto.

Drama jocoso en música para representarse en el teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Siendo director el señor Domingo Rossi [Domenico Rossi]. Con licencia. Madrid, en la imprenta de González, MDCCLXXXIX.

Gelinda, esclava, esposa oculta de Sebastian, baxo el nombre de Dianina — Ana Benigni Mengozzi [Anna Benini Mengozzi]

Sebastian, Napolitano, esclavo con Gelinda, baxo el nombre de Bronton — Gerónimo Vedova [Girolamo Vedova]

D. Berlico, Amante no correspondido de Meri, joven viajante que vuelve a casa de Dull — Joseph Bertelli [Giuseppe Bertelli]

Dull, Ciudadano de Boston, oculto Amante de Gelinda y Señor de los Esclavos — Luis Pignetti [Luigi Pignetti]

Meri, Sobrina de Dull, Amante de Sebastian — Rosalía Pellizoni [Rosalinda Pellizzoni]

Nab, Doncella de talento, hija de Dull — Teresa Bardanega [Teresa Vardanega?]

La escena se finge en la Ciudad de Boston en América.

La Música es del celebre Señor Maestro Paisiello, al actual servicio del Rey de las dos Sicilias.

IL DUE SUPPOSITI CONTI OSSIA LO SPOSO SENZA MOGLIE (Domenico Cimarosa)

TCdP Premiere	9 August 1789
Source	E-Mn T/6723
Original Title	Il due suppositi conti ossia Lo sposo senza moglie
Spanish Title	Los dos condes supuestos, o sea El marido sin muger
Composer	Domenico Cimarosa
Librettist	A. Anelli
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 129
Notes	It includes the Dancing company.

Drama jocoso en música para representarse en el teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Siendo director el señor Domingo Rossi [Domenico Rossi]. Con licencia. Madrid, en la imprenta de González, MDCCLXXXIX.

Beatriz, Doncella astuta, hermana de Don Pantaleón — Ana Benigni Mengozzi [Anna Benini Mengozzi]

Don Pantaleón, joven gallardo, natural de Monza — Joseph Bertelli [Giuseppe Bertelli]

Fidalma, parienta y Amante de Don Pantaleón — Teresa Bardanega [Teresa Vardanega?]

Marcotondo, Agricultor rústico que se finge Conde de Farfalon — Gerónimo Vedova [Girolamo Vedova]

Caramelo, Arrendador de Mantua — Luis Pigneti [Luigi Pignetti]

Laureta, Camarera de Beatriz — Rosalia Pelizzoni [Rosalinda Pellizzoni]

Pipeto, Cafetero — Vicente Pavia [Vincenzo Pavia]

La escena se representa en Monza.

La música es del célebre Maestro Cimarosa

Las escenas nuevas serán inventadas y executadas por los hermanos el Señor Antonio y el Señor Angelo Maria Tadei, Pintores de este Teatro.

UNA COSA RARA OSSIA BELLEZZA ED ONESTÀ (Vicente Martín)

TCdP Premiere	24 September 1789
Source	E-Mn T/6068
Original Title	Una cosa rara ossia Bellezza ed onestà
Spanish Title	Una cosa rara o sea Belleza y honestidad
Composer	Vicente Martín
Librettist	L. da Ponte
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 160
Notes	It includes the Dancing company. Only the characters are listed, not the performers.

Drama jocoso en música para representarse en el Teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia. Madrid en la imprenta de González. MDCCLXXXIX.

Isabela, reina de España

Juan, príncipe de España

Corrado, su gentil hombre

Lilla y Ghita, Serranas, amantes de

Lubino y Tita, Serranos

Lisargo, juez del lugar

Coro de cazadores, pastores y pastoras

Personas que no hablan

La escena se finge en Adra, lugar de Sierra Morena.

La música es del célebre Maestro Español D. Vicente Martín, Pensionado por el Rey N. S. en Viena.

Las escenas nuevas serán inventadas y executadas por los hermanos el Señor Antonio y el Señor Angelo Maria Tadei, Pintores de este Teatro.

IL RE TEODORO IN VENEZIA (Giovanni Paisiello)

TCdP Premiere	9 December 1789
Source	E-Mn T/22319
Original Title	Il re Teodoro in Venecia
Spanish Title	El rey Teodoro en Venecia
Composer	Giovanni Paisiello
Librettist	G. B. Casti
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 151
Notes	It includes the Dancing company.

Drama jocoso en música para representarse en el teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia y en Madrid. En la imprenta de Benito Cano. MDCCLXXXVIII.

Teodoro, Rey de Córcega, con el nombre del Conde Alberto — Joseph Bertelli
[Giuseppe Bertelli]

Liseta, hija de Tadeo — Ana Benigni Mengozzi [Anna Benini Mengozzi]

Sandrino, Mercader, amante de Liseta — Cayetano Scobelli [Gaetano Scovelli]

Tadeo, Fondista y padre de Liseta — Gerónimo Védova [Girolamo Vedova]

Gaforio, Secretario y primer Ministro de Teodoro, con el nombre de Garbolin —
Luis Pigneti

Belisa, joven aventurera y hermana de Teodoro — Rosalía Pelizzoni [Rosalinda
Pellizzoni]

*Acmet Tercero, Gran Sultán, depuesto, vestido de Armenio, con el nombre de
Niceforo* — Vicente Pavía [Vincenzo Pavía]

Meser Grande, Alguacil mayor — Cayetano Baldi [Gaetano Baldi]

Acompañamiento de Justicia.

La escena se finge en Venecia.

La música es del célebre Maestro el Señor Juan Paisiello [Giovanni Paisiello].

1790

LA FINTA GALATEA O SIA L'ANTIQUARIO FANATICO (Marcelo de
Capua)

TCdP Premiere	27 January 1790
Source	E-Mn T/10607
Original Title	La finta Galatea o sia L'antiquario fanatico
Spanish Title	La fingida Galatea o sea El antiquario fanático
Composer	Marcelo de Capua
Librettist	M. Bernardini [?]
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 139
Notes	It includes the Dancing company.

Drama jocoso en música para representarse en el teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Siendo director el Sr. Domingo Rossi [Domenico Rossi]. Con licencia. Madrid, en la imprenta de González. MDCCXC.

Adelayde, joven caprichosa que viene a casarse con D. Bartolon — Ana Benini

Mengozzi [Anna Benini Mengozzi]

Bolpón, trapacista no conocido en el país, amigo de Mr. Giron — Joseph Berteli

[Giuseppe Bertelli]

D. Bartolón, antiquario, tonto y fanático — Gerónimo Védova [Geronimo Vedova]

D. Juan Zenobio, su hermano, de carácter franco e intolerante — Luis Pigneti

Albina, ama de gobierno en la casa de Juan Cenobio, que aspira a casarse con él —

Teresa Bardanega [Teresa Vardanega?]

Estrella, jardinera — Rosalía Pellizoni [Rosalinda Pellizzoni]

Mr. Girón, oculto amante de Adelayde — Vicente Pavía [Vincenzo Pavía]

La escena se finge en un lugar delicioso cerca de Roma.

La música es de D. Marcelo de Capua, Maestro Napolitano, al actual servicio de S.

A. la Sra. Princesa Lubomiriski Kerautoriski de Polonia.

LA STATUA MATHEMATICA O SIA L' ANTIQUARIO BURLATO (Luigi Caruso)

TCdP Premiere	4 April 1790
Source	E-Mn T/10619
Original Title	La statua mathematica o sia L' antiquario burlato
Spanish Title	La estatua matemática o sea El antiquario burlado
Composer	Luigi Caruso
Librettist	G. Bertati
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 101
Notes	It includes the Dancing company.

Drama jocoso en música para representarse en el Teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Con licencia. Madrid, en la imprenta de González, MDCCXC.

Clarice, esposa prometida de Don Pompeyo — Ana Benini Mengozzi [Anna Benini Mengozzi]

El Barón de Rosa Fresca, amante oculto de Clarice — Joseph Bertelli [Giuseppe Bertelli]

Don Pompeyo Antiquario, pretendiente de Clarice — Gerónimo Védova [Girolamo Vedova]

Gentilina, amiga de Clarice, y amante de Florindo — Rosa Pellizoni [Rosalinda Pellizzoni]

Florindo, hermano de Clarice y amante de Gentilina — Vicente Pavía [Vincenzo Pavía]

Un Aguacil mayor. Soldados. Aguaciles. Dos Cafeteros.

La música es del célebre Maestro Luis Charruso [Luigi Caruso], en la qual hay un terceto en medio del segundo acto que es del célebre Maestro Tozzi.

La escena se finge en Liorna.

NINA O SIA LA PAZZA PER AMORE (Giovanni Paisiello)

TCdP Premiere	1 May 1790
Source	E-Mn T/11446
Original Title	Nina o sia La pazza per amore
Spanish Title	La Nina o sea La loca por amor
Composer	Giovanni Paisiello
Librettist	G. Lorenzi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 93
Notes	It includes the Dancing company.

Comedia en un acto en prosa y verso por música. Traducida del francés para representarse en el Teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y de la Pasion de esta Corte administra la Real Junta de su Gobierno. Siendo director el Sr. Santiago Panati [Giacomo Panati]. Con licencia. Madrid, en la imprenta de González, MDCCXC.

Nina, amante de Lindoro — Ana Benini Mengozzi [Anna Benini Mengozzi]

Lindoro, amante de Nina — Joseph Bertelli [Giuseppe Bertelli]

El Conde, padre de Nina — Gerónimo Védova [Girolamo Vedova]

Susana, ama de gobierno de Nina — Rosalía Pellizoni [Rosalinda Pellizzoni]

Jorge. Balio del Conde — Vicente Pavía [Vincenzo Pavía]

Coro de Aldeanos y Aldeanas. Aldeanos, Aldeanitas, Criados del Conde, Guarda del

Norte (que no hablan). Un Pastor que toca una zambomba

La música es del Sr. Juan Paisiello [Giovanni Paisiello], Maestro de Capilla

Napolitano, al actual servicio de sus MM. LL.

LA FINE DI GIULIO CESARE (Francesco Bianchi)

TCdP Premiere	30 May 1790
Source	E-Mn T/13514
Original Title	La fine di Giulio Cesare / La morte di Cesare
Spanish Title	El fin de Julio Cesar
Composer	Francesco Bianchi
Librettist	G. Sertor
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 101
Notes	Actores, argumento, compañía de bailarines, decoración

Drama heroico en música, que en celebridad de los días del Príncipe nuestro Señor, ha de representarse el 30 del presente mes de Mayo, con Bayle heroico e iluminación con vistosos adornos, dispuesto por los Señores Comisionados de la Real Junta de Hospitales de Madrid. Siendo director el Sr. Santiago Panati [Giacomo Panati]. Con licencia. Madrid, en la imprenta de González, MDCCXC.

Julio César, Dictador de Roma — Vicente Bartolini [Vincenzo Bartolini]
Calpurnia, esposa de César — Ana Benini Mengozzi [Anna Benini Mengozzi]
Junio Bruto, Pretor, prometido esposo de — Ángel Franchi [Angelo Franchi]
Porcia, hija de Caton — Rosalía Pelizoni [Rosalinda Pellizzoni]
Marco Antonio, Consul — Gerónimo Védova [Girolamo Vedova]
Casio, Senador — Pedro Yobit [Pietro Yobit]
Albino, Senador — Vicente Pavía [Vincenzo Pavía]
Pueblo Romano. Soldados de Cesar y Lictores

La poesía es del señor Abate Sertor, bien cocido en toda la Europa.

La música es del célebre Maestro el Sr. Francisco Bianchi.

Maestro Director y Compositor de la Música, Sr. D. Antonio Tozzi, Académico
 Filarmónico de Bolonia.

Director y primer violín de Orquesta, el Sr. Melchor Ronzi.

LA BELLA PESCATRICE (Pietro Guglielmi)

TCdP Premiere	3 July 1790
Source	<i>Orígenes, 327</i>
Original Title	La bella pescatrice
Spanish Title	La bella pescadora
Composer	Pietro Guglielmi
Librettist	S. Zini
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 123
Notes	It has not been possible to locate the original libretto.

Drama jocoso en música, nuevo, para representarse en el teatro de los Caños del Peral... siendo director el Sr. Santiago Panati [Giacomo Panati]. Con licencia. Madrid, en la imprenta de González, MDCCXC. 8.º; 123 págs. Italiano y castellano.

Dorinda — Cecilia Bolognesi, primera bufa

Vespina — Teresa Bardanega [Teresa Vardanega?], segunda

Liseta — Rosalía Pellizzoni [Rosalinda Pellizzoni], segunda

Celidoro — Ángel Franchi [Angelo Franchi], primer medio carácter

Alfonso — Santos Pierazzini [Sante Pierazzini], primer bufo caricato

Macabruno — Jerónimo Védova [Girolamo Vedova], otro primer bufo

El Conde Lumaca — Pedro Iobit [Pietro Yobit], segundo medio carácter

Música de Pedro Guglielmi. La letra, de Zini.

Maestro director, Antonio Tozzi.

ENEAS Y LAVINIA (Pietro Guglielmi)

TCdP Premiere	25 August 1790
Source	E-Mn T/11449
Original Title	Enea e Lavinia
Spanish Title	Eneas y Lavinia
Composer	Pietro Guglielmi
Librettist	V. de Stefani and G. Sertor
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 73
Notes	It includes the Dancing company and the plot to the ballet <i>El Pelayo</i> .

Drama serio en música para representarse en el Teatro de los Caños del Peral. Que administra la Real Junta de Gobierno de los Hospitales, en celebridad de los días de la Reina Nuestra Señora Doña Luisa de Borbon. Siendo director el Sr. Santiago Panati [Giacomo Panati]. Con licencia. Madrid, en la imprenta de González, MDCCXC.

Latino, Rey de Laurento — Ángel Franchi [Angelo Franchi]

Lavinia, su hija — Cecilia Bolognesi [Ceccilia Bolognesi]

Eneas, Principe Troyano — Vicente Bartolini [Vincenzo Bartolini]

Turno, Rey de los Rutulos — Pedro Tobit [Pietro Yobit]

Amata, Reyna, consorte de Latino — Teresa Bardanega Berteli [Teresa Vardanega?]

Ilioneo, confidente de Eneas — Vicente Pavía [Vincenzo Pavía]

Juno, Sombra de Dido, Fauno — que hablan

Sacerdotes de Jano, Soldados Troyanos, Guardias Latinas, Soldados Rutulos

La poesía es del Señor Abate Sertor.

La música es del célebre Maestro Napolitano D. Pedro Guglielmi.

I ZINGARI EN FIERA (Giovanni Paisiello)

TCdP Premiere	19 October 1790
Source	E-Mn T/24545
Original Title	I zingari en feria
Spanish Title	Los gitanos en la feria
Composer	Giovanni Paisiello
Librettist	G. Palomba
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 135
Notes	

Drama jocoso en música para representarse en el teatro de los Caños del Peral. Que a beneficio de los Hospitales de esta Corte administra la Real Junta de su Gobierno. Siendo director el señor Santiago Panati. Madrid, MDCCXC. En la imprenta de Herrera. Con licencia.

Lucrecia, Gitana astuta y hábil — Ana Benini Mengozzi [Anna Benini Mengozzi],
primera bufa

Cévola, otro Gitano compañero de Lucrecia — Joseph Bertelli [Giuseppe Bertelli],
primer medio carácter

Pandolfo, hombre acomodado y necio, crédulo en las cosas Astronómicas — Santos
Pierazzini [Sante Pierazzini], primer bufo caricato

Paca, posadera astuta y resuelta — Teresa Bardanega Bertelli [Teresa Vardanega?],
segunda dama

Estelidaura, muchacha noble (pero incógnita a sí misma) criada de Pandolfo —
Rosalía Pelizzoni [Rosalinda Pellizzoni], segunda dama

*Eleuterio, noble de Cosenza, primo no conocido y que sigue a Estelidaura, destinado
esposo a la misma* — Pedro Yobit [Pietro Yobit]

Barbadoro, Gitano, hermano de Lucrecia — Vicente Pavía [Vincenzo Pavía]

La música es del célebre Maestro el Sr. Juan Paisiello.

Maestro — D. Antonio Tozzi, Académico Filarmónico de Bolonia.

Primer Violín y Director de Orquesta — Melchor Ronzi

Primer Violín de Bailes — Joseph Spontoni [Giuseppe Spontoni]

LA IDALIDE O SIA LA VERGINE DEL SOLE (Domenico Cimarosa)

TCdP Premiere	4 November 1790
Source	E-Mn T/13547
Original Title	La Idalide o sia La vergine del sole
Spanish Title	La Idalida o La doncella del sol
Composer	Domenico Cimarosa
Librettist	F. Moretti
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 71
Notes	In celebration to the Days of the King Charles IV.

Drama serio en música, para representarse en el Teatro de los Caños del Peral. Que a beneficio de los Hospitales de esta Corte administra la Real Junta de su Gobierno. En celebridad de los días del Rey nuestro señor D. Carlos IV de Borbón, siendo director el señor Santiago Panati. Madrid, MDCCXC. En la imprenta de Herrera. Con licencia.

Idalida, Doncella del Sol, hija de Palmoro — Adriana Panati

Enrique, noble Castellano, amante de Idalida — Vicente Bartolini [Vincenzo Bartolini]

Palmero, Inca de la Sangre Real — Ángel Franchi [Angelo Franchi]

Ataliba, Inca, Rey de una parte del Perú — Pedro Yobit [Pietro Yobit]

Alciloe, hermana de Ataliba — Teresa Bardanega [Teresa Vardanega?]

Imaro, confidente de Enrique — Vicente Pavía [Vincenzo Pavía]

Doncellas del Sol, Sacerdotes del Sol, Grandes del Reyno del Perú, Soldados del Perú

La música es del célebre señor Maestro Domingo Cimarosa [Domenico Cimarosa].

Maestro de capilla, el célebre señor D. Antonio Tozzi.

Primer violín de Ópera — Melchor Ronzi

Primer violín de Bailes — Joseph Spontoni [Giuseppe Spontoni]

ZENOBIA DI PALMIRA (Pasquale Anfossi)

TCdP Premiere	9 December 1790
Source	E-Mn T/11424
Original Title	Zenobia di Palmira
Spanish Title	Zenobia de Palmira
Composer	Pasquale Anfossi
Librettist	G. Sertor
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 63
Notes	

Drama serio en música, para representarse en el Teatro de los Caños del Peral, que administra la Real Junta de Gobierno de los Hospitales, en celebridad de los días de la Reyna Nuestra Señora Doña Luisa de Borbón, siendo director el señor Santiago Panati. Con licencia. Madrid en la Imprenta Real. 1790.

Aureliano, Emperador de Roma — Ángel Franchi [Angelo Franchi]

Zenobia, Reyna de los Palmirenos — Ana Benigni [Anna Benini Mengozzi]

Arsaces, Príncipe de Persia, amante correspondido de Zenobia, prisionero de los Romanos — Vicente Bartolini [Vincenzo Bartolini]

Publia, hija del Emperador Galieno, oculta amante de Arsaces — Teresa Vardanega Bertelli [Teresa Vardanega?]

Oraspe, General de los Palmineros — Pedro Iobit [Anna Benini Mengozzi]

Licinio, Tribuno militar del Campo Romano y Confidente de Aureliano — Vicente Pavia [Vincenzo Pavía]

La música es del célebre Señor Maestro Pasqual Anfosi [Pasquale Anfossi].

La acción es en Palmira y sus inmediaciones.

IL DOPPIO INGANNO (Giacomo Tritto [Tritta])

TCdP Premiere	30 December 1790
Source	E-Mn T/10584
Original Title	Il doppio inganno
Spanish Title	El doble engaño
Composer	Giacomo Tritto [Tritta]
Librettist	G. Lorenzi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 109
Notes	This opera has been often confused with Tritto's <i>Le due gemelle / L'inganno amoroso</i> . According to E-Mn T/10584 and Cotarelo's transcription of libretto of <i>Le due gemelle</i> 's libretto, the cast of characters is completely different. Therefore, it must be concluded that they are indeed two different operas.

Drama jocoso en música, para representarse en el Teatro de los Caños del Peral, que administra la Real Junta de Gobierno de los Hospitales. Siendo director el Sr. Santiago Panati. Madrid, MDCCXC. En la imprenta de Herrera. Con licencia.

Cilleta, criada astuta y traviesa en casa de D. Zenobio, y confidenta de Margarita —

Ana Benigni [Anna Benini Mengozzi], primera bufa

D. Luisito, Cabalero Napolitano, novio de Margarita — Joseph Berteli [Giuseppe

Bertelli], primer medio carácter

Mico, criado de D. Luisito — Santos Pierazzini [Sante Pierazzini], primer bufo

caricato

D. Zenobio, viejo, Comerciante Italiano — Gerónimo Védova [Girolamo Vedova],

otro primer bufo caricato

Margarita, doncella sagaz y prudente, prometida a D. Luisito, hija de D. Zenobio —

Rosalía Pelizzoni [Rosalinda Pellizzoni], segunda actriz

La música es del Sr. Santiago Tritta, Maestro de Capilla Napolitano y Maestro del Real Conservatorio de la Piedad.

LE DUE GEMELLE / L'INGANNO AMOROSO (Giacomo Tritto [Tritta])

TCdP Premiere	30 December 1790
Source	<i>Orígenes</i> , 330
Original Title	Le due gemelle / L'inganno amoroso
Spanish Title	Las dos gemelas o sea El engaño amoroso
Composer	Giacomo Tritto [Tritta]
Librettist	G. Lorenzi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 157
Notes	It has not been possible to locate the original libretto. See notes on <i>Il doppio inganno</i> .

Drama jocoso en música para representarse en el teatro de los Caños del Peral... siendo director el Sr. Santiago Panati. Madrid, MDCCXC. En la imprenta de Doblado. Con licencia. 8.º; 157 págs. Italiano y castellano.

Laureta — Ana Benini [Anna Benini Mengozzi]

Polidoro — Ángel Franchi [Angelo Franchi]

Juanica — Teresa Bardanega Bertelli [Teresa Vardanega?]

Barón D. Procolo — Jerónimo Védova [Girolamo Vedova]

D. Nasfurzio — Santos Pierazzini [Sante Pierazzini]

Corina — Rosa Pellizzoni [Rosalinda Pellizzoni]

La música es de D. Santiago Tritto. Maestro compositor al clave, D. Antonio Tozzi.

1791

ZEMIRA E AZOR (André Grétry)

TCdP Premiere	26 January 1791
Source	E-Mn T/13535
Original Title	Zemira e Azor
Spanish Title	Zemira y Azor
Composer	André Grétry
Librettist	J. F. Marmontel
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 87
Notes	

Comedia en dos actos en prosa y verso por música. Traducida del francés, con bayles análogos a la dicha, para representarse en el Teatro de los Caños del Peral. Que a beneficio de los Reales Hospitales General y Pasion de esta Corte administra la Real Junta de su Gobierno. Con licencia. En la Imprenta Real de Madrid. 1791.

Azor, Príncipe Persiano, Rey de Kamir, que al principio se manifiesta baxo una monstruosa figura — Joseph Bertelli [Giuseppe Bertelli]

Zemira, hija de Sander — Ana Benini [Anna Benini Mengozzi]

Fátima, su hermana — Rosa Pelliccioni [Rosalinda Pellizzoni]

Lesbia, hermana de Zemira — Teresa Bertelli

Sander, Persiano, negociante de Ormuz — Gerónimo Vedova [Girolamo Vedova]

Ali, su esclavo — Vicente Pavía [Vincenzo Pavía]

Genios

La escena es representa en el Reyno de Persia próximo al golfo de Ormuz.

La música es del Señor Maestro Gretry [André Grétry].

ANGELICA E MODORO (Gaetano Andreozzi)

TCdP Premiere	5 May 1791
Source	E-Mn T/14942
Original Title	Angelica e Medoro
Spanish Title	Angelica y Medoro
Composer	Gaetano Andreozzi
Librettist	G. Sertor
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 71
Notes	D. Rossi in charge of the theatre again. Ballets <i>Apeles y Campaspe</i> and <i>La Diversión de los Pastores o el Despique del bayle</i> . It includes the dancing cast.

Drama serio en música, para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Operas, siendo sus protectores comisionados el Excmo. Sr. Príncipe de Castelfranco y el Sr. D. Gerónimo de Mendinueta, en la presente primavera del año de 1791. Con licencia.

Madrid, en la imprenta de González. MDCCXCI.

Angélica, amante de Medoro — Ana Andreozzi [Anna Andreozzi]

Medoro, guerrero y amante de Angélica — Carlos Marinelli [Carlo Marinelli]

Orlando Paladino Francés, amante de Angélica — Josef Bertelli [Giuseppe Bertelli]

Astolfo, compañero y amigo de Orlando — Pedro Yobit [Pietro Yobit]

Temira, compañera y confidente de Angélica — Teresa Bardanega Bertelli [Teresa Vardanega?]

Adrasto, escudero y confidente de Angélica — Vicente Pavia [Vincenzo Pavía]

Guerreros de Orlando, Guerreros de Angélica, Pastores y Pastoras de la Isla

La música es del celebre Sr. Cayetano Andreozzi [Gaetano Andreozzi], Maestro de Capilla Napolitano.

L'AVARO (Pasquale Anfossi)

TCdP Premiere	24 May 1791
Source	E-Mn T/6728
Original Title	L'avaro
Spanish Title	El avariento
Composer	Pasquale Anfossi
Librettist	G. Bertati
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 105
Notes	Cotarelo forgets to include the first character, <i>Laurita</i> .

Drama jocoso en música para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, siendo director el Sr. Domingo Rosi [Domenico Rossi], en la presente primavera del año de 1791. Con licencia. Madrid, en la imprenta de González, MDCCLXCI.

Laurita, Labradora — Ana Andreozzi [Anna Andreozzi]

Orgasmo, viejo avariento — Luis Bonfanti [Luigi Bonfanti], primer bufo

Estevanito, hijo de Orgasmo — Joseph Bertelli [Giuseppe Bertelli], primer medio carácter

Rosalinda, hija del dicho Orgasmo — Rosalía Pellizzoni [Rosalinda Pellizzoni], segunda dama

Macobrio, hombre rico, amante de Rosalinda — Nicolás Guilici [Nicola Quilici], otro bufo

Tórtola, Criada de Orgasmo — Teresa Berteli [Teresa Bertelli], tercera dama
Felicitó, Caballero pobre, amante de Rosalinda — Pedro Yobit [Pietro Yobit],
segundo medio carácter

La escena se representa en una Aldea.

Música es del célebre Señor Pasqual Anfosi [Pasquale Anfossi], Maestro de Capilla
Napolitano.

DIDONE ABBANDONATA (Gaetano Andreozzi)

TCdP Premiere	13 August 1791
Source	E-Mn T/24504
Original Title	Didone abbandonata
Spanish Title	Dido abandonada
Composer	Gaetano Andreozzi
Librettist	P. Metastasio
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 89
Notes	D. Rossi's letter to the <i>Asociados de Óperas del Teatro</i> . It includes the Dancing company.

Drama serio en música para representarse en el Teatro de los Caños del Peral, baxo
los auspicios de la M. N. y M. I. Asociación de Óperas, siendo director el Sr.
Domingo Rossi [Domenico Rossi], en el verano del año de 1791. Con licencia.
Madrid, en la imprenta de González, MDCCXCI.

Dedicatoria de Rossi a los Asociados.

Dido, Reyna de Cartago, amante de Eneas — Ana Andreozzi [Anna Andreozzi]

Yarba, Rey de los Moros, con nombre de Arbaces — José Bertelli [Giuseppe Bertelli]

Selene, hermana de Dido — Rosalía Pelizzoni [Rosalinda Pellizzoni]

Eneas — Carlos Marinelli [Carlo Marinelli]

Araspe, confidente de Yarba — Ángel Franchi [Angelo Franchi]

Osmida, confidente de Dido — Pedro Yobit [Pietro Yobit]

La escena se figura en Cartago.

La música es toda nueva del célebre Sr. Cayetano Andreozzi [Gaetano Andreozzi], Maestro de Capilla Napolitano.

Las escenas son inventadas y executadas por los Señores Antonio y Angel Maria Tadei, Pintores de este Teatro.

LE AVVENTURE GALANTI (Giacomo Tritto)

TCdP Premiere	4 November 1791
Source	E-Mn T/11404
Original Title	Le avventure galanti
Spanish Title	Las aventuras del galanteo
Composer	Giacomo Tritto
Librettist	R. Campeggi
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 136
Notes	In celebration of the Days of the King.

Drama jocoso en música, para representarse en el Teatro de los Caños del Peral, baxo baxo los auspicios de la M. N. y M. I. Asociación de Óperas. En celebridad de los días del Rey Nuestro Señor, siendo director el Sr. Domingo Rossi [Domenico Rossi].

Año de 1791. Con licencia. Madrid, en la imprenta de González, MDCCXCI.

Laurita, Cantatriz, cuyo nombre es Arpalice — Ana Andreozzi [Anna Andreozzi],
primera bufa

Marqués Benviso, amigo de Dublas — Joseph Bertelli [Giuseppe Bertelli], primer
medio carácter

Rosita, joven de espíritu, enemiga de Laurita — Rosalía Pellizzoni [Rosalinda
Pellizzoni], segunda bufa

*Don Polibio, amante de todas las mujeres, que se jacta de valiente y hombre de
protección* — Luis Bonfanti [Luigi Bonfanti], primer bufo

Dublas, Olandes, amante de Laurita — Nicolás Quilici [Nicola Quilici], segundo
bufo

Betina, Jardinera de Laurita, que habla siempre con refranes — Antonia Ronzi,
tercera bufa

D. Pistofilo, negociante rico y chistoso, amante de Laurita — Pedro Yobit [Pietro
Yobit], segundo tenor

La escena se representa en una Quinta cerca de Verona.

La música es del célebre Maestro Jayme Tritto [Giacomo Tritto].

LA FEDRA (Giovanni Paisiello)

TCdP Premiere	9 Decemebr 1791
Source	E-Mn T/24523
Original Title	La Fedra
Spanish Title	La Fedra
Composer	Giovanni Paisiello
Librettist	G. Salvioni
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 95
Notes	In celebration of the Days of the Queen. It includes the Dancing company.

Drama serio en música para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, en celebridad de los años de la Reyna nuestra señora, siendo director el señor Domingo Rossi [Domenico Rossi]. Año de 1791. Con licencia. Madrid, en la Imprenta de González.

Teseo, Rey de Atenas — Ángel Franchi [Angelo Franchi]

Hipólito, hijo de Teseo y de Antiope, Amazona — Carlos Marineli [Carlo Marinelli]

Aricia, Princesa de la Sangre de los Palantes, Reyes de Atenas — Ana Andreozzi
[Anna Andreozzi]

Fedra, muger de Teseo — Rosalea Pelizoni [Rosalinda Pellizzoni]

Learco, Confidente de Fedra — Pedro Tobit [Pietro Yobit]

Diana, Diosa — Clotilde Cioffi

Pluto, Dios — Luis Bonfanti [Luigi Bonfanti]

Mercurio, Dios — Vicente Pavia [Vincenzo Pavía]

Tesifón, Diosa — Antonia Ronzi

Coro de: Sacerdotes y Sacerdotisas de Diana, Furias Infernales, Nobles y Señoras de Trezene, Cazadores y Cazadoras, Faunos, Driadas y otros Dioses de los bosques.

La música es del muy célebre Sr. D. Juan Paisielo [Giovanni Paisiello], Maestro de Capilla Napolitano, y en actual servicio, como Compositor y Maestro de Cámara de SS.MM. Sicilianas.

1792

LA VILLANELLA RICONOSCIUTA (Domenico Cimarosa)

TCdP Premiere	8 April 1792
Source	E-Mn T/25207
Original Title	La villanella riconosciuta / La pastorella riconosciuta
Spanish Title	La aldeana reconocida
Composer	Domenico Cimarosa
Librettist	G. Palomba
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 29
Notes	Cotarelo does not mention the character <i>Marques Galafron</i> . It includes information regarding the ballet <i>Adela de Ponthieu</i> .

‘Por no haberse podido imprimir a tiempo la Opera de la *Aldeana reconocida*, primera función con que se abre el Teatro de los Caños del Peral, baxo los auspicios de la muy noble y muy ilustre Asociación de Operas, en la temporada de Pascua de Resurrección del presente año de 1792, se da al público un breve argumento para que pueda hacerse cargo de su contexto; al que acaompaña la lista de los Actores que la recitan’

Maama. Enriqueta, creida Dama, prometida esposa del Conde de Orneville — Ana Calderi [Anna Calderi], primera bufa

Conde de Orneville, hijo del Marques Galafron — Ángel Franchi [Angelo Franchi], primer medio carácter

Marcon Calabrés, hombre vagamundo — Lázaro Calderi, primer bufo caricato

Ermenilla, Aldeana, que después se descubre la verdadera Enriqueta — Rosalía Pelizzoni [Rosalinda Pellizzoni], segunda bufa

Joanito, Mayoral de los Aldeanos — Vicente Pavía [Vincenzo Pavía], segundo medio carácter

El Marques Galafron, Señor de la Aldea — Sr. N. N.

La escena se finge en una Aldea del Marques de Galafron, cerca de la Ciudad de Nisa.

La música es del célebre Sr. Maestro Chimarasa [Domenico Cimarosa].

DIDONE ABBANDONATA (Giuseppe Sarti and Giovanni Paisiello)

TCdP Premiere	25 August 1792
Source	<i>Orígenes</i> , 346-347
Original Title	Didone abbandonata
Spanish Title	Dido abandonada
Composer	Giuseppe Sarti and Giovanni Paisiello
Librettist	P. Metastasio
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 111
Notes	It has not been possible to locate the original libretto.

Drama serio en música para representarse en el teatro de los Caños del Peral, baxo los auspicios de la... Asociación de Óperas, el día 25 de agosto del año 1792, en celebridad de los felices días de la Reina nuestra señora, siendo director el señor Domingo Rossi [Domenico Rossi]. Madrid, en la imprenta de la Viuda de Ibarra. Con licencia. 8.º; 111 págs. Italiano y castellano. Argumento.

Dido — Luisa Todi

Eneas — Carlos Marinelli [Carlo Marinelli]

Yarba — Angel Franchi [Angelo Franchi]

Araspe — Rosalía Pellizzoni [Rosalinda Pellizzoni]

Selena — Josefa Pellizzoni [Gioseffa Pellizzoni]

Osmida — Vicente Pavía [Vincenzo Pavía]

La música es de Sarti y de Paisiello.

LE VINDEMIE (Giovanni Gazzaniga)

TCdP Premiere	11 September 1792
Source	E-Mn T/10557
Original Title	Le vindemie
Spanish Title	Las vendimias
Composer	Giovanni Gazzaniga
Librettist	G. Bertati
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 95
Notes	Cotarelo mentions the ballet <i>La Feria napolitana</i> but it does not appear in the libretto. Only the characters are listed, not the performers

Opera nueva bufa para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, el día 11 de septiembre del año de 1792, siendo director el señor Domingo Rosi [Domenico Rossi]. Madrid, en la imprenta de la Viuda de Ibarra. Con licencia.

AGUEDITA, de lustre nacimiento, cmabiada por su padre con Artemisa, aldeana joven, prometida esposa a Cardon, padre fingido.

EL CONDE CEFIRO, Caballero pobre y tonto, amigo del Marques, y de Cardon por interés

ARTEMISA, tenuta por Dama, esposa prometida del Marqués

EL MARQUÉS, dueño de la Villa, prometido esposo de Artemisa, después amante de Aguedita

CARDON, aldeano de la servidumbre del Marqués, destinado esposo de Aguedita por el creído padre

LAURETA, Camarera del Marqués

ALDEANOS Y CRIADOS.

La escena se representa en una Aldea del Marqués.

La música es del célebre Maestro Sr. Gazaniga [Giovanni Gazzaniga]

ALESSANDRO NELL' INDIE (Luigi Caruso)

TCdP Premiere	4 November 1792
Source	E-Mn T/6715
Original Title	Alessandro nell' Indie
Spanish Title	Alexandro en la India
Composer	Luigi Caruso
Librettist	P. Metastasio
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 103
Notes	

Drama serio en música del célebre Pedro Metastasio para representarse en el teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, el día 4 de noviembre del año de 1792, en celebridad de los felices días de nuestro católico monarca el Sr. D. Carlos IV (que Dios guarde), siendo director el Sr. Domingo Rossi [Domenico Rossi]. Madrid, en la imprenta de la Viuda de Ibarra. Con licencia.

Alexandro el Grande — Ángel Franqui [Angelo Franchi]

Poro, Rey de una parte de las Indias, y amante de Cleofida — Carlos Marineli

[Carlo Marinelli]

Cleofida, Reyna de la otra parte de las Indias, y amante de Poro — Luisa Todi

Erisena, hermana de Poro — Rosalía Pelizoni [Rosalinda Pellizzoni]

Gandarte, General de las Armas de Poro, y amante de Elisena — Luis Bonfanti

[Luigi Bonfanti]

Timágenes, confidente de Alexandro, y su enemigo oculto — Vicente Pabia

[Vincenzo Pavía]

Soldados del Campo de Alexandro

Guardias

La música, es del señor Luis Caruso [Luigi Caruso], célebre Maestro Napolitano.

Las Decoraciones son inventadas y executadas por los Señores Antonio y Ángel María Tadéy, Pintores del mismo Teatro.

Maquinista: José Sousa. Joseph Sousa [Giuseppe Sousa?]

1793

IPERMESTRA (Giovanni Paisiello)

TCdP Premiere	20 January 1793
Source	E-Mn T/10575
Original Title	Ipermestra
Spanish Title	La Ipermenestra
Composer	Giovanni Paisiello
Librettist	P. Metastasio
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 87
Notes	

Drama serio en música para representarse el teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, en el Carnaval del año de 1793, siendo director el Sr. Domingo Rosi [Domenico Rossi]. Madrid, en la imprenta de la Viuda de Ibarra. Con licencia.

Ipermenestra, hija de Danao, prometida esposa a Linceo — Luisa Todi

Danao, Rey de Argos — Ángel Franqui [Angelo Franchi]

Linceo, hijo de Egitto — Carlos Marinelli [Carlo Marinelli]

Elpinice, sobrina de Danao, y amante de Plistene — Rosalía Pelizoni [Rosalinda Pellizzoni]

Plistene, Principe de Tesalia y amante de Elpinice — Luis Bonfanti [Luigi Bonfanti]

Adrasto, confidente de Danao — Vicente Pavía [Vincenzo Pavía]

Guardias

La escena se finge en el Palacio del Rey de Argos.

La música es del célebre Maestro Paysiello [Giovanni Paisiello]

Al clave: Matías Lamprucher [Matia Lamprucher]

Primer violín de ópera, Melchor Ronzi

Maquinista, Joseph Sosa [Giuseppe Sousa?]

Maestro Sastre, Andres Gera

Las escenas nuevas serán inventadas y executadas por los hermanos el Señor

Antonio y el Señor Ángel María Tadei, Pintores de este Teatro.

ZENOBIA DI PALMIRA (Pasquale Anfossi)

TCdP Premiere	30 May 1793
Source	E-Mn T/13491
Original Title	Zenobia di Palmira
Spanish Title	Zenobia de Palmira
Composer	Pasquale Anfossi
Librettist	G. Sertor
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 71
Notes	Cotarelo's transcription has been corrected, <i>Licinio</i> is not played by Juan Lipperini but by Luis Lipperini.

Drama serio en música, para representarse en el Teatro de los Caños del Peral en celebridad de los días de S. A. el Príncipe de Asturias la primavera del año de 1793, siendo director e impresario Don Antonio Satini. Con licencia. Madrid, en la imprenta de González.

Aureliano, Emperador de Roma — Joseph Simoni [Giuseppe Simoni]

Zenobia, Reyna de los Palmirenos — Brigida Banti

Arsaces, Príncipe de Persia, amante correspondido de Zenobia, prisionero de los

Romanos — Carlos Marinelli [Carlo Marinelli]

Publia, hija del Emperador Galieno, oculta amante de Arsaces — Rosalía Pellizzoni

[Rosalinda Pellizzoni]

Oraspe, General de Palmirenos — Luis Bonfanti [Luigi Bonfanti]

Licinio, Tributo militar del Campo Romano y Confidente de Aureliano — Luis

Lipperini [Luigi Lipperini]

La música es del célebre Señor Maestro Pascual Anfossi [Pasquale Anfossi]

La acción es en Palmira y sus inmediaciones.

NINA O SIA LA PAZZA PER AMORE (Giovanni Paisiello)

TCdP Premiere	13 May 1793
Source	E-Mn T/11433
Original Title	Nina o sia La pazza per amore
Spanish Title	La Nina o sea La loca por amor
Composer	Giovanni Paisiello
Librettist	G. Lorenzi
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 95
Notes	Cotarelo does not mention the character <i>Pastor que canta</i> .

Melodrama en música para representarse en el Teatro de los Caños del Peral en el verano del año de 1793, siendo director e impresario Don Antonio Satini. Con licencia. Madrid, en la imprenta de González.

Nina, amante de Lindoro — Ana Moriquelli [Anna Morichelli]

Lindoro, amante de Nina — Joseph Simoni [Giuseppe Simoni]

El Conde, padre de Nina — Francisco Albertareli [Francesco Albertarelli]

Elisa, aya de Nina — Rosalía Pelizzoni [Rosalinda Pellizzoni]

Jorge, amo del Conde — Luis Bonfanti [Luigi Bonfanti]

Un Pastor que canta — Joseph Simoni [Giuseppe Simoni]

Coro de Aldeanos y Aldeanas. Aldeanos y Aldeanitas, Criados del Conde y Guardas de monte (que no hablan).

La escena se representa en la cercanía del castillo del Conde.

La música es del célebre Maestro Paisiello [Giovanni Paisiello], aumentada por el mismo con varias piezas nuevas.

INÉS DE CASTRO (Giuseppe Giordani and Pietro Carlo Guglielmi)

TCdP Premiere	25 August 1793
Source	<i>Orígenes</i> , 358
Original Title	Inés de Castro
Spanish Title	Doña Inés de Castro
Composer	Giuseppe Giordani and Pietro Carlo Guglielmi
Librettist	C. Giotti
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 77
Notes	It has not been possible to locate the original libretto.

Drama serio en música para representarse en el teatro de los Caños del Peral, en celebridad de los felices días de la reina nuestra señora, el 25 de agosto de 1793. Con licencia. Madrid, en la imprenta de González. 8.º; 77 págs. Italiano y castellano.

Alfonso — José Simoni [Giuseppe Simoni]

Don Pedro — Carlos Marinelli [Carlo Marinelli]

Inés — Brigida Banti

La Reina — Rosalía Pellizzoni [Rosalinda Pellizzoni]

Rodrigo — José Pintaura [Giuseppe Pintaura]

Fernando — Luis (?) Lipperini [Luigi Lipperini]

La música es del Sr. José Giordanello, célebre maestro de capilla napolitano, y las piezas señaladas con esta * son del señor maestro Pedro Carlos Gullielmi, hijo del célebre maestro Gullielmi, quien estará al clave las tres primeras noches.

Primer violín del teatro, D. Melchor Ronzi

Maestro de clave, D. Bernardo Acero

Tramoyista. D. Jerónimo Rossello

Sastre, Andrés Yera (*sic*)

IL MATRIMONIO SEGRETO (Domenico Cimarosa)

TCdP Premiere	21 September 1793
Source	E-Mn T/24572
Original Title	Il matrimonio segreto
Spanish Title	El matrimonio secreto
Composer	Domenico Cimarosa
Librettist	G. Bertati
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 117
Notes	Cotarelo's transcription has been corrected, <i>Eliseta</i> is not played by Ana Morichelli Bossello but by Gioseffa Pellizzoni. Cotarelo does not mention <i>Carlota</i> . The libretto includes the ballet <i>Orbech</i> .

Opera bufa para representarse en el Teatro de los Caños del Peral el verano del año 1793. Con licencia. Madrid: en la imprenta de González.

El Sr. Gerónimo, rico mercader — Luis Bonfanti [Luigi Bonfanti]

Conde Robison — Francisco Albertarelli [Francesco Albertarelli]

Paulino, criado de confianza del Sr. Gerónimo — Joseph Simoni [Giuseppe Simoni]

Fidalma, hermana del Sr. Gerónimo, viuda — Rosalía Pellizzoni [Rosalinda Pellizzoni]

Eliseta, hija mayor del Sr. Gerónimo — Josefa Pellizzoni [Gioseffa Pellizzoni]

Carlota, hija menor — Ana Morichelli Bosello [Anna Morichelli Bosello]

La Música es del célebre Maestro Domenico Cimarosa.

PIRRO (Giovanni Paisiello)

TCdP Premiere	14 October 1793
Source	E-Mn T/12342
Original Title	Pirro
Spanish Title	Pirro
Composer	Giovanni Paisiello
Librettist	G. Gamerra
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 96
Notes	

Drama serio en música, para representarse en el Teatro de los Caños del Peral. Que dirige y gobierna L. M. N e I. Asociación, el día 14 de octubre del año de 1793. Con motivo del feliz cumpleaños del serenísimo Señor Príncipe de Asturias. Con licencia. Madrid: en la imprenta de González.

Pirro, Rey de Epiro — Josef Simoni [Giuseppe Simoni]

Polisena, Princesa Troyana, destinada esposa de — Ana Morrichelli Bossello [Anna Morichelli Bosello]

Darete, Príncipe Troyano — Carlos Marinelli [Carlo Marinelli]

Ulises — José Albertelli [Giuseppe Albertelli]

Climene, Princesa de la Sangre a los asedios, destinada esposa de Pirro — Rosa Pellizzoni [Rosalinda Pellizzoni]

Eleno, Príncipe Troyano, hermano de Polisena — Juan Lipperini

Calcante, Sumo Sacerdote — Luis Bonfanti [Luigi Bonfanti]

Sacerdotes, sacrificadores, Príncipes Confederados, Cabezas de la Tribu, Generales de la Armada, Marineros, Capitanes de flota, Guardias Reales, Ejército Griego, Pueblo, Troyanos destinados al Sacrificio

La música es del célebre Maestro D. Juan Paysiello [Giovanni Paisiello], al actual servicio de S. M. Siciliana, en calidad de Maestro y Compositor.

IL FALEGNOME (Domenico Cimarosa)

TCdP Premiere	12 November 1793
Source	E-Mn T/7315
Original Title	Il falegname
Spanish Title	El carpintero
Composer	Domenico Cimarosa
Librettist	G. Palomba
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 136
Notes	

Drama jocoso en música para representarse en el Teatro de los Caños del Peral. Baxo los auspicios de la M. N. e I. Asociación. El día 12 del mes de noviembre de 1793.

En celebridad del feliz cumple años de nuestro católico y augusto Monarca el Señor D. Carlos IV. (Que Dios guarde). Madrid: en la imprenta de la Viuda de Ibarra. Con licencia.

Elena, viuda de un Militar muerto en una batalla, muger honesta; pero chancera y fácil a enamorarse — Ana Morrichelli Bossello [Anna Morichelli Bosello]

D. Velardo, Corsario Maltés, esposo destinado a Elena y amante de Anagilda — Joseph Pintaura [Giuseppe Pintaura]

D. Fabio Cartapecora, Abogado ignorante de Maestro Socio — Francisco Alberterrelli [Francesco Albertarelli]

Maestro Socio, Carpintero, amante de Elena — Luis Bonfanti [Luigi Bonfanti]

Anagilda, Cautiva en la mar por D. Velardo y amante del mismo — Josepha Pelizzoni [Gioseffa Pellizzoni]

D. Dalmiro, joven libre y apurador de los asuntos ajenos — Luis Pignetti

Belloria, Criada de Elena — Rosalía Pellizzoni [Rosalinda Pellizzoni]

Grazina, prima de Elena — Bernardina Liotard

Coro de Carpinteros, Coro de Úngaros, Moros, Criados

La música es del Señor Maestro Cimarosa.

La escena se representa en un Arrabal a la costa del mar cerca de Nápoles.

LA VENDETTA DI NINO (Francesco Bianchi)

TCdP Premiere	9 December 1793
Source	E-Mn T/11441
Original Title	La vendetta di Nino
Spanish Title	La venganza de Nino
Composer	Francesco Bianchi
Librettist	F. Moretti
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 62
Notes	

Drama serio en música para representarse en el Teatro de los Caños del Peral, Baxo los auspicios de la M. N. e I. Asociación. El día 9 de diciembre (de 1793 *lo dice la portada italiana*), en celebridad del feliz cumple años de Nuestra Augusta y Católica Reyna D.^a María Luisa de Borbón (Que Dios Guarde). Madrid, en la imprenta de la Viuda de Ibarra. Con licencia.

Semiramis, viuda de Nino, Reyna de Babilonia — Brígida Giorgi Banti

Seleuco, hijo de Assur, Grande del Reyno y Príncipe de la sangre de Belo — Carlos Marineli [Carlo Marinelli]

Arsace, Comandante general de las armas de Babilonia, que después se descubre ser Ninias, hijo de Nino y de Semiramis — Joseph Simoni [Giuseppe Simoni]

Azema, Princesa de la sangre de Belo — Rosalía Pellizzoni [Rosalinda Pellizzoni]

Mitrane, Confidente de Semiramis — Señor N. N.

Oròe, Sumo Sacerdote del Templo de Belo — Luis Bonfanti [Luigi Bonfanti]

La sombra de Nino, que habla — Señor Id.

Coro de Pueblo y de Magos

Música de del Sr. Don Francisco Bianchi [Francesco Bianchi], Maestro de Capilla de Cremona, Académico Filarmónico en el actual servicio de la Capilla Ducal de San Marcos de Venecia.

Las decoraciones son nuevas y dirigidas por los dos hermanos D. Antonio y D.

Ángel María Thadey, Pintores del Teatro.

1794

L' ITALIANA IN LONDRA (Domenico Cimarosa)

TCdP Premiere	4 January 1794
Source	E-Mn T/8540
Original Title	L' italiana in Londra
Spanish Title	La italiana en Londres
Composer	Domenico Cimarosa
Librettist	G. Petrosellini
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 112
Notes	

Opera bufa, para representarse en el Teatro de los Caños del Peral, baxo los auspicios de L. M. N. e I. Asociación. Madrid, en la imprenta de la Viuda de Ibarra. Con licencia.

Livia, Dama Genovesa baxo el nombre de Madama Enriqueta — Ana Morichelli

Bosello [Anna Morichelli Bosello]

Milord Arespingh, amante de Livia — Joseph Simoni [Giuseppe Simoni]

D. Polidoro Pistachioni, viajante Napolitano — Francisco Albertarelli

Sumers, Mercader Olandés — Joseph Pintaura [Giuseppe Pintaura]

Madama Brillante, Posadera y Cafetera — Rosalía Pellizzoni [Rosalinda Pellizzoni]

Criados de los Posada. Soldados

La escena se finge en Londres.

La música es del Señor Domingo Cimarosa [Domenico Cimarosa], Maestro de Capilla Napolitano.

IL MELEAGRO (Niccolò Antonio Zingarelli [?])

TCdP Premiere	12 January 1794
Source	E-Mp DIG/VIII/9041
Original Title	Il Meleagro
Spanish Title	El Meleagro
Composer	Niccolò Antonio Zingarelli [?]
Librettist	Giovanni Schmidt [?]
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 59
Notes	Il Meleagro is not an opera, it is a melodrama in three acts with vocal and instrumental music. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Melo-drama en tres actos en prosa, con musica vocal y instrumental en sus intermedios, para representarse en el Teatro de Operas de los Caños del Peral, Baxo los auspicios de la M. N. é I. Asociación,
Madrid: En la Imprenta de la viuda de Ibarra. Con licencia.

Actores.

Meleagro, hijo de — El Señor Francisco Albertarelli [Francesco Albertarelli]

Altea, Reyna de Calidonia — La Señora Ana Morichelli Bosello [Anna Morichelli Bosello]

Sumo Sacerdote — El Señor Luis Pigneti [Luigi Pignetti]

La Scena se finge en la Regia de Eneo Rey de Calidonia.

DEMETRIO (Pietro Carlo Guglielmi and other composers)

TCdP Premiere	20 April 1794
Source	E-Mn T/10597
Original Title	Demetrio
Spanish Title	Demetrio
Composer	Pietro Carlo Guglielmi
Librettist	P. Metastasio
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 105
Notes	The libretto includes information regarding the ballet <i>El Recreo</i> , with Polish character. It also lists the dancers involved in the production: Pascual Angiolini [Pasquale Angilini], Evangelista Fiorelli, Gertrudis Danuncio [Geltrude D'Anunzio], Luisa Fiorelli [Luigia Fiorelli], Luis Olivieri [Luigi Olivieri], Luisa Olivieri [Luigia Olivieri] and 16 <i>figurantes</i> [extras].

Drama serio en música, para representarse en el Teatro de los Caños del Peral, baxo los auspicios de L. M. N. e I. Asociación, siendo director del teatro y compositor de bayles el Sr. Domingo Rossi [Domenico Rossi], la primavera del año de 1794. Con licencia. Madrid, en la imprenta de González.

Cleonice, Reyna de Siria, amante correspondida de Alceste — Luisa Todi [Luigia Todi]

Alceste, que después se descubre Demetrio, Rey de Siria — Joseph Simoni
[Giuseppe Simoni]

Fenicio, Grande del Reyno, tutor de Alceste, y padre de Olinto — Ángel Franchi
[Angelo Franchi]

Olinto, Grande del Reyno, y rival de Alceste — Pasqual de Giovanni [Pasquale di Giovanni]

Barsene, confidente de Cleonice, y amante oculta de Alceste — Rosalia Pelizzoni

[Rosalinda Pellizzoni]

Mitrane, Capitan de la Guardia Real, y amigo de Fenicio — Luis Liperini [Luigi

Lipperini]

Grandes del Reyno, Guardias Reales, Pueblo

La escena en Selencia.

La Música es de varios Autores; y la mayor parte del Sr. Carlos Guglielmi [Pietro

Carlo Guglielmi], Maestro de Capilla de este Teatro.

Primer violin de la Ópera — Melchor Ronzi

Maestro de Clave — Bernardo Azero

Primer Violin de Bayles — Joseph Fiori Spontoni [Giuseppe Fiori Spontoni]

Inventor y Director de bayles — Domingo Rossi [Domenico Rossi]

Las decoraciones son nuevas e inventadas por los Sres. Antonio y Ángel Maria

[Angelo Maria] Tadei, Pintores del Teatro.

Vestuario: será dirigido por el Sr. Andrés Guerra [Andrea Gera], Maestro Sastre del

mismo Teatro.

Maquinista: Joseph Sosa [Giuseppe Sosa].

LA MORTE DI CLEOPATRA (Pietro Carlo Guglielmi and other composers)

TCdP Premiere	30 May 1794
Source	E-Mn T/13546
Original Title	La morte di Cleopatra
Spanish Title	La muerte de Cleopatra
Composer	Pietro Carlo Guglielmi and other composers
Librettist	A. Sografi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 75
Notes	It includes the Dancing company.

Drama serio en música para representarse en el Teatro de los Caños del Peral, baxo los auspicios de L. M. N. e I. Asociación, el día 30 de mayo de 1794, en celebridad de los días del serenísimo señor Príncipe de Asturias, siendo director y compositor de bayles el señor Domingo Rossi [Domenico Rossi]. Con licencia. Madrid, en la imprenta de González.

Cleopatra, Reyna de Egipto — Luisa Todi

Octaviano Augusto — Ángel Franqui [Angelo Franchi]

Marco Antonio — Joseph Simoni [Giuseppe Simoni]

Octavia, muger de M. Antonio y hermana de Augusto — Rosalía Pelizzoni
[Rosalinda Pellizzoni]

Tianeó, Sumo Sacerdote de Isis — Pasqual Giovanni [Pasquale di Giovanni]

Gran sacerdotisa de Isis — Josepha Pelizzoni [Giuseffa Pellizzoni]

Eros, amigo de M. Antonio y de Octavia — Juan Liperini

Cleopatra y Alexandro, Hijos de Cleopatra y M. Antonio

Sacerdotes de Osiris, Damas de Cleopatra, Sacerdotisas, Soldados Egipcios,

Legiones Romanas y Pueblo

La escena se representa en Alexandria. La música es de varios autores; la mayor parte de D. Pedro Carlos Guglielmi, Maestro de Capilla de dicho Teatro.

ELFRIDA (Giovanni Paisiello)

TCdP Premiere	25 August 1794
Source	E-Mn T/6692
Original Title	Elfrida / L'Elfrida
Spanish Title	Elfrida
Composer	Giovanni Paisiello
Librettist	R. Calzabigi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 109
Notes	It includes the Dancing company.

Tragedia nueva en música, para representarse en Madrid, en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. e I. Asociación de Operas, el día 25 de agosto de 1794, en celebridad del feliz dia de la Reyna N. Señora. Con licencia. Madrid, en la imprenta de Cruzado, MDCCXCIV.

Egardo, Rey de Inglaterra — Joseph Simoni [Giuseppe Simoni]

Orgando, Conde de Devonia — Francisco Albertarelli [Francesco Albertarelli]

Elfrida, su hija y mujer de — Luisa Todi

Adelvolto, favorito del Rey — Ángel Franchi [Angelo Franchi]

Osmondo, confidente de Orgando — Pasqual de Giovanni [Pasquale di Giovanni]

Evelina, confidenta de Elfrida — Rosalía Pellizoni [Rosalinda Pellizzoni]

Siveno, Oficial del Rey — Joseph Liperini [Guiseppe Liperini]

Cortesanos, Cazadores, Guardias, Criados del Rey y de Adelvolto

La música es del Sr. D. Juan Paysiello [Giovanni Paisiello], Maestro de Capilla Napolitano.

Las decoraciones son inventadas y dirigidas por los dos hermanos D. Antonio y D. Angel [Angelo] Maria Tadey, Pintores del Teatro.

ARMIDA (Nicola Antonio Zingarelli)

TCdP Premiere	31 Decemebr 1794
Source	<i>Orígenes</i> , 371
Original Title	Armida
Spanish Title	Armida
Composer	Nicola Antonio Zingarelli
Librettist	J. Durandi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 87
Notes	It has not been possible to locate the original libretto.

Drama serio en música para representarse en Madrid, en el teatro de los Caños del Peral, el día 31 de diciembre de 1794, por disposición de la muy noble e ilustre Asociación de Operas, siendo director del teatro el Sr. Domingo Rossi [Domenico Rossi]. Con licencia. En la oficina de Cruzado. 8.º; 87 págs. Italiano y castellano.

Armida — Luisa Todi

Reynaldo — José Simoni [Giuseppe Simoni]

Ubaldo — Ángel Franchi [Angelo Franchi]

El caballero Danés — Pascual de Giovanni [Pasquale di Giovanni]

Una ninfa — Rosalía Pellizzoni [Rosalinda Pellizzoni]

El Odio — Francisco Antonucci [Francesco Antonucci]

1795

DORVAL E VIRGINIA (Pietro Carlo Guglielmi)

TCdP Premiere	11 January 1795
Source	E-Mn T/9753
Original Title	Dorval e Virginia
Spanish Title	Dorval y Virginia
Composer	Pietro Carlo Guglielmi
Librettist	G. Foppa
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 145
Notes	Notes with regard to <i>Paul et Virginie</i> in the libretto.

Comedia en prosa y música, para representarse en Madrid, en el Teatro de los Caños del Peral, por disposición de la M. N. e I. Asociación de Operas, siendo director del teatro el Sr. Domingo Rossi [Domenico Rossi]. Con licencia. En la oficina de Cruzado, MDCCXCV.

Clermont, padre de — Francisco Albertareli [Francesco Albertarelli]

Virginia — Rosalia Pelliccioni [Rosalinda Pellizzoni]

Dorval, amante de Virginia — Joseph Simoni [Giuseppe Simoni]

Domingo, negro, criado de Clermont y de — Francisco Antonucci [Francesco Antonucci]

Margarita, madre de Dorval — Josepha Pelliccioni [Giuseppa Pelliccioni]

Zabi, negro — Pasqual Giovanni [Pasquale di Giovanni]

Berbil Bervil — Juan Liperini [Giovanni Liperini]

Negros, Marineros

La escena se finge en una isla de América.

La música es toda nueva, de D. Pedro Carlos Guillelmi [Pietro Carlo Gulielmi],

Maestro de este Teatro.

CHI VUOL NON PUO (Domenico Della-Maria)

TCdP Premiere	2 July 1795
Source	E-Mn T/25226
Original Title	Chi vuol non puo / Chi vuol non puole
Spanish Title	El que quiere no puede
Composer	Domenico Della-Maria
Librettist	?
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 111
Notes	It includes the Dancing company. Domenico Rossi addresses the public of Madrid.

Drama jocoso en música para representarse en el Teatro de los Caños del Peral, siendo empresario D. Momingo Rossi [Domenico Rossi]. Año de 1795. Con licencia.

En Madrid, en la imprenta de la Viuda de Hilario Santos.

Doña Clarice, jovencita alegre, prometida Esposa de Don Pantaleo — Ana Nava

Aliprandi [Anna Nava Aliprandi], primera bufa absoluta

El Barón de Agua Fresca, hombre afectado y fácil de enamorarse — Vicente

Aliprandi [Vincenzo Aliprandi]

Don Pantaleón Pasmado, hombre zeloso, amante de la Antigüedad — Joseph Amici

[Giuseppe Amici]

Gentilina, Amiga de Doña Clarice, e hija de — Josepha Pelizzoni Ronzi [Giuseppa

Pellizzoni Ronzi]

Panucio, Hermano de Pantaleo — Francisco Antonucci [Francesco Antonucci]

Don Florido, Hermano de Doña Clarice — Luis Pinetti [Luigi Pinetti]

La música es toda nueva, del Sr. Maestro Domingo de la Maria [Domenico della Maria].

L'AVVISO AI MARITATI (Nicolas Isouard)

TCdP Premiere	2 August 1795
Source	E-Mn T/25180
Original Title	L'avviso ai maritati
Spanish Title	Aviso a los casados
Composer	Nicolas Isouard
Librettist	F. Gonella
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 87
Notes	It includes the Dancing company.

Drama jocoso en música, para representarse en el Teatro de los Caños del Peral, siendo impresario Don Domingo Rossi [Domenico Rossi]. Año de 1795. Con licencia. Madrid, en la imprenta de la Viuda de Hilario Santos.

La Condesa Lindora, viuda caprichosa, novia del Coronel — Vicenta Bocucci

Don Filipón — Joseph Amici

El Coronel Ernesto— Vicente Aliprandi [Vincenzo Aliprandi]

Don Placencio Mayor, cojo y pretendido, Cortejo de la novia — Francisco Antonucci [Francesco Antonucci]

Volpino, Criado del Coronel — Luis Pinetti [Luigi Pinetti]

Doña Eugenia, muger de Don Filipon — Josepha Pelizzoni Ronzi [Gioseffa Pellizzoni]

Dorina, Camarera de la Condesa — María Accinelli

La música es del célebre Maestro Don Nicolás Isouard, Maltés.

LO SCIOCO PRESUNTUOSO (Various composers)

TCdP Premiere	25 August 1795
Source	E-Mn T/25222
Original Title	Lo scioco presuntuoso
Spanish Title	El necio presumido
Composer	Various composers
Librettist	?
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 119
Notes	Domenico Rossi's text. First farce of two.

Farsa primera en música para representarse en el Teatro de los Caños del Peral en el verano del año de 1795. Siendo impresario Don Domingo Rossi [Domenico Rossi].
Con licencia: En Madrid. En la imprenta de la Viuda de Hilario Santos.

Flordespina, joven discreta y [sic.] espíritu, hija del Barón — Vicenta Bocucci
[Vincenza Boccucci]

Don Propercio, loco Poeta, Bailarín y Músico prometido, esposo de Flordespina —
Francisco Marquesi [Francesco Marchesi]

Dorante, amante de Flordespina — Vicente Aliprandi [Vincenzo Aliprandi]

Agatina, amante del mismo — Josefa Pelizoni Ronzi [Gioseffa Pellizzoni]

Clarita, amante de Dorante — Bernardina Liotan [Bernardina Liotard]

El Gobernador, tio de Agatina y de Clarita — Josef Amici [Giuseppe Amici]

El Barón, medio sordo — Francisco Antonuci [Francesco Antonucci]

La música es de varios autores.

GLI AMANTI DELLA DOTE (Silvestro Palma)

TCdP Premiere	25 August 1795
Source	<i>Orígenes</i> , 382
Original Title	Gli amanti della dote
Spanish Title	Los amantes de la dote
Composer	Silvestro Palma
Librettist	S. Zini
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 21
Notes	It has not been possible to locate the original libretto. Second farce of two.

Farsa segunda en música.

Julieta — Vicenta Boccucci

Don Favonio — Francisco Marchesi [Francesco Marchesi]

Leandro — Vicente Aliprandi [Vincenzo Aliprandi]

Celinda — Josefa Pellizzoni Ronzi [Gioseffa Pellizzoni]

Minoso — José Amicci

Florina — Bernardina Liotard

Muzio — Francisco Antonucci [Francesco Antonucci]

LA PACE (Giovanni Paisiello)

TCdP Premiere	17 September 1795
Source	E-Mn T/13501
Original Title	La pace
Spanish Title	La paz
Composer	Giovanni Paisiello
Librettist	?
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 21
Notes	This is the first recorded European performance of <i>La Pace</i> . It is possible that the European premiere took place in Teatro de los Caños del Peral, as Michael F. Robinson believed to have been in Naples <i>c</i> 1802. ¹⁰ Note of Domenico Rossi addressing Manuel Godoy, Príncipe de la Paz.

Drama en un acto, a dos voces. Para representarse en el teatro de los Caños del Peral.

En el verano del año de 1795. Siendo impresario Don Domingo Rossi [Domenico Rossi]. Con licencia: En Madrid. En la imprenta de la Viuda de Hilario Santos.

Opis, Diosa de la Tierra — Ana Nava Aliprandi [Anna Nava Aliprandi]

Marte — Vicente Aliprandi [Vincenzo Aliprandi]

La escena representa un espacioso campo, en cuyo fondo se ven algunos acampamentos militares. En medio de la Escena hay un peñasco sobre el qual se descubre la Diosa sentada, y al lado su carro tirado de Leones.

¹⁰ Michael F. Robinson, 'Paisiello, Giovanni', <https://doi-org.elib.tcd.ie/10.1093/gmo/9781561592630.article.20718> [Accessed 22 May 2020].

EUGENIA (Sebastiano Nasolini)

TCdP Premiere	9 December 1795
Source	E-Mn T/6700
Original Title	Eugenia / L'Eugenia
Spanish Title	La Eugenia
Composer	Sebastiano Nasolini
Librettist	G. Foppa
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 119
Notes	In celebration of the Days of the Queen.

Drama en prosa mezclado con arias por música, sacado del francés, para representarse en el Teatro de los Caños del Peral, en celebridad de los días de la Reyna Nuestra Señora, siendo empresario Don Domingo Rossi [Domenico Rossi]. Año de 1795. En Madrid, en la imprenta de D. Blas Román. Con licencia.

Eugenia, hija del Baron Hartley — Ana Nava Aliprandi [Anna Nava Aliprandi], primera bufa absoluta

Barón Hartley, padre de Eugenia — Francisco Antonucci [Francesco Antonucci]

Lord Conde de Clarendon, amante de Eugenia, creído su esposo — Vicente Aliprandi [Vincenzo Aliprandi]

Drinck, Camarero del Conde de Clarendon — Francisco Marchesi [Francesco Marchesi]

Mad. Murer, tia de Eugenia — Josepha Pelizzoni Ronzi [Giuseppa Pelizzoni Ronzi]

Señor Carlos, hermano de Eugenia — Joseph Capocceti [Giuseppe Capoccetti]

Cowerly, Capitan de alto bordo, amigo del Baron — Joseph Amici [Giuseppe Amici]

Criados que no hablan

La escena se finge en Londres, en las Casas del Conde de Claredon.

La escena es fixa, Sala.

La Música es del celebre Sr. Maestro Sebastián Nasolini.

1796

IL MERCATO DI MONFREGOSO (Nicola Antonio Zingarelli)

TCdP Premiere	28 April 1796
Source	E-Mn T/11438
Original Title	Il mercato di Monfregoso
Spanish Title	El mercado de Monfregoso
Composer	Nicola Antonio Zingarelli
Librettist	C. Goldoni
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 97
Notes	Domenico Rossi addresses the public of Madrid.

Drama jocoso en música para representarse en el Teatro de los Caños del Peral en la primavera del año de 1796, siendo impresario Don Domingo Rossi [Domenico Rossi]. Madrid, en la imprenta de D. Blas Román. Con licencia.

El Conde de la Gruta — Pompilio Panizza

Brígida, hija de Lampridio — Mariana Albani Chabrand [Marianna Albani Chabrand]

Rubicón, charlatán — Francisco Marquesi [Francesco Marchesi]

Lena, aldeana — María Panizza

Lampridio, Gobernador de Monfregoso — Francisco Antonucci [Francesco Antonucci]

La Marquesa Jacinta de Belpoyo, viuda — Antonia Mey

Berto, aldeano — Francisco Franchi [Francesco Franchi]

Checa, aldeana — Bernardina Liotard

Coro de Paisanos y Paisanas, Aledanos, Volatines, Mercaderes y Criados.

La música es del Sr. D. Nicolás Zingarelli, Maestro de Capilla Napolitano.

IL DISERTORE FRANCESE (Giuseppe Gazzaniga)

TCdP Premiere	7 October 1796
Source	E-Mn T/24539
Original Title	Il disertore francese
Spanish Title	El desertor francés
Composer	Giuseppe Gazzaniga
Librettist	F. Casorri
Language(s)	Italian, Spanish
Size and No. of Pages	8º, 119
Notes	Domenico Rossi addresses the public of Madrid. Cotarelo's transcription has been corrected (119 pages).

Drama jocoso en música para representarse en el Teatro de los Caños del Peral en el otoño del año de 1796, siendo impresario Don Domingo Rossi [Domenico Rossi].
Madrid, en la imprenta de D. Blas Román. Con licencia.

Eugenia, Doncella enamorada de Alexo, hospedada en casa de la Condesa —

Mariana Albani Chabrand [Marianna Albani Chabrand]

Alexo, Desertor desconocido, Agente de la Condesa — Pompilio Panizza

Coronel, Gobernador del Castillo, viejo y sordo — Cayetano Neri [Gaetano Neri]

Condesa Erminia, Viuda, enamorada del — María Panizza

Teniente — Francisco Franchi [Francesco Franchi]

Rosina, Doncella de la Condesa — Antonia Mei

Don Fabio — Francisco Antonucci [Francesco Antonucci]

Cabo — Joseph Caravita [Giuseppe Caravita]

Mayor — Francisco Antonucci [Francesco Antonucci]

COMPARSAS

Un Sargento, un Alférez, un Aposentador, un Preboste, Músicos militares, Batallón de Soldados, Criados de la Condesa y del Coronel.

La música es del Señor Gazzaniga, célebre Maestro de Capilla Veneciano.

IL CONVITATO DI PIETRA (Vincenzo Fabrizi)

TCdP Premiere	10 Novemebr 1796
Source	<i>Orígenes</i> , 388
Original Title	Il convitato di pietra
Spanish Title	El convidado de piedra
Composer	Vincenzo Fabrizi
Librettist	G. Lorenzi
Language(s)	Italian
Size and No. of Pages	8º, 52
Notes	It has not been possible to locate the original libretto.

Dramma giocoso per música da rappresentarsi nel teatro de los Caños del Peral nell' autumno dell' anno 1796, essendo inpresario D. Domenico Rossi. Madrid. Nella stamperia di Don Blagio Román. 8.º; 52 págs. Texto italiano solo, porque no se pudo, según dice en el prólogo, hacer a tiempo la versión castellana.

D. Juan Tenorio — Pompilio Panizza

D.ª Ana — María Panizza

Comendador Olea — Francisco Antonucci [Francesco Antonucci]

Lesbina — María Albani Chabrand

Ficcanaso — Cayetano Neri [Gaetano Neri]

Isabel — Antonia Mey

Clarina — Bernardina Liotard

La música è del celebre signor maestro Fabrizzi.

PIMMALIONE (Giambattista Cimador and Vincenzo Fabrizi)

TCdP Premiere	10 November 1796
Source	E-Mn T/24541
Original Title	Pimmalione
Spanish Title	Pigmaleon
Composer	Cimador, Giambattista + Fabrizi, Vincenzo
Librettist	A. Sografi
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 31
Notes	Only two characters, <i>Pigmaleon</i> and <i>Galatea</i> . The text is written in verse.

Escena dramática en música para representarse en el Teatro de los Caños del Peral, en el otoño del año de 1796. Por los Sres. Pompilio y María Paniza, siendo impresario Don Domingo Rossi [Domenico Rossi]. Madrid, en la imprenta de D. Blas Román. Con licencia.

L'AMORE ARTIGIANO (Pasquale Anfossi)

TCdP Premiere	9 December 1796
Source	E-Mn T/24580
Original Title	L'amore artigiano
Spanish Title	El amor artesano
Composer	Pasquale Anfossi
Librettist	G. Foppa
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 127
Notes	In celebration of the Queen's birthday. Cotarelo's transcription has been corrected, <i>Costanza</i> is not played by Antonia Mei but by Luisa Mei.

Drama jocoso en música para representarse en el Teatro de los Caños del Peral, en celebrad del feliz cumple años de la Reyna nuestra señora, siendo impresario Don Domingo Rossi [Domenico Rossi], en el año de 1796. Madrid, en la imprenta de D. Blas Román.

Maestro Bernardo, Zapatero, padre de — Cayetano Neri [Gaetano Neri]

Rosina, Sastra, amante de — María Ana Albani Chabrand [Marianna Albani Chabrand]

Juanito, Carpintero — Vicente Braun [Vincenzo Praun]

Angelita, Escofietera, amante de Juanita — Bernardina Leotar

Tito, cerrajero, amante de Rosina — Gerónimo Crociati [Girolamo Crucciati]

Madama Costanza, amante de Juanito — Luisa Mei

Fabricio, amante de Madama — Francisco Antonucci [Francesco Antonucci]

COMPARSAS

Quatro muchachas discípulas de Rosina. Clarina, discipula de Angelita. Taberneros.

Un Camarero de Taberna. Mancebo de Zapatero, Cerrajero y Carpintero

La música es del Señor Pasqual Anfossi [Pasquale Anfossi].

1797

DEBORA E SISARA (Pietro Alessandro Guglielmi)

TCdP Premiere	5 March 1797 (the premiere of the first production was on 19 March 1792)
Source	E-Mn T/24551
Original Title	Debora e Sisara
Spanish Title	Debora y Sisara
Composer	Pietro Alessandro Guglielmi
Librettist	C. Sernicola
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 91
Notes	Domenico Rossi addresses the public of Madrid.

Acción Sagrada por música para representarse en el Teatro de los Caños del Peral, en la quaresma del año de 1797. Siendo empresario Don Domingo Rossi [Domenico Rossi]. Madrid, MDCCXCVII. En la imprenta de Blas Román. Con licencia.

Débora, Profetisa, y Juez de los Israelitas — Luisa [Luigia] Prosperi Crespi

Sísara, General del Rey Jabin — Pompilio Panizza

Alcimo, su hijo — Vicente Praun [Vincenzo Praun]

Jael, mujer de Aber — Mariana Albani [Marianna Albani Chabrand]

Barac, Capitan de los Israelitas — Gerónimo Cruchiati [Girolamo Crucciati]

Araspe, confidente de Sisara y de Alcimo — Francisco Antoniuchi [Francesco Antonucci]

Aber Cineo, marido de Jael — Francisco Franqui [Francesco Franchi]

Coro de Israelitas, Ejército Hebrero, Ejército Cananeo

La Música es del célebre D. Pedro Guillemi, Maestro de Capilla Napolitano.

1798

IL MATRIMONIO ALL' IMPROVISO (Ferdinando Paer)

TCdP Premiere	10 February 1798
Source	<i>Orígenes</i> , 393
Original Title	Il matrimonio all' improvviso
Spanish Title	El matrimonio improviso o Los dos sordos
Composer	Ferdinando Paer
Librettist	G. Foppa
Language(s)	Italian, Spanish
Size and No. of Pages	8°, 113
Notes	It has not been possible to locate the original libretto.

Opera en prosa para representarse en el coliseo de los Caños del Peral el día 10 de febrero de 1798. En Madrid, en la imprenta de la Viuda e Hijo de Marín. 8.º; 113 págs. Italiano y castellano.

Dedicatoria "A los protectores del teatro italiano" por Luisa Prósperi Crespi.

Ernestina — Luisa Prósperi Crespi [Luigia Prospero Crespi]

Condesa Amalia — Josefa Pelliccioni [Gioseffa Pellizzoni]

Julieto — Vicente Praun [Vincenzo Praun]

Gotardo — Domingo Madrigali [Domenico Madrigali]

Nicolás — Francisco Antonucci [Francesco Antonucci]

Nardo— N. N.

La música es de D. Fernando Per (*sic*).

H.2. BALLET LIBRETTOS

1787

EL TRIUNFO DE ALEXANDRO CONTRA DARÍO (Gaspere Ronzi)

TCdP Premiere	8 December 1787
Source	E-Mn T/13510
Spanish Title	El triunfo de Alexandro contra Darío
Director	Gaspere Ronzi / Domenico Rossi
Choreographer	Gaspere Ronzi
Language(s)	Spanish
Size and No. of Pages	8º, 12
Notes	Gaspere Ronzi addresses the public of Madrid. Number of pages corrected.

Bayle heroico en quatro actos del Sr. Gaspar Ronzi [Gaspere Ronzi]. Que ha de representarse en el Teatro de los Caños del Peral de Madrid en el presente Otoño del año de 1787. Madrid, imprenta de Benito Cano.

Alejandro, Rey de Macedonia, amante de — Gaspar Ronzi [Gaspere Ronzi]

Rosane, hija de — Rosa Pelosini

Darío, Rey de Persia — Antonio Marrak

Sátira, hija de Darío — Teresa Ferrari

Ariobarzanes, Capitán de Darío — Joseph Benvenuto [Giuseppe Benvenuti]

Narbazates, Capitán de Darío — Antonio Cianfanelli

Aspuria, de la Familia Real — Teresa Damiani

Ismene, de la Familia Real— Carlota Ronzi

Damas Persianas, Soldados Macedonios, Soldados Persianos.

La acción se finge en el campo cerca de la Ciudad de Isso.

1788

LA VICTORIA DE TAMERLÁN CONTRA BAYACETO,
Ó LA ROSANA (Domenico Rossi)

TCdP Premiere	22 June 1788
Source	E-Mp DIG/VIII/8443
Spanish Title	La victoria de Tamerlán contra Bayaceto, ó por otro nombre: la Rosana
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8°, 16
Notes	The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle Heroycó compuesto por el Director el Señor Domingo Rossi, que se ha de egecutar en el Coliseo de los Caños del Peral de Madrid, que à beneficio de los Reales Hospitales administra la Real Junta de su Gobierno.

Madrid: En la Oficina de Pantaleon Aznar.

Personas del Bayle.

Tamerlán, Emperador de los Tártaros — El Señor Gaspar Ronzy [Gaspere Ronzi]

Bayaceto, Emperador de los Turcos — El Señor Domingo Rossi [Domenico Rossi]

Rosana, hija de Bayaceto — La Señora Rosa Pelosini

Temetra, Confidenta de Rosana — La Señora Ana Tantini [Anna Tantini]

Barcene, Confidenta de Rosana — La Señora Carlota Ronzy [Carlota Ronzi]

Osman, Oficial de Tamerlán — El Señor Pedro Agostini [Pietro Agostini]

Acmeto — El Señor Cayetano Lombardini [Gaetano Lombardini]

Omar — El Señor Domingo Magni [Domenico Magni]

Zelinda — confidente, La Señora Teresa Ferrari

Zemira — La Sra. Santina Flora Spontini

Soldados de Tamerlán — Soldados de Bayaceto

Mufti, y otros Baxaes

Exclavas de Tamerlán

Banda de Músicos

EL JUICIO DE PÁRIS (Domenico Rossi)

TCdP Premiere	9 December 1788
Source	E-Mp DIG/VIII/10506
Spanish Title	El juicio de Páris
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 19
Notes	The libretto does not include the name of the dancers, it only introduces the plot. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Baile Heroico Pantomimo para representarse en Madrid en el Teatro de los Caños del Peral, el Otoño de 1788, el día 9 de Diciembre, en que se celebra el cumplimiento de años de S. A. R. la Princesa de Asturias, Nuestra Señora:

Inventado y compuesto por Domingo Rossi, Director y compositor de bailes en el mismo teatro.

Con permiso, en la Oficina de Aznar.

Vedme ¡ó Señora! Humillado á vuestros Pies, y honrándome con dedicar y presentar á V. A. R. sobre esta Scena de los Caós del Peral el Baile del Juicio de Páris, para celebrar el glorioso y feliz dia del nacimiento de V. A. R. espero merecer la acostumbrada benigna compasión de V. A. y asegurar con ella el favor del Público.

Esto es á quanto aspira mi corazón, y con el mas profundo respeto á tener el honor de repetirme de V. A. R.

Señora, El mas humilde y mas fiel criado Domingo Rossi.

EL CORRADO (Domenico Rossi)

TCdP Premiere	20 June 1789
Source	E-Mn T/11417
Spanish Title	El Corrado
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8°, 22
Notes	Domenico Rossi addresses the public of Madrid. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Baile heroico pantomimo en quatro actos, del Señor Domingo Rossi [Domenico Rossi], que ha de representarse en el Teatro de los Caños del Peral de Madrid, en la presente primavera del año de 1789. Madrid, imprenta de Gonzalez.

Corrado, Marqués de Monferrato, Amante correspondido de Elisa — Salvador Viganò [Salvatore Viganò]

Teodora, Hermana de Isaac, Emperador de Constantinopla — Rosa Pelosini

Elisa, Hermana de Baldovino, Pretendiente al Reyno de Gerosolima, Esposa prometida de Corrado — María Medina

Commeno, Principe Griego, Enemigo oculto de Corrado, y Amante no correspondido de Elisa — Domingo Rossi [Domenico Rossi]

Raynero, Principe de Tesalia, Hermano de Corrado y Amante de Elisa — Juan Medina

Eudisia, Confidenta de Teodora — Ana Tantini [Anna Tantini]

Tisbea, otra Confidenta de Teodora — Luisa Bragalia [Luigia Bragalia]

Foca, Griego, Amigo y Confidente de Commeno — Juan Viganò [Giovanni Viganò]

Rusteno, Embaxador de los Arsaces, Enemigo de Corrado, y Partidario de Foca y Commeno — Cayetano Lombardini [Gaetano Lombardini]

Alcino, otro Enviado — Domingo Magni [Domenico Magni]

Damas de Teodora, Damas de Elisa, Oficiales de Corrado

SEMIRAMIS (Domenico Rossi)

TCdP Premiere	25 August 1789
Source	E-Mn T/12193
Spanish Title	Semiramis
Director	
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	In celebration of the Days of the Queen. Domenico Rossi congratulates the Queen. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle tragico pantomimo, compuesto por el director el Señor Domingo Rossi [Domenico Rossi], que se ha de executar en el Coliseo de los Caños del Peral de Madrid. Que a beneficio de los Reales Hospitales administra la Real Junta de su Gobierno, el día 25 de Agosto de 1789, en celebridad de los días de la Reyna Nuestra Señora. En la imprenta de Gonzalez.

Semiramis, usurpadora del Reyno de Bibilonia — Rosa Pelosini

Ninia, hijo desconocido de Semiramis, legítimo heredero del Reyno, bajo el nombre de Arsaces — Salvador Biganó [Salvatore Viganò]

Azema, Princesa — Maria Medina

Assur, Príncipe — Juan Medina

Un Confidente de Arsaces — Juan Viganó [Giovanni Viganò]

Oroe, Gran Sacerdote — Cayetano Lombardini [Gaetano Lombardini]

Otro Sacerdote Egipcio — Domingo Magni [Domenico Magni]

La sombra de Nino, confidenta de Semiramis — Luisa Bragaglia [Luigia Bragaglia]

Grandes del Reyno, Damas de Semiramis, Sacerdotes, Guerreros del séquito de Arsaces, que después se descubre es Ninia, Guardias Reales, Vanda de Músicos y Caballeria

Las Decoraciones son executadas por los hermanos Don Antonio Maria y Don Angel Tadey, Pintores de este Teatro.

LOS ESPOSOS PERSIANOS (Domenico Rossi)

TCdP Premiere	9 December 1789
Source	E-Mn T/11415
Spanish Title	Los esposos persianos
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 10
Notes	In celebration of the Days of the Queen. Domenico Rossi congratulates the Queen. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle heroyco pantomimo, para representarse en Madrid en el Teatro de los Caños del Peral el dia 9 de diciembre con motivo de celebrarse el feliz cumpleaños de la Reyna Nuestra Señora. Compuesto y dirigido por el Señor Domingo Rossi [Domenico Rossi], compositor de Bayles, y Director del mismo Teatro, quien lo dedica a la Reyna nuestra Señora, que Dios guarde. Madrid: MDCCLXXXIX.

Osmuy, Grande del Reyno de Persia, y padre de Osman y Azur, hermanos — Juan Viganò [Giovanni Viganò]

Osman — Salvador Viganò [Salvatore Viganò]

Azur — Juan Medina

Tamas, otro Grande del Reyno, y padre de Zelmira, prometida esposa de Osman — Juan Pallé

Zelmira — Maria Medina

Fatima, esclava favorecida de Osman — Rosa Pelosini

Bulganzar, guarda del Serrallo — Domingo Magni [Domenico Magni]

Grandes del Reyno, Esclavos del Serrallo, Acompañamiento de Tamas, Guardia de Osmuy, Eunucos blancos

La escena se finge en el Palacio de Osmuy, en Spuham.

1790

EL DESERTOR (Jean Dauberval)

TCdP Premiere	23 January 1790
Source	E-Mn T/12429
Spanish Title	El desertor
Director	Jean Dauberval / Juan Medina
Choreographer	Jean Dauberval
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle pantomimo tragi-cómico, en tres actos: de la composición de Mr. Dauberval, Maestro de bayles de la Academia Real de Música, e inspector de la Escuela de Bayle de S. M. Christianísima, dispuesto por el Señor Juan Medina. Que se ha de executar en el Coliseo de los Caños del Peral de Madrid en este año de 1790, que a beneficio de los Reales Hospitales administra la Real Junta de su gobierno. En la imprenta de González.

Elexo, Soldado — Juan Medina

Luisa — Maria Medina

Baveta — Sra. Melchora

Anita, tia de Luisa — Ana Tantini [Anna Tantini]

La Duquesa, Señora del Lugar — Sra. Latur

Beltran, primo de Luisa — Antonio Medina

Montauciel — Salvador Viganò [Salvatore Viganò]

Juan Luis — Juan Viganò [Giovanni Viganò]

Un Carcelero — Antonio Medina

El Rey

El Mayor — Juan B. B.

Un Ayuda de Campo

Quatro Vivanderos — Sr. Mani, Sr. Lombardini [Gaetano Lombardini], Sra. Tantini
[Anna Tantini], Sra. Bragaglia [Luigia Bragaglia]

Un Sargento, Estado mayor, Oficiales, Granaderos, Soldados &c.

AECIO Y FULVIA (Charles-Auguste Favier)

TCdP Premiere	?/?/1790
Source	E-Mn T/24513, E-Mn T/10588
Spanish Title	Aecio y Fulvia
Director	Charles-Auguste Favier
Choreographer	Charles-Auguste Favier
Language(s)	Spanish
Size and No. of Pages	8º, 23
Notes	

Bayle heroico pantomímico en tres actos, que ha de representarse en el Teatro de los Caños del Peral de Madrid, en la presente primavera del año de 1790. Su autor Mr. Favier. En la imprenta de González.

Valentiniano III, Emperador Romano — Juan Medina

Honorio, hermana del Emperador — Mad. Durand

Aecio, General de las tropas Romanas — Mr. Favier

Fulvia, amante de Aecio, e hija de Máximo — Mad. Favier

Máximo, Senador Romano — Pedro Agostini [Pietro Agostini]

Varo, Tribunal del ejército — Juan Bernet

Esclavos Ittinos — Domingo Magni [Domenico Magni], Ana Tantini [Anna Tantini]

Caballeros y Damas Romanas, Soldados y Ministros, Pueblo, Esclavos Ittinos

Roma es el lugar de la escena.

EL ROBO DE LA CASADA (Charles-Auguste Favier)

TCdP Premiere	20 June 1790
Source	E-Mn T/13497
Spanish Title	El robo de la casada
Director	Charles-Auguste Favier
Choreographer	Charles-Auguste Favier
Language(s)	Spanish
Size and No. of Pages	8°, 7
Notes	Charles-Auguste Favier addresses the public of Madrid. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle pantomimo en dos actos, compuesto por Mr. Favier [Charles-Auguste Favier].

Que se ha de executar en el Teatro de los Caños del Peral de Madrid el 20 de Junio de 1790. En la imprenta de González.

Simon, Arrendador de la Aldea — Mr. Narici

Rosina, su hija — Madama Banti

Blas, pretendiente de Rosina — Mr. Favier

Gitanos — Mr. Magni [Domenico Magni], Ma. Tantini [Anna Tantini], Mr.

Montiñani, Ma. Festini

Paisanos — Mr. Agostini [Pietro Agostini], Ma. Spontoni

Tropa de Paisanos y Paisanas, Tropa de Gitanos

PEDRO Y JUSTINA O SEA EL HONOR RESTABLECIDO (Charles-Auguste Favier)

TCdP Premiere	8 August 1790
Source	E-Mn T/13569
Spanish Title	Pedro y Justina o sea El honor restablecido
Director	Charles-Auguste Favier
Choreographer	Charles-Auguste Favier
Language(s)	Spanish
Size and No. of Pages	8°, 14
Notes	Charles-Auguste Favier addresses the public of Madrid. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Baile nuevo pantomimo en tres actos, compuesto por el señor Carlos Favier [Charles-Auguste Favier]. Que se ha de executar en el Teatro de los Caños del Peral de Madrid en este año de 1790. En la imprenta de Gonzalez.

Ricardo, Mayoral de una Aldea distante una legua de una Ciudad — Sr. Narici

Justina, su hija — Sra. Dupeti Vanti [Camilla Dupetit Banti]

Pedro, Zagal de la Aldea y amante de Justina — Sr. Favier

Florismundo, Capitan de un Regimiento — Sr. Agostini [Pietro Agostini]

Antonio, Labrador rico, contrahecho y corcovado — Sr. Magni [Domenico Magni]

Rosina, amiga de Justina y amante del siguiente — Sra. Testini

Blas, Labrador — Sr. Montignati

Labradores y Labradoras, Oficiales y Soldados, Pueblo &c.

Una Pareja vestida a lo Ruso — Sra. Durand, Sr. Medina

ADELAYDE DE GUESCLIN O SEA EL SITIO DE LILA (Charles-Auguste Favier)

TCdP Premiere	12 November 1790
Source	E-Mn T/10596
Spanish Title	Adelayde de Guesclin O sea El sitio de Lila
Director	Charles-Auguste Favier
Choreographer	Charles-Auguste Favier
Language(s)	Spanish
Size and No. of Pages	8º, 24
Notes	Charles-Auguste Favier addresses the public of Madrid. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Baile trágico pantomimo en cinco actos: compuesto por el señor Fabier [Charles-Auguste Favier]. Que se ha de executar el día 12 de Noviembre de 1790 en el Teatro de los Caños del Peral, en celebridad del feliz cumple años de nuestro Augusto Soberano el Señor D. Carlos IV. Madrid, en la imprenta de Herrera. Con licencia.

Adelayde de Guesclin — Sra. Fabier

El Señor de Vandoma amante de Adelayde — Sr. Medina

Nemurs hermano de Vandoma y amante de Adelayde — Sr. Medina

Sofía de Anglure amiga de Adelayde — Sra. Durán

El Señor de Coucí amigo de Vandoma — Sr. Agostini [Pietro Agostini]

Taise, Leonor y Cenire Damas del séquito de Vandoma — Sra. Tantini [Anna Tantini], Sra. Spontoni, Sra. Ferroni

Carlos VII Rey de Francia — Sr. Medina menor

Caballeros del séquito del Rey, Caballeros del séquito de Vandoma, Damas de la Corte de Vandoma, Soldados del Rey y de Vandoma, Pueblo, Quatro Reyes de armas

1791

DOÑA INÉS DE CASTRO (Domenico Rossi)

TCdP Premiere	25 August 1791
Source	E-Mn T/24526
Spanish Title	Doña Inés de Castro
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 14
Notes	In celebration of the Days of the Queen. Domenico Rossi congratulates the Queen.

Bayle nuevo trágico en cinco actos, compuesto por el director, el Sr. Domingo Rossi [Domenico Rossi], para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, el día 25 de agosto de 1791. En celebridad de los días de la Reyna Nuestra Señora. En la imprenta de González.

D. Alfonso, Rey de Portugal — Pedro Angiolini [Pietro Angiolini]

La Reyna — Camila Dupetit Banti [Camilla Dupetit Banti]

Infanta D.^a Blanca, destinada esposa de Don Pedro — Margarita Prada

El Infante D. Pedro — Cayetano Gioya [Gaetano Gioja]

D.^a Inés de Castro, Dama de la Reyna, esposa secreta de Don Pedro — Teresa

Melazzi

D. Rodrigo, Fidalgo de la Casa Real, confidente de Don Pedro — Pedro Agostini

[Pietro Agostini]

D. Alvaro, confidente de la Reyna — Antonio Medina

Dos confidentas de Doña Inés — Felicita Banti, Luisa Celini Fiorelli [Luigia Cellini

Fiorelli]

Dos cabezas de conjurados presos por el infante — Evangelista Fiorelli y Cayetano Constantini

Dos Niños, hijos del Infante y de Doña Inés. Prisioneros. Grandes del Reyno, Damas de Corte. Guerreros y Guardias

AQUILES EN SCIRO (Domenico Rossi)

TCdP Premiere	14 October 1791
Source	E-Mn T/24518
Spanish Title	Aquiles en Sciro
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8°, 20
Notes	Domenico Rossi addresses the public of Madrid.

Bayle heroico y pantomimo en tres actos, compuesto por el director, el Señor Domingo Rossi [Domenico Rossi], para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, el día 14 de octubre de 1791, en celebridad del feliz cumple años del Serenísimo Señor Príncipe de Asturias. En la imprenta de González.

Aquiles, de mujer, baxo el nombre de Pyrra — Cayetano Yoya [Gaetano Gioja]

Deidamia — Margarita Prada

Ulises — Pedro Angiolini [Pietro Angiolini]

Licomedes, padre de Deidamia — Pedro Agostini [Pietro Agostini]

Licea, primera dama de Deidamia — Teresa Melazzi

Nearco, confidente de Aquiles — Antonio Medina

Arcade, confidente de Ulises — Francisco Piétró

*Oficiales de Ulises, Guardias y acompañamiento de Licomede, Damas del
acompañamiento de Deidamia, Pilotos y marineros Griegos*

1792

ADELA DE PONTHEIU (Domenico Rossi)

TCdP Premiere	8 April 1792
Source	E-Mn T/25207
Spanish Title	Adela de Ponthieu
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 23
Notes	The libretto is not included in Cotarelo's <i>Orígenes</i> . The libretto of the ballet <i>Adela de Ponthieu</i> was printed as part of the one for the opera <i>La villanella riconosciuta</i> .

Bayle nuevo trágico-comico pantomimo, intitulado Adela de Ponthieu, dividido en cinco actos, compuesto por el Director el Señor Domingo Rossi [Domenico Rossi], para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, en la presente primavera del año de 1792. En la imprenta de Gonzalez.

Adela de Ponthieu — Teresa Melazzi

Raymundo de Mayenne, Príncipe de Hainaut, amante oculto de Adela — Pedro Angiolini [Pietro Angiolini]

Alfonso, Caballero forastero, destinado esposo de Adela — Cayetano Gioja [Gaetano Gioja]

Reynaldo, Conde de Ponthieu, padre de Adela — Juan Pitrot [Giovanni Pitrot]

Damas del séquito de Adela. Reyes de Armas. Jueces del Campo. Padrinos.

Escuderos. Pages

TESEO EN CRETA (Domenico Rossi)

TCdP Premiere	25 May 1792
Source	E-Mn T/11411
Spanish Title	Teseo en Creta
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	Domenico Rossi addresses the public of Madrid. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle nuevo trágico-comico pantomimo, intitulado Teseo en Creta, dividido en cinco actos, compuesto por el Director el Señor Domingo Rossi [Domenico Rossi], para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, en este año de 1792. En la imprenta de Gonzalez.

Teseo, joven Atheniense — Cayetano Gioya [Gaetano Gioja]

Minosse, Rey de Creta — Pedro Angiolini [Pietro Angiolini]

Arianna, hija de Minosse — Elena Vozzi

Fedra, hija de Minosse — Teresa Melazzi

Seis jóvenes Atheniesneses, dos de los principales del Reyno, enviados con Teseo al tributo — Bautista Fiorelli, Pasqual Angiolini [Pasquale Angiolini]

Seis mujeres, igualmente enviadas, dos de las principales — Felicita Banti, Santina Spontoni

Un Griego, Conductor de la Tribu de Grecia — Francisco Pietró

Un Sumo Sacerdote con otros del Templo de Júpiter, Damas de Arianna y Fedra, Grandes del Reyno, Guardias de Minosse, Pueblo de Creta, Marineros y Soldados, Griego.

ORFEO Y EURÍDICE (Domenico Rossi)

TCdP Premiere	4 October 1792
Source	E-Mn T/24589
Spanish Title	Orfeo y Eurídice
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8°, 8
Notes	Domenico Rossi addresses the public of Madrid.

Bayle nuevo, heroyco y pantomimo, dividido en cinco actos, compuesto y dirigido por el Sr. Domingo Rossi [Domenico Rossi], para representarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. N. y M. I. Asociación de Óperas, el día 4 de octubre de 1792.

Orfeo — Pedro Angiolini [Pietro Angiolini]

Euridice — Teresa Melazzi

Aristeo — Cayo Gioja [Gaetano Gioja]

Plutón — Cayo Gioja [Gaetano Gioja]

Marte — Cayo Gioja [Gaetano Gioja]

Proserpina — Elena Bossi [Elena Bossi Lombardi]

Venus — Elena Bossi [Elena Bossi Lombardi]

Las tres Gracias — Luisa Fiorelli [Luigia Cellini Fiorelli], Felicita Banti, Santina

Espontoni

Aqueronte — Juan Pallie

Tesifon, Furia del Infierno — Evangelista Fiorelli

Megara, Furia del Infierno — Pascual Angiolini [Pasquale Angiolini]

Aleto, Furia del Infierno — Fernando Gioja [Ferdinando Gioja]

Otras Furias infernales. Sombras de los Campos Eliseos. Genios y Ninfas. El Amor.

El Hymeneo. Acompañamiento de Marte.

1793

ORBECH (Giambattista Giannini)

TCdP Premiere	3 August 1793
Source	E-Mn T/13456
Spanish Title	Orbech
Director	Giambattista Giannini / Domenico Rossi
Choreographer	Giambattista Giannini
Language(s)	Spanish
Size and No. of Pages	8°, 8
Notes	The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle nuevo heroico, fabuloso, dividido en quatro actos, compuesto y dirigido por el Señor Juan Bautista Giannini [Giambattista Giannini], para representarse en el teatro de los Caños del Peral el verano del año de 1793. Madrid: en la imprenta de Gonzalez.

Selima, Reyna de Persia, y madre de Orbech — Luisa Olivieri [Luigia Olivieri]

Orbech, prometida esposa a Oronte — Ana Beretti [Anna Beretti]

Oronte, Principe de Egipto, General de la Armada — Juan Bautista Giannini
[Giambattista Giannini]

Tamar, Principe de Egipto, hermano de Oronte, y General de las Armas — Luschin
Duchesnech [Luchlin Duquesney]

Sulmone, Mágico, primer Visir de la Reyna — Luis Olivieri [Luigi Olivieri]

Confidentes de Sulmone:

Otar — Evangelista Fiorelli

Omor — Pasqual Angiolini [Pasquale Angiolini]

Confidentes de la Reyna:

Arfane — Luisa Fiorelli [Luigia Cellini Fiorelli]

Zemira — Gertrudis Denunzi [Geltrude Danunzio], al actual servicio de S. A. el Sr.

Infante Duque de Parma

Dardazi — Santina Spontoni

Guardias Reales, Damas de Corte, Esclavos, Furias del séquito de Sulmone, la
sombra de Selima

La Música del Bayle es toda nueva del señor Pedro Tomeoni

Primer Violín de Bayles el señor Joseph Espontoni

EL SITIO DE CITERIA (Luchlin Duquesney)

TCdP Premiere	4 November 1793
Source	E-Mn T/26328
Spanish Title	El sitio de Citeria
Director	Luchlin Duquesney / Domenico Rossi
Choreographer	Luchlin Duquesney
Language(s)	Spanish
Size and No. of Pages	8º, 12
Notes	The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle nuevo heroyco, pantomimo, intitulado El Sitio de Citeria. Dividido en tres actos para executarse en el teatro de los Caños del Peral, baxo los auspicios de la M. N. e I. Asociación, el día 4 de noviembre. En celebridad del feliz dia de nuestro Augusto y Católico Monarca el Señor D. Carlos IV. (que Dios guarde): Compuesto y dirigido por el Señor Luchlyn Duquesney, Ingles, primer Baylarin del mismo Teatro.

Adonis — Luchlin Duquesney

Venus — Ana Berreti [Anna Beretti]

Zefiro — Josepha Spontoni

Calixta, habitante de Citeria — Sra. Duquesney

Brontes, Capitan de los Scitas — Sr. Olivieri [Luigi Olivieri]

Minerva — Sra. Olivieri [Luigia Olivieri]

Dos Ninfas confidentes de Venus — Sra. Fiorelli [Luigia Cellini Fiorelli], Sra.

Venunzzi

Dos Comandantes de los Scitas — Sr. Fiorelli, Sr. Angiolini [Pasquale Angiolini]

Zefiros, Amores, Risas, Juegos y Placeres — Niños

Jonios, Amazonas, Scitas

1794

LA MUERTE DE ATILA [LA MORTE D'ATTILA] (Pietro Angiolini)

TCdP Premiere	10 May 1794
Source	E-Mn T/25205
Spanish Title	La muerte de Atila
Director	Pietro Angiolini / Domenico Rossi
Choreographer	Pietro Angiolini
Language(s)	Spanish, Italian
Size and No. of Pages	8º, 27
Notes	Pietro Angiolini addresses the public of Madrid.

Bayle nuevo trágico-pantomimo, dividido en cinco actos, para executarse en el Teatro de los Caños del Peral, baxo los auspicios de la M. V. e I. Asociación, compuesto y dirigido por el Sr. Pedro Angiolini [Pietro Angiolini], primer baylarín y Compositor de Bailes del mismo Teatro. En la primavera del año de 1794. Madrid, en la imprenta de Cruzado.

Atila, Rey de los Hunnos — Pedro Angiolini [Pietro Angiolini]

Onoria, hermana de Valentiniano Tercero, prometida esposa de Atila — Luisa Olivieri [Luigia Olivieri]

Ildicone, Dama joven de Aquilea — Teresa Melazzi

Olgio, noble Aquileo, esposo de Ildicone — Luis Olivieri [Luigi Olivieri]

Clotilde y Silvia, Damas de Aquilea — Gertrudis Denunzy [Geltrude Danunzio] y Luisa Fiorelli [Luigia Cellini Fiorelli]

Fabra y Erenio, Escuderos de Atila — Pasqual Angiolini [Pasquale Angiolini], Evangelista Fiorelli

Zaira y Zameila, Dmas Hunnas del séquito de Atila, N. y N., Caballeros Romanos del séquito de Onoria, Prisioneros de Aquilea, Damas Hunnas del séquito de Atila, Guerreros de Atila, Gastadores, Pueblo

LA MUERTE Y VENGANZA DE AGAMENON Y FURIAS DE ORESTES

(Domenico Rossi)

TCdP Premiere	19 July 1794
Source	E-Mn T/26433
Spanish Title	La muerte y venganza de Agamenón y furias de Orestes
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8°, 22
Notes	Domenico Rossi addresses the public of Madrid. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle nuevo trágico-pantomimo, dividido en cinco actos para executarse en el Coliseo de los Caños del Peral. Que gobierna y dirige L. M. N. e I. Asociación, compuesto por el Señor Domingo Rossi [Domenico Rossi], compositor de Bayles del mismo Teatro. Madrid: en la imprenta de Gonzalez.

Agamenón, Rey de Argos y Micenas — Luis Olivieri [Luigi Olivieri]

Clitemnestra, esposa de Agamenon — Luisa Olivieri [Luigia Olivieri]

Egisto, amante de Clitemnestra y usurpador del Trono de Micenas — Luchlin

Duquesney

Orestes, hijo de Agamenon — Domingo Rossi [Domenico Rossi]

Electra, hermana de Orestes — Ana Beretti [Anna Beretti]

Iphisa, hermana de Orestes — Josepha Spontoni

Cassandra, hija de Priamo, prisionera de Agamenon — Luisa Celini Fiorelli [Luigia Cellini Fiorelli]

Pylades, amigo de Orestes

Dos Grandes Troyanos, esclavos de Agamenon — Evangelista Fiorelli, Pasqual Angiolini [Pasquale Angiolini]

Tedora, primera Dama de Clitemnestra — Ana Danunci

Un Mensajero, Oficiales de Agamenon, Damas de Corte, Soldados Griegos, Esclavos Troyanos, Pueblo de Micenas, el Gran Sacerdote, Sacerdotes y Sacerdotisas, Furias del Averno y la sombra de Clitemnestra.

Las Decoraciones son nuevas e inventadas por los dos hermanos D. Antonio y D.

Angel Maria Tadei, Pintores del Teatro.

El vestuario está dirigido por el Sr. Andres Guerra, Sastre del mismo Teatro.

Maquinista — Joseph Sosa

HÉRCULES EN EL JARDÍN DE HESPERIA (Pietro Angiolini)

TCdP Premiere	16 November 1794
Source	E-Mn T/15207
Spanish Title	Hércules en el jardín de Hesperia
Director	Pietro Angiolini / Domenico Rossi
Choreographer	Pietro Angiolini
Language(s)	Spanish
Size and No. of Pages	8º, 8
Notes	

Bayle heroico pantomimo en quatro actos. Dispuesto y dirigido por el Sr. Pedro Angiolini [Pietro Angiolini], Compositor de Bayles y primer baylarín serio absoluto del Coliseo de los Caños del Peral. En la oficina de Cruzado, MDCCXCIV.

Hércules — Pedro Angiolini [Pietro Angiolini]

Héspero — Luis Olivieri [Luigi Olivieri]

Egle, hija de Hespero — Teresa Melazzi

Aretusa, su hermana — Luisa Olivieri [Luigia Olivieri]

Dos Caudillos corsarios — Evangelista Fiorelli y Pascual Angiolini [Pasquale Angiolini]

Dos Damas suyas — Luisa Fiorelli [Luigia Cellini Fiorelli], Gertrudis Danunzio [Geltrude Danunzio]

1795

LA MUERTE DE ESTENON O SEA LA TIRANÍA DE CRISTIerno,
REY DE DINAMARCA (Giovanni Monticini)

TCdP Premiere	14 October 1795
Source	E-Mn T/25198
Spanish Title	La muerte de Estenon o sea la tiranía de Cristierno, rey de Dinamarca
Director	Giovanni Monticini / Domenico Rossi
Choreographer	Giovanni Monticini
Language(s)	Spanish
Size and No. of Pages	8º
Notes	Giovanni Monticini addresses the public of Madrid.

Bayle heroyco, trágico y pantomimo, en cinco actos. Compuesto, inventado y dirigido por el Sr. Juan Monticini [Giovanni Monticini]. Para representarse en el Teatro de los Caños del Peral en celebridad del cumple años del Príncipe Ntro. Señor, en el Otoño del presente año de 1795. Siendo impresario Don Domingo Rossi [Domenico Rossi]. Con licencia: en Madrid. En la imprenta de la Viuda de Hilario Santos.

Stenon, Regente de la Corona de Suecia, y Generalísimo, Padre de — Joseph Curioni

Adelaida, amante de — Teresa Monticini

Gustabo, Príncipe de la sangre Real de Suecia — Juan Monticini [Giovanni Monticini]

Cristierno, Rey de Dinamarca, usurpador de la Corona de Suecia — José Capocetti [Giuseppe Capocetti]

Sigebrita, su favorita — Josefa Radaeli [Giuseppa Radaelli]

El Conde Casimiro, Oficial Dinamarqués, amigo oculto de Gustavo — Nicolás Ferlotti [Nicola Ferlotti]

Otras amigas de Cristierno — Gertrudis Danuncio [Geltrude Danunzio] y María Guidetti

Gastadores — Evangelista Fiorelli y Cayetano Guidetti [Gaetano Guidetti]

Damas confidentes de Adelaida. Oficiales. Guardias de Corps. Soldados. Pueblo

La acción se representa parte dentro y parte fuera de Stokolmo.

La música es toda nueva del célebre Sr. Maestro Victorio de Trento.

1796

LA MUERTE DE PIRRO (Domenico Rossi)

TCdP Premiere	1 January 1796
Source	E-Mn T/24542
Spanish Title	La muerte de Pirro
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	Domenico Rossi addresses Manuel Godoy, Excmo. Sr. Príncipe de la Paz.

Bayle heroyco trágico pantomimo, en dos partes. Compuesto y dirigido por Don Domingo Rossi [Domenico Rossi], impresario del Coliseo de los Caños del Peral de Madrid para celebrarse en el día primero del año de 1796. En la oficina de Blas Román.

Pirro, hijo de Aquiles — Joseph Capocceti [Giuseppe Capocchetti]

Andrómaca, viuda de Ector, esclava de Pirro — Teresa Marzorati Monticini

Ermione, hija de Elena, prometida de Pirro — Josepha Radaeli [Giuseppa Radaelli]

Orestes, hijo de Agamenon, Embaxador de los Griegos — Juan Monticini [Giovanni Monticini]

Pílates, Rey de Focea, amigo de Orestes — Nicolás Ferlotti [Nicola Ferlotti]

Fénix, amigo de Pirro — Luis Bianchi [Luigi Bianchi]

Astianacte, hijo de Ector y Andrómaca — Agustina Spontoni

Cefisa, amiga de Andrómaca — Josepha Spontoni

Damas de Ermione, Oficiales y Soldados de Pirro, Tropas de Esclavos Troyanos,

Séquito de Pilades y Orestes, Marineros Griegos, Sacerdotes y Sacerdotisas

Primer Violín de bayles: Joseph Spontoni

Inventores y Pintores de las Decoraciones: los Señores Hermanos D. Antonio y D.

Angel María Tadey

Maestro Sastre: Andrés Gera [Andrea Gera]

Maquinista: Joseph Sosa

BLANCA DE ROSSI (Giovanni Monticini)

TCdP Premiere	16 April 1796
Source	E-Mn T/13524
Spanish Title	Blanca de Rossi
Director	Giovanni Monticini / Domenico Rossi
Choreographer	Giovanni Monticini
Language(s)	Spanish
Size and No. of Pages	8º, 15
Notes	Giovanni Monticini addresses the public of Madrid. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle grande, trágico pantomimo, en cinco actos: inventado y compuesto por el señor Juan Monticini [Giovanni Monticini], para representarse en el Teatro de los Caños del Peral en la primavera del presente año de 1796. Siendo empresario Don Domingo Rossi. En la oficina de Don Blas Román.

Ezzelino de Romano — Josef Capoceti [Giuseppe Capocetti]

Blanca de Rossi — Teresa Monticini

Bautista de la Porta — Juan Monticini [Giovanni Monticini]

Julia, amiga y confidenta de Blanca — Josefa Spontoni

Beatriz, Dama del séquito de Blanca — Gertrudis Danuncio [Geltrude Danunzio]

Capitanes del séquito de Ezzelino

Gaboardo — Evangelista Fiorelli

Agolino — Pasqual Angiolini [Pasquale Angiolini]

Artufo — Pedro Bedotti [Pietro Bedotti]

Ciudadanos de Bassano, Guerreros de Bassaneses, Guerreros del séquito de Ezzelino

LA ALZIRA (Giovanni Monticini)

TCdP Premiere	5 July 1796
Source	E-Mn T/24537
Spanish Title	La Alzira
Director	Giovanni Monticini / Domenico Rossi
Choreographer	Giovanni Monticini
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle heroyco pantomimo, para representarse en el Teatro de los Caños del Peral en el año de 1796. Compuesto por Don Domingo Rossi [Domenico Rossi], Empresario, Director y Maestro de Bayles de dicho Teatro. En la oficina de Don Blas Román.

Alzira, Reyna de los Charcas — Teresa Monticini

Zamoro, Inca o Rey de otra parte del Perú — Pedro Giraud

Elvira, Dama Española — Josepha Radaeli [Giuseppa Radaelli]

Guzman, nuevo Virey del Perú — Joseph Capuceti [Giuseppe Capocetti]

D. Alvaro, Padre de Guzman, antiguo Virey — Pedro Danunzi [Pietro Danunzio]

Montezo, Padre de Alzira — Evangelista Fiorelli

Emira, Asistente de Alzira — Josepha Espontoni

Pulqueria., Doncella de Elvira — Gertrudis Danunzi [Geltrude Danunzio]

Tecla, idem — Luisa Fioreli [Luigia Cellini Fiorelli]

Oficiales y Soldados Españoles y Americanos. Pueblo Americano

EL HUÉRFANO DE LA CHINA ((Giovanni Monticini)

TCdP Premiere	25 August 1796
Source	E-Mp DIG/VIII/11069
Spanish Title	El huérfano de la China / La Conquista de la China
Director	Juan Monticini [Giovanni Monticini]
Choreographer	Juan Monticini [Giovanni Monticini]
Language(s)	Spanish
Size and No. of Pages	8º, 15
Notes	This title does not appear in <i>Diario de Madrid</i> . Most probably, it refers to <i>La Conquista de la China</i> which was composed and directed by Monticini in 1796, when librettos were printed by Don Blas Román. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle heroyco, tragico-pantomimo, titulado El huerfano de la China, y tirania de Gen-Gisquan, Kan absolute de los Tártaros en cinco actos.

Compuesto y dirigido por el Señor Juan Monticini, para representarse en el Teatrp de los Caños del Peral en celebridad del feliz dia de la Reyna Nuestra Señora.

En la Oficina de Don Blas Román.

Actores.

Chineses

Cotigan, Emperador de la China — Señor Juan Monticini [Giovanni Monticini]

Idam, Esposa de Zamti — Señora Teresa Marzorati Monticini

Zamti — Pedro Chiraud [Pierre Giraud]

Tolienhona, Viuda de Ogatai — Señora Josepha Radaeli [Giuseppa Radaelli]

Meng-hong, General — Señor Monticini sobredicho [Giovanni Monticini]

Toleya, Aya de Iris — Señora Josepha Espontoni [Giuseppa Spontoni]

Iris, Niño Imperial

Ros-tu, gran Sacerdote — Señor Pedro Danuncio [Pietro D'Anunzio]

Damas Chinasas. Oficiales Chineses. Sacerdotes. Labradores Chineses.

Tártaros

Gen-gisquan, Kan de los Tártaros — Señor Joseph Capocheti [Giuseppe Capucetti]

Octár, General — Señor Pedro Bedoti [Pietro Bedotti]

Toley, otro General — Señor Evangelista Fiorelli

Mouhouli, Capitan — Señor Pasqual Angiolini [Pasquale Angiolini]

Barasca, Favorita de Gen-gisquan — Señora Luisa Fiorelli [Luigia Fiorelli]

Sabdera, otra Favorita — Señora Gertrudis Danuncio [Geltrude D'Anunzio]

Mugeres Tártaras. Oficiales Tártaros. Soldados Tártaros.

LA FATA URCHELA (Giovanni Monticini)

TCdP Premiere	14 October 1796
Source	E-Mp DIG/VIII/11047
Spanish Title	La Magica Urgela
Director	Juan Monticini [Giovanni Monticini]
Choreographer	Juan Monticini [Giovanni Monticini]
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	The libretto does not include the name of the dancers, it only introduces the plot. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle nuevo fabuloso titulado La Magica Urgela, en tres actos: compuesto y dirigido por el Señor Juan Monticini, para representarse en el Teatro de los Caños del Peral en celebridad del feliz cumple años del Serenísimó Señor Príncipe de Asturias.

En la Oficina de Don Blas Román. Año 1796.

Cada dia en mis producciones Teatrales voy experimentando mas y mas bondades de un Público, que sabe premiar con sus aplausos los trabajos de aquellos que solo suspiran por complacerle; y si mi gratitud hubiera de ser proporcionada á los favores que benignamente dispensa, me llenaría de confusión, considerando quan superior era á mis fuerzas llenar los deberes de aquella virtud, y los deseos que poseen mi espíritu de emplearme con el mayor esmero en su obsequio y servicio. Confiado, pues, en aquellas, tengo el honor de ofrecer hoy á la sombra de su beneficencia el presente Bayle, esperando que por su novedad de capricho en este Teatro y entusiasmo logre la feliz suerte de ser admitido con aquella aceptación que los antecedentes. La Mágica Urgela es todo un argumento: por su extremada hermosura y ciencia en los hechizos consiguió la envidia de algunas Hechiceras reducirla á Vieja, y que no se restituiría á su edad florida hasta que encontrase un Jóven que casara con ella: compadecido Amor se empeña en protegerla, y proporcionándola un enlace de aquellas circunstancias, la convierte á su primitiva hermosura; y estos acaecimientos forman los episodios del Bayle. Espero el disimulo de los defectos que ordinariamente acompañan las composiciones imaginarias ó fabulosas, hecho cargo de que en la presente no he llevado otra mira que el entretenimiento de tan dignos Espectadores, variando la diversion, para que se conozca nuestro interes en servir al Público por todos los medios que pueda sugerirme una idea de gratitud y reconocimiento.

LA CONSTANCIA RECOMPENSADA (Jean Pierre Giraud)

TCdP Premiere	4 November 1796
Source	E-Mn T/25725
Spanish Title	La constancia recompensada
Director	Jean Pierre Giraud / Domenico Rossi
Choreographer	Jean Pierre Giraud
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	Jean Pierre Giraud addresses the public of Madrid.

Bayle nuevo de medio carácter, titulado La Constancia recompensada, en dos actos: compuesto y dirigido por el Sr. Juan Pedro Giraud, para representarse en el Teatro de los Caños del Peral en celebridad del feliz día del Rey Nuestro Señor, el 4 de noviembre de 1796. En la oficina de D. Blas Román.

D. Rodrigo, Oficial Español — Juan Pedro Giraud [Jean Pierre Giraud]

Mr. Luival, Francés — José Capocetti [Giuseppe Capocetti]

Milord Williams, Inglés — Pedro Bedotti [Pietro Bedotti]

D.^a Emilia, viuda Joven Española — Josefa Radaeli [Giuseppa Radaelli]

D.^a Alfonsa, su Confidenta — Josefa Spontoni

Una Modista Española — Señora N. N.

Personajes para una fiesta de Bayle — Evangelista Fioreli, Pedro Bedoti [Pietro Bedotti], Pasqual Angiolini [Pasquale Angiolini], Luisa Celini Fioreli [Luigia Cellini Fiorelli], Gertrudis Danunzio [Geltrude Danunzio].

Con todo el cuerpo del Bayle.

La escena se representa en Madrid, Casa de Doña Emilia, en ocasión de dar un Bayle de Carnabal.

1797

ENEAS EN EL LACIO (Domenico Rossi)

TCdP Premiere	1 January 1797
Source	E-Mn T/12385
Spanish Title	Eneas en el Lacio
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	

Bayle heroyco-trágico-pantomimo, dividido en dos partes, o sean bayles, para representarse en el Teatro de los Caños del Peral el día primero del año de 1797.

Compuesto y dirigido por el empresario de dicho teatro Don Domingo Rossi [Domenico Rossi], quien lo dedica al Excmo. Sr. Príncipe de la Paz. Madrid, en la imprenta de D. Blas Román.

Latino, Rey de los Aborígenos — Juan Montecini [Giovanni Monticini]

Amata, Reyna, su Esposa — Teresa Montecini [Teresa Monticini]

Lavinia, Princesa, su hija — Josefa Radaeli [Giuseppa Radaelli]

Eneas, Príncipe Troyano — Juan Pedro Giraud

Turno, Rey de los Rutulos — José Capocetti [Giuseppe Capocetti]

Venus, Diosa, tenida por Madre de Eneas — Giudita Mari

Camila, amiga de Amata — Josefa Dalmas y Praun

Vulcano — Pedro Danunzio [Pietro Danunzio]

Las tres Gracias, Compañeras de Venus. Cíclopes y Monóculos, sirvientes de

Vulcano. Damas Aborígenas. Guerreros de Eneas, Rutulo y Latino. Pueblo y Séquito

IFIGENIA EN AULIDA (Domenico Rossi)

TCdP Premiere	12 May 1797
Source	E-Mn T/24548
Spanish Title	Ifigenia en Aulida
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	

Bayle heroico pantomimo, dedicado al excelentísimo señor Príncipe de la Paz: compuesto y dirigido por D. Domingo Rossi [Domenico Rossi], impresario del Teatro de los Caños del Peral de Madrid, para representarse el día 12 de mayo del año de 1797. En la oficina de D. Blas Román.

Agamenón, Rey de Argos y Micenas, Xefe Supremo de la Armada de los Griegos contra Troya — Pedro Angiolini [Pietro Angiolini]

Clitemnestra, su muger — Teresa Melazzi

Ifigenia, hija de éstos — Josepha Radaeli [Giuseppa Radaelli]

Achiles, Rey de Tesalia, prometido Esposo de Ifigenia — Juan Pedro Giraud

Ulises, Rey de Ítaca — Joseph Capoceti [Giuseppe Capocetti]

Calcante, Gran Sacerdote — Pedro Danuncio

Diana, Diosa — Josepha Espontoni

Euquenon, Legado de los Príncipes Griegos — Evangelista Fiorelli

Euribates, Capitan de la Guardia de Agamenon — Pasqual Angiolini [Pasquale Angiolini]

Eurífile — Gertrudis Danuncio [Geltrude Danunzio]

Casige — Luisa Zioreli [Luigia Cellini Fiorelli]

Elisa — Guidita Mari

Palmira — Josepha Dalmaci

Sacerdotes. Sacerdotisas. Guardia de Agamenon. Soldados Griegos. Sequaces de Achilles. El Fanatismo, La Supersticion y el Amor Paternal (representados como personas)

1798

EL INCENDIO DE TROYA (Domenico Rossi)

TCdP Premiere	30 May 1798
Source	E-Mp DIG/VIII/8465
Spanish Title	El incendio de Troya
Director	Domenico Rossi
Choreographer	Domenico Rossi
Language(s)	Spanish
Size and No. of Pages	8°, 16
Notes	The libretto does not include the name of the dancers, it only introduces the plot. The libretto is not included in Cotarelo's <i>Orígenes</i> .

Bayle Heroyco, Tragico Pantomimo, compuesto por Don Domingo Rossi, para representarse en el Teatro de los Caños del Peral, en celebridad de los días del Príncipe N. Sr. este año de 1798.

En la Oficina de Don Gerónimo Ortega y Herederos de Ibarra.

PSICHE (Pierre Gardel)

TCdP Premiere	25 August 1798
Source	E-Mn T/24576 and E-Mn Mss 14054/2 (38)
Spanish Title	Psiche
Director	Pierre Gardel
Choreographer	Pierre Gardel
Language(s)	Spanish
Size and No. of Pages	8°, 24
Notes	Cotarelo's transcription has been enlarged, as he misses some characters. The transcription includes the plot.

Bayle heroyco pantomimo. Compuesto por Mr. Gardel el joven [Pierre Gardel], primer compositor de bayles en el gran Teatro de la Opera de París, y adaptado al

Teatro de los Caños del Peral de Madrid por Mr. Alejo Huard [Alexis Huard], primer baylarín y compositor de bayles en el. Para representarse en el día 25 de agosto de 1798 en celebridad de los días de la Reyna Nuestra Señora. En la oficina de Don Gerónimo Ortega y Herederos de Ibarra.

Júpiter — Nicolás Perez

Venus — Mlle. Hutin

Amor — Mr. Giraud [Jean Pierre Giraud]

Himeneo — Mlle. Gaillet

Céfiro — Mr. Deshayes [André Deshayes]

Flora — Josefa Radaeli [Giuseppa Radaelli]

Tersicore — Mlle. Hutin

Mercurio — Mr. Doucet

Hebe — Judit Mari

Hércules — Mr. Huard [Alexis Huard]

Tisifone — Mr. Huard [Alexis Huard]

Psiche — Mad. Lavoisier

Megera — Mr. Doucet

Alceto — Mr. Pin

La Envidia — Francisco Lloli

Los padres de Psiche — Sr. Lloli, Sra. Mari

Dos hermanas de Psiche — Mad. Jullie, Mlle. Gaillet

Maridos de estas — Mr. Doucet, Mr. Pin

Las tres Parcas, Seis pequeños Céfiros, Dos Sacerdotes de Venus, Los Placeres

Psiche Baile Pantomimo

Acto Primo

El teatro representa una dilatada campiña sobre la izquierda; á la parte anterior habrá un Templo consagrado a Venus formado por columnatas con la estatua de la diosa en medio: Sobre la derecha se descubre a larga distancia la fachada de un magnífico Palacio, que pertenece al padre de Psiche: el fondo ocupará la Mar cuyas olas se estrellarán al pie de una roca elevada.

Escena primera

Levantada la cortina viene Zefiro con la ligereza que le es propia; dà à entender que ha recibido orden de aguardar en este parage. Para pasar el rato recorre el puesto jugueteando y saltando; sus diferentes movimientos agitan un poco las Aguas, lo advierte y se recrea en ello: si se acerca, las olas se hinchan y si se aleja se calman.

Escena 2ª

Llega el Amor; Cefiro le abraza; el Amor le pinta los tormentos de su corazón, le dice que no ha podido evitar la actividad de sus mismas flechas, que ha jurado casarse con una mortal una velleza, iguala la de las Divinidades del Olimpo. Cefiro se sorprende, el Amor muestra el Palacio donde vive la Persona q[u]e su corazón ha elegido; despues le conduce hacia el Templo de Venus, y le hace conocer q[u]e aun esta misma Diosa, tiene celos de la velleza de Psiche: un ruido como de fiesta, obliga à Zefiro, y al Amor á marcharse.

Escena 3ª

Una tropa de jóvenes amantes que traen cestas de flores, guirnaldas, coronas, [etc] vienen bailando á ofrecer sus dones á Venus. Estos Jóvenes amantes forman grupos agradables y graciosas danzas, suplicando a la Diosa sea a sus deseos, y corone sus ternezas.

Escena 4ª

Las puertas del Palacio se abren, se ven salir al Padre, y Madre de Psiche, las hermanas de esta con sus esposos, y detras la misma Psiche que trae una cesta con Palomas: Los Jóvenes amantes, se postran delante de ellos, y les ruegan tomen parte de sus diversiones: los nuevos esposos bailan; despues de lo cual, Psiche marcha al Templo de Venus, y todos la siguen: Psiche se arrodilla y hace su oracion. Se oie un trueno, y la estatua de la diosa desaparece. Este prodigio admira á quantos lo presencian, y les causa tal pavor q[u]e entran odos en el Palacio a excepcion de Psiche.

Escena 5ª

Psiche se ha quedado sola mira por todas partes y parece sorprendida de verse avandonada; pero el silencio q[u]e reina calma su espiritu: imprudentem[en]te intenta descubrir la causa del milagro, se acerca al templo se detiene un instante, se acerca mas, suve los escalones, finalmente lleva el atrevim[ien]to à punto de suvir sobre el altar donde estaba la estatua de Venus, y aun toma su posicion gustosa con este acto de temeridad, vaja corre a llamar à sus Parientes, y buelve inmediatamente à colocarse sobre el Altar.

Escena 6ª

Todos vuelven: Los Padres de Psiche y los Jovenes amantes se suspenden: encuentran á Psiche, tan vella como Venus, y le hacen los mismos honores q[u]e acavan de dar a la Divinidad: Psiche los recibe con un aire de grandeza quando de nuevo truena: cae un Rayo sobre el Palacio de Psiche, quien cae desmayada en los brazos de su Madre, que por su parte es sostenida por sus demas Hijos: El padre los mira: los Jovenes amantes forman varios quadros, que explican el terror que les ha causado este suceso; por fin aplanandose el templo de venus deja ver la siguiente inscripcion que la Orquesta pinta conforme aparece. Todos la leen con la expresion propia de su contenido:

Psiche culpada, sobre aquella Roca
con funebre aparato conducida
à un monstruo rendirà su triste vida:

El Padre dice que no ovedecerà orden tan inhumana: el, la madre, y las hermanas de Psiche se ofrecen a sufrir la suerte, que se la destina; pero esta otra inscripcion les quita la esperanza.

En vano os ofreceis:
la ira de Venus
justamente por Psiche provocada
su sangre sola quiere derramada.

Entonces la desesperacion se apodera de los desgraciados parientes de Psiche: el dolor los agovia: rodean à la pobre victima, la estrechan en sus brazos, y la llevan al Palacio à ponerla la vestidura funebre.

Escena 7^a

Buelve el amor con Zefiro, y le dà á entender toda su desesperacion, le dice que no tiene otra esperanza que su Amistad, le hace ver la Roca donde debe perecer Psiche, y le pide estè pronto à servir su pasion.

Escena 8^a

Llega Venus, marchase à la puerta del Palacio con una precipitacion, que manifiesta la agitacion de su alma, y con sus ademanes, pinta el hodio que tiene a Psiche. Venus vè a su Hijo, corre hacia èl, le abraza, le dà parte de la afrenta que acava de recibir, y del proyecto que ha formado de perder a Psiche, y finalmente que quenta con el para executar su venganza. Oculta el Amor su sorpresa, y promete maliciosamente a su Madre todo quanto quiere; pero dice a Zefiro disimulo que sus promesas son falsas. Contenta Venus de la docilidad de su Hijo, le muestra su satisfaccion, y se prepara a dejarle. Un brillante carro sale de las olas p[ar]a recibir à la Diosa. Los Tritones lo conducen: Glauco va delante con una conca: las risas, y los juegos la acompañan, y las Nereidas vailan alrededor: El Amor, y Zefiro suven à la Roca p[ar]a despedir a Venus, y quando la han perdido de vista, parte el Amor encargando à Zefiro aproveche el momento.

Escena 9^a

Una marcha lugubre anuncia la venida de la victima: Todos la rodean, sus Padres estan en la maior afliccion, en vano quiere Psiche consolarlos, nada es capaz de aplacar su dolor; por ultimo, despues de la mas tierna despedida marcha de Psiche, y todos las conducen llorando. Suve lentamente a la Roca, procurando ocultar sus lagrimas à sus parientes y Amigos, que se quedan al pie, luego q[u]e suve á la cima,

se arrodilla tendiendo los brazos á su Madre, que no pudiendo sufrir semejante espectáculo cae casi muerta mientras procuran socorrerla, y la llevan al Palacio cumpliendo Zefiro con la orden del Amor arrebatada à Psiche que está desmaiada.

Acto 2

El teatro presenta la parte interior de un sobervio Palacio fabricado por el Amor, a un lado habrá un tocador adornado con todas sus piezas, este Salon tendrá espejos, y sobre todo quadros analogos a los diferentes triunfos del Amor: en el fondo habrá varias puertas.

Es de noche.

Escena 1ª

Zefiro desciende a Psiche y la coloca sobre un sofà, y sale á dar cuentas al Amor del éxito de su empresa. Despues de algos instantes buelve Psiche de su desmaio: pero en viendose en el mas horroroso desierto, y proxima a ser devorada, todo las asusta, el ruido mas ligero la hace temblar, llora, comparece a sus desgraciados Parientes, la situacion de su Madre atormenta su espiritu, y su llanto crece, con todo el canto agradable de los Pajaros viene à disipar un poco la tristeza de la vella Psiche, la obscuridad se los oculta, se levanta, y busca una salida para apartarse de aquel lugar quando un ruido terrible iere sus oidos: Se creé perdida, y buelve á caer sobre el sofà.

Escena 2ª

Pero quanta es su sorpresa: una voz dulce y encantadora, la habla con la mayor ternura, ès el amor, q[u]e pinta á Psiche el ardor de su tierna pasion. Psiche le oie atentamente, creè que sueña ó se engaña, se acerca, y parece que se acostumbra à la

voz del monstruo, quiere el Amor aprovechar este instante para tomar la mano de Psiche; pero un cierto recelo se la hace retirar con violencia esto desespera al Amor, suspira, y aun derrama algunas lagrimas. Psiche se conmueve se reprende su dureza para con su monstruo que no aparenta querer hacerla daño, y aun se lisongea domesticarlo; lo llama, su curiosidad la incita á tocarle; pero nuevamente se admira y teme, quando advierte que ha tomado figura humana, quiere huir, la detiene el Amor echandose á sus pies, y la declara con tanta ternura el fuego, que le consume que no puede ella resistirse a oir sus tiernas declaraciones. Animada por la dulzura, y caricias del esposo q[u]e el odio de Venus le ha dado, le hace mil preguntas à las que no puede responder el Amor y viendo venir el dia, se và prometiendo bolver á la noche.

Escena 3^a

Biene el dia à ofrecer á Psiche nuevos objetos de admiracion, todo le parece extraño en esta celeste masion, examina todas sus vellezas; pero la lisongan poco; busca á aquel á quien desea ver, habre una de las puertas del fondo, y entra en las piezas inmediatas.

Escena 4^a

Llega el Amor con Zefiro testificandole su agradecimiento por el servicio que acaba de hacerle, y le pinta con fuego todos los transportes que su alma siente: Suplica à la Noche ampare sus deseos, y apresure su carrera, despues llama el Amor los Personages sugetos à su Imperio, le recomienda que nada omitan para divertir á su Querida, y siendo que llega Psiche se va seguido por todos.

Escena 5ª

Buelve Psiche buscando sin fruto a su Amante se sienta al Tocador y se oie una armoniosa sinfonia, se ve venir una tropa de Ninfas y de Zefiritos que traen la ropa numpcial, y todos los adornos propios p[ar]a hermostear la naturaleza. Zefiro presenta a Psiche joia de diamantes cuio resplandor la deslumbra: Flora la presenta un ramo de rosas que tiene la prefencia sobre todos los dones, toma el ramo, y và à el tocador à ponerselo, en este momento los Zefiritos trepando sobre el tocador, sobre el espejo y sobre el sientto, coronaran á Psiche de flores. Zefiro y las Ninfas colocadas en diferentes situaciones forman un hermoso grupo, Psiche recibe esta demostracion con la maior modestia, las Ninfas procuran a porfia agradar á su nuevo Dueño con bailes ligeros, vivos y agradables. Flora, y Zefiro baila un padedú. Flora de una manera suave y Zefiro saltando alrededor de ella. Psiche hace mil pregruntas á las Ninfas, que no responden sino bailando, llega Tersicore con una Lira en la mano, propone à Psiche que baile, ella responde que no sabe pero tersicore le dice que si quiere en una leccion sola bailará tanto como ella, acepta Psiche y Tersicore le da lección de los diferentes caracteres del baile, Psiche gazosa quisiera siempre bailar, Zefiro, las Ninfas, Flora y los Zefiritos se juntan con ella y forman varios quadros de los quales Psiche es el punto principal, despues de estos todos se van dejando a Psiche embriagada de gusto y placer.

Escena 6ª

Parece que nada falta en la felicidad de Psiche; pero Venus siempre ocupada en vengar su afrenta se aprovecha de este momento para presentarse a ella vajo forma de su Madre, á esta inexperada visita que sin duda creè Psiche un nuevo favor de esposo, llena de gozo, se echa al cuello de su madre, y la habraza estrechamente.

Venus procura corresponder a las caricias de su ribal, Psiche le pinta su gran dicha, la muestra su Palacio y la ruega que, acepte su bestido numpcial prenda de la munificencia de su Esposo, Venus quiere verle. Psiche vaja los ojos sin saber q[u]e responder; pero instada por su madre, responde con sentim[ien]to que le ha visto, entonces Venus finge que se desespera, que compadece a su infeliz Hija, Psiche en efecto se cree entregada al monstruo mas horrible y llora sobre el seno de quien se regocija con las lagrimas que hace derramar, finalmente tomando Psiche de la mano la lleva al fondo del teatro abre una puerta, y mostrandole un fiero monstruo, le dice este es tu esposo. Psiche se estremece, Venus la hace entender que es menester emplee todos los medios posibles para librarse de semejante esposo la da un puñal y una lampara acomsejandola los oculte hasta el momento que venga el monstruo. Psiche, aunque con repugnancia, toma el fatal regalo y lo oculta, Venus se aprovecha de este instante para echar un ramo de adormideras en el sofà, y parte despidiendose de Psiche con la mayor falsedad.

Escena 7^a

La pobre Psiche se entrega al pesar que la causan sus tristes reflexiones: se horroriza al pensar que ha tenido un monstruo en sus brazos, y sus lagrimas corren de nuevo.

Escena 8^a

La dulce voz de su amante mas tierno viene á enjugar sus lagrimas; se siente agitada de un triple sentimiento, el placer de oirle, el horror que debe inspirarle, y el temor de la eleccion que medita pero un cierto encanto seductor la anima, se acerca; su corazon está mas dispuesto para amar que p[ar]a aborrecer; debe a su Amante muchos veneficios, le habla de la leccion que ha tomado diciendole que adelantaria mas si èl fuera su maestro. El Amor se sienta sobre el Sofà, y en el momento las

adormideras hacen su efecto, y una languidez general le hace entrarse al Sueño, su silencio asusta a Psiche, llama à su Amante inutilmente, le busca sin fruto, escucha en vano y se cree abandonada, movida de la curiosidad va à buscar la lampara, y el puñal, apenas la tiene tiembla; hasta su sombra la asusta apenas puede menearse, y cae al lado del monstruo; pero qual es su admiracion quando conoce al amor, se le cae el puñal y no se cansa de mirar al Dios; no creè su felicidad a gracias à los Dioses, y queriendose acercar à su Esposo una chispa quema el muslo de Amor; este Dios se levanta precipitadamente reprende à Psiche y parte desesperado sin oir las instancias y ruegos de su Amante.

Escena 9ª

En el mismo momento desaparece el Palacio quedando Psiche en el mas horroroso desierto, no tarda Venus en venir á apoderarse de su presa, y para mejor atormentar su victima llama à la implacable Fisifone que aparece acompañada de sus Hermanos y algunas furias y por orden de Venus se apodera de Psiche, la arrevata, y la lleba á los Infiernos.

Acto 3º

El teatro representa el parage mas espantoso de los Infiernos, el Flegotonte revuelve inflamadas corrientes en el fondo, un Bolean se mete hacia el Rio en varias partes habrá cuevas y montañas, se descubre la mansion de Zervero.

Escena 1ª

Psiche muestra la maior desesperaz[i]o[n]; el pasage donde se alla la orroriza; pero siente menos la muerte, q[u]e la perdida de su Esposo.

Escena 2ª

Tisifore, Alecto, Megera, la Envidia, el Odio y otros armados con serpientes venenosas, vienen á tosigar el corazon de Psiche, la persiguen y haviendola bien pronto cogido, la atan en una oscura caverna avitacion de Serpientes, despues van a buscar la ropa numpcial, que Psiche ha creido dar a su madre; se la muestran, y la echan en una sima de fuego; Este espectaculo causa mas dolor a Psiche, que la picadura de las serpientes; pero no satisfechas las Furias desatan a Psiche, y haviendose armado de corazas, y puñales encendidos obligan á Psiche á suvir al Bolcan. En este momento suelto Zervero por orden de Tisifone hace oir sus espantosos ladridos, persigue a Psiche, que asustada cae en el Rio; las horribles Furias se regocijan con danzas infernales.

Escena 3ª

Venus viene á gozar los tormentos de su rival y no viendola pregunta por ella Tisifore la cuenta lo que se ha hecho y no contenta Venus, manda a las Furias la buelvan a traer.

Escena 4

Se abre el Teatro y sale Psiche en medio de un grupo de Furias con achas encendidas, Venus la hace atar á una peña, y se inventan mil tormentos para agoviarla, no pudiendo resistir, cae desfallecida sobre la misma peña, vienen las Parcas estiendese el hilo de la vida de Psiche la cruel Atropos con la fatal Fixera solo guarda la orden de Venus. Psiche habre los ojos, suplica, y se echa á los pies de la Diosa que se regocija viendo su Rival á sus pies; pero la halla tan hermosa que pronuncia el decreto; se corta el hilo, y Psiche cae muerta.

Escena 5ª

Llega el Amor y viendo este espectáculo se enfurece tanto que persiguiendo a las Furias solo pueden uir de su colera precipitandose en varios avismos, buelve despues el Amor y llena á Venus de amenazas y recomendaciones. Rompe sus fechas, su Arco, su alxava, y los arroja á los pies de su madre; desata à su querida Psiche, y llora sobre ella, Venus enternecida por la pena de su Hijo empeña el poder de Jupiter.

Escena 6ª

Truena se cubre el Infierno de nuves, vaja Jupiter à dar la vida a Psiche, dà á Venus la corona de inmortalidad con la que corona á la Diosa à Psiche, el Amor, y ella dan gracias al Padre de los Dioses, quien con una seña hace disipar las nuves, en el centro esta Ymenes, que une á los dos Amantes, Hevè por orden de Jupiter les presenta la copa numpcial, y esta union se celebra con una magnifica fiesta en que se mezclan varias Divinidades del Olimpo.

Fin

LA ROSIÈRE O SEA LA FIESTA DE LA ROSA (Pierre Gardel)

TCdP Premiere	26 December 1798
Source	E-Mn T/11428
Spanish Title	La Rosière o sea La fiesta de la rosa
Director	Pierre Gardel
Choreographer	Pierre Gardel
Language(s)	Spanish
Size and No. of Pages	8º, 16
Notes	Cotarelo's transcription has been corrected, <i>Lucas</i> is not played by Mr. Lolli but by Mr. Giraud. The character <i>Bailio</i> is now included.

Bayle de acción en dos actos. Compuesto por Mr. Gardel, Compositor de Bayles del Teatro de la Opera de París, adoptado al de Madrid por el Sr. Jacobo Deshayes, para representarlo en el día 26 de diciembre de 1798. En la oficina de Ortega.

Condes o Señores del Pueblo — Mr. Huard y Mlle. Couxtou

Lubín y Roseta, Esposos premiados y Zeladores — Mr. Deshayes y Mme. Lavoisier

Alina, actual Rocier — Sra. Radaeli

Alexo, amante de la misma — Mr. Giraud

Nicolasa, madre de Alina — Sra. Mari.

Coleta, joven Pastora — Mme. Gaillet

Colin, su amante — Mr. Doucet

Anita, joven Aldeana — Mlle. Hutin

Lucas, su amante — Mr. Giraud

El Bailio o Juez del Pueblo — Mr. Lolli

Pastores, Pastoras y Aldeanas, que han sido Rocieras premiadas

H.3. Singers hired by Teatro de los Caños del Peral performing in other European theatres according to the Albert Schatz Collection of librettos

Singer	Opera	Composer	Role	Date	Theatre	City	Permalink-Source
Albani, Marianna	Didone	Marino, Settimio	DIDONE. Prima buffa	1799	Real Theatre de São Carlo	Lisboa	https://ccn.loc.gov/2010662708
Albertaini, Francesco	L'impressario in angustie	Cimarosa, Domenico	DON PERIZONIO CATTAPANE	1789	Teatro alla Scala	Milano	https://ccn.loc.gov/2010663380
Albertaini, Francesco	La cifra	Salieri, Antonio	RUSTICONE. Secondo buffo	1790	Teatro alla Scala	Milano	https://ccn.loc.gov/2010663325
Albertaini, Francesco	Le confusioni per la somiglianza	Crippa, Luigi	ROSIGNUOLO	1792	Teatro di Monza	Monza	https://ccn.loc.gov/2010663207
Albertaini, Francesco	Il barone a forza, o sia, Il trionfo di Bacco	Bernardini, Marcello	IL DUCA RUGGIERO. Primo buffo caricato	1788	Nuovo pubblico teatro	Bologna	https://ccn.loc.gov/2010663485
Aliprandi, Vincenzo	Fingallo, e Comala	Pavesi, Stefano	MORVAL. Primo buffo. Virtuoso di camera di S.M.I. e R. Napoleone I.	1808	Teatro Nuovo	Piacenza	https://ccn.loc.gov/2010660968
Aliprandi, Vincenzo	La virtù al cemento	Paër, Ferdinando	GUALTIERI. Primo buffo	1798	Teatrino di Corte	Parma	https://ccn.loc.gov/2010662782
Aliprandi, Vincenzo	Il sotterraneo	Paër, Ferdinando	IL CONTE LOREDANO	1807	Teatro alla Scala	Milano	https://ccn.loc.gov/2010661073
Aliprandi, Vincenzo	[Cosi fan tutte] La scuola degli amanti	Mozart, Wolfgang Amadeus	FERRANDO. Secondo buffo Virtuoso di camera di S. M. l'imperadore e re Napoleone I	1807	Teatro alla Scala	Milano	https://ccn.loc.gov/2010661027
Aliprandi, Vincenzo	Nè l'un, nè l'altro	Mayr, Giovanni Simone	LINDORO. Secondo buffo Virtuoso di camera di S. M. l'imperadore e re Napoleone I	1807	Teatro alla Scala	Milano	https://ccn.loc.gov/2010661082
Amici, Giuseppe	Le due orfane e i due tutori innamorati	Moneta, Giuseppe	D. TIZIO. Secondo buffo	1792	Teatro dei Risoluti	Firenze	https://ccn.loc.gov/2010663188
Amici, Giuseppe	Il burbero di buon cuore	Martini y Soler, Vicente	DORIVAL. Secondo buffo	1789	Teatro Giustiniani di San Moisè	Venezia	https://ccn.loc.gov/2010663408
Amici, Giuseppe	Riccardo cor di leone	Robuschi, Ferdinando	GUGLIELMO. Secondo buffo	1790	Teatro Giustiniani di San Moisè	Venezia	https://ccn.loc.gov/2010663394
Amici, Giuseppe	Don Mirrillo contrastato	Giordani, Giuseppe	MONS. LABROSC Per supplemento del Sig. Gaspare Majer ammalato	1791	Teatro Tron di San Cassiano	Venezia	https://ccn.loc.gov/2010663259
Amici, Giuseppe	Il curioso accidente	Astaria, Gennaro	ANASTASIO. Secondo buffo	1789	Teatro Giustiniani di San Moisè	Venezia	https://ccn.loc.gov/2010663430
Andreozzi, Anna	L'ombra di Nino ossia, L'impostore scoverto	Ruggi, Francesco	LA DUCHESSA DI BELFATRO. Prima buffa	1796	Teatro di S. Cecilia	Palermo	https://ccn.loc.gov/2010662897
Andreozzi, Anna	Cantone in Utica	Andreozzi, Gaetano	MARZIA. Prima buffa	1789	Teatro degli Armeni	Livorno	https://ccn.loc.gov/2010663433
Andreozzi, Anna	L'apoteosi d'Ercole	Tarchi, Angelo	JOLE. Prima buffa	1791	Teatro Venier di San Benedetto	Venezia	https://ccn.loc.gov/2010663323
Andreozzi, Anna	Ifigenia in Tauride	Tarchi, Angelo	IFIGENIA. Prima buffa	1786	Teatro di San Benedetto	Venezia	https://ccn.loc.gov/2010663566
Andreozzi, Anna	Alonso, e Cora	Bianchi, Francesco	CORA. Prima buffa	1786	Teatro di San Benedetto	Venezia	https://ccn.loc.gov/2010663603
Antonucci, Francesco	Le false apparenze	Guglielmi, Pietro Alessandro	D. SABELLIO. Secondo buffo	1791	Teatro dei Fiorentini	Napoli	https://ccn.loc.gov/2010663282
Antonucci, Francesco	La finta giardiniera	Anfossi, Pasquale	D. ANCHISE. Secondo buffo	1775	Teatro pubblico dei Nobili accademici semplici	Prato	https://ccn.loc.gov/2010664240
Antonucci, Francesco	La finta matta	Palma, Silvestro	D. PROSPERO MINISCALCHI. Secondo buffo	1789	Teatro dei Fiorentini	Napoli	https://ccn.loc.gov/2010663397
Antonucci, Francesco	La pruova reciproca	Tritto, Giacomo	D. ZENOBIO. Secondo buffo	1789	Teatro dei Fiorentini	Napoli	https://ccn.loc.gov/2010663386
Antonucci, Francesco	L'equivoco curioso	Cercià, Domenico	D. SOSSIO. Secondo buffo	1790	Teatro dei Fiorentini	Napoli	https://ccn.loc.gov/2010663350
Antonucci, Francesco	Nardone, e Nannetta	Gardi, Francesco	TOMMASO. Secondo buffo	1806	Real Theatre de São Carlo	Lisboa	https://ccn.loc.gov/2010661157
Baglioni, Antonio	L'amore costante	Gazzaniga, Giuseppe	GIOHER	1787	Teatro Giustiniani di San Moisè	Venezia	https://ccn.loc.gov/2010663526
Baglioni, Antonio	La contessa di Novaluna	Fabrizi, Vincenzo, b.	IL SIGNOR GUERINO	1786	Teatro Giustiniani di San Moisè	Venezia	https://ccn.loc.gov/2010663589
Baglioni, Antonio	Il capriccio drammatico	Valentini, Giovanni, 18th cent., (compiler/composer)	VALERIO	1787	Teatro Giustiniani di San Moisè	Venezia	https://ccn.loc.gov/2010663494
Baglioni, Antonio	I fratelli rivali	Winter, Peter von	COSTANZO	1793	Teatro Giustiniani di San Moisè	Venezia	https://ccn.loc.gov/2010663165
Banti, Brigida	L'Ines de Castro	Trento, Vittoria	INES. Prima buffa	1803	Teatro degli Avvalorati	Livorno	https://ccn.loc.gov/2010661489
Banti, Brigida	Dehora e Sisara	Guglielmi, Pietro Alessandro	DEBORA. Prima buffa	1788	Teatro di San Carlo	Napoli	https://ccn.loc.gov/2010663474
Banti, Brigida	Ifigenia in Aulide	Tarchi, Angelo	IFIGENIA. Prima buffa	1785	Teatro Nuovo	Padova	https://ccn.loc.gov/2010663624
Banti, Brigida	Ipermestra	Rispoli, Salvatore	Ipermestra. Prima buffa	1786	Teatro alla Scala	Milano	https://ccn.loc.gov/2010663577
Banti, Brigida	Il trionfo d'Emilia	Pavesi, Stefano	EMILIA. Prima buffa	1805	Teatro alla Scala	Milano	https://ccn.loc.gov/2010661272
Barlassina, Carlo	Il trionfo di Davide	Guglielmi, Pietro Carlo	ABNER	1808	Real Theatre de São Carlo	Lisboa	https://ccn.loc.gov/2010660962

H.4. Dancers hired by Teatro de los Caños del Peral performing in other European theatres according to the Albert Schatz Collection of librettos

Dancer	Ballet	Choreographer	Role	Date	Theatre	City	Permalink-Source
Agostini, Pietro	Il giardino di Londra (1), Chi la falaspetta di carattere trasburghese (2)	Rossi, Domenico	Fuori de' concerti	1786	Teatro dei nobili fratelli Primi	Pisa	https://ecn.loc.gov/2010663578
Agostini, Pietro	La morte di Arig VI, re d'Inghilterra (1), Il Molinaro (2)	Ricciardi, Francesco	Altri grotteschi fuori de' concerti	1784	Teatro degli Armeni	Livorno	https://ecn.loc.gov/2010663734
Agostini, Pietro	La pastorella impertinente (1), Il giocatore (2)	Viganò, Onorato	Primi mezzi caratteri	1777	Teatro di via del Cocomero	Firenze	https://ecn.loc.gov/2010664126
Agostini, Pietro	Il Manescalco	Traferri, Giuseppe	Primi grotteschi fuori de' concerti	1784	Teatro degli Intrepidi Teatro della Pallacorda	Firenze	https://ecn.loc.gov/2010663700
Agostini, Pietro	Adelaide (1), Il tutore ingannato (2)	Corticelli, Luigi	Primi mezzi caratteri fuori de' concerti	1785	Teatro Nazari	Cremona	https://ecn.loc.gov/2010663632
Agostini, Pietro	La vittoria di Tamerlano contro Bajazette, ossia, La rossana, ballo tragico pantomimo in cinque atti (1), La contadina in corte, ballo comico pantomimo in tre atti (2)	Rossi, Domenico	Terzi ballerini mezzo carattere	1786	Teatro ducale della Cittadella	Piacenza	https://ecn.loc.gov/2010663613
Angiolini, Pietro	Ercole in Calidonia	Angiolini, Pietro	Primi ballerini seji	1803	Teatro alla Scala	Milano	https://ecn.loc.gov/2010661481
Angiolini, Pietro	Il solitario reso sociabile per amore	Angiolini, Pietro	Primo ballerino assoluto	1796	Real Theatro de São Carlos	Lisboa	https://ecn.loc.gov/2010662938
Angiolini, Pietro	Zeboschi, ed Esing, ossia Il vero amico	Angiolini, Pietro	Primo ballerino serio assoluto	1795	Real Theatro de São Carlos	Lisboa	https://ecn.loc.gov/2010662984
Angiolini, Pietro	Il Meleagro	Viganò, Onorato	Mezzi caratteri fuori de' concerti	1779	Teatro della Pallacorda	Firenze	https://ecn.loc.gov/2010663994
Banti, Felicità	?	Banti, Giuseppe (1), Mariottini, Gaetano (2)	Primi grotteschi	1784	Teatro Giustiniani di San Moisè	Venezia	https://ecn.loc.gov/2010663723
Banti, Felicità	Unitted (1), Il Diavolo a quattro, ossia la doppia metamorfosi (2)	Angiolini, Gasparo	Primi grotteschi	1782	Teatro di San Benedetto	Venezia	https://ecn.loc.gov/2010663853
Banti, Felicità	?	Banti, Giuseppe (1), Mariottini, Gaetano (2)	Ballarini grotteschi	1785	Teatro Giustiniani di San Moisè	Venezia	https://ecn.loc.gov/2010663645
Banti, Felicità	Giasone, e Medea (1), Le feste floreali (2)	Le Fevre, Domenico	Primi grotteschi a vicenda	1788	Teatro alla Scala	Milano	https://ecn.loc.gov/2010663465
Benvenuti, Giuseppe	Alcide negli orti esperidi	?	Primi grotteschi a perfetta vicenda	1795	Teatro di San Benedetto	Venezia	https://ecn.loc.gov/2010663009
Benvenuti, Giuseppe	Gli sciti (1), I solitari di Scozia (2)	Beretti, Filippo	Primi grotteschi a perfetta vicenda	1794	Teatro di San Benedetto	Venezia	https://ecn.loc.gov/2010663071
Benvenuti, Giuseppe	Andronico e Ramira (1), L'equivoco, o sia, Il calzolajo (2)	Beretti, Filippo	Primi grotteschi a perfetta vicenda	1793	Teatro di San Benedetto	Venezia	https://ecn.loc.gov/2010663141
Benvenuti, Giuseppe	Andronico e Ramira	Beretti, Filippo	Primi grotteschi a perfetta vicenda	1793	Teatro di San Benedetto	Venezia	https://ecn.loc.gov/2010663165
Benvenuti, Giuseppe	Mario e Felice	Luzzi, Eusebio	Primi grotteschi a perfetta vicenda	1795	Teatro di San Benedetto	Venezia	https://ecn.loc.gov/2010662958
Benvenuti, Giuseppe	Inkle e Iariko (1), Il calzettaro, ossia, Tanto va la gatta al lardo che ci lascia la zampino (2)	Franchi, Paulino	Primi ballerini fuor di concerto	1791	Teatro Carignano	Torino	https://ecn.loc.gov/2010663267
Bragaglia, Luigia	Alessandro, e Campaspe (1), Lo sposo infedele (2)	Checchi, Battista	Primi grotteschi a perfetta vicenda	1796	Teatro di San Samuele	Venezia	https://ecn.loc.gov/2010662910
Bragaglia, Luigia	?	?	Prime grottesche a perfetta vicenda	1791	Teatro Zagnoni	Bologna	https://ecn.loc.gov/2010663272
Bragaglia, Luigia	Il trionfo di Gustavo, re di Svezia (1), Campestre (2)	Monticini, Giovanni	Primi grotteschi a vicenda, e a parte eguale	1794	Teatrino di Corte	Parma	https://ecn.loc.gov/2010663064
Bragaglia, Luigia	Il trionfo di Gustavo, re di Svezia (1), Campestre (2)	Monticini, Giovanni	Primi grotteschi a vicenda, e a parte eguale	1794	Teatrino di Corte	Parma	https://ecn.loc.gov/2010663044

Dancer	Ballet	Choreographer	Role	Date	Theatre	City	Permalink-Source
Cellini Fiorelli, Luigia	Amor può tutto, ossia, Il trionfo del valore (1), Festa campestre (2)	Gallet, Sebastiano	Primi grotteschi assoluti fuori dei concerti	1789	Teatro di San Carlo	Napoli	https://lecn.loc.gov/2010663419
Cellini Fiorelli, Luigia	Telemaco nell'isola di Calipso (1), Di rado l'uom sa giudicare se stesso (2)	Gallet, Sebastiano	Primi grotteschi assoluti fuori dei concerti	1789	Teatro di San Carlo	Napoli	https://lecn.loc.gov/2010663418
Cellini Fiorelli, Luigia	Gli sventurati amori di Cleide, ed Almindo, o sia, Il trionfo de' Goti (1), Ballo di paesani Novaresi, e Micheletti (2)	Gallet, Sebastiano	Primi grotteschi	1790	Teatro di San Carlo	Napoli	https://lecn.loc.gov/2010663365
Cellini Fiorelli, Luigia	Telemaco nell'isola di Calipso (1), Il tempio della follia (2)	Gallet, Sebastiano	Primi grotteschi assoluti fuori dei concerti	1789	Teatro di San Carlo	Napoli	https://lecn.loc.gov/2010663381
Cianfanelli, Antonio	La sconfitta delle Amazzoni (1), Le avventure d'Ircana (2)	Muzzarelli, Antonio	Di mezzo carattere	1779	Teatro della Canobbiana	Milano	https://lecn.loc.gov/2010663997
Cianfanelli, Antonio	I baecanali (1), Le vendemmie fiamminghi (2)	Gambuzzi, Innocenzo	Primi ballerini serj	1785	Teatro di San Benedetto	Venezia	https://lecn.loc.gov/2010663725
Cianfanelli, Antonio	La diserzione per equivoco	Cianfanelli, Antonio	Primi ballerini serj	1796	Teatro della Pergola	Firenze	https://lecn.loc.gov/2010662928
Cianfanelli, Antonio	?(1), Il tutore ingannato (2)	Marliani, Antonio	Primi grotteschi	1779	Teatro Giustiniani di San Moisè	Venezia	https://lecn.loc.gov/2010664021
Crespi, Antonio	Carolina e Mexicow (1), Divertimento di diverse nazioni al passeggio dell'acquaverde (2)	Bardotti, Luigi	Primo mezzo carattere	1781	Teatro da S. Agostino	Genova	https://lecn.loc.gov/2010663889
Crespi, Antonio	Il trionfo improvviso	Banti, Giuseppe	Ballerini di mezzo carattere	1789	Teatro Regio	Torino	https://lecn.loc.gov/2010663435
Crespi, Antonio	Rinaldo nella selva incantata (1), Ninetta, o sia, La contadina nel palazzo signorile (2), L'incoronazione di Siroe (3)	Gallet di Parigi, Sebastiano	Ballerini di mezzo carattere	1780	Teatro Regio	Torino	https://lecn.loc.gov/2010663943
Crespi, Antonio	Il disertor francese	Guglielmi, Alessandro	Ballerini serjo fuori de' concerti	1779	Teatro Balbi	Mestre	https://lecn.loc.gov/2010663411
Crespi, Antonio	L'amor vincitore (1), Il signore Beneficio (2), Il bajram de' Turchi (3)	Gallet, Sebastiano	Primi Mezzocaratteri	1785	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663630
Damiani, Teresa	Rinaldo nella selva incantata (1), Ninetta, o sia, La contadina nel palazzo signorile (2), L'incoronazione di Siroe (3)	Gallet, Sebastiano	Primi grotteschi	1780	Nuovo Teatro Regio	Torino	https://lecn.loc.gov/2010663943
Damiani, Teresa	Apollo, e Dafne (1), Il matrimonio Groelandese (2)	Gambuzzi, Innocenzo	Primi grotteschi	1783	Nuovo Teatro Regio	Torino	https://lecn.loc.gov/2010663758
Damiani, Teresa	Hurtado, e Miranda (1), Il feudatario (2), Pulcinella cavaliere d'industria (3)	Franchi, Paolino	Primi grotteschi	1784	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663697
Damiani, Teresa	Alcina, e Leone (1), La festa del Sig. del Villaggio (2), Il riconoscimento de' Tesco, ossia, Tesco, e Medea (1), Il disertore francese (2), Feste per l'incoronazione d'Ariarate (3)	Calimani, Bonajuto	Terzi ballerini	1775	Teatro di San Samuele	Venezia	https://lecn.loc.gov/2010664204
Dupetit Banti, Camilla	? ?	?	Primi ballerini serj	1789	Nuovo Teatro Regio	Torino	https://lecn.loc.gov/2010663403
Dupetit Banti, Camilla	?	Banti, Giuseppe	Primi ballerini	1784	Teatro Giustiniani di San Moisè	Venezia	https://lecn.loc.gov/2010663723
Dupetit Banti, Camilla	?	Banti, Giuseppe (1), Mariottini, Gaetano (2)	Primi ballerini nel primo ballo	1785	Teatro Giustiniani di San Moisè	Venezia	https://lecn.loc.gov/2010663645
Dupetit Banti, Camilla	La costanza conjugale (1), La fiera di sinigaglia (2), Il gastaldo burlato (3)	Banti, Giuseppe	Primi ballerini serj	1789	Nuovo Teatro Regio	Torino	https://lecn.loc.gov/2010663426
Duquesney, Lauchlin	Orlino, ossia, La famiglia riunita (1), L'avaro burlato (2)	Duquesney, Lauchlin	Claranco (1) + Leandro (2)	1798	Teatro La Fenice	Venezia	https://lecn.loc.gov/2010662819
Duquesney, Lauchlin	Ahtor ed Erma (1), L'offerta all'amore (2)	Duquesney, Lauchlin	Ahtor	1795	Teatro La Fenice	Venezia	https://lecn.loc.gov/2010662978
Duquesney, Lauchlin	Ahtor ed Erma (1), Ernesto ed Elisa (2)	Duquesney, Lauchlin	Ahtor (1) + Ernesto (2)	1796	Teatro del Fondo	Napoli	https://lecn.loc.gov/2010662902
Duquesney, Lauchlin	Zullima, o sia, La famiglia riunita (1), Il Giudice e padre (2)	Duquesney, Lauchlin	Primi ballerini serj assoluti	1796	Teatro del Fondo	Napoli	https://lecn.loc.gov/2010662925
Duquesney, Lauchlin	Andronico, e Ramira (1), Il Giudice, e padre (2)	Beretti, Filippo	Primi ballerini serj assoluti	1793	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663154
Ferrari, Teresa	Il convitato di Pietra (1), Il geloso in cimento (2), Divertimento in villeggiatura (3)	Luzzi, Eusebio	Primi ballerini	1793	Nobile teatro	Varese	https://lecn.loc.gov/2010663115
Ferrari, Teresa	?	Garzia, Urbano	Primi ballerini assoluti	1793	Teatro Giustiniani di San Moisè	Venezia	https://lecn.loc.gov/2010663137
Ferrari, Teresa	?	Garzia, Urbano	Primi ballerini assoluti	1792	Teatro Giustiniani di San Moisè	Venezia	https://lecn.loc.gov/2010663187

Dancer	Ballet	Choreographer	Role	Date	Theatre	City	Permalink-Source
Ferrari, Teresa	Il trionfo d'Arbace	Fabiani, Michele	Primi ballerini assoluti fuori di concerti	1795	Teatro San Pietro	Trieste	https://tecn.loc.gov/2010662993
Ferrari, Teresa	L'equivoco ricompensato (1), Gli uccellatori (2)	Fiorillo, Carlo	Primi ballerini Assoluti	1792	Teatro Marsighi-Rossi	Bologna	https://tecn.loc.gov/2010663186
Ferrari, Teresa	La donna selvaggia	Monticini, Giovanni	Ballerini di concerto	1809	Teatro della società	Bergamo	https://tecn.loc.gov/2010660880
Fiorelli, Evangelista	Gli sventurati amori di Cleide, ed Almindo, o sia, Il trionfo de' Goï (1), Ballo di paesani Novaresi, e Micheleiti (2)	Gallet, Sebastiano	Primo grottesco fuor di concerto	1790	Teatro di San Carlo	Napoli	https://tecn.loc.gov/2010663365
Fiorelli, Evangelista	Amor può tutto, ossia, Il trionfo del valore (1), Festa campestre (2)	Gallet, Sebastiano	Primi grotteschi assoluti fuori dei concerti	1789	Teatro di San Carlo	Napoli	https://tecn.loc.gov/2010663419
Fiorelli, Evangelista	Il soldato per amore	Gallet, Sebastiano	Primi grotteschi fuori dei concerti	1788	Teatro di San Carlo	Napoli	https://tecn.loc.gov/2010663460
Fiorelli, Evangelista	Il Vologeso (1), Fiera di Batavia (2)	Gallet, Sebastiano	Primi ballerini grotteschi	1786	Teatro di San Benedetto	Venezia	https://tecn.loc.gov/2010663583
Fiorelli, Evangelista	La liberazione di Castruccio Castracane (1), Lo sbarco del Capitan Cook all'isola degli Otahiti (2)	Muzzarelli, Antonio	Primi ballerini grotteschi a vicenda	1784	Teatro di Lucca	Lucca	https://tecn.loc.gov/2010663719
Lena, Luigi	Il signore benefico (1), Il maniscalco francese (2), Mascherata (3)	Gallet, Sebastiano	Primi grotteschi	1785	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663673
Lena, Luigi	Hurtado, e Miranda (1), Il feudatario (2), Pulcinella cavaliere d'industria (3)	Franchi, Paolino	Primi grotteschi	1784	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663697
Lena, Luigi	Il ratto delle Sabine (1), Il maniscalco francese (2), Popolo babilonense, che rende omaggio a ninia (3)	Gallet, Sebastiano	Primi grotteschi	1785	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663631
Lena, Luigi	Il Tartaro generoso (1), Il Svizzero ingannato (2)	Monari, Vincenzo	Primi grotteschi	1780	Teatro Giustiniani di San Moisè	Venezia	https://tecn.loc.gov/2010663982
Lena, Luigi	?	Forti, Giuseppe	Primi grotteschi	1781	Teatro Giustiniani di San Moisè	Venezia	https://tecn.loc.gov/2010663882
Lombardini, Gaetano	Lo spazzacammino principe (1), Festa di ballo in teatro (2)	Muzzarelli, Antonio	Primi grotteschi a vicenda	1791	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663299
Lombardini, Gaetano	La cosa rara (1), Divertimento ne' giardini pubblici (2)	Garzia, Urbano	Primi grotteschi	1790	Teatro di Monza	Monza	https://tecn.loc.gov/2010663319
Lombardini, Gaetano	La conquista del vello d'oro (1), I due vedovi armeni (2), Divertimento (3)	Clerico, Francesco	Primi grotteschi a vicenda	1792	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663178
Lombardini, Gaetano	I baccanali	Viganò, Onorato	Primi grotteschi a vicenda	1797	Teatro di San Benedetto	Venezia	https://tecn.loc.gov/2010662848
Lombardini, Gaetano	Andronico e Ramira (1), Il Calzolaio (2)	Beretti, Filippo	Primi grotteschi a vicenda	1796	Teatro di S. A. Serenissima il signor principe di Carignano	Torino	https://tecn.loc.gov/2010662900
Magni, Domenico	Guatimozin, ossia, La conquista del Messico (1), I due avari (2), Il matrimonio per concorso (3)	Franchi, Paolino	Primi grotteschi a vicenda	1787	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663558
Magni, Domenico	La distruzione d'Aquileja fatta da Attila re degli unni (1), La nina pazza per amore (2)	Dupen, Luigi	Primi grotteschi a perfetta vicenda estratti a sorte	1796	Teatro da S. Agostino	Genova	https://tecn.loc.gov/2010662895
Magni, Domenico	Padmani, e Mirda (1), Il primo navigatore (2), Fanfara militare (3)	Franchi, Paolino	Primi grotteschi a vicenda	1787	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663511
Maraffi, Antonio	Il signore benefico (1), Il maniscalco francese (2), Mascherata (3)	Gallet, Sebastiano	Primi grotteschi	1785	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663673
Maraffi, Antonio	Lo spazzacammino principe (1), Festa di ballo in teatro (2)	Muzzarelli, Antonio	Primi grotteschi a vicenda	1791	Teatro alla Scala	Milano	https://tecn.loc.gov/2010663299
Maraffi, Antonio	Il principe di Lago Nero, ossia, La contadina in corte	Maraffi, Antonio	Primo ballerino grottesco, e compositore de' balli	1794	Teatro della Nobile Associazione	Cremona	https://tecn.loc.gov/2010663051
Maraffi, Antonio	Apollo e Dafne (1), Il matrimonio goelandese (2), Ballo di popolo egizio (3)	Gambuzzi, Innocenzo	Primi ballerini grotteschi a vicenda, ed a parte eguale	1783	Teatro Regio	Torino	https://tecn.loc.gov/2010663758
Medina Viganò, Maria	La figlia dell'aria, o sia, L'innalzamento di Semiramide	Lauchery, Stefano? / Viganò, Salvatore?	Primi ballerini	1797	Gran Teatro Reale	Berlino	https://tecn.loc.gov/2010662839

Dancer	Ballet	Choreographer	Role	Date	Theatre	City	Permalink-Source
Medina Viganò, Maria	Raul, Signore di Crechi, ossia La Tirannide Repressa	Lauchery, Stefano? / Viganò, Salvatore?	Primi ballerini	1797	Königliches Theater	Berlino	https://lecn.loc.gov/2010662878
Medina Viganò, Maria	Giulio Sabino (1), La follia, e la saggezza (2)	Viganò, Onorato	Primi ballerini	1792	Teatro La Fenice	Venezia	https://lecn.loc.gov/2010663222
Medina Viganò, Maria	Le avventure di milord Wilver e di milady sua sposa (1), La fiera d'Amsterdam (2)	Viganò, Onorato	Primi ballerini serj	1793	Teatro La Fenice	Venezia	https://lecn.loc.gov/2010663135
Medina Viganò, Maria	Riccardo cuor di liono	Viganò, Onorato	Primi ballerini serj	1798	Teatro Venier di San Benedetto	Venezia	https://lecn.loc.gov/2010662798
Melazzi, Teresa	La discesa d'Ereole all'inferno (1), Le feste di Flora (2)	Le Fevre, Domenico	Altri primi ballerini	1788	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663444
Melazzi, Teresa	Giasone, e Medea (1), Le feste floralì (2)	Le Fevre, Domenico	Altri primi ballerini	1788	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663465
Melazzi, Teresa	Il trionfo improvviso (1), Feste in Occasione della Pace (2)	Banti, Giuseppe	Primi ballerini serj	1789	Nuovo Teatro Regio	Torino	https://lecn.loc.gov/2011565067
Montignani, Gaetano	?	Zucchi, Giuseppe	Primi grotteschi	1780	Teatro delle Grazie	Vicenza	https://lecn.loc.gov/2010663977
Narici, Alessandro	Il naufragio felice (1), L'incostanza del militare in amore (2)	Gio. Battista Marten (1), Francesco Rasetti (2)	Ballerini fuori de' concerti	1776	Teatro Giustiniani in S. Moisè	Venezia	https://lecn.loc.gov/2010664180
Narici, Alessandro	Mali regina di Goleonda (1), Le pellergrine erranti (2)	Gio. Battista Marten	Ballerini fuori de' concerti	1776	Teatro Giustiniani in S. Moisè	Venezia	https://lecn.loc.gov/2010664137
Pelosini, Rosa	Il Giardino delle Tuilleries in Parigi (2), Giaccona (3)	Rossi, Domenico	Primi grotteschi	1783	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663798
Pelosini, Rosa	Le Gelosie d'Annetta, e Fiorillo (1), Accampamento di Michele (2)	?	Primi grotteschi	1780	Teatro di Monza	Monza	https://lecn.loc.gov/2010663966
Pelosini, Rosa	I genj riuniti (1), Il Solimano secondo (2), Il diavolo a quattro, ossia La doppia metamorfosi (3), La Lauretta (4)	Angiolini, Gaspero	Primi grotteschi	1782	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663839
Pelosini, Rosa	Gli oraj, e curiaj (1), I divertimenti pastorali, o siano omaggi alla dea flora (2)	Terrade, Federico	Primi grotteschi	1777	Teatro della Pergola	Firenze	https://lecn.loc.gov/2010664094
Pelosini, Rosa	L'orfano della China (1), Lauretta (2)	Angiolini, Gasparo	Ballerini fuori dei concerti	1781	Teatro di San Benedetto	Venezia	https://lecn.loc.gov/2011563897
Prada, Margarita	La morte d'Ereole (1), La superba innamorata a suo dispetto (2)	Clerico, Francesco	Primi ballerini fuori de' concerti	1790	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663351
Prada, Margarita	La caduta di Troja (1), Il convalescente innamorato (2)	Clerico, Francesco	Primi ballerini fuori de' concerti	1790	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663332
Prada, Margarita	Il sonnambolo, con divertimento campestre (1), Le avventure poetiche (2)	Berti, Antonio (1)	Primi ballerini serj	1792	Teatro di S.A. serenissima il signor principe di Carignano	Torino	https://lecn.loc.gov/2010663202
Ronzi, Carlotta	Pizzarro al Perù	Garzia, Urbano	Primi grotteschi a vicenda	1812	Teatro della Pergola	Firenze	https://lecn.loc.gov/2010660686
Ronzi, Carlotta	?	Garzia, Urbano	Primi grotteschi a vicenda	1812	Teatro della Pergola	Firenze	https://lecn.loc.gov/2010660666
Ronzi, Gaspare	L'Oreste	Ronzi, Gaspare	Primi ballerini serj	1805	Teatro degli Avvalorati	Livorno	https://lecn.loc.gov/2010661289
Ronzi, Gaspare	Enea, e Lavinia (1), Amor vince tutto (2)	Ronzi, Gaspare	Primi ballerini serj assoluti, e primi di mezzo carattere	1798	Teatro di San Carlo	Napoli	https://lecn.loc.gov/2010662793
Ronzi, Gaspare	Ottocaro (1), Il segreto (2)	Ronzi, Gaspare	Primi ballerini serj	1799	Teatro alla Scala	Milano	https://lecn.loc.gov/2010662707
Ronzi, Gaspare	Il re pastore (1), La fanciulla mal custodita (2)	Ronzi, Gaspare	Primi ballerini serj	1795	Teatro alla Scala	Milano	https://lecn.loc.gov/2010663020
Ronzi, Gaspare	Ginevra di Scozia	Ronzi, Gaspare	Primi ballerini serj	1800	Teatro alla Scala	Milano	https://lecn.loc.gov/2010662616
Tantini, Anna	Urtado, e Miranda (1), Il cambio felice, o sia, Pulcinella sposo deluso (2)	Franchi, Paolo (1), Traferi, Giuseppe (2)	Primi grotteschi fuori concerto	1783	Teatro di San Carlo	Napoli	https://lecn.loc.gov/2010663785
Tantini, Anna	Germanico in Germania (1), Il matrimonio de'groenlandesi (2), Giaccona (3)	Gambuzzi, Innocenzo	Primi grotteschi	1778	Teatro interinale	Milano	https://lecn.loc.gov/2010664040
Tantini, Anna	Pigmaliione (1), L'Amante travestita (2)	Canziani, Giuseppe	Primi ballerini	1775	Teatro Nuovo	Padova	https://lecn.loc.gov/2010664210
Tantini, Anna	Il trionfo di Alessandro, o sia, La disfatta di Dario (1), La partenza della flotta olandese, per l'Indie orientali (2)	Cianfanelli, Antonio (1), Traferi, Giuseppe (2)	Primi ballerini mezzo carattere, e grotteschi	1783	Teatro di San Carlo	Napoli	https://lecn.loc.gov/2010663800

Dancer	Ballet	Choreographer	Role	Date	Theatre	City	Permalink-Source
Tantini, Anna	Vertunno e Pomona	Beretti, Filippo	Altri ballerini del concerto	1778	Teatro Giustiniani di San Moisè	Venezia	https://lccn.loc.gov/2010664081
Vigano, Giovanni	Oreste, o sia, La morte di Cltemnestra (1), I petits maitres burlati (2)	Viganò, Onorato	Primi ballerini	1776	Teatro di San Samuele	Venezia	https://lccn.loc.gov/2010664143
Vigano, Giovanni	Andromèda e Perso (1), Il giocatore (2)	Viganò, Onorato	Primi ballerini	1775	Teatro di San Samuele	Venezia	https://lccn.loc.gov/2010664212
Vigano, Giovanni	Andromaca in Epiro (1), Il convitato di Pietra (2)	Viganò, Onorato	Primi ballerini	1784	Teatro di Torre Argentina	Roma	https://lccn.loc.gov/2010663702
Vigano, Giovanni	Spesalizio di Bacco con Arianna abbandonata da Tesèo (1), Pulcinella disertore (2)	Viganò, Onorato	Ballerini sudetto	1772	Teatro di Torre Argentina	Roma	https://lccn.loc.gov/2010664374
Vigano, Giovanni	Enrico IV	Viganò, Onorato	Ballerini fuori de' concerti	1789	Teatro della Pergola	Firenze	https://lccn.loc.gov/2010663398

APPENDIX I:

REGULATIONS: *REGLAMENTO PARA EL MEJOR ORDEN Y POLICÍA DEL
TEATRO DE LA OPERA* (JANUARY 1787)

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REGULATIONS: *REGLAMENTO PARA EL MEJOR ORDEN Y POLICÍA DEL
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The following text is a transcription of the regulations published by *Diario de Madrid* with regard to the good order of Teatro de los Caños del Peral.

REGLAMENTO PARA EL MEJOR ORDEN Y POLICÍA DEL Teatro de la Opera, cuyo privilegio se ha servido conceder el Rey á los Reales Hospitales, aprobado por S. M., y comunicado á la Sala de Alcaldes para su publicación, en virtud de Real Orden de once de Diciembre de mil setecientos ochenta y seis.

I. La Sala de Alcaldes de Casa y Corte ha de tener privativamente la jurisdiccion y autoridad en el acto de las representaciones por medio del que diputare, como lo practican los demas Coliseos, cuidando de la execucion de este reglamento en los Capítulos que comprenden la seguridad, la decencia y el buen orden del Público.

II. La economia del Teatro, ó el gobierno interior de las partes de que se compone, como son el contrato que hiciere qualquiera Empresario con los Hospitales, las escrituras ó convenios del mismo con las Partes de representado, cantado, bayle, música ú otros sirvientes del Teatro, el exámen de las piezas ó composiciones, y la decencia de la representacion, con los demás objetos de economia, pertenecerán á la Junta de Hospitales que los desempeñará por medio de una comision compuesta de su Hermano mayor, y de uno ú dos Individuos suyos.

III. Este Teatro se abrirá todos los años en I.º de Octubre, y se cerrará en I.º de Julio, empezando las representaciones á las siete y media de la noche, y acabándose forzosamente antes de las once, para dar tiempo á que se recojan los Expectadores, y que no se perjudique á los Cómicos Españoles que representan por las tardes en el discurso del año, y solo por las noches en los tres meses de verano.

IV. Siendo sumamente esencial precaver de toda confusion y tropelia al entrar ó salir del Teatro á la clase numerosa y muy atendible de la gente de á pie, cuidará la Junta que se

practiquen en la parte colateral del Coliseo, enfrente del jardín de las Monjas de Sto. Domingo,

una entrada separada, á la qual sola podrán arrimar los coches, y otra destinada á las mugeres de la Cazuela en la parte opuesta, enfrente del juego de pelota, y la entrada de la fachada principal quedará para las gentes de á pie, las que podrán salir con la mayor comodidad y sin ser molestadas por los coches, respecto á que estos, que deberán colocarse por su turno, y en fila, en la Plazuela de los Caños, quedarán impedidos por unos palenques ó cadenas de acercarse á la fachada principal y á la boca-calle del juego de pelota.

V. Para evitar toda disputa entre los coches deberán, á medida que lleguen, ir á tomar en una ú dos filas el lugar que les corresponden, según su turno, sin que ninguno (sea de quien fuere) pueda pretender adelantarse á otro, excepto el del Hermano mayor de los Hospitales y el del Alcalde de Corte que asista de oficio; pues estos podrán ponerse separadamente en el medio de la Plaza, para estar prontos en qualquier urgencia.

VI. Para mantener estas disposiciones, el Gobernador Militar de Madrid destinará un piquete de Caballeria ó Dragones, á fin de ocupar las bocas-calles y Plazuela del Coliseo; y la guardia de Infanteria que se acostumbra en el interior del Teatro, con un Ayudante de la Plaza, que deberá asistir en una silla de la quinta Luneta, como es costumbre, para auxiliar las providencias del Alcalde, y este destinará un Alguacil luego que se acabe la función para el mejor orden de los coches, cuidando que estos arrimen en una de las filas, y que sus amos no los detengan mucho al tiempo de tomarlos, dando cuenta á dicho Alcalde de qualesquier suceso notable que ocurra, no permitiendo antes de la representacion, durante ella, ni despues, hombres parados ni de planton en las esquinas y puertas inmediatas del Coliseo, que impiden el tránsito de coches y gente, de que cuidarán los centinelas.

VII. La Junta de Hospitales cuidará que la Sala esté iluminada de modo que se vea el interior de los Palcos, Gradas y Cazuela, para evitar todo desorden y exceso, y que la vigilancia del Alcalde y sus Ministros pueda abrazar todas las partes del Teatro.

VIII. La Cazuela, en que no podrán entrar los hombres, se establecerá enteramente según el uso de los Teatros Españoles, con barandilla cerrada, y de altura conveniente, y con sola la diferencia de que para la disposición del Coliseo de los Caños se pondrá con entrada

separada, y abrazará la mitad de la Sala, quedando con separacion la otra mitad para la Tertulia, á la que, como tampoco á las Lunetas, podrán admitirse las mugeres.

IX. Durante la representacion los Expectadores de la Luneta, Galerías, Tertulia y Cazuela quedarán sentados, sin que les sea licito levantarse no siendo para salir; y aunque podrán levantarse en los entreactos, se abstendran de todo bullicio y falta de compostura, pues el Alcalde mandará inmediatamente expeler del Teatro sin distincion de clase á qualquiera que faltase al decoro debido al Público y abusase de la libertad regular que pide una diversion honesta, y por lo mismo no se repetirán bayles, músicas ú otra habilidad aunque lo pida el Patio ó persona, por distinguida que sea.

X. En los tránsitos de los Aposentos no se permitirán hombres parados ni embozados, cuidando la centinela de ello.

XI. No se consentirá hacer señas ni hablar desde el Patio á las mugeres.

XII. Ninguno podrá ponerse el sombrero durante la representación ó en los entre-actos de ella: tampoco podrá fumar ó encender cigarros en ningun tiempo.

XIII. No se permitirá entrar persona alguna embozada, con gorro, ni otro disfraz que le oculte el rostro, ni que en los Aposentos, Galeria, Lunetas y Tertulia estén los hombres con embozo, ó las mugeres cubiertos los rostros con sus mantillas, cuidando de la observancia de este capítulo los Cobradores, que lo advertirán y darán cuenta al Alcalde en caso de contravencion.

XIV. La Junta de Hospitales procurará que los Representantes observen las reglas de decencia y decoro que les corresponden, prohibiéndoles durante las representaciones que entre otro en el Teatro y Vestuario que no sea parte en ellas, el Empresario, dependientes suyos, 6 sirvientes del Teatro, lo que zelará también el Alcalde.

XV. No podrán dichos Actores y Actoras hacer gestos, señales, ni corresponder con cortesias á las que recibieren, ó al retirarse de la Scena á los aplausos que les dieren.

XVI. Tampoco podrán añadir cosa alguna al texto literal de las composiciones que representaren, ni permitirse gesto alguno equívoco, pues por este exceso, y por hacer señales de inteligencia á alguno de los Expectadores, será conducido inmediatamente qualquiera de ellos á la cárcel por el tiempo que estimare conveniente el Alcalde, quien pasará aviso á la Junta para que pueda suplirse la falta del arrestado.

XVII. Nada es de mayor consecuencia que las lecciones que percibe el Pueblo en el Teatro; por lo que ninguna composicion dramática podrá representarse sin haberse examinado y aprobado por la comision de Hospitales, la qual cuidará que todas sean ó inocentes ó útiles, cercenando lo que no sea conforme con las máximas de la Religion y buenas costumbres; y si no obstante al tiempo de la representacion ó bayle advirtiese el Alcalde alguna cosa reparable, podrá prohibirlo inmediatamente.

XVIII. Mereciendo el mayor cuidado este punto esencial, y siendo de desear que la Opera Italiana vaya preparando no tan solo otra Opera Española, sino también contribuya á la mayor perfeccion del Teatro Nacional, podrá la Junta de Hospitales substituir Operas Españolas á las Italianas, o alternar con otro género de composiciones dramáticas en los días de hueco que mediasen entre las Operas, y dar academias de música en las quatro primeras semanas de la Quaresma, asistiendo un Alcalde de Corte á estas funciones en los mismos términos que á la Opera.

XIX. Aunque la Junta podrá traer de donde quisiere los Cómicos para este Teatro, procurará se prefieran los Músicos nacionales ó domiciliados en el Reyno; y para las composiciones Españolas podrá valerse de las dos Compañías establecidas en esta Corte, tratando con ellos

el precio de su trabajo; pero deberán estos producir una certificacion de su autor respectivo de no hacer falta á su obligación principal; y en defecto de estos podra tratar con otros Cómicos ó aficionados, con libertad recíproca en los ajustes.

XX. Además de esta precaucion, y de la diferencia de horas señaladas en el Capítulo III, para no perjudicar las Compañías de esta Corte, la Junta de Hospitales cuidará que las composiciones Españolas que se representaren en este Coliseo no estén comprendidas en el repertorio ó caudal de dichas Compañías, y sean nuevas, originales ó traducidas, excluyendo de ellas quanto dionare del buen gusto, y de la sana moral, por el examen mandado, y que no podrá dispensarse.

XXI. La Junta de Hospitales podrá arrendar y ceder á uno ó más Empresarios la facultad privativa que le está concedida, con las ampliaciones y condiciones referidas; reservándose siempre la inspección y autoridad necesaria para hacer cumplir los Capítulos referentes al buen orden, y dexando solo la libertad y direccion de todos los por menores económicos al

referido Empresario, el que como responsable debe obrar con independencia en la elección y ajuste de las Partes, variacion de representaciones, nombramientos ó separacion de dependientes, y método de cobranza; bien que de todos modos esta deberá hacerse con boletines de entrada para todos los asientos y parages de la Sala.

XXII. Los precios de cada asiento y Aposento se señalan en un arancel al fin de este Reglamento, con distincion entre los que se abonen por todo el año ó su mitad, y los que ocurrieren eventualmente al espectáculo, pudiendo la Junta ó el Empresario moderarlos; pero nunca exceder de ellos.

XXIII. Para evitar toda discusion no se podrá reconocer más título de preferencia para ocupar qualquier parage de la Sala que el abono que se admitirá solo por los Aposentos y Lunetas, ó el haber llegado prime- ro el que lo ocupare; no permitiendo la justicia mas acepción de personas.

XXIV. Para asegurar dicha preferencia y compensar la equidad de precios que disfrutarán los abonados, deberán satisfacer por lo menos la mitad del abono anticipado; previniéndose que no se reconocerá ni admitirá en ningún Tribunal fiado de esta especie, y que qualquiera que supiere que una persona abonada no ha satisfecho el precio de su abono, podrá, aprontando el importe, exigir que se le substituya en su lugar, debiéndose cobrar en el mismo acto de todo boletin, sin distincion de personas.

XXV. Aunque todos estos capítulos quedan cometidos á la Junta de Hospitales para cuidar de su observancia gubernativa y económicamente, careciendo esta de la jurisdiccion necesaria, siempre que se llegase á términos judiciales entre la Junta de Hospitales, Empresarios ú otros dependientes sobre cumplimiento, rescision de contratas ú otras disputas de esta clase, ha nombrado S. M. al Corregidor de Madrid con las Alzadas ó Apelaciones adonde corresponden, como se observan con los Cómicos, reduciéndose su jurisdiccion á los asuntos de Teatros, sin que en los demás gocen los Actores de fuero ni excepcion alguna, quedando sujetos á la Real Jurisdiccion Ordinaria, según la orden de 24 de Noviembre de 1774, y sin introducirse en la policia del Teatro, que pertenece al Alcalde de Casa y Corte que asiste por turno.

XXVI. Siendo los precios del abono respectivos á las ciento y cinquenta representaciones señaladas para la Opera, deberán los abonados satisfacer á parte, y por los mismos precios,

las funciones extraordinarias á que asistieren ; y si dexasen de hacerlo, también con anticipación, entrarán estas en el número de las ciento y cinquenta pagadas, y perderán su asiento ó Aposento para las que quedaren en la temporada.

XXVII. Al Corregidor y Ayuntamiento se destina el Palco de frente del Teatro: y si la Junta de Hospitales tuviese por gravosa la falta de su precio, se rebaxará del rédito que se pague á la Villa por el mismo Teatro.

XXVIII. Al Magistrado se le destina el Palco primero de la primera orden, entrando por el Patio, á la mano derecha, con una division para subalternos y dependientes, y salida pronta al Patio, Aposentos y Vestuario en qualquiera urgencia.

XXIX. La Junta de Hospitales tendrá su Palco en la misma primera linea, entrando por el Patio, á mano izquierda, con las comodidades, salidas y divisiones que el antecedente, destinado al Alcalde de Casa y Corte, siendo estos dos los únicos Palcos gratuitos.

XXX. Asimismo se reservarán hasta la una del dia tres Palcos de privilegio ú orden para el Sr. Presidente ó Gobernador del Consejo, el Corregidor, y Hermano mayor de los Hospitales, pagándose siempre que se ocuparen por los precios eventuales; y pasada dicha hora sin aviso al Asentista, podrá este disponer de ellos.

XXXI. Para evitar qualquier riesgo de fuego ó ruina, ademas de deber reconocer diariamente uno de los Comisarios del Hospital la disposicion del Teatro y Bastidores, y de no consentir decoraciones hechas de materias fácilmente combustibles, será responsable de la existencia continua y buen estado de las bombas y cubos de agua necesarios para apagar qualquier incendio en su principio, lo que quedará señalado por la certificación que dieren los dos Maestros mayores de Madrid y del Hospital; debiéndose asimismo reconocer por ellos dos veces en la temporada la seguridad del edificio en todas sus partes.

XXXII. Para que á pesar de estas disposiciones se evite la confusion que nace del susto que suelen causar los accidentes mas leves, se pondrán todas las puertas del Coliseo de forma que se abran hacia afuera, y pueda en el menor tiempo posible quedar vacío de los concurrentes; y de la observancia de este Capítulo y el antecedente, cuidará con la mayor atención el Alcalde.

XXXIII. Los Alcaldes en sus respectivos dias de asistencia á la Opera, y demás funciones, emplearán todo su cuidado en que se observe este Reglamento, castigando á los

contraventores, ó dando cuenta á la Sala para que lo execute, sin que valga fuero ni esencion alguna, y la Tropa dará en este, y los demás casos el auxilio que le pidieren: y si los contraventores fuesen personas que por su empleo ó carácter merezcan ser distinguidas, y no bastasen los oficios atentos del Alcalde, dará este cuenta al Sr. Presidente ó Gobernador del Consejo para que lo ponga en noticia de S. M.

XXXIV. Estas reglas aprobadas por S. M. se han comunicado á la Sala de Alcaldes, y Junta de Hospitales, para que cuiden de su publicacion y cumplimiento en la parte que les tocan; y en su consecuencia se han mandado imprimir por la Sala, que publicará vando de aquellos Capítulos, que tienen por objeto el buen orden de la representación, para que no pueda alegarse ignorancia.

VANDO

Manda el Rey nuestro Señor, y en su Real nombre los Alcaldes de su Casa y Corte: Que en conformidad del Vando publicado por la Sala en treinta y uno de Octubre de mil setecientos sesenta y seis, sobre la mejor Policía y orden de los Teatros, y con arreglo á lo establecido por S. M. para el de la Opera en el Reglamento de diez del corriente, á fin de que en esta se observen la tranquilidad y decoro á que es acreedor el Público, y que toca prevenir al Gobierno, se previenen los siguientes Artículos para su exacto cumplimiento.

I. El empezar la Opera será precisamente á las siete y media de la noche, para que pueda concluir á hora cómoda, y el Alcalde tomará providencia con los Actores que fueren morosos.

II. A diez y seis pasos enfrente de las dos esquinas del Coliseo no se dexará arrimar coche alguno, excepto el del Alcalde de Corte y Hermano Mayor, para que la gente de á pié pueda salir y entrar con comodidad en el Teatro.

III. Todos los coches podrán arrimar para dexar sus amos por las dos puertas de Aposentos y Lunetas que están enfrente del Jardin de las Monjas de Santo Domingo, y para ello baxarán precisamente por las calles de la Piora y Peral, excepto los coches del Alcalde de Corte y Hermano Mayor, que podrán entrar y salir por donde les acomode.

IV. Al ángulo que hacen estas dos calles se pondrá un Soldado para que los coches arrimen en una sola fila, cuidando alterne uno de cada lado.

V. Luego que se haya concluido el último Bayle, no podrán baxar los coches á arrimar á la puerta de Lunetas y Aposentos por dichas calles de la Piora y Peral, por deber quedar expeditas para la salida del Teatro, y que no se encuentren los que salen con los que llegan.

VI. Conforme dexen á sus amos, se irán alineando en la Plazuela en dos ó mas filas, de modo que quede libre el paso para la gente de á pié; y concluida la Opera formarán en una fila para arrimar á las puertas de Palcos y Lunetas; y para ello habrá un Alguacil destinado cuidando que así se practique, y que sus amos no les detengan al tiempo de tomarlos, lo que auxiliará la Tropa.

VII. Si los dueños de los coches quisiesen se retiren á sus casas, y que vuelvan al concluirse, tendrán entendido que deben salir por la Plazuela de Sto. Domingo, y baxar por el mismo parage á ponerse en fila siempre que esté ya cerrada la entrada por las calles de la Piora y Peral.

VIII. Si principiada la Opera quisiese alguno salir de ella, deberá arrimar el coche á la puerta de los Palcos y Lunetas para salir por la referida Plazuela, y no por otra parte.

IX. El paso á Palacio quedará libre inmediato á la Biblioteca, sin que por allí baxen coches al Teatro.

X. Entrarán los hombres en el Patio ó Gradas con sosiego para no incomodarse unos á otros, ni causar confusión á los Cobradores.

XI. Desde que el primer Actor salga á las Tablas, hasta el fin, y aun en el hueco de las Jornadas y Saynetes, no quedará con el sombrero puesto ninguno en Aposentos, Lunetas, Gradas, Tertulias, ni Patio, porque se impide la vista de unos á otros.

XII. No se permitirán en ninguna parte del Coliseo gorros, ni otro disfraz que oculte el rostro, ni en los Aposentos hombres embozados, ó mugeres con mantilla ó manto sobre la cabeza, pues al entrar en ellos deberán ponérsela al cuello; y los Cobradores lo advertirán, y darán cuenta al Alcalde en caso de resistencia.

XIII. No se podrá encender hacha de viento, ni de cera, ni cigarro alguno de puertas adentro de los Teatros, antes, ni después de la representacion, ni durante ella.

XIV. En la Cazuela observarán las mugeres la modestia y compostura que corresponden á su sexo.

XV. Durante la representacion, los Expectadores de la Luneta, Galería, Tertulia y Cazuela quedarán sentados, sin que les sea lícito levantarse no siendo para salir inmediatamente; y aunque podrán executarlo en los entreactos, deberán abstenerse de todo bullicio, y falta de compostura, pues el Alcalde mandará inmediatamente expeler, sin distinción de clase, á qualquiera que faltase al decoro debido al Público, y abusase de la libertad regular que pide una honesta diversion.

XVI. No se permitirá se repitan bayles, música ú otra habilidad, aunque lo pida el Patio, ó alguna persona, por distinguida que sea, tomando las providencias que se tuvieren por convenientes para contener todo desorden.

XVII. En los tránsitos de los Aposentos no se dexarán hombres parados, y mucho menos embozados, ni en las puertas del Teatro, porque estorban el tránsito de la gente de á pié y coches, cuidando las Centinelas de que así se observe.

XVIII. No se consentirá hacer señas, ni hablar desde el Patio á las mugeres, pues el Público merece se le guarde toda atención.

XIX. Para evitar disputas, no se podrá reconocer mas título de preferencia para ocupar qualquier parage de la Sala que el abono, que se admitirá solo para los Aposentos y Limetas, ó el haber llegado primero el que le ocupare, no permitiendo la Justicia mas acepcion de personas en una concurrencia pública.

XX. No se darán Aposentos baxo nombres supuestos, sino al de la persona principal que lo encargase, para que la Justicia pueda tomar conocimiento pronto de los que los ocupan, en caso necesario.

XXI. Se instruirá por los Amos á los Criados de que no causen rumores mientras los aguardan, y que los Cocheros no abandonen la vista de su respectivo coche, porque serán responsables de qualquier accidente que por su omision sobreviniere.

XXII. No lleva el Gobierno otro objeto en estas prevenciones que establecer con ellas aquella decencia y moderacion que convienen pan las concurrencias públicas; y á fin de que se cumplan puntualmente por todos, ha mandado S. M. se castiguen los contraventores á proporcion de su exceso, tomando el Alcalde pronta providencia, ó dando cuenta á la Sala,

si las circunstancias lo pidieren, ó á S. M. por medio del Señor Presidente ó Gobernador del Consejo, si fueren personas que por su empleo ó carácter merezcan ser distinguidas, y no bastasen los oficios atentos que se les pasen, sin que valga fuero, ni exencion alguna.

XXIII. Para que las representaciones se executen con el lucimiento propio de una Corte, se ha arreglado y aprobado por S. M. el Arancel de precios advirtiendo que no se paga nada por la entrada.

Este Vando lo señalaron los señores de la Sala á 22 de Enero de 1787.

APPENDIX J:

TRANSCRIPTION OF A SELECTION OF LETTERS AND ARTICLES
PUBLISHED IN *DIARIO DE MADRID*, *ESPÍRITU DE LOS MEJORES DIARIOS
LITERARIOS QUE SE PUBLICAN EN EUROPA* AND *MEMORIAL LITERARIO*

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J. I. DIARIO DE MADRID

DM 4 January 1788, 13-15

A los Diaristas

Muy Señores míos: en todos los países de Europa donde se acostumbra la diversión de la ópera italiana el primer cuidado del que la toma a su cargo, es atraer la concurrencia del público. Hay varios medios para lograr este fin, y creo que entre otros no será desagradable el que voy a manifestar, siquiera por su novedad, y por no ser difícil su aplicación.

Es digna de observarse la afición más que mediana que este urbano, culto y político pueblo de Madrid, ha manifestado y manifiesta constantemente para la ópera, a pesar de la diferencia del idioma, de los vaivenes que ha experimentado la empresa en este primer año, y de las imperfecciones que todavía se reparan en la compañía de representantes y se remediarán con el tiempo. Parece, pues, que mejorando algunos papeles, variando más las funciones, dejando más intervalos de vacación a los actores para que las estudien bien, y a los espectadores para que las deseen, está asegurado el buen éxito de esta empresa, o por lo menos imposibilitada su pérdida. Para lograrlo sería necesario que el encargado de la empresa tuviese la facultad de hacer representar todos los días de fiesta del verano y el de S. Luis, además de las temporadas de estío, y de dar academias de música en el mismo coliseo de los Caños

del Peral en cuaresma; y sería utilísimo, aunque no tan preciso, el permiso de aumentar un tercio en los precios de los palcos y boletines cada día de ópera de baile nuevo, que en todo el año (supongamos ahora que esta observación sea una propuesta efectiva) no pasarán de 30 o 31, y pertenecerá a los Reales Hospitales, General y de la Pasión la mitad de este aumento, como también la mitad del producto líquido de las academias: arbitrios que reunidos importarán sin falta 70.000 rs. en beneficio de los mismos Hospitales, y el empresario puede asegurárselos con un depósito. Se darán al público (reservándose la facultad de aumentar este número) 120 días de representación en el año, exclusivamente de la cuaresma, con 8 óperas bufas, 3 serias, y 22 bailes. Y respecto de que se formará una compañía de sujetos hábiles, de los cuales habrá 2 con 25 mil rs. de paga, 2 con 30 mil, 4 con 40 mil, y 1 con 60 mil, se hace preciso subir algo los precios de palcos y boletines, como indicará el arancel correspondiente; pero sin duda el público quedará gustoso con ver que sin embargo de la subida de precios se mira por sus mismos intereses, y con la extraña distribución de los días de ópera. Serán éstos: los 80 u 81 días de fiesta que hay en el año, fuera de la cuaresma; los 4 de carnestolendas, esto es, el Jueves, Sábado, Lunes y Martes últimos de carnaval; los 5 días en que con iluminación se celebrarán los años y días del Rey, Príncipe y Princesa nuestros Señores, y por último 30 o 31 días de trabajo, (uno por cada semana de las que hay en el año fuera de la cuaresma y verano) en cada uno de los cuales habrá ópera nueva, o baile nuevo; de suerte que cualquier día de función será fiesta, o gala, o carnestolendas, o novedad. No se representará cada ópera, una con otra, más que 11 veces, y cada baile 6.

Tengo por cosa cierta que atendido lo vario y poco repetido de las representaciones no repugnará al público a pagar 20 rs. por la 1ª fila de luneta, 18 por la 2ª, y así por grados hasta 10 rs. por la 7ª y 8ª; las galerías parte a 20 y parte a 18; el patio a 4 rs.,

los asientos de éste a 8 y a 6, la cazuela y tertulias a 8, 7, 6, 5; y finalmente los palcos a 90, 80, y 70; pues al cabo del año le costará la ópera tal vez menos que antes, y aunque le cueste lo mismo, se reduce a que en lugar de 5 funciones verá solamente 4 (porque en lugar de 150 serán 120) pero más variadas y de mejor ejecución.

Según estos precios una entrada de coliseo lleno subirá a 11.756 rs. no habiendo abonos. Pero puede considerarse que haya abonados por 2.400 rs. de la expresada cantidad, y haciéndoseles gracia de la cuarta parte, contribuirán sólo con 1.800; y en las 120 funciones 216.000.

Rebajando el abono diario, la entrada eventual del coliseo lleno será de 9.356 rs. y presumiendo que los 30 días de ópera o baile nuevo den a 9.000 rs. cada uno, las 81 fiestas a 8.000, los 5 días de iluminación los 9.356 del lleno, y los 4 de carnestolendas a 8.500, resultará todo el ingreso, con los 216.000 rs. de abono y 20.000 del café y botillería, en 1.234.780 rs. Desfalcando ahora los gastos, que prudentemente pueden regularse en 16.800 pesos fuertes por la compañía de cantado, 11.500 por la de baile, 9.830, por la orquesta 1.500, por viajes de actores, y 1.000 por el pintor, tramoyista y otros empleados por año, en todo 41.630 pesos fuertes o 832.000 rs. de gasto anual; y además 240.000 del gasto diario a razón de 2.000 rs., por cuyo motivo sube todo el coste de la empresa a 1.072.600, quedarían de beneficio líquido 162.180 rs., suponiendo que el que le tocara en las academias y aumentos de precio en los días de novedad bastase para comprar los enseres del teatro, o a lo menos para resarcir el valor en que se hubiesen deteriorado al cabo de un año.

Si no se permitiese el aumento de precios de la entrada diaria, ni el de los días de ópera o baile nuevo, está pronto el remedio. Los papeles serios en este sistema tienen

poquísimo que hacer, y ganan su sueldo anual como los demás; por otra parte los músicos se contratan por año, y para tocar cualquier noche que se les mande. Habiendo pues tantos días vacantes en la semana, podrá elegirse uno de cada una de las 30 ya mencionadas, y dar en él una academia o concierto en que los papeles bufos entrarán poco o nada, y como el gasto diario de esta función es muy reducido, dejará ella sola tanta utilidad, que aunque se rebaje el ligero perjuicio que puede causar a las funciones de teatro, quedará lo bastante para subsanar la falta de los aumentos de precio.

Toda esta observación sobre la ópera, especialmente cuanto a los medios de atraerla muchos concurrentes todos los días, está fundada en la práctica y en un por menor de cálculos que tengo guardados por ahora. La remito a Vds. para que se sirvan comunicarla al público cuanto antes, ínterin queda su más afecto servidor.

F. M.

[Véase la carta del 12/1/1788]

DM 12 January 1788, 45-47

A los Diaristas

Muy Señores míos: Hablo con Vds. aunque me dirijo indirectamente al autor de la carta inserta en el diario del viernes 4 del presente mes y año, firmada con dos letra iniciales, que son F. y M.

El día pasado por casualidad me tentó la birria a comprar el diario, que yo no lo acostumbro (porque me peino deprisa) y justamente me tocó la suerte de encontrarme con la noticia de las grandes ventajas que presenta a cualquiera que

tome a su cargo la empresa de la ópera de los Caños del Peral. Desde el principio que empecé a leer su periódico, me impuse que sólo se dirigía su papelón a ver si encuentra algún tonto que meter por el arillo, como se suele decir. En sus primeras líneas ya se halla de menos la verdad, o está mal informado; porque en los meses de abril, mayo y junio del año último, había mejores actores que al presente, y concurría menos gente, pues hubo muchas entradas de 800 rs., y en la actual temporada, no se ha verificado semejante cosa, sin embargo de lo rígido de la estación. Apruebe el buen gobierno, el celo, y esmero de los actores, el respeto al público, la vigilancia y cuidado de los superiores que están al frente, y otras bien públicas circunstancias, y déjese de criticar el mérito de los actores, porque según habla el calculista no conoce cuál sea, ni menos el pueblo donde se halla; además que ésta no es culpa de los que gobiernan, pues cuando entraron en posesión estos mismos se encontraron, y como no son figuras que se hacen en Alcorcón, ha sido forzoso pasar con ellos. Lo que a mí me ha dado más que hacer es el término *sin falta*, con los arbitrios que propone, que darán sin falta 70000 rs. (he contado tres veces los ceros) a beneficio de los Reales Hospitales; y que el empresario puede depositarlos. Ese dinero no se encontrará, porque se acabaron los tontos. Vd. creo que se ha equivocado en los ceros, o el impresor ha puesto cuatro para que el público se ría, pues de lo contrario es delito imperdonable de crítica; porque dígame, cristiano: el infeliz empresario que entre ¿sabrán por ventura los abonos que tendrá? ¿Que se le concederán los aumentos? ¿Que siempre será igual el número de entradas? ¿Qué las academias, óperas, bailes, y demás espectáculos, todos generalmente gustarán? ¿Que los tiempos permitirán la asistencia en sus estaciones? Se le ha olvidado al proyectista lo extraviado del teatro de los Caños del Peral, por cuya causa no se oye más que decir a las gentes: *Yo iría a*

la ópera, pero está tan lejos...! Vaya: este Sr. o vive muy cerca del coliseo, o es un gran jugador de pelota, cuando en su papelejo nos evoca al instante la sin falta.

Es seguramente digna de alabanza la ciencia que posee en el contar porque no puede negarse que los números son excelentes; la suma (como saliera bien sacada) no parece sino que ya tiene hechos los ajustes con todos los individuos del teatro, y los carruajeros están ya previniendo las mulas para enganchar, en el precio que no pone en sus cálculos; y se trata de ópera seria, y bufa, y veinte y dos bailes nuevos en diez meses, que es el año teatral. ¡Pobres bailarines! ¡Este Sr. quiere acabar con vosotros, pues os pone cada doce días un baile nuevo! Cómo se conoce que él no hace las cabriolas que no proyectaría con tanta ligereza. En los precios de los actores sí que descubre su inteligencia nuestro escritor, pues pone 600 rs. a un primer músico en la ópera seria: siento mucho (aunque otros los sentirán más) que no se halle presente el pasado empresario Montaldí, para que informase al autor del cálculo cuánto le pidió Marquesi el año último por venir a este teatro; y por si no lo sabe yo se lo diré: por cada un año 90 duros, coche, y mesa todos los días, y viajes pagados. Lo mismo viene a ser poco más o menos que lo que nos dice en su papel, que se puede dar a un primer músico que sepa su obligación. Cuentas más galanas no las he visto desde que tengo bigotes en la cara. Vamos a otro puntico, y tenga Vd. paciencia, que yo también la tuve cuando leía la gran suma de sus números. ¿Y si sucede un lance en el teatro (como puede ser) y el gobierno le manda cerrar hasta averiguar, como es justo, el hecho verídico: y dilatada esta representación representa el empresario su pérdida: y cuando para ello intenta valerse de algunos empeños, y todos le vuelven la espalda porque no admitió en la compañía a sus apasionados por no tenerle cuenta en sus intereses, pregunto, y entonces ¿quién paga? Porque si Vd. entiende de óperas ya sabrá que los italianos en sus contratas, la primera cláusula que ponen es que no

siendo incendio de teatro, o muerte de persona Real, no entienden de no ser pagados. Verdaderamente que me hallaba confuso, en responder al ver una ganancia tan declarada; pero me sacó del cuidado un gracioso lance que allí mismo aconteció, y fue: pasaba un muchacho de 13 a 14 años bastante derrotado, con un papelito en la mano, donde llevaba escritos cinco números; acertó a pasar al mismo tiempo el tío Antón, uno de los panaderos de Vallecas, el muchacho que le vio, creyendo que el payo quedaría burlado, le llamó y dijo si le quería comprar aquellos números, que eran los fijos que salían en esta primera extracción. El tío Antón le preguntó muy serio, muchacho ¿y tú sabes que son éstos los fijos? El muchacho, que ya pensaba tener el dinero en el bolsillo, le responde tan alegre: sí, Señor, estos son seguramente: y mirándole de medio lado el tío Antón le dijo, pues ponlos para ti si es tan seguro ese dinero. No es mi intento el enojar a Vd., sí sólo el que se haga el cargo de que es imposible que ningún empresario saque la ganancia que Vd. presenta. Yo no digo que pierda siempre que el gusto del público vaya en aumento, como actualmente lo empieza a demostrar; pero para ello son necesarias otras circunstancias distintas de las que Vd. propone, y sobre todas, tener bien guardadas las espaldas para resistir los embates que le pueden sobrevenir, que no serán pocos como se quede al descubierto, y crea que estas reflexiones detienen a muchos, y prácticos en varios teatros de Europa, el encargarse de semejante empresa, pues lo mejor de todo es ver los toros desde lejos.

En cuanto al café y botillería no atino a responder, porque no sé por dónde empezar al ver que pone 20 mil rs. de arrendamiento; y quiere decir que cuando da esta suma le ha de quedar de ganancia, sacados gastos, otra mitad, y todo junto se puede regular a 60 mil rs.; pero lo que yo puedo decir, como uno de los mayores concurrentes, es que siempre que voy lo encuentro desamparado; que sin gente no se puede ganar;

que movido de curiosidad y lástima, he preguntado a alguno de los sirvientes que qué tal iba; y se me ha respondido que en las circunstancias presentes es imposible sostenerle; de donde saco la consecuencia clara de que habla de memoria el Sr. Proyectista, pues a ser cierto, más cuenta le tenía al Hospital poner en los parajes más públicos de Madrid tres o cuatro cafés, que sin duda alguna le rentarían una ganancia más exorbitante estando abiertos diariamente; cuando éste en solos los días de representación, y en tres o cuatro horas le da 20 mil rs., que sostener un teatro.

Si Vd. está convencido, y se da por satisfecho con estas pequeñas advertencias de que se equivocó en la ganancia de 162.280 rs. seremos siempre amigos, y sino quiere serlo tamboril por gaita, que ahora es el tiempo, y yo soy hombre de buen humor.

Madrid 8 de enero de 88.

D. Juan Francisco Peralta y Cisneros.

DM 19 January 1788, 73-75

A los Diaristas

Muy Sres. míos: Me obliga a molestar a Vds. otra vez la carta del Dr. D. Juan Francisco Peralta y Cisneros que han insertado en el Diario de hoy, y que reprueba la mía del día 4 de este mes, pues deseo sanear mi tal cual honrilla, y deshacer alguna de sus equivocaciones.

Con proponer un medio entre tantos como hay de atraer concurrentes a la ópera italiana, además de los que ha practicado con mucho acierto la Real Junta de Hospitales de esta Corte, por falta de otros que las circunstancias del día no habían puesto en su poder; muy lejos de intentar que se perdiese algún empresario, no tuve

otra mira que la de procurar por mi parte el fomento de esta noble diversión, porque me agrada, porque desde muchos años he tenido conexiones en ella, porque gusta a este público que estimo mucho, porque es útil a una causa tan piadosa como los Real Hospitales, y porque no la considero dañosa a la diversión nacional. Añadiendo aquí de paso que está por demás el consejo que me da el Sr. Peralta de aprobar la vigilancia y cuidado de los superiores que gobiernan el teatro de la ópera, pues nunca he creído que necesiten de mis débiles elogios.

Puse en mi carta tres requisitos para asegurar en adelante el buen éxito de la empresa de óperas, *o a lo menos imposibilitar su pérdida*. El de mejorar algunos papeles no es más que uno de ellos. Conque si la empresa no prosperaba en abril, mayo, y junio del año último a pesar de los mejores papeles que había, no se infiere que *la verdad se halle de menos* en este dictamen mío: ni tampoco puede decir el Sr. Peralta que yo estoy mal informado, pues para que no lo esté su merced le aseguro que he visto muchas veces los asientos originales de las entradas de aquellos meses: primera equivocación.

Otra: no ha sido yerro de imprenta ni mío la partida de setenta mil reales que el empresario puede dar al Santo Hospital. La mitad del aumento de precios en los 30 días de ópera o baile nuevo (entiéndase en la suposición de que se permitiese ese aumento, y si no es forzoso recurrir al remedio indicado en mi papel) ha de importar al pie de cuarenta mil reales; pues no es ninguna cuenta galana para quien está impuesto en la economía del teatro suponer que este aumento fuese diariamente de 2666 reales en su total, esto es el tercio de ocho mil a que subiría la entrada regular en semejantes días, cuando no a nueve mil. Por otra parte, que las 12 academias de Cuaresma puedan producir treinta mil rs. por la mitad del producto líquido, lo demuestra (dejando otras pruebas por brevedad) la utilidad líquida de setenta y cinco

mil rs. habida en los 13 conciertos que en el año 1769 se dieron por el verano en el mismo coliseo, y en los cuales tuve algún interés. Añádase que esta Corte se halla ahora mucho más poblada que entonces.

3ª equivocación: dos bailes nuevos cada mes no obligan al bailarín a hacer mayor número de cabriolas, que un baile solo al mes, o tres en dos meses. A lo que le obligan es a un mayor número de ensayos pero para esto tiene según mi plan en el discurso del año dos días de vacación por uno de trabajo en público.

La 4ª es decir que pongo el precio de sesenta mil rs. a un primer músico de la ópera seria. ¡Pobre de mí! ¿Dónde está esta proposición en mi carta? Dígalo el que la haya leído: pues en ella no expresé más, tocante a este particular, sino que uno de los papeles costaría esta cantidad, sin hablar de serio ni de bufo, y sin meterme en los magníficos proyectos de Montaldi, cual fue el de llamar a Marquesi: proyecto que me consta muy bien, por haber estado en mis manos las cartas de Italia que trataban de este ajuste.

5ª equivocación: las contratas que hacen todos los empresarios con los representantes no ponen por caso único de suspender el pago de las mesadas a éstos, el incendio de teatro o muerte de personal Real: muchísimos añaden la *prohibición por orden superior*: yo mismo y otros de mi casa hemos ajustado sujetos con esta cláusula, y ha sido admitida por ellos: Montaldi en alguna de sus contratas puso el caso de *incendio de teatro, muerte de Príncipe y semejantes*; y en otras dice generalmente en caso de *suspensión o prohibición de teatro*, y algunas de estas últimas son de papeles principales, y se pueden ver.

Sin dar por concedidos los demás reparos del Sr. Peralta, cierro porque mis quehaceres no me permiten más. Por esta misma razón estoy en ánimo de no

contestar a lo que pudiera replicárseme; aunque desde ahora confieso, sin haber nunca dicho lo contrario, que no hay total seguridad en la ganancia de 160.180 rs.; y en este sentido confesaré también, si gusta el Sr. Peralta, que está equivocado, aunque no sea más que con el fin de que siempre quedemos amigos (vean Vds. lo que alguna vez cuestan las amistades) pero esta utilidad no es improbable, y deja margen para algunos infortunios no previstos: pudiéndose aún conjeturar que con el tiempo será segura, por aumentarse la afición en el pueblo.

Madrid 12 de enero de 1788.

F.M.

DM 30 January 1788, 117-118

Señores Diaristas

Muy Sres. míos, quisiera que Vds. me sacasen de una curiosidad en que me hallo tiempo hace, y que no puedo satisfacer por mí mismo, aunque no dejo de brujulear algunas razones que aclararían mi duda si me determinase a darlas crédito.

Hace días que desde que salgo de mi casa hasta que vuelvo a ella (y no me acuesto con las gallinas) sólo oigo hablar de un asunto, a que se reduce la conversación favorita de ociosos, y semiocupados.

Si voy a la Puerta del Sol, en todos su corrillos escucho nuevas ideas para el mejor gobierno de la ópera: si me paseo en el Prado, cuantos amigos encuentro me embocan un discurso sobre la ópera: si concuro por la noche, a una tertulia jocoseria donde suelo ir, y en la que antes se decían varias especies agradables y útiles, veo con harto sentimiento que ya pasó aquel buen tiempo, y que ahora sólo se piensa en

la ópera, por activa y por pasiva: si leo su periódico de Vds. me hallo con un largo proyecto de ópera, cuyo ingenioso fundamento se reduce a que este urbano, culto, y político pueblo de Madrid desembolse un tanto cuanto más de lo que al presente paga por divertirse: bien entendido que si se le rebajan algunos días de representación, para eso las que se le den, le dejarán repleto de alegría, y contentamiento, a lo menos por media semana: y conociendo que este linaje de ahítos puede ocasionar malísimas consecuencias, porque un gusto extraordinario tiene a muchos bajo de tierra, se recurre inmediatamente a la dieta de conciertos, que es una especie de ayuda en música para zanjar todo inconveniente.

Ítem más, la cartita del Sr. Cisneros; con su respuesta en que se niega mucho, se concede algo y se concluye poco. Y gracias a Dios no ha llegado a mi vista aquel correo que nació sin ella; lo que me ha libertado de tener de tragar otra píldora de ópera, ¡y qué píldora! ¡Según me han dicho!

Pues ahora bien Señores Diaristas, Vds. que deben tener más conocimiento de este pueblo que un forastero cual yo soy, no sabrán decirme en qué puede consistir, que ocupándose tanta gente de todas clases de racionar, y desracionar sobre el mejor método de establecer el teatro italiano, y en cuya continuación parece se interesan muchos sujetos con el mayor ardor, se limite su benevolencia a prodigar consejos de palabra, y por escrito, sin que nadie, nadie, se anime a dar lo que era más necesario. Bien lo sabrán Vds. y yo espero me saquen de esta duda, aunque no sea más que para liberarme de hacer juicios temerarios con grave detrimento de conciencia.

Ntro. Sr. guarde a Vds. muchos años. Madrid 24 de enero de 1788.

B. L. M. De Vds. su más seguro servidor

Íñigo Butibamba.

DM 17 June 1788, 666-667

Señores Diaristas

No ha de llevarse la Comedia toda la atención: alguna hemos de conceder a la Ópera: hasta aquí hemos oído un montón de elogios hechos a la Tirana y la Bermejo; y a nadie ha ocurrido contraerse por un momento al mérito de la *Galli*, y demás partes que ayudan con el suyo a hacer agradable y útil esta diversión.

Bien veo que hablar de cómicos y operistas en un pueblo que los ve y gradúa, casi toca en superfluo; pero como el Diario se dirige a todo el Reino, resulta como necesario informar a los ausentes de lo mismo que logramos: a este fin no puede dañar hacer una sencilla narración del mérito respectivo de los segundos.

Se presentaron en la primera ópera, como partes nuevas, el Bufo *Vedova*, el tenor *Scoveli*, la *Pelizzoni*, y *Pavia*. El primero tiene gracia, expresión, y mucho conocimiento: el segundo es parado de acción, pero logra libertad de garganta, y ejecuta con gala. La tercera es singular en los coros, no desagradable en los solos, y sumamente viva en los afectos; y el último tiene la circunstancia de ser mejor que los que le han precedido.

La *Oltrabelli*, como es conocida, basta decir que empezó con aplauso, y le conserva. Pasemos a la *Galli*.

Esta mujer ha conseguido agradar a todos no tanto con la voz, cuanto con su maestría y buen gusto. Sus sentimientos en el teatro tienen un lenguaje lleno de nervio y novedad; de modo que sólo pueden formar contraste o competencia los de la *Pelosini*, primera bailarina, y mujer en quien se lisonjea la Naturaleza de haber hecho un exceso.

Insensiblemente hemos llegado a las partes de baile. *Roncy* que es el primero debe quedar en posesión de su lugar, con la lisonjera satisfacción de que puede haber pocos o ninguno que se le dispute. La *Tantini*, primera grotesca, concilia en cada movimiento un aplauso. La *Ferrari* tiene ejecución y promete más; lo mismo sucede a la *Cariotina* cuya viveza y gracia son apreciables, sin olvidar a *Magni*, *Lombardini*, y *Agostini*, que por su deseo de agradar merecen atención y elogio.

Lo cierto es que la Junta de Hospitales y su dignísimo Hermano Mayor han procurado llenar la diversión completamente, sin otro objeto que el honesto y decente de divertir al pueblo, y reportar al Hospital la utilidad posible.

A vista de esto es preciso tributar gracias, y animar su celo con la concurrencia y aceptación, para que vean los extranjeros que los Hospitales de Madrid, no sólo sirven de curar males y miserias, sino también el mal concepto que han querido formar de nuestra cultura y policía. Queda de Vds. &c.

DM 26 July 1789, 825-826

**Elogio a los Autores, Actrices, Bailarines, ornato y orquesta de la Ópera Italiana
por Antonio Rosales**

Señores diaristas.

En todo País culto tienen los extranjeros un derecho absoluto de hospitalidad, y buena acogida. Por este principio debemos estimar a los Actores de la Ópera con acción a nuestros elogios, y no puede llevarse a mal que me tome este encargo.

La Sra. Benini, primera dama, es la mujer más singular que se ha presentado; tuvo su mérito la Oltravelli, y mucho más la Galli, pero queda obscurecido en el cotejo. En

esta mujer hallamos buena voz, particular destreza, y un conjunto de todas las gracias. No puede darse prueba más completa, que la que ha presenciado el Público en la Ópera de la Molinera astuta, y experimenta en la de los Esclavos por amor. Sobre estas particularidades tiene la de vestir, y presentarse en el teatro con una decencia, que debiera imitarse. Cuando se asocia el mérito con la honestidad, y se acompaña de la aplicación, proceden de justicia los aplausos, y se retira avergonzada la lisonja.

Por lo que hace al Sr. Bedova, no puede negarse que mantiene su carácter, y desempeño sin decadencia, siendo digno de alabanza, no sólo por esto, sino también por el artificio, y destreza con que auxilia, y se sostiene.

El Sr. Barteli también desempeña su parte con fuego, y actividades; sucediendo lo propio al Sr. Pignetti, cuya caricatura, aunque sobrecargada, es recomendable; como lo es la bella entonación de la Sra. Pelizzoni, y también la agilidad que acredita en algunas ocasiones la Sra. Bardanega, sin olvidar al Sr. Pavia, que hace lo que puede, ni a la Sra. Benaglia, que ejecuta cuanto sabe.

En lo tocante a bailarines, es preciso confesar que la Pelosini, y la Medina, forman la más gustosa, y noble competencia, aquélla con los afectos, y ésta con la gracia; no siendo menos apreciable la que se advierte entre Viganò, y Medina por el fuego, y expresión del uno, y la finura del otro. Las partes de grottesco son singulares. Hay una Tantini, que no tiene semejante: un Moñí, que no reconoce igual, una Bragalia, que se esfuerza; y un Lombardini que ejecuta: Narichi, es excelente en lo pantomimo, y en las composiciones nadie excede al Sr. Rosi.

El ornato y servidumbre del teatro, tampoco reconoce ventaja, y son dignos de encomio los hermanos Tadeis, por el buen gusto, y nobleza que consignan en las decoraciones.

También corresponde elogio, y alabanza a todos los que componen la orquesta, y si no temiera exceder mi propósito, entre los dignos profesores que hay en ella, singularizaría a D. Manuel Salido, primer contrabajo por su solidez, inteligencia y esmero, y también haría honorífica expresión de los Sres. Ronci, García, Pareja, Julianes, Garisuain, y otros.

Lo que no puedo omitir es el tributo de gracias, y honor a los Sres. que han facilitado, y sostienen una diversión tan grata, tan honesta, y tan necesaria en un Pueblo, que sirve de domicilio al mayor de los Monarcas, y cuyos sabios ministros procuran decorarle, y mantener en él la más fina, y exacta política.

Este desahogo de inclinación a los que sirven al Público, contribuye a que se aumenten los esfuerzos en complacerle, y no puede parecer mal a naturales, ni extranjeros. Queda de Vds., Antonio Rosales.

[Véase la carta del 21/8/1789].

DM 21 August 1789, 229

Carta en respuesta a la del Sr. Rosales de 26 de Julio, sobre el mérito de los Operistas, bailarines &c.

A los Sres. Diaristas.

En todo país culto, se distingue el bueno de lo malo, se hace justicia al mérito, y no se oculta el desmérito: el Pueblo de Madrid ve, oye, y conoce, para discernir las

expresadas circunstancias: debe admirarse a la verdad, de un elogio tan elevado, y sublime, que D. Antonio Rosales, Autor de este encomio, presenta a los Diaristas en el de 26 de julio del corriente año, en honra, y gloria de los Actores, Actrices, Bailarines, Ornato, y Orquesta de la Ópera Italiana: confieso, que no hallo motivo para todas estas distinciones enarboladas; pinta a la Sra. Benini llena de heroicidad en un carácter, extendiéndola al mayor extremo de realce y superioridad, sin otra que la haga sombra; no se puede negar que excede a la Oltraveli, que para reemplazar a esta parte, no es menester mucha suficiencia; pero no voto que a la Sra. Galli, pueda haber obscurecido en el cotejo: la voz de la Sra. Benini, es limitada, la falta pecho, teatro, y su vestir no causa la mayor atención; tiene desembarazo, y gracia, y en mucho más grado la anima cuando inclina su corazón a la ternura, con afectísimo estilo a su terreno, y a los más elevados golpes de ejecución.

Las demás partes cumplen, y trabajan sin particularidad en su obra, sin aquel fuego y actividad, que debe encarecer su mayor lucimiento: mudemos ya la hoja, dejando arrinconadas las voces, y vengan sin interrupción los bailarines, confesando sin lisonja ni agravio a la Pelosini, que los afectos de ésta, gustó a los principios de su reinado, y se sostuvo en este contento hasta que lució su fandango, acompañándose con los palillos; pero en el día por más que se esfuerce en la acción, batido de pies, y cabriolar, que su obesidad no la permite, desagrada a la vista de su rival la Medina, cuyo mérito, finura en el baile, batido, afectos y gracejo, la hacen una recomendable, y particular distinción, que proceden de justicia los aplausos, avilada la lisonja: los pies de la Tantini son primorosos en el baile, y el concurso gusta mucho de su habilidad, correspondiéndola con sus aplausos. Viganó, y Medina van a competencia, bien que el primero más gusta por su figura, aunque tibio galán, y el segundo por su trabajo y lucimiento: los grotescos se esmeran en agradar y corvetean

intrépidamente: las demás partes no merecen el valor de la pluma, ni la atención de los Diaristas.

Omito el dar mi parecer tocante al elogio del ornato, servidumbre del teatro, y de todos los que componen la orquesta, porque considero este asunto muy cansado, ni le reflexiono del caso, cuando un concurso tan ilustrado como el de la Corte de Madrid, están hechos a ver y oír los mayores primores, y que le es debido en toda justicia, la mayor decencia, gusto, y armonía en todos los casos de unión pública, y particular, y de lo contrario sería conceptuar a la nación Española de ridícula y brutal su opinión de las demás naciones:

Queda de Vds. Marcelino Torrones.

DM 10 September 1789, 1009-1010

Carta contra la del Viernes 21 agosto, sobre el mérito de las Actrices, Bailarines, Grotescos, y Orquesta de la Ópera...

Señores Diaristas.

Restituido a mi casa después de una corta ausencia, empecé a leer los Diarios atrasados, y hallé en el del n. 207 una carta relativa al teatro de la Ópera. No puede negarse, que hay en ella elogios de justicia, y elogios de urbanidad; más siguiendo mi lectura, me encontré con otra carta en el n. 233, que quiere ser concerniente, pero está tan obscura, que no puede saberse si destruye, o apoya, si es crítica, o apologética, ni si es menestra o pepitoria.

Entremos por partes a su examen, dejando a un lado a la Oltrabelli, y a la Galli, porque ya son personas, que no hacen, ni padecen. Dice que la Sra. Benini en su

vestir no causa la mayor atención, pero no niega, que lo hace con honestidad, y decoro, ni puede entenderse, si vestirse con atención consiste en desnudez, o mayor costo. Lo primero es detestable; y lo segundo lo que requiere la Ópera, y se acostumbra en todos los teatros de la Europa.

Que tiene poco pecho, y la voz es limitada. En esto da idea de que si entiende música, será de gaita. La voz de esta mujer, llena todos los puntos necesarios en su cuerda; lo hace con destreza y una gracia inimitable. ¿Se la puede pedir más? Cabe que quiera el antagonista, que en lugar de cantar en tiple lo haga en bajo, para convencer que le agrada más lo monstruoso, que lo verdadero.

Y que la falta teatro. Es una impostura, a menos que no quiera mi buen hombre la suceda lo que a Atlante con el ciclo que es tenerle a cuestas.

Habla de las otras partes, impugnando que tengan fuego, y actividad. No quiero entrar en disputa. Cuando manifiestan aplicación, y deseo de agradar, se hacen acreedoras tanto al aplauso, como al disimulo.

En cuanto a los bailarines concede preferencia a la Medina, en que estamos conformes, si se funda el mérito en los pocos años; pero consignándole, como es preciso, en la maestría, y conocimientos nadie puede convenir en nuestro dictamen. No soy capaz de exaltar a una con abatimiento de otra. Tiene mérito esta joven, y le tiene la Pelosini, pero hay la diferencia de que lo continuo causa indiferencia, y lo nuevo, placer.

A los grotescos les confieso que corvetean, y es prueba de que el autor entiende de picadero. Este género de baile es uno en todas partes, y la mayor agilidad, o soltura hace toda su recomendación.

A favor de la Orquesta nada adelanta a lo que está dicho, y ve el público. Que haya igualdad, y desempeño viene desde que hay buenos profesores; y siempre que así no sucede, se acreditan de ignorantes, lo que no es nuevo.

Si no temiera oponerme, o faltar en algo a las sabias providencias del Gobierno, que no permiten criticas importunas, ni que se ofenda el decoro del teatro, ni de los actores, haría más extensa mi contestación, convenciendo que el autor habla unas veces en vascuence, otras en castellano, y ninguna con orden, ni método; pero basta lo dicho para que crea la Sra. Benini, que cualquiera, que pretenda interrumpir su mérito, su gracia, y su sencillez, experimentará lo que sucede a los perros, cuando ladran a la luna; y con respecto a los demás no deben persuadirse a que la malignidad o envidia de un Zoylo, sea capaz de tener influjo, ni aceptación en el ánimo de los bien intencionados, que conocen, y aprecian la virtud.

Queda de Vds. su más atento servidor Gonzalo Bazo.

Con permiso de los Sres. Superiores daremos mañana una copia de la Real Orden de S.M. que Dios guarde para las funciones de su augusta Coronación, según la determinación ultima del camino de la Carrera o desde Palacio al Prado y Buen Retiro, y vuelta de estos al Palacio.

DM 13 October 1789, 1141-1142

Carta contra que los que han escrito en pro, y en contra, de la ópera, los operistas, bailarines, etc.

Señores Diaristas.

Es innegable que su Periódico de Vds. va siendo cada día más apreciable, y que una de las cosas que más sientan su mérito, es la imparcialidad con que incluyen en él las ideas que cada uno les proporciona, buenas, o malas, dejando el campo abierto para las críticas, que sin pasar los términos regulares, tienen que sufrir los que aspiran a ver sus miserables producciones en letra de molde. Qué excelente idea esta, para contener a tales Pedantes, y animar a las gentes de talento a que publiquen en beneficio del común sus concepciones, y poder hacer así un fundado discernimiento de lo útil o inútil.

El temor de la crítica es un gran freno, porque el exponerse a que el castigo sea público, así como lo fue el pecado, hará que se miren bien antes de echar en la cajeta su papelillo; pues ni el firmarlos con nombres supuestos, o con sólo las letras iniciales de los verdaderos, basta para que alguno deje de sacar el ovillo por la hebra. Vamos al asunto.

Por las cartas que Vds. pusieron en los Diarios, números 207, 233, y 253, se ve que el autor de la primera, poco hecho a ver representaciones teatrales no ha salido aún del embobamiento que le causaron las primeras Óperas que ha visto representar en Madrid desde 1736 acá, y así dio pruebas de su admiración maniática, alabando sin ton, ni son, a los autores, bailarines, músicos, lanzones, sillas, bancos, y cuantos objetos le embelesan, y que por sus 25 cuartos y med. ve congregados en aquel sitio. El autor de la segunda más juicioso, le reprende su facilidad en elogiar, y manifiesta más claramente el mérito que asiste a los más sobresalientes actores, huyendo de hacer mención de las menudencias y pequeñeces que al otro le sacan de juicio. Salió la tercera apoyando la primera, cuyo autor sino es el mismo, a lo menos es del propio juez; pues todo se reduce a que si fulana canta mejor que zutana, sí aquél baila mejor que el otro, si ésta tiene fuego y actividad, sí aquélla canta en tiple, o en bajo.

Válgame Dios, y qué dignos de compasión deben ser unos actores, que al cabo de sus tareas han venido a parar a que se haga análisis de su mérito, por unos perdularios, sin más conocimientos, ni luces para distinguir lo bueno de lo malo, que las que adquieren en el Café, Prado, y Tertulias de puerta de calle; no tratando en estos sitios, sino con otros tales como ellos, por lo que nunca salen de su ignorancia.

Baste lo dicho por ahora para ir sacando poco a poco de ésta a tales melenas, por no decir paletos. Otro día se les dirá más, hasta que se logre establecer entre ellos la máxima: de que no hay cosa más risible en el mundo, que el oír dar a uno su voto sobre una materia que el público no entiende.

Queda de Vds. con todo afecto su servidor

P. D. C.

Mañana daremos una carta anónima quejándose su autor de que no se apunten en este papel varios remedios útiles a ciertos males.

DM 16 January 1790, 61-63

Carta sobre la necesidad, y utilidad de un teatro de ópera en la Corte.

Señor Diarista.

Muy Señor mío: Quisiera que nuestra Corte fuese en un todo la mejor; y que en el ramo de teatros se adelantase lo posible, según se ha ido adelantando en lo demás. Sentado este supuesto, y que merece ser el solio de uno de los mayores Monarcas de la tierra: que por lo que toca a España es el pueblo más grande, más culto, y más hermoso: que en él residen, el supremo Ministerio, Embajadores, Grandeza, Títulos,

Tribunales, Casa Real, Tropa, Extranjeros, Comerciantes, infinidad de Caballeros, de diversas clases.

Pues un pueblo que tiene éstas, y otras muchas particularidades; centro donde existe lo más florido del Reino, y gentes de tales circunstancias, que deben suponerse de gusto, instrucción, y posibles, en tan crecido número cual en ninguno otro de la Península: ¿No será merecedor de que se sostenga en él un teatro de Ópera Italiana? ¿Acaso qué motivos hay para defraudarle de lo que han tenido y tienen actualmente casi todos los Soberanos de la Europa para la mayor brillantez de sus Cortes, donde además de los teatros nacionales, ha merecido siempre general aceptación el Italiano señalándose entre dichos potentados particularmente Carlos VI. Emperador de Alemania, la Emperatriz presente de la Rusia, el Príncipe de Wittemberg, el de Brunsvik, el de Sterazi en la Hungría, los Electores de Baviera, y de Sajonia, el R. y Cristianísimo, el del Inglaterra, y el de Portugal; advirtiéndose que en las Cortes referidas, tienen por su idioma, menos facilidad en comprender el Italiano que en la nuestra; y sin embargo le han sostenido, y asistido a él públicamente los expresados Príncipes.

Y ¿qué diremos al ver que en nuestro mismo Reino, en Ciudades subalternas a Madrid, igualmente le ha habido, y hay, como en Barcelona, (cuyo nuevo coliseo es singular), Cádiz, Valladolid, Valencia, Sevilla, Alicante, Salamanca, y Zamora? Aunque excepto en Barcelona, y Cádiz, ha sido por temporadas ya en unas Ciudades ya en otras. ¿Que ya no nos acordamos del Real Teatro del Retiro en tiempo del Sr. Rey D. Fernando VI, quien con su amada Esposa daban el mayor realce, asistiendo a tal espectáculo que ningún Soberano le ha tenido mejor, ni de más fama? Siendo así que Madrid entonces en población, y en un todo, había los tres nacionales del Príncipe, de la Cruz, y el de los Caños.

Por último, soy de sentir, que la variedad de cosas en las Cortes, y de sus diversiones públicas, a más de ser precisas, redundan en su mayor lucimiento, acreditando haber gusto, y dinero; por lo que saco en consecuencia de todo lo dicho, ser necesario siempre en Madrid el teatro Italiano, así porque no sea inferior, aun en este ramo, a casi todas las Cortes Extranjeras, y pueblos de España referidos; como por las utilidades siguientes.

El que nuestros teatros nacionales con el estímulo de aquél, procurarán su adelantamiento poniéndose en el pie que tanto se desea: que por 28 Italianos que hay en el día en el de los Caños, o los que pueda haber en adelante, se sostienen más de 180 Españoles, entre músicos, mercaderes, sastres, cereros, drogueros, tramoyistas, acomodadores, carpinteros, y otros muchos ciudadanos, unos que prestan su trabajo, y otros por suministrar cuantas cosas, y géneros son indispensables para la servidumbre de un teatro, como lienzos, cera, colores, madera, ropas, &c. Que dichos Italianos comen, beben, visten, calzan, pagan casa, y hacen los dispendios que son inexcusables para su manutención, y decencia, en lo que de sus sueldos, con precisión, dejan la mayor parte, cuyo dinero circula entre variedad de individuos; que muchos de nuestros profesores de música se perfeccionarán cada día más en su arte, y mejor si hubiese ópera seria; que con tal teatro se imponen infinitos en la lengua Italiana, y con más facilidad si saben la Latina; que el producto de las entradas, a cualquier cosa que se aplique, servirá de fomento; y últimamente que éstas, y otras muchas utilidades, que resultan, son ciertas, que dándose siempre toda la ganancia en beneficio del mismo pueblo, sirviéndole de honor, y ayudando a infinidad de familias, y fines piadosos.

Vd. Sr. Diarista perdone le ocupe mi carta algún rincón de su Periódico (si la halla digna de colocar en él) y mande cuanto quiera a su atento servidor Q. S. M. B. El Amante del buen gusto...

Mañana irá una graciosa Satirilla de nuestro amigo D. Lucas Alemán dirigida a nuestro amigo D. Álvaro Guerrero.

DM 9 February 1790, 157-159

Poética del Teatro. Discurso sobre la Música teatral, sus especies, y variedades

La música es condición y requisito indispensable del teatro para su alma y mayor lucimiento. Pero aunque la escena admite las cuatro especies de dramas trágico, cómico, lírico, y bucólico, según ya hemos dicho, ni en todos consiente igual cantidad de música, ni igual género de sinfonía. La armonía escénica puede considerarse en general con respecto a todo drama, o en particular con referencia a éste, o aquél. La general consiste en la orquesta, y sus oberturas, y la particular, o especial mira a los recitados, arias, dúos, tríos &c de cuyas ambas hablaremos con separación.

1. Aunque la orquesta fue entre los antiguos distinta cosa que lo que es hoy; pero al presente se entiende esta parte del teatro por la delantera de la escena entre la luneta y el tablado, y en donde se colocan los coros de música. Compónese por lo común la orquesta de violines, violas, violones, contrabajos, oboes, flautas traveseras, clarines, fagotes, trompas, y uno, o dos clavicordios. Los violines deben hacer la parte, o sinfonía dominante, y principal, por ser los instrumentos de cuerda más sobresalientes, y se han de dividir en dos clases, una y la primera para llevar los tonos más altos o tiples, y la otra o segunda para los más profundos. Las violas llevan

la voz de contralto, situándose entre los violines, y los violones, para unir y hermanar el sonido de éstos con el de aquéllos. Los violones son para hacer el correspondiente, y perfecto bajo con los violines y así como las violas median entre unos, y otros, casando su voz, así la del violón debe mediar entre la viola y el contrabajo, y éste forma la voz más baja de los instrumentos de plectro, y cuerdas. El sonido del oboe es patético, aunque algo gangoso. El de la flauta traviesa, es dulce y suave, aunque algo obscuro; el del clarín, penetrante, y fuerte; y el del fagot grave. Todos estos instrumentos de viento, o neumáticos, son sólo para acompañar, y dar más cuerpo y valentía a los cordométricos, y de plectro. Las Trompas, que algunos añaden, causan también buen efecto en la orquesta, con lo belicoso y armisonante de su voz; pero no los timbales, cuyo instrumento pulsátil es muy impropio y ajeno de ella, tanto porque hermana ni acuerda su sonido monótono con el de otro ningún instrumento sea cordométrico, o neumático, como porque con su voz bronca, y retumbante ofusca la melodía, y no la deja lucir. Fúndase esto en que todo instrumento de piel, y de golpe, como el timbal, tambor, pandero, pandereta y demás de su especie, son ineptos para formar acordes y consonancias; y sólo pueden servir para reglar, y medir el compás. Esta medida y regla no necesita la orquesta que se la ajusten los timbales; porque para eso tiene el clavicordio, el cual sin disputa, y por lo que se parece al órgano, es, y debe ser el principal instrumento de ella; el que la arregla al compás; el que la mide el tiempo, la aviva la voz, la reprime el tono, sostiene su sinfonía; y por fin la gobierna y la va llevando. Los demás instrumentos músicos tales como el salterio, el arpa, cítara, bandurria, bandola, &c. son ajenos de la orquesta teatral; así como dijimos serlo ciertos versos, y rimas por respecto a los dramas. Sin embargo, la guitarra española, por la gravedad armónica de su bajo, no es mal instrumento, tocándole bien, para acompañar junto con el clave; pero a todos los instrumentos de

cuerda, y de viento obscurecería en el teatro; a ninguno dejaría lucir; y por todos suplirá el magnífico órgano, si este completo y verdadero instrumento musical se dignase entrar en la orquesta, y no tuviese destino, y empleo mucho más noble que es el de servir a Dios, alabándole en el templo. El órgano es el Proteo de la música que en todo se transforma y todo lo imita; y por tanto no le debe usurpar el recreo profano al culto divino. Dos circunstancias muy conducentes requiere la orquesta para su perfecto arreglo, la una referente a su construcción material, y la otra a su distribución armónica. En cuanto a lo primero exige que el palenque, valla, o barrera en que se la incluya tenga las proporciones convenientes, a efecto de que los músicos se sitúen, y coloquen en ella bien distribuidos, con comodidad, y sin que se estorben unos a otros. Toda la caja ha de ser hecha de madera ligera, y resonante que rechace la voz, v.g. de pinabete, disponiéndola sobre un vacío o hueco con arcos corales de medio punto; y apartando a los espectadores por un rastrillo colocado en el suelo del patio a cosa de pie y medio, o dos pies de distancia. De esta suerte el mismo cuerpo y conjunto de la orquesta insistiendo en cierto modo en el aire, y no tocando a cosa alguna, vibra, retumba y resuena sin obstáculo que le apague la voz, y viene a formar como un solo y grande instrumento que resulta de la unión acorde de los particulares, correspondiendo al efecto de todos, y aumentando su armonía. Respecto a lo segundo (esto es, a la distribución instrumental) se han de cuidar estas cuatro cosas. Primera: que el número de cada especie de instrumentos, se adapte y proporcione al efecto universal que deben producir en compañía con todos los otros; es decir v.g. que los bajos no ofusquen a los tiples, ni éstos a aquéllos; como que ni los oboes dominen a los violines; ni que entre éstos salgan los segundos por cima de los primeros, que será ir al revés. Segunda: que los instrumentos de cada clase, excepto los bajos, estén igualmente templados entre sí, sin la menor discrepancia posible, máxima entre los

de cuerda, y plectro, para que se acuerden mejor, y caminen sonando juntos con mayor exactitud. Tercera: que los bajos se hallen dispersos y repartidos al lado de los clavicordios, en caso que haya dos de estos, como también por todo el resto de la orquesta, a causa de que el bajo es quien debe reglar y sostener todas las otras partes, y por eso debe hallarse distribuido donde todos los sinfonistas puedan escucharle y atenderle con comodidad. Y cuarta: que principalmente estos sinfonistas o músicos miren siempre al maestro del clave, como el mejor bajo, y el maestro a ellos, para que de todo resulte una mutua y reciproca correspondencia. Uno de los mejores modelos que se pueden proponer de orquestas, es el de la ópera del Rey de Polonia en Dresde, dirigida y gobernada el año de 1754 por el célebre Mr. Hasse, y cuya forma y distribución puede verse a la figura primera, estampa C. del Diccionario de música de Jacobo Rouseau. Esta magnífica orquesta se componía de dos claves, uno del maestro de capilla, y otro de acompañamiento a tres violones, otros tres contrabajos; ocho primeros violines; siete violines segundos; cinco oboes; dos flautas; cuatro tenores; cinco bajones; dos clarines; y una tribuna a cada lado para los timbales, y trompas de caza. (Se concluirá mañana).

DM 10 February 1790, 161-163

Fin del Discurso sobre la música

II. La otra parte de la armonía escénica tomada en general, es la obertura, la cual en común no es otra cosa sino una pieza de sinfonía, o una sonata, compuesta de todo el golpe o lleno de los instrumentos de una orquesta, y que se toca al principio de algún drama, antes de empezarle, y como para abrir el teatro, que eso es lo que significa su voz. Los italianos, que en todos tiempos han dado la ley de la música, componen la

obertura de tres principales partes, distribuyéndola en un alegre, un andante, y otro alegre, o un presto. El primer alegre, que es con lo que empieza, forma un sonido vivo de dos, o cuatro tiempos, por causa de ser el cuarto de los cinco movimientos de la música (largo, adagio, andante, alegre, y presto) caminando de lo lento a lo veloz. Tras de este alegre va un andante, o tercer movimiento, y medio juego; y después de él viene el alegre segundo, que por lo común tiene tres tiempos, y a veces degenera en presto, por ir más rápido, y precipitado. La razón que dan los italianos de esta distribución es, que en un teatro donde el mucho número de espectadores mete un gran ruido, y murmullo, es necesario al principio de la obertura hacerles callar, conduciéndoles al silencio, y fijando su atención por un recio y ligero golpe de música que inopinadamente hiera sus oídos y les pare. Después que al espectador se le ha suspendido, y hecho callar, conviene lisonjearle la oreja con un sonido menos estrepitoso y veloz, que le agrade, y endulce, y por eso sigue el andante, que por ser el tercer movimiento de los cinco, tiene el medio entre los extremos, participando con igualdad lo espacioso del adagio y largo; y lo ligero del alegre y presto, sin tener la pesadez de sus antecedentes, ni la velocidad de sus posteriores. Por fin, para restituir y volver al espectador a su primer silencio (por si perdió algo de él en el Andante) acude a terminar la obertura el segundo alegre, y aún éste suele ser presto, que es el quinto, y más precipitado movimiento musical, como dando a entender que ya va a empezar el drama, y que pide el actor o actriz que abre la escena, silencio y atención con los espectadores. Otros compositores ponen en vez del andante un adagio, que es el más lento, o un largo, que aún es más tardo; pero esto ya es demasiada pesadez, y no parece bien entre dos alegres. Los adagios de Tartini, los andantes de San Martino, y los alegres de Locatelli, he oído decir que son a propósito para las oberturas. No obstante lo expuesto, mi amigo D. Tomás de Iriarte al canto

cuarto, párrafo sexto de su excelente Poema de la música, tiene por impropia y nada correspondiente del drama, la obertura dividida en allegro, andante, y presto; y aunque no es un facultativo de profesión, bástame saber que es un aficionado inteligente para persuadirme que tiene veto en materias de música, y que su opinión sea fundada, mayormente sabiendo también que su dicho Poema ha merecido la aprobación, y aprecio del célebre Poeta-músico Pedro Metastasio, que no es pequeña recomendación de su mérito.

III. En la otra parte de la música teatral que es la particular y correspondiente a los recitados, arias, dúos, tríos &c. no se nos ofrece tanto que decir; porque todo esto es peculiar de la ópera, rara vez de la comedia, y nunca de tragedia, porque ni lo admite el coturno, ni el zueco. El recitado es un discurso cantado con un tono musical, y armonioso; o bien una manera de canto que es la que más se asemeja a la palabra de la voz, y una especie de declamación musical, en quien el sinfonista debe imitar cuanto le es posible las inflexiones de la voz del declamador. Llámase recitado, porque este canto se aplica a la narración, y sermocinación escénica, sirviéndose de él en el diálogo dramático. La perfección suya pende mucho del carácter, e índole del idioma; porque cuanto éste sea más acentuado, expresivo, dulce y melodioso, tanto más lo será en estas partes el recitado, y quedará más natural, y más parecido al verdadero discurso; por lo cual se echará de ver que el recitado en nuestra lengua castellana, es más energético que el de la lengua francesa; y el de la italiana más que el de la española. En la ópera no debe haber sólo una serie de tonos o cantos, porque la continuación de ellos juntos fastidiaría tanto como la de un solo de la misma extensión; y así es necesario cortar y separar estos tonos, por las palabras; pero que a esto tras las modifique la música, que es propiamente el recitado. Como el tránsito del discurso al canto, y de éste al discurso va fuera de propósito, nace el que ofenda a

un mismo tiempo al oído, y a la verosimilitud; pues dos interlocutores deben hablar, o cantar; y no es probable ni verosímil que hagan alternativamente lo uno y lo otro. Por eso el recitado mediando entre estos dos extremos, viene a ser como el claro obscuro o la media tinta musical que une el canto con la palabra: el que separa y distingue los tonos; y el que tranquiliza al oído admitido del que le precede, y dispuesto a gozar el que se le sigue. El acento, ya gramatical, o ya oratorio, es la única medida que debe dirigir y gobernar al recitado en la lentitud, o celeridad de sus sonidos, como también su elevación, o abatimiento; cuidando principalmente el compositor cómo ha de determinar la cantidad de las sílabas, cadenciar y escandir los versos, que por lo común son endecasílabos y hemistiquios, acomodado todo al bajo continuo, que es el que acompaña, en el cual nunca usan los Italianos más que la medida de cuatro tiempos, y el Sr. Iriarte, dice que la voz no debe pasar del preciso intervalo de una octava; pero por cuanto el espectador sólo debe escuchar y atender al recitado, y no al bajo, se exige que éste subsista sobre una misma nota cuanto más pueda; pues al punto que la deja y pasa a otra es cuando llama la atención, y se deja escuchar. El aria en común es un periodo musical, o un canto, regularmente corto, alegre y vivo, que consta de dos partes, en quienes suele expresarse alguna pasión de pesar, o placer, acompañando siempre la sinfonía de la orquesta. En particular puede distinguirse la aria en lo que se llama rondó, y cavatina. El primero consta de dos o más repeticiones, volviendo a cantar la parte primera, luego que se ha concluido la segunda, y cantando ésta otra vez, después de la repetición de la primera; o repitiendo sólo la primera parte sin repetir la segunda. De esta especie es el exquisito rondó; misero pargoletto &c. que está en el Demofonte del Metastasio. La cavatina es una arieta corta de sola una parte, que no tiene repetición, y que se usa regularmente en los recitados obligados. Consta de cuatro versos heptasílabos, cuyo

primero es libre, pero agudo; v.g. la de conservati fidele &c. de Arbace a Mandanee, en el citado Poeta. El dúo, y el trío, no son más que otras arias puestas en diálogo, y cantadas por dos, o tres actores, o actrices, a quienes anima una misma pasión, o pasiones opuestas. Tal es el de Megacles, y Aristeia en los juegos olímpicos que empieza. Mía vita... addio; y el de Timante, y Dirce en el Demofonte, que empieza; La destra ti chiedo & c.

Mañana irá el primer discurso presentado que ha merecido el premio del medio duro; y es sobre la estrella vista de día.

DM 5 April 1790, 377-379

Carta sobre los teatros

Los Teatros de esta Corte hace tiempo que están sirviendo de asunto en casi todas las concurrencias: unos critican nuestras comedias, otros aplauden los Actores Españoles: aquí se exageran sus defectos, y ensalza el mérito de los italianos, haciendo cotejo de la decencia de un Coliseo, con el descuido de los otros. Estas disputas que debían haber terminado en el Santo tiempo de Cuaresma, se han acalorado más con los Conciertos españoles, e italianos, que ha habido en los respectivos Teatros; y como ésta es una materia en que todos en general se creen inteligentes, nadie cede, y es tal la greguería que se oye en las tertulias, que después de sacar uno atolondrada la cabeza, se quedan todos con su opinión, y todavía no sabemos el punto de claridad que tiene este asunto.

Tres clases de gente son las que sostienen estas conversaciones. La primera, de los apasionados a determinadas personas de los Actores: la segunda, apasionados y

antagonistas de las cosas nacionales: y la tercera, que son los menos, de los indiferentes que discurren con imparcialidad.

De la primera especie de personas, se forman unos partidos tan necios y opuestos entre sí, aun en los mismos Teatros nacionales, que años hace se distinguen en Madrid sus apasionados con los nombres extravagantes de Chorizos y Polacos, llevando el primero los que frecuentan la compañía de Martínez, y el segundo los de la Rivera, han dispensado esos vanos en tiempos antiguos muchos disgustos, tratándose unos y otros como verdaderos enemigos, introduciendo la discordia hasta en el seno de unas mismas familias, que se han visto divididas con escándalo por esta necedad; y aunque se hallan ya muy moderados, sus efectos, han quedado todavía algunos vestigios de esta indiscreta inclinación. Todos estos acostumbrados a ir al Teatro diariamente como máquinas sólo porque el Actor o Actriz, cuyo partido siguen, es de aquella compañía, no se hallan a la verdad en estado de distinguir la buena o mala trama de la comedia, su versificación, y desenlace, ni se aprovechan de la sana doctrina que inspira, y es tal su extravagancia que no atienden ni presencian aún en su mismo Coliseo representación en que no tenga papel su Actor: por esto, y por una ley que se imponen y siguen con necia exactitud de no asistir nunca al otro Teatro, y mudarse con frecuencia de una compañía a otra, según en donde se halla el objeto de su inclinación, no pueden ser nunca voto en la presente cuestión, ni merecen ser escuchados; y así separamos a estas gentes incapaces por su situación de conocer la razón en este asunto, declarando que no se entiende con ellas esta carta, porque el estado en que se hallan es más digno de compasión que de reconvenciones.

A la segunda clase de personas apasionados, y antagonistas de las cosas nacionales, es a quienes se dirigen las reflexiones de este papel. El amor a la patria es una cosa tan laudable, como digno de vituperio el extremo contrario: a él se debe la

conservación de los pueblos, la unión de las sociedades, el fomento y propagación de las familias, y la conservación de ellas: por esto es inútil fatigarse en persuadir aquí una verdad tan notoria y sabida generalmente de todos. Pero al mismo tiempo exige la equidad que este amor no sea indiscreto; porque esto cedería en perjuicio y ruina de la misma patria, abrazando tal vez los defectos, vicios y atrasos de una constitución sólo porque así la dejaron nuestros antiguos, y declarando la guerra a cualquier mudanza útil que no haya tenido su origen en el patrio suelo: este modo de pensar destruiría a cualquier sociedad que siguiese estas máximas: es un axioma político que en todo género de artes, ciencias, y manufacturas el adelantamiento de ellas de debe a la mutua comunicación de unas naciones con otras; que facilitan sus descubrimientos, y dan el tono las más adelantadas a las que no lo están tanto, y así progresivamente van aprendiendo unas de otras; y contrayéndolo a la cuestión actual: todos saben que la Grecia fue la primera que introdujo en sus Teatros un lujo y magnificencia que hasta ahora nadie ha podido igualar: el edificio destinado en Atenas a las representaciones era suntuoso, y de tan prodigiosa magnitud que cabían en él más de treinta mil personas cómodamente: en el centro estaba descubierto, y resguardado por grandes toldos que en la estación rigurosa del Verano humedecían durante la representación con una continua lluvia de las más exquisitas lagunas de olor que subían por conductos ocultos en la multitud de estatuas con que estaba adornado el Teatro: fueron los Atenienses tan pródigos en recompensar el mérito de los Poetas dramáticos, que consumieron sumas inmensas en la representación de sus piezas: en sólo tres tragedias de Sófocles gastaron más que en toda la guerra del Peloponeso que duró el espacio de 27 años, y sostuvieron con el más porfiado empeño, cosa que parecería increíble si la historia no nos conserva para nuestra admiración un rasgo semejante de espíritu a que no han llegado las más opulentas

naciones. Roma siguió en esta parte las huellas de la Grecia, y aunque no la excedió, hizo los mayores esfuerzos para dar magnificencia y brillantez a su Teatro, premiando a los Actores con tanta liberalidad que Esopo, célebre trágico coetáneo de Cicerón, dejó a su fallecimiento una herencia cuantiosa de diez millones de reales: en tiempo de Augusto tuvo su origen la pantomima con la que ejecutaban piezas enteras en que los espectadores penetraban hasta las más pequeñas expresiones como si fuesen representadas: en cuyo arte nadie ha sabido después imitarles. Las naciones cultas de Europa, han procurado también arreglar sus Teatros, e imitar en ellos a los antiguos en cuanto han podido: han apurado en su construcción todas las reglas de la mejor arquitectura, dando a estos edificios solidez, hermosura y un compuesto de formas ópticas y acústicas, para que los espectadores logren ver y oír con comodidad, disponiendo la fábrica de modo que la voz del cómico adquiriera una fuerza de rechazo o reflexión capaz de obrar varios efectos, y darla muchas modificaciones a cual más ventajosa; gratifican liberalmente a sus Actores, y distinguen el mérito de los excelentes Poetas dramáticos que han producido representando sus piezas con propiedad y decoro, adornando con lujo sus Teatros: en cuyo esmero se conoce hoy día el atraso o adelantamiento de esta nación, y todas en esta parte se proponen modelos que imitar. Por este propio medio nuestro Teatro que en tiempos antiguos yacía en el más lastimoso estado de indecencia, ha conseguido con la imitación, muchas mejoras de que aún es susceptible; y así en honor de la verdad diremos que ni se halla todavía con aquella perfección que suponen los amantes ciegos de la nación, ni tan atrasados como exageran sus antagonistas.

La manía con que por unos y otros se sostiene, ésta la vi patente la otra noche en una conversación que ha dado motivo a esta carta, y hace ver el extremo a que ha llegado esta preocupación, y la necesidad que hay de que estas gentes se instruyan.

(Se continuará mañana).

DM 6 April 1790, 381-383

Continuación de la carta sobre Teatros

Estaba en cierta tertulia una dama sentada a la musulmana, en un sofá, alabando indiscretamente el mérito de las Óperas, y deprimiendo el de nuestras Comedias hasta el extremo de ridiculizar cuanto en ellas se hace, sin dar una razón positiva de su modo de pensar: arrose luego tal zambra entre los que por adulación al mérito personal de esta dama seguían su opinión, y los que la contradecían, que se suspendieron las partidas de tresillo que había en la pieza, y todos acudieron a poner paz en este contienda que se hizo general. Entre las preciosidades que allí se dijeron, fue una la de exagerar la destreza con que la Sra. Pelosini ejecutó el baile español del fandango, en uno de los que ejecutaron en el Coliseo de los Caños del Peral, y la gracia y chiste con que las Italianas cantaron las seguidillas boleras en la Ópera intitulada: La Cosa rara, concluyendo con asegurar que lo ejecutaron excediendo a nuestros Españoles en estos bailes, y cantares característicos sólo de la nación; y a su continuo, se ridiculizó que el Sr. N. que es uno de los Actores que cantan en nuestro Teatro, tuviese la serenidad de salir a cantar en italiano el aria de los instrumentos en una Comedia con una voz áspera, ninguna acción, y mucho desentono, que esto podría tolerarse antes del establecimiento de las Óperas; pero que habiendo un Teatro Italiano abierto en que se cantan arias por Actores los más diestros, era una extravagancia salir con este adefesio; y en la persona de este cómico ridiculizaron a todas nuestras Actrices, que igualmente han cantado arias y recitados en Italiano.

Fue recibida con mucho aplauso una especie tan llena de injusticia, y no pudiendo yo tolerar más estas sinrazones, exclamé así, llamando antes la atención del auditorio.

Señores: yo me persuado que todos Vds. hablan de chanza, porque no es posible entender de otro modo unas proposiciones como las que aquí se han dicho, sostenidas sólo por el capricho y voluntariedad, sin más objeto que abatir a la nación.

Si Vds. celebran que los italianos a vista y paciencia nuestra bailen y canten nuestros bailes nacionales, ¿por qué han de vituperar al pobre del Sr. N. que se halla en el mismo caso? Conque los unos sólo por ser Italianos tienen licencia para ejecutar nuestros bailes y cantares, sin embargo de que ni lo hacen, ni lo pueden ejecutar con la perfección que los naturales; y en los Españoles ¿ha de ser un delito imperdonable cantar una Aria en Italiano, y en lugar de animarles y suplirles cualquier defecto, que es preciso tengan, se les aja y ridiculiza de este modo? Aunque fuera verdad que ese cómico tuviera los defectos que se dicen, no hacía bastante con presentarse a un Público con una cosa que no es de su profesión y por cuya razón merece la mayor indulgencia? si en el Coliseo de los Caños aplaudimos todos a los Italianos que bailaron el fandango, sin embargo de que no lo hicieron bien ¿por qué no se han de elogiar acá a los nuestros en sus arias, aunque tengan sus descuidos?

¿Cómo quieren Vds. que prospere nuestro Teatro nacional, si así se les abate y ridiculiza? Yo me lisonjeo de ser en esta parte una persona bien indiferente, y soy el primero que no puedo tolerar con paciencia la manía y aversión con que miran algunos al Teatro Italiano, ni este desprecio con que se trata a los nacionales. En una Corte como Madrid, en donde reina el buen gusto, y está establecido lo principal de la nobleza del Reino, es precisa la diversión de la Ópera: el esmero con que se sirve este Coliseo, es digno de imitarse en los nuestros: se ven buenas decoraciones

pintadas con arte y maestría, se oye excelente y delicada música, y se va infundiendo el gusto en la nación a ella, y acostumbrados los espectadores a ver siempre decencia y propiedad en la escena, es muy fácil que lo echen de menos en los Teatros nacionales, y a fuerza de decirlo tantas veces conseguir que se vaya mudando el método que tienen.

Cualquiera fábrica o invento extranjero debe admitirse siempre que sea con el objeto de que los nacionales mejoren las suyas, y aprendan algo dándoles sus conciudadanos la mano, y obligándoles a que se instruyan; pero si sólo sirve para abatir las fábricas del país, sin ayudar que los nacionales aprendan, ni salgan de la ignorancia y atraso en que están, abandonándolos sus mismos paisanos, vilipendiándolos, y echándoles a cada paso en cara un atraso que ellos mismos fomentan porque no les obligan a aprender y mejorar sus fábricas; claro es que las extranjeras serían perjudiciales en este caso, porque en enriqueciéndose su artífice, y volviéndose a su país, nada habían conseguido los nacionales, sino ver segura su decadencia y total ruina; porque acostumbradas las gentes a mayor perfección, los abatirán más y más, y despreciarán.

Esto mismo puede decirse en cuanto a las Óperas. Si el pueblo de Madrid concurre al teatro Italiano, abandonando el nacional; si gasta sus caudales en proteger con mano liberal a sus Actores; si todo lo alaba en el uno, y ridiculiza en los otros; sino fomenta a nuestros cómicos, estableciendo igualdad en decoraciones, iluminación, música, adorno y decencia: claro es que la Ópera no traerá ninguna utilidad, y que nuestro Teatro después que aquélla se vaya, permanecerá en el mismo atraso que antes tenía, y que acabarán de arruinar a nuestros pobres Actores, que no tienen ya otro modo de vivir; pero al contrario, si dejando intrigas a un lado, se concurre con indiferencia a unos y otros; se anima a la imitación a los más atrasados; se les

protege, se hacen y corrigen con la escrupulosidad que se debe las piezas que se representan; en poquísimos tiempo se mostrará la rapidez tan prodigiosa con que adelantarán nuestros Teatros.

Se concluirá mañana

DM 7 April 1790, 385-387

Fin de la carta sobre Teatros.

Yo soy el primero que tampoco puede sufrir la generalidad con que algunos tontos celebran a nuestros Actores y Actrices, exagerándolos a lo sumo, y dando a entender que no admiten mejora. Entre éstos me ocurre el de que una Actriz bien conocida por su distinguido mérito, que sus apasionados elogian hasta el extremo de querer que en todo sea excelente: esto es ridículo y chocante, porque la suma perfección en este arte histriónico es muy difícil, sino raya en lo imposible; no negaré que esta Actriz tiene una hermosa figura teatral, mucha majestad y decoro en las tablas; se reviste del papel que representa, y es excelente, e inimitable en ciertos caracteres, pero en otros no es tan feliz, principalmente en los de feria en que por atropellarse se pierden muchas palabras, y luciría con grandes ventajas en esto, si se fuera más despacio: y lo mismo se puede decir de otros Actores que son excelentes, y tienen a la verdad un mérito brillante en determinados papeles.

Sin embargo que así exclamé con esta imparcialidad en defensa de la razón, no pude convencer a nadie, y la Dama que hizo mucha burla de todo lo que yo había dicho, concluyó afirmando, que nuestro Teatro era indecentísimo, que ella por extravagancia solía ir dos veces al año a ver una Comedia de tapadillo a un tercero por no desacreditar su buen gusto, y que no se cansasen que los cómicos españoles,

ni hacían ni podían hacer cosa de provecho; y esto mismo dijeron todos los partidarios de esta Dama, y después de tres horas de disputa, y de dar terribles gritos, se desfiló la tertulia, y cada uno se fue a su casa con su misma preocupación.

Esta propia conversación se oye repetir en cafés, tiendas, paseos, lunetas y tertulias; ya le tienen a uno apurada la paciencia, y nada sacamos en limpio al cabo de cuatro años que dura esta cantilena, y todo consiste en que la mayor parte de estas gentes disputan sin la debida instrucción de nuestro Teatro, ni saber la situación en que se halla: el año pasado de 1788, salió un papel a nombre de un cómico retirado, en que se tocó algo este punto: su autor que no es cómico, no pudo ocultarse a la diligencia con que procuraron descubrirlo; y es bien conocido por sus obras en asunto más útil que merezca un general aprecio: no hizo sino indicar los puntos de defensa de nuestro Teatro; pero no es suficiente para darnos a conocer todas sus interioridades, y la instrucción que en esto necesitamos.

Y así, para animar a que nos aclaren más éste que parece enigma, se propone un premio de media onza de oro, que el dador de esta carta entregará a fin de que se de al primero que mejor explique los puntos siguientes:

I. Se ha de tratar de los Teatros Españoles de la Corte, diciendo el estado de decadencia o perfección en que se hallan, y qué medios serán más conducentes para mejorarlos, sin más gravamen del público que el que en el día tiene.

II. Se dirá el dinero que han producido ambos Teatros en este último año cómico; se pondrá una lista de los Actores, y Jubilados con la ración que cada uno goza, y una relación puntual de los gastos de música, iluminación, tramoyistas, decoraciones, sirvientes del Teatro, cobradores, sillas de las cómicas, y las obras pías que se mantienen; con una razón de lo que importa, y lo que lleva la Villa de Madrid por

alquiler de los dos Teatros, concluyendo con el ingreso líquido que queda para los cómicos, y la distribución que hacen, expresando los gastos ocasionados por su particular Enfermería, los de la Cofradía de Ntra. Sra. de la Novena, y la gratificación dada a los Autores de las piezas y sainetes nuevos, que representan; también se especificará si el producto de la temporada de Verano en que trabaja cada Compañía alternativamente de noche, es todo para beneficio de los Cómicos, o si tienen los mismos descuentos que los demás, concluyendo con lo que han repartido a cada parte en este último año.

III. Se dirá lo mismo por lo perteneciente al Teatro Italiano, dando noticia de los Operantes y Bailarines, el sueldo que tienen, y los gastos, concluyendo con exponer las reglas que parezcan más oportunos para mejorarlo, y el medio con que puedan trabajar Españoles e Italianos, con emulación, y sin destruirse unos a otros.

De esta suerte se hallará el Público instruido, y verá que ha contribuido sólo a los Teatros Españoles con cerca de dos millones de reales, en este último año cómico, y que de esta enorme cantidad les ha tocado a un primer Galán y una primera Dama 150 rs. y que con esto según ya nos dijo el Cómico retirado, ha de satisfacer la casa, mantenerse él y su familia, ha de pagar peluquero, y barbero, se ha de vestir con decencia por su cuenta, y a más ha de aprender de memoria la friolera de unas 80 Comedias, que se representarán al año; verá también que en las partes de cantado y de baile, pagan 6, 10, 20, y hasta 402 pesos anuales, y que por 460 rs. que aquí dan en las Óperas a la que más, no pueden ser gran cosa, ni merecen los excesivos elogios, y protección que se les dispensa; y los que hallan cara en Madrid esta diversión conforme está, se convencerán de que es baratísimo, y que para tenerla mejor era preciso pagar triplicado.

De este modo hablarían estos fanáticos con más instrucción, y cesarían las disputas. Vd. Sr. Diarista, no deje de insertar esta carta a ver si alguno amante de la paz de tertulias, se anima a darnos una instrucción en un punto que se ha hecho ya molestísimo en cuatro años que dura en todas las concurrencias, que ya le hacen a uno desatinar, y me le guarde los muchos años que desea su servidor y amigo.

Madrid 23 de marzo de 1790

D.M.R.F.

[Véase la carta del 3/7/1790)

Mañana irá en una letrilla la anatomía de otra que se puso en el Sábado 20 de Marzo, y dos Epigramas del Sr. Salas.

DM 3 July 1790, 735-736

Carta de D. Q. P. F. al Caballero D. M. R. F. sobre Teatros y dificultades de los aspirantes al Premio ofrecido en el Diario del 7 de abril de este año de 1790

Muy Señor mío, luego que leí el Diario de 7 de abril de este año, me propuse ser uno de los *aspirantes* al premio de la media onza de oro; pues aunque no me parece correspondiente a la empresa, si se desempeña bien, por si me haría al caso, así porque no me sobran las onzas de oro, como por añadir ese acto positivo a mi relación de méritos. En efecto, leí, y volví a leer con reflexión el discurso de Vd. para formar mi plan; pero apenas pude dar principio; pues al momento se me pusieron delante mil dificultades, que no pueden vencerse sin unos auxilios indispensables que creí se franquearían fácilmente en virtud de la convocatoria del Diario. Ésta pensaba yo que no se podía hacer sin intervención de autoridad pública, y en este supuesto

acudí a los conductos para donde corren las órdenes de la superioridad, y nadie me dio razón, ni pude lograr los documentos necesarios para mi plan: de manera que empecé a recelarme, y temer si insistía en acudir a otros, el chasco de dar con algún sujeto, que me pusiese como un trapo, por meterme donde no me llaman, o me dijese, que los Teatros no estaban olvidados, ni descuidados de quien podía, y sabía adelantarlos. Pero sin embargo de este escrupulillo, que no dejaba de escarbarme interiormente, constante yo en mi propósito (pues el honorcillo, y media onza no es algún moco de pavo) acoplando, del modo que me fue posible, algunos tales cuales materiales para nuestra obra, persuadiéndome a que los sujetos a quienes acudí, y no correspondieron a mis bien fundadas esperanzas, estarían hablados a favor de otros *aspirantes*; pues son pocos los *aspirantes* que obren exentos de emulación, y aún de envidia. Pero poco hacemos con esto. Ello es, Señor Caballero de las cuatro letras D.M. R. F. que yo aún con todo lo que he podido averiguar, me veo casi imposibilitado de ser aspirante al premio famoso, por faltarme otros documentos, que además de ser simpliciter necesarios, no está en mi mano, ni en la de ningún *aspirante a medias onzas*, el adquirirlos.

En vista de esto, si hemos de hacer algo, y el negocio va de veras (que sí irá, por dimanar de persona autorizada para reformas, y convocatorias públicas) suplico a Vd. se sirva despachar las órdenes convenientes, para que a mí, como a otro cualquiera *aspirante*, se me franqueen los documentos que me faltan, si Vd. quiere que la cosa vaya en forma, y que no se me pudra en el cuerpo (por si esto se vuelve agua de borrajas) lo que tengo pensado sobre el asunto.

Digo, pues (por lo que hace al punto 1.) que según fama, los Teatros materiales en esta Corte no fueron al principio más que unos corrales en los mismos sitios que hoy existen. En ellos se levantaba un tablado sin más bastidores, decoraciones, ni telones

que una manta y en esta disposición representaba el famoso Lope de Rueda con su pobre, y vagabunda Compañía. Andando al tiempo se cubrieron los Corrales, y algunos Caballeros fueron comprando poco a poco diversos sitios, en que hicieron unas pequeñas ventanas con sus rejas, y celosías que servían de palcos; y este privilegio de tener ventana la compraron también varios vecinos de las casas contiguas. Al cabo de muchos años se hicieron derribar estas zahúrdas, y tomándose a censo algunas casas, para ensanchar el solar, se erigieron los Teatros que hoy vemos, si no tan magníficos como requiere una Corte, a los menos más decentes, y merecedores del nombre de Coliseos. Puestos ya sobre esta planta, han ido, aunque lentamente, caminando más antes a su perfección, que a su decadencia. La escasez de onzas de oro no permite los adelantamientos de todas las cosas con la rapidez que se desea. Pero ello es, que se han aumentado las decoraciones, las cuales comparadas con las que veíamos poco años ha, con más hermosas y de mejor gusto; y al vestuario se han añadido piezas, remediando la torpe necesidad en que antes estaban las compañías de vestirse en un rincón, y desnudarse, revueltos hombres, y mujeres: y aún he oído que no tan solo se piensa en mejorar esta parte interior de los Teatros, sino también en construir un buen depósito para las decoraciones, que cada día se irán aumentando, y perfeccionando. Los medios que para eso se deberán tomar, *sin más gravamen del público*, yo no los sé, hasta que Vd. haga que me pasen los documentos que necesito para hablar con fundamento. Basta sobre el primer punto, pues por ahora no me ocurre otra cosa.

(Se concluirá mañana).

DM 4 July 1790, 739-742

Fin de la carta de D. Q. P. F. al Caballero D. M. R. F. sobre Teatros

Por lo que hace al segundo, encuentro mayores dificultades para hablar con acierto, mientras Vd. no me las allane, como es justo. Será hablar a bulto lo más que dijere. Sin embargo nada hay perdido en que nos aventuremos. Todos saben por el Diario, que en este año próximo han producido los dos Teatros 1.829.897 rs. vn. Los gastos ascendieron a 1.348.249: y quedaron sobrantes a las dos compañías (después de pagadas las medias partes, raciones, y demás emolumentos, que importaron 41.937 rs.) 439.751 rs. y 28 mrs. Que se han repartido sueldo a libra según sus respectivos partidos, después de deducido el importe de sus limosnas particulares. Todavía podremos inferir, sobre poco más o menos, cuál sea el pozo airón, que absorbe la *enorme cantidad* que producen los Teatros, por el estado, que me deparó la casualidad, del caudal que sacaron las dos compañías en el quindenio que dio principio en Pascua de Resurrección de 1770, y finalizó en Martes de Carnestolendas de 1784. Produjeron, pues, los Teatros en estos 15 años 21 millones 618.769 rs. vn. De cuya cantidad percibió el propio de Villa en su tercera parte del líquido producto de las representaciones 1.811.272 rs. y 4 mrs. vn. Que corresponden a cada un año 120.751 rs. y 16 mrs. vn. Con esta cantidad acude Madrid a la satisfacción de más de 100.000 rs. de cargas fijas anuales, censos de los Coliseos, Administración, conducción de cómicos, y otros gastos menores a que se siguen, obras de consideración que se han hecho y hacen, de modo que Madrid siempre queda perjudicado, y condenado en costas, sin que de esta cantidad se aparte nada para el pago de 54.000 ducados anuales que tiene que dar la Villa a los Hospitales, por cuanto esta contribución anual la hace de la sexta parte de sisas. Sí señor: es *enorme cantidad* la que producen los Teatros; pero también es *enorme* la carga con que están

agobiados. Si todo cuanto producen, se refundiera en ellos entonces sí que estarían lucidos, y maravillosos *sin más gravamen del público*. Por aquí se había de empezar la reforma del Teatro. Lo que el público contribuye para su diversión, y cultura, inviértase en ese objeto, sustentando generosamente buenos actores, y fomentando la poesía con premios a los buenos Poetas, que no sean ridículos imitadores, y *servum pecus*. Pero ¿quién de los que somos de la cáscara amarga tendrá vigores para eso? ¿Los tendrá un caballero de cuatro letras gordas, que por medio de su convocatoria ofrece a los *aspirantes* reformadores el gran premio de media onza? ¡Caramba! Éste es un empeño en que sólo puede entrar la prudencia, el celo, y el poder del Gobierno; pero no *aspirantes* a medias onzas. Los pellizcos que se tiran al producto de los Teatros, son por mano poderosa; y no hay más que sufrirlos, y callar la boca mientras se quiera que duren.

Visto lo perjudicada que queda la Villa en la tercera parte que la corresponde, empeñándose frecuentemente en beneficio de los Teatros, sería bueno que hiciésemos ver ahora el empleo, y aplicación del líquido haber de las dos compañías, y sus agregados; pero no es fácil hacer una cuenta exacta, sin los documentos que he pedido a Vd. y que requieren mucho tiempo, y trabajo para ponerlos en limpio. No obstante, a ojo de buen cubero podremos hacer esta cuenta. Compónense, pues, las dos compañías cómicas de 64 a 70 individuos. Los músicos son también muchos con sus respectivos maestros, o compositores. Los cobradores que gozan salario, son casi cuarenta. El gasto ordinario de iluminación, y mozos que sirven en los telones, bastidores, y conducción de sillas, y el extraordinario de comedias nuevas, sainetes, y tonadillas es crecido. Los cómicos jubilados son muchos, advirtiéndose que un primer galán, y una primera dama perciben de jubilación y monte pío 22 rs. diarios cada uno: un segundo y una segunda 18: y todos los demás 15: vea Vd. si falta gente entre

quién distribuir una cantidad, por *enorme* que sea. Puede ser, que tanta gente no sea muy necesaria en las compañías, y que el aumento de partidos inútiles en ellas sea una de las diferentes causas que disminuyen los intereses de los primeros, y más útiles papeles. Sobre esto sería conveniente pedir informe a las mismas compañías, pues no ignoran ellas quiénes son los que comen el pan de balde con perjuicio de los que Jo ganan. Una primera Dama, y a proporción las que representan diariamente, necesitan gastar mucho, si han de vestirse, y salir al Teatro con el lucimiento que hoy usan, y requiere la Corte. La Tirana en este año cómico ha salido, con inclusión de todos los emolumentos, por 16.273 rs vn. bien que en esta cantidad no entra lo que la corresponde por la temporada de verano, cuyo producto es todo para los Cómicos. Ahora bien, en las dos compañías hay tres, o cuatro, que gozan partido de primeras Damas, y de segundas le gozan no sé cuántas más, sin contar las que se siguen después de éstas: conque a este paso no hay cantidad que baste. Algo más tocaría a las Damas que son precisas, si en sus respectivos partidos fuesen únicas, o no hubiese tantas con quienes repartir. Del mismo modo, hay en las dos Compañías seis individuos que gozan partido de primeros Galanes con el Autor, que además del partido de Galán percibe 140.000 rs. vn. anualmente. También hay cuatro con igual partido de primeros Barbas: y luego entra la turba de los que llaman *partes de por medio*, y la de los *mudos* que apenas se les oye una vez en el año. Si en esto, a juicio de los Cómicos útiles, puede caber alguna reforma, y economía, les podrá también tocar entonces mayor repartimiento a los papeles primeros. Pero entre tanto, Señor mío, es fuerza extender la pierna según es la manta.

Sin embargo del corto partido que logran en los Teatros de esta Villa los primeros papeles, y que en el de Cádiz percibe un Galán, y una Dama, seis, ocho, y aún diez pesos diarios, aspiran aquellos Cómicos a colocarse en Madrid, porque en Cádiz

trabajan comedia por día, y aquí les dura una misma función ocho, doce, y aún quince días, liberándose de esta suerte de estudiar, y asistir a multiplicados ensayos. Demás de esto, una casa que en Madrid cuesta cuatro rs. diarios, en Cádiz cuesta quince, o más; a este tenor suben allí los salarios de criados, peluqueros &c. y tienen las Cómicas que costear por sí las sillas en que van al Coliseo, de lo que aquí están exentas. Llegase a esto, que en la Cuaresma, Rogativas públicas, enfermedad, y demás días que no hay Comedia, no perciben un maravedí; siendo así que los de Madrid gozan su ración en cualquier vacante, y suspensión de Teatros; y fuera de esto, suelen ser socorridos por el Juez Protector con crecidas ayudas de costa, según la necesidad que padecen. Y lo que es más que todo, consiguen los Cómicos de esta Villa su jubilación en caso en enfermar, imposibilitarse, cuando los de otros Teatros, aunque gocen mayor partido, suelen morir miserablemente en un hospital, después de consumidos en trabajar comedias por día.

Acerca de la ópera en los Caños del Peral no dejan de ocurrirme algunas cosas considerables: especialmente sobre el modo de ir poco a poco substituyendo óperas españolas a las italianas. Pero no quiero por ahora meterme en eso; como ni tampoco en que los italianos, ingleses, y franceses den a una parte de cantado, o de bailar, los seis, diez, y aún cuarenta mil pesos anuales. Lo que sé es, que un Capitán General, después de derramar gloriosamente su sangre por el Rey, y por la Patria, no disfruta en ninguna nación de Europa los cuarenta mil pesos, que Vmd. dice disfrutaban esos extranjeros. También he oído decir, que en Italia quiebran a cada paso los Empresarios. Sobre todo, Señor mío, eso de pagar mucho dinero por las cosas va en gastos. Si por mí fuera, sería más premiado, y atendido con esos millares de pesos un Militar sobresaliente, *un sabio insigne*, y aún un Poeta a quien Apolo hubiese dado verdadera vocación para serlo. Esto es cuanto por ahora tengo que decir a Vd. en

virtud de su Encíclica, hasta que no avise dónde debemos acudir para recoger los papeles, que nos hacen falta para hablar con fundamento. B. L. M. De V. S.S.S.

D. Q. P. F.

Mañana irán dos letrillas, la una de P.D.B.R.T.R., y la otra de Don Aniceto Taroser.

DM 12 January 1791, 49-51

Carta de Don Francisco Prieto Torres, a su amigo Don Manuel Antonio Iglesias, sobre los efectos que debe causar la Música

Mi amigo Don Manuel Iglesias: en otras ocasiones he dicho a Vd. lo que me ha parecido sobre la música del Templo, del Teatro, y la instrumental; ahora discurriremos sobre los efectos que debe causar la música.

Hablando de las tres artes hermanas, música, poesía y pintura, decía el P. M. Fr. Antonio Garcés, que la poesía debía deleitar (instruyendo) el entendimiento, la música el oído, y la pintura la vista, y que el profesor que no lograra estos efectos, no se tuviese por buen poeta, músico ni pintor. Por lo que mira a la música, (omitiendo hablar de la poesía y pintura, porque aunque Vd. sabe muy bien que las tengo mucha afición, no es de nuestro asunto) digo, que es una sentencia tan verdadera, que en mi concepto se debía prohibir toda música que no tuviese sonoridad, y atractivo, aunque estuviese hecha con todo el primor del arte; porque, pregunto ¿para qué fin fue instituida la música? Y me responderán que para la delectación del oído. Luego aquella será la mejor que consiga esta delectación por su mayor sonoridad, armonía, y atractivo; ¿quién negará esta consecuencia? Con todo hay algunos facultativos tan encaprichados del cartapacio, que en viendo una composición sencilla, llana, y que

no está cargada de notas, y dificultades, la censuran de inepta, ruda, sin fundamento, ni mérito; y esto aunque sea contra el dictamen de sus sentidos, pues confiesan que les suena muy bien; pero que no hallan sustancia en ella: mas yo les replico, que ¿o esta sustancia ha de ser para el entendimiento, o para la vista, o para el oído? si para el entendimiento, busquemos poesía; si para la vista pintura, y arquitectura (o si queremos complacer la vista y el entendimiento, todo a un tiempo, busquemos música en tablatura de aquella que llamamos fundamental, por estar empedrada de pasos, cánones, trocados, fugas, &c.) Pero para el oído, la mayor substancia es la mayor armonía y deleite del oído. Supongamos que un compositor para acreditarse de maestro, todas sus obras las trabaja llenas de estos que llamamos primores de la música, y gasta en ellas doblado tiempo del que gastaría en las composiciones regulares: de esto se sigue que él consigue su fin acreditándose de hábil; pero con detrimento de la Iglesia en que sirve, y de los fieles: de aquélla porque pudiendo trabajar veinte obras en cada año, sólo produce diez, y de éstos porque les hace oír música intrincada y confusa, más propia para apartarlos del Templo, que para atraerlos a la devoción: me dirá Vd. que hay algunas piezas en que se miran unidos el fundamento y el gusto; pero yo digo que éstas son pocas, y pocos los que las saben hacer, y muchos los compositores que por quererlas imitar, producen unas obras extravagantes y ridículas. Yo me alegraría infinito que nuestros compositores procurasen imitar en un todo al famoso D. Pedro Aranaz y Vides, pues su complemento de circunstancias le hace el más recomendable y digno de aprecio en toda España: este sabio maestro ha sabido hermanar el exquisito gusto con el más profundo fundamento: sus divinas obras se cantan en las principales Iglesias de España; en sus obras nada se encuentra ocioso, en ellas la más pequeña apoyatura

está puesta con estudio: todo el mundo músico debe apreciar y admirar este gran maestro.

No faltan autores graves que dicen, que la causa de no producir la música moderna aquellos efectos maravillosos, y casi increíbles que nos cuentan de la antigua, es haberla sacado de aquella natural sencillez y simplicidad que tuvo en sus principios: lo cierto es, que cuanto más sencilla y clara es la música, tanto más perceptible e inteligible se hace a los inteligentes, y a los que no lo son. Una composición puramente matemática, sin novedad, sin travesura, y sin adorno de los instrumentos, si está bien modulada, hace un admirable efecto en nuestros oídos. ¿Y esto en qué consiste? Yo lo diré: en que como nuestros cuerpos están todos formados en perfecta armonía, y aquella música es tan sencilla y perceptible, se introduce con facilidad en los órganos del oído, sin confusión, ni violencia; lo que regularmente no sucede con la que es violenta y ejecutiva.

No todos se deleitan con la pintura y la poesía; pero ninguno deja de deleitarse con la música, aunque entren en este número los vivientes irracionales, porque del sonido exterior resulta cierta armonía en nuestro interior, que naturalmente nos alegra y vivifica más o menos, según la impresión que la armonía hace en nuestros órganos, pues siendo éstos sumamente varios por la diversidad de temperamentos, se sigue por ilación precisa, que unos se deleitan más con un género de música, y otros con otra.

Por esta misma causa, el que tiene el oído fino y delicado recibe grande deleite cuando oye una música grata y apacible; ¿pero cuánto se mortifica cuando oye una composición disonante y desabrida? Al contrario sucede al que tiene el oído torpe y duro, ni la disonancia le mortifica mucho, ni le deleita mucho la armonía; pero unos y otros reciben con más gusto la simple y sencilla que la violenta y ejecutiva.

No juzgue Vd. que llamo música violenta y ejecutiva precisamente aquella que consiste en los aires vivos, en las muchas figuras menores, y en los ligeros movimientos de los instrumentos, si no también aquellos pasos que llamamos fugas, y se llevan de un aire muy vivo, en que a la confusión de la música se añade la greguería de la letra, y entre uno y otro se forma una algarabía que no deja percibir a los oyentes ni música ni letra; y a mí se me figura esta música como los turbillones de Descartes.

Llamo música violenta aquellos coreados ejecutivos o ligeros que se suelen usar en las obras de a ocho voces, en que cuando unas voces dicen unas palabras, otras dicen otras, y ni a unos ni a otros se les entiende una letra.

Llamo música violenta casi todas las de Atril, especialmente las Misas, pues aunque ella no lo es por naturaleza; pero el aire ligero con que se canta la hace violenta y desabrida, y como a esto se añade la mala modulación que tienen casi todas estas Misas y los muchos pasos e imitaciones de que las cargaban los antiguos, porque éste era el primor y gusto del siglo XVI y XVII: de todo esto resulta una música ingrata, confusa y desapacible.

Llamo música violenta aquélla en que un profesor quiere manifestar la ligereza de sus dedos o la agilidad de su garganta, queriendo parecer el uno ruiseñor y el otro volatín de manos; de lo cual resulta violentar la música quitándola aquel noble fin que debe tener toda ciencia, que es instruir y deleitar por si sola. De lo dicho se infiere que para lograr los efectos que debe causar la música (que son la instrucción y el honesto deleite) deben procurar los compositores remover cuantos estorbos se opongan a este noble fin, haciéndola de buena modulación, sencilla, clara e

inteligible, pues de este modo se harán perceptibles sus expresiones al alma y su armonía al tímpano del oído.

Amigo mío, no puedo más: mi salud está algo quebrantada, y necesito algún esparcimiento. Soy de Vd. con todo el afecto posible: su amigo y atento servidor
Q.S.M.B.

Madrid 28 de noviembre de 1790 Francisco Prieto de Torres.

DM 10 February 1791, 169-171

Carta de D. Francisco Prieto de Torres, a su amigo D. Manuel Antonio Iglesias, sobre las causas de los atrasos de la Música en nuestra España.

Mi amigo D. Manuel Iglesias: muchas son las causas de los atrasos de la música en nuestra España; pero las principales (según el parecer del Sr. Aranaz, que en concepto de los mejores profesores del Reino, es el Patriarca de la música eclesiástica) son los siguientes:

Primera: la falta de buenos autores, pues los más de ellos no han hecho otra cosa que copiar unos de otros, amontonando inutilidades, sin explicar metódicamente lo que es preciso para aprender la composición, y de aquí se sigue, que los jóvenes gastan mucho tiempo en aprenderla, porque lo hacen a fuerza de repeticiones, y con alguna corta explicación de sus maestros, tal vez con poco fundamento, y sin saber dar la razón de lo mismo que han aprendido.

Este defecto se pudiera corregir encargando a tres o cuatro maestros, los más hábiles de España, que formasen un arte de composición extractando lo útil y necesario de todos los autores así extranjeros como naturales, y omitiendo todo lo superfluo.

Segunda: la escasez de escuelas de música que hay en nuestra Península, y los diferentes métodos con que se enseña. Esta falta se pudiera remediar estableciendo escuelas en las principales Ciudades del Reino, y precisando a estudiar a todos bajo un mismo método, y según el citado antes no admitiendo a las oposiciones a los que no presentasen testimonio de haber estudiado en dichas escuelas, o por lo menos haber sido examinados, y aprobados por los maestros, o catedráticos de ellas; y obligando asimismo a los examinadores de las oposiciones a que los ejercicios sean bajo el método de dichos estudios.

Tercera: lo cargados que están de obligaciones, y especialmente de composiciones casi todos los magisterios de capilla de España, lo que es causa de que no es pueda gastar el tiempo, que se necesita para sacar una obra perfecta, y sólo atienden a cumplir con las muchas obras que tienen que hacer en cada un año, sean buenas o malas, siendo más regular lo segundo que lo primero.

Esto se pudiera remediar, si de común acuerdo las Iglesias redujeran las obras anuales a un corto número de seis u ocho cada año, pues por este medio se conseguiría que estas pocas obras saliesen acertadas, y siempre sería más útil para las Iglesias adquirir seis y ocho obras buenas, que veinte o treinta malas, o comunes; siendo menos malo la repetición de las buenas, que la abundancia de las malas, y al cabo de algunos años se hallarían las Iglesias servidas de buenos papeles. También es causa de que las obras no se hagan con aquella perfección que deberían hacerse, la precisión en que regularmente se hallan los maestros de hacerlas ligeras; pues de lo contrario se expondrían a oír palabras de desprecio, y soberbia de aquellos mismos que debieran dar fomento a la música para que se perfeccionarse, y tomase incremento, pues a la manera que es difícil hacer un buen panegírico con pocas palabras, lo es también hacer una obra de música con pocos compases.

Cuarta: la imperfección de muchas capillas que hay en nuestra España, así en el número como en la calidad de los músicos. Hay muchas Iglesias pobres que quieren mantener un crecido número de músicos; pero con unos salarios tan cortos, que ningún facultativo de mediana habilidad, quiere servir estas plazas, y el maestro se ve en la precisión de sujetar sus composiciones al escaso desempeño de su capilla: y en este caso ¿qué perfección podrá dar a sus obras el maestro?

Este defecto se podrá enmendar reduciendo estas capillas a menor número de músicos; pues siendo lucrosas las plazas, o por lo menos, suficientes para mantenerlos con decencia, tendrán las Iglesias ministros que desempeñen las funciones razonablemente, pues más vale que canten a cuatro voces bien, que a ocho mal; y los maestros no se verán en la precisión de malograr sus ideas, por temor de que no las puedan ejecutar sus músicos: otras capillas hay que son cortas y malas, y a éstas siempre será mejor suprimirlas, que conservarlas; pues aunque los salarios sean muy cortos, son mal ganados, y más los merecen por la sujeción, que por el desempeño: pero aun éstas se pueden reducir a un cuatro de tenor, contralto, y tiples, que con un organista que haga de maestro, se mantiene a poca costa una capilla corta, pero útil.

La quinta causa, y en mi entender la principal de los atrasos de la música es lo poco que adelantan su fortuna, e intereses sus facultativos, porque después de gastar muchos años y su salud en estudiar esta arte (aun aquellos que salen aventajados en ella) apenas pueden conseguir uno de aquellos pocos magisterios que hay medianamente dotados, y éstos están tan cargados de trabajo y obligaciones que bien presto dan con la salud más robusta en tierra: y como para los músicos ni hay pensiones, ni esperanza de lograr por otro camino descanso en la vejez, de aquí se sigue que apenas logran alguna de las dichas dotaciones se echan a descansar,

atendiendo más a su comodidad, que a los adelantamientos de la facultad. Cicerón (*Quest. Tusc.*) dice, que la música es la más excelente de todas las artes, y ciertamente que él tendría pasión a la Retórica.

Al poco premio que logran los facultativos, se junta el poco honor que se les hace, pues muchas veces son tratados con displicencia, y aun con desprecio, y esto es la causa de que ellos mismos se abatan y descuiden de adelantar la facultad, porque no corresponde el premio a sus tareas.

Nota. Lo que se dijo acerca de la erección de escuelas de música, debe entenderse sin suprimir los colegios, que muchas Iglesias de España tienen destinados para la enseñanza de los niños de coro, pues éstos son los que proveen de maestros, y demás facultativos, a nuestra Península, y son las mayores escuelas de ella; pero necesitan de reforma en el método.

Amigo mío ya es tiempo de dejarlo. Puede Vd. mandarme cuanto sea de su agrado, pues soy con todo el afecto posible su amigo y seguro servidor. Q. S. M. B.

Francisco Prieto de Torres.

DM 27 October 1792, 259

Señores Diaristas

La relación de la Comedia intitulada: El Abuelo y la Nieta, que fue inserta en el Diario de anteayer, pieza nueva que se representaba por la Compañía de Martínez, ha parecido muy bien a muchos por dar una idea de su argumento; pero con mayor razón estimaría el público, que se tomasen Vds. el trabajo de ejecutar lo mismo con las Óperas, y bailes, en cuyas funciones ocurren dos causas más poderosas, para dar

noticia al Público de su argumento o fábula: una el que la mayor parte de los espectadores carecen de inteligencia del idioma Italiano, y más siendo cantado en la Ópera, y de mayor dificultad los Bailes, por la acción muda y pantomímica de ellos; la otra excusar la molestia de preguntas que suelen hacer muchos a los que están a sus lados, para enterarse de lo que en el Teatro ven, y oyen, y no lo entienden, causando incomodidad y ruido.

No deberá ser objeto de reparo el que algún Crítico diga que en los libros de las Óperas están los argumentos de ellas y de los Bailes, pues el argumento del Diario en nada puede perjudicarlos y antes sí facilitará mejor su inteligencia, consiguiendo el espectador llevar ya al Teatro un concepto que a poca atención le hará inteligible casi todo el progreso de la representación. Queda de Vds. su apasionado servidor. Q. S. M. B.

J. E.M.

DM 18 August 1793, 947-949

Señores Diaristas...

Hace dos años escasos que vine a la Corte con el objeto de consolidarme más y más en mi facultad, enterarme del gusto dominante en ella, y proporcionarme por este medio una colocación ventajosa. No he logrado cumplidamente el fin que me propuse, porque mi entendimiento falto de instrucción en algunas ciencias, compañeras inmediatas de la que profeso particularmente, no ha podido hacer aquellos progresos que siempre he deseado. En efecto, no he visto más lógica que un tomito que escribió en francés el Abate Condillac, con el título: *la Lógica, o los primeros elementos del arte de pensar*, el cual todavía no he podido entender a

fondo, sin embargo de que no de cesado de rumiarle. No tengo conocimiento de otros números que los de la Lotería, ni sé echar otra cuenta que la de los pesos-duros que corresponden a cada terno, y ambo, que he aprendido con motivo de haber ganado tal cual vez. Ignoro cuantas silabas componen un verso de una quarteta, octava, décima, &c, é ignoraría también de cuantos pies consta cada una de estas composiciones a no decírmelo el título de ellas: pero en esta parte soy tan feliz, y tengo un oído tan fino que conozco en toda clase de poesía el más mínimo defecto tocante a la cantidad. L'oseo la lengua latina con el primer, poco más o menos, que un Boticario, y lo propio digo de la Italiana y Francesa; pero no de la Catalana, en la cual me considero capaz de cementar aquella obra maestra que corre con tanta, estimación todo aquel Principado, y tiene por título *Aforismes Catalans*. Las demás partes de la filosofía, las matemáticas, y por último, la gran ciencia del conocimiento del corazón del hombre, me son enteramente desconocidas. Sin embargo de esto me lisongo de ser un verdadero filósofo, pues mi deseo y pasión dominante es el saber. A este fin no he perdido ocasión de cuantas me han proporcionado para instruirme; he leído todos los Diarios, y siempre me ha encantado aquella gustosa y amena variedad con que Vmds. á un mismo tiempo nos instruyen y deleitan, tanto, que amanezco todos los días con más deseo de leerle que de tomar el chocolate, no obstante de que todas las noches hago colación rigurosa. Pero como no tenemos todos un mismo paladar, suelo a veces no quedar muy contento; porque quisiera yo que en vez de describirnos las propiedades que debe tener un borrico, o jumento para ser bueno; las que debe tener un gallo, y cuantas gallinas necesita, y otras noticias de ésta especie, que interesan poco a lo» que buscan, como yo, otra clase de instrucciones quisiera, vuelvo a decir, que (en vez de tales noticias) fuesen Vds. menos escasos en darnos algunas reflexiones sobre las ciencias y bellas artes, y con particularidad quisiera que

recayeran estas con más frecuencia sobre aquella encantadora profesión hechizo universal de los corazones, que es al presente la que llama toda mi atención y cuidado. Ya habrán Vds. comprendido que hablo de la música; y aunque no ignoro que esta delicada ciencia ha sido varias veces el objeto de los discursos de Vds. descara sin embargo, que empleasen su elocuencia, en persuadir, por ejemplo, a los maestros de capilla y demás compositores que nunca podrán expresar con la música todos los sentimientos del poeta, sino se dedican a la poesía, y estudian con cuidado el idioma de las pasiones; que jamás tratarán con el decoro debido la letra sagrada, sino la entienden perfectísimamente, procurando enterarse a fondo del carácter y estilo de la música eclesiástica; que no combinarán el sonido de mil maneras admirables, mientras ignoren la ciencia de los números; y en fin, que su música no tendrá ningún imperio sobre los afectos del hombre, mientras no estudien su corazón.

Que una pieza puesta en música debe tener buen corte, un plan exacto, debida correspondencia de sus partes con el todo, variedad, hermosura, novedad, y todas las demás gracias que tiene un discurso formado según las reglas de una buena retórica. Que la música festiva no es impropia del templo; siempre que se dirija con respeto al lugar y tiempo, y lo exija la naturaleza de los conceptos que la letra exprime; ni el teatro reprueba la música grave y lúgubre, cuando concurren iguales circunstancias; que no sacarán de los instrumentos que acompañan una composición, todo el partido que proporcionan a la expresión imitativa, sino toman el suficiente conocimiento de su mecanismo, sin el cual es imposible dar a cada uno su lugar, hacerle hablar en su propio idioma, y economizar sus fuerzas. (Se continuará).

DM 19 August 1793, 951-952

Continúa la Carta de ayer

Otras mil advertencias podrían Vds. hacerles que les sugeriría su fina crítica, y de este modo se lograrían desterrar algunos abusos, que tal vez impiden haga la música en nosotros aquella sensación y efecto que experimentaron nuestros pasados. Podrían discurrir sobre la música nacional, sobre sus músicos, sobre la aptitud de la Nación a ella, que (a mi entender) no cede en esta parte a ninguna otra. Podrían: pero al llegar a este punto no pude contenerme, y así perdonarán Vds. esta digresión.

La Ópera Italiana ¿no sería bueno cambiarla de este Idioma, al Español, los Actores Italianos, en Españoles, y la Música Italiana, en Española? ¿Habrà quien se atreva a replicar que nuestra lengua no es apta para la Ópera, que no hay Actores que la puedan desempeñar, ni Maestros que produzcan su música, y arreglen sus composiciones? No; sin hacer a la Nación un agravio manifiesto, y faltar a la verdad; pues de lo contrario tenemos ejemplos multiplicados que nos convencen plenamente.

No quiero detenerme en probar la aptitud de nuestra lengua para la música, por ser notario a todos, que cuando no merezca en este punto el primer lugar, por lo menos ninguno puede disputarle justamente el segundo.

Sobre si hay Maestros, o Compositores capaces de desempeñar el ramo de la música dramática, debo confesar ingenuamente que el carecer de Teatro músico Nacional ha sido siempre un motivo para que el número de estos sea menos abundante entre nosotros. No obstante, sin recurrir al ejemplar de un Terradellas, un Martínez, y otros Españoles que en la misma Italia han cultivado y cultivan la música dramática, igualándose a los primeros Maestros de aquella Nación, Galán, Esteve, Castel, Pacheco, Lidón y algunos otros, nos han dado suficientes pruebas del ingenio y feliz

disposición de nuestros compatriotas para esta clase de música. Pero es todavía un ejemplar más convincente sobre este punto, el célebre maestro D. Antonio Rodríguez de Hita. Este insigne Profesor, no sólo excelente teórico y práctico, sino también filósofo profundo, que al discernimiento de los varios estilos, y a la observación de los diversos caracteres de las pasiones y afectos del corazón humano, unía un conocimiento nada común del poder físico, y moral de la música, de que principalmente dependen los grandes efectos de esta ciencia; dio en este género por superior encargo algunas piezas con las cuales mostró clarísimamente, no sólo en el género burlesco, sino también en el heroico, que nuestro profesor sin ser copiante servil de las producciones de la Italia, podría desempeñar con primor este difícil ramo.

Es verdad que al presente no hay, como en aquella época, un personaje de Dignidad, y poder que fomente a nuestros compositores; por lo que no es maravilla que algunos genios felices estén oscurecidos y sepultados en el olvido. De nadie se puede conocer el mérito, mientras no se le pone en ocasión de manifestarle. Y si esto es verdad; ¿Cómo podemos saber si hay compositores, sino se les pone en ejercicio? Hoy día casi no queda a nuestros compositores de Teatro otro campo para lucir su habilidad que las Tonadillas. Apenas se les ofrece otra clase de piezas; y por lo común no se juzgan aquéllas suficientes a determinar la aptitud de nuestros artistas para la dramática. Pero lo cierto es que a pesar de que por un Poeta Cómico de nuestros días, se ha dicho en el Teatro, hablando las de Tonadillas, *la Música ya se sabe cual ha de ser; la de siempre*: hemos oído en ellas de no pocos años a esta parte, infinitas son capaces de sorprender a los más hábiles y delicados. Y si a los compositores de ellas se les diese tiempo suficiente para hacerlas, y letras que

contuviesen menos insulseces, y más afectos, serían poquísimas, o ningunas las que dejasen de gustar.

Es innegable que Galán, Esteve, Moral, Laserna, y algún otro han dado en este género Escenas verdaderamente Líricas, que no están faltas de belleza, expresión y energía. Pregunto ahora, ¿hay algún maestro Italiano que haga más?

Se concluirá mañana

DM 20 August 1793, 955-956

Fin del Discurso

No negaré el sobresaliente mérito de Picini, Sarti, Cimarosa, Paisiello, y de otros grandes maestros que en todo tiempo ha producido la Italia; pero nadie podrá negar que nuestro Hita, y algunos de los que he citado, tienen un mérito incontestable. Aquéllos se han formado sobre el teatro, y a pura experiencia; éstos lejos de él, y sin otra ayuda que su aplicación y su ingenio. Acaso dirá alguno que Hita ya no existe, y que hoy son pocos los que tienen su ciencia y su talento; pero no tanto que no haya quien pueda abastecer un teatro igualmente brillante cual vemos el Italiano, que es mi proposición. Vamos a ver si en España hay actores.

Para hacer presente esta verdad no tengo la necesidad de recordar a Vds. nuestras zarzuelas, ni el feliz desempeño con que nuestros cómicos han ejecutado varias óperas en Italiano, ni menos detenerme en advertir la dificultad y embarazo que se le añade a un actor en tener que producirse en un idioma que le es extraño. La mejor prueba, la más a propósito en este particular me parece la función titulada el *Barbero de Sevilla*, que actualmente están ejecutando unos aficionados, que sin embargo de

haberse puesto con igual prontitud que en los Caños del Peral se dispone una ópera, y tal vez sin tantos ensayos, no es menos digna de verse que la mejor de las que allí se ejecutan de la misma especie. Es digno en efecto la mayor admiración que unos aficionados, sin práctica de teatro desempeñen tan bien una pieza de tal delicadeza.

En las situaciones tiernas y afectuosas, no se echa menos aquella gracia, dulzura, y morbidez que les es tan indispensable. El canto se desempeña con expresión, agilidad, limpieza, y afinación. Las escenas cómicas más cargadas, las partes, cuyo carácter ridículo y bufones requiere particular chiste y gracejo para su más propia ejecución, no están menos bien desempeñadas. La orquesta, compuesta de solos profesores Españoles, no cede en puntualidad, delicadeza, igualdad, y subordinación a ninguna de las más elogiadas. En fin, en nada se echa de menos, en mi juicio, el decantado mérito de los Orfeos y Italianos. Y siendo éste el primer ensayo de estos aficionados ¡qué no podríamos esperar de nuestros actores si lo tomaran por ejercicio! ¿no debíamos aplaudirlos eternamente y con tres tempestades seguidas de palmoteos, aun cuando no lo hicieran más que medianamente? ¿qué motivos tienen para hacerlo bien? ¿qué práctica? ¿qué ejercicio? ¿qué directores? ninguno: pero si, un ingenio feliz, y una disposición que no es inferior en nada a la de las demás naciones.

Estas verdades me parecen dignas del Diario: ellas ofrecen a la erudición de Vds. un campo dilatadísimo. Suplico, pues, a Vds. las inserten en él, y nos digan en adelante algo sobre el particular entonces creo que será más interesante este Periódico, se corregirán muchos abusos, y evitarán aquellas cargas cerradas que de cuando en cuando disparan algunos Españoles verdaderos amigos de la Nación, que sienten como propio cualquiera ultraje que a ella se hace, y se esfuerzan en hacerla justicia.

Francisco Perés Gáya.

DM 7 September 1794, 1019-1020

Idea general de la Ópera

La Ópera es un poema dramático, dispuesto para ponerlo en música y cantarlo en el teatro con la sinfonía, y toda suerte de decoraciones, así en perspectiva como en vestidos. La imitación de la naturaleza con el canto fue sin duda una de las primeras cosas que se ofrecieron a la imaginación. Todo ser vivo, se halla solicitado por el afecto de su existencia, a producir en ciertos momentos, acentos más o menos melódicos, según la naturaleza de sus órganos. En efecto, no parecía regular, que en medio de tantos cantores como pueblan el Universo, hubiera quedado el hombre solo, en silencio. Sin duda, que el contento inspiró los primeros cantos: al principio se cantarían sin palabras: después se procurarían adaptar al canto algunos sonidos articulados conformes a los afectos que debían expresar: y la letra y la canción fueron de consiguiente la primera música.

Pero el varón de ingenio no se ciñó largo tiempo a estas canciones, hijas de la sencilla naturaleza, sino que concibió un proyecto más noble, más vasto, y más osado, cual fue el de hacer del canto un instrumento de imitación. En breve se echó de ver la facilidad con que levantamos la voz, y que damos a nuestros discursos más fuerza y melodía, siempre que nuestra alma sale de su curso regular y común. Se estudió a los hombres en diversas situaciones, y se les oyó cantar realmente en todas las ocasiones importantes de la vida. Y también se vio, que cada pasión, cada efecto del alma, tenía su acento, inflexiones, su melodía, y su canto, propios.

De este descubrimiento nació la música imitativa, y arte divino del canto, que vino a ser después, una especie de poesía, una lengua, un arte de imitación en la suposición de expresar con la melodía, y con el auxilio de la armonía, toda suerte de discursos, de acentos, de pasiones, y aun de copiar algunas veces hasta los mismos efectos físicos. La unión de arte tan sublime como cercano a la naturaleza, con el dramático, dio origen sin duda al espectáculo de la Ópera, entre todos los de los modernos el más noble y el más brillante.

No se trata aquí de examinar si conoció la antigüedad, el carácter del espectáculo en música, y sin que nos embaracen indagaciones que no serían propias de la brevedad de este escrito, solo se tratará en él, de la Ópera como está hoy establecida en Europa; procuraremos examinar, qué especie de poema debió resultar de la unión de la poesía con la música, y cuáles son los defectos capitales que la hacen deforme, y sin los que sería una de las más útiles instituciones.

La música es una lengua. Apenas se dará un hombre de gusto y de talento que lo dude. Imagínesse un pueblo de entusiastas, cuya alma se hallase en la embriaguez y en el éxtasis: que con nuestras pasiones y nuestros principios, nos fuese superior por la sutileza, la pureza, y la delicadez de los sentidos, por la movilidad, la finura, y perfección de los órganos: semejante pueblo cantaría en vez de hablar, y su lengua natural sería la música. De consiguiente el poema lírico no representa seres de una organización diferente de la nuestra, sino solamente de una organización más perfecta. Ellos se explicarían en una lengua que no se podría hablar sin talento, y que no podría tampoco oírse sin un gusto delicado, y sin órganos ejercitados y exquisitos. Así los que han llamado al canto, *el más fabuloso de todos los lenguajes*, y que han improvisado un espectáculo donde los héroes mueren cantando, no han tenido tanta razón como se creería a primera vista. Pero como el vulgo de los espectadores, no

apercibe cuando más en la música, sino un conjunto de sonidos armoniosos y agradables, o una serie de concordancia y cadencias, debe mirar como una lengua que les es extraña. No toca a ello apreciar el talento del compositor, pero es menester un oído ático para juzgar la elocuencia de un Demóstenes.

Velasco.

(Se continuará)

DM 8 September 1794, 1023-1024

Continúa el Discurso de ayer

La lengua del músico, tiene respecto de la del poeta, la ventaja que sobrelleva una lengua universal, a un idioma particular: éste sólo habla la lengua de su siglo, y de su país: el otro habla la lengua de todas las naciones y de todos los siglos.

Toda lengua universal es vaga por su naturaleza, y queriendo el músico con este motivo, adornar con su arte la representación teatral, se vio precisado a recurrir al poeta. No sólo le ha menester para inventar la ordenación del drama lírico: pero él no puede prescindir de tener un intérprete en todas las ocasiones en que la concisión del discurso se hace indispensable, y en donde lo vago del lenguaje músico, encaminaría al espectador, a la incertidumbre, y a la duda. El músico no tiene de menester un auxilio extraño para expresar el dolor, la desesperación, y el delirio de una mujer amenazada de una extrema desgracia; pero su poeta nos dice: Esta mujer desdichada que miráis es una madre temerosa de una funesta catástrofe contra su hijo único. Esta madre es Sara que como no ve volver a su hijo del sacrificio, se acuerda del misterio con que éste se ha preparado, y del esmero con que se ha separado de él: se inclina a

preguntar a los compañeros de su hijo; concibe el mayor asombro, al verlos titubear, y no abrir sus labios; y sube así gradualmente de las sospechas a la inquietud, de la inquietud al terror, y de éste a la pérdida de la razón. Entonces en la tribulación que la agita, se cree rodeada de gentes cuando está sola o ya no conoce a los que están con ella... tan pronto les precisa a que hablen, como les conjura que callen.

Deh, parlate: che forse tacendo

Men pietosi, piú barbari siete.

Ah! v'intendo. Tacete, tacete,

Non mi di te che'I figlio mori.

Después de haber nombrado así el asunto, y creado la situación, y de haberla preparado y fundado por sus discursos, el Poeta ya no forma más que masas, que deja al ingenio del compositor: a este toca darles la expresión necesaria, y poner de manifiesto toda la delicadeza de que son capaces.

Una lengua universal, afectando inmediatamente nuestros órganos y nuestra imaginación es también por decirlo así, la lengua del sentimiento de las pasiones. Como su expresión se encamina al corazón derechamente, y casi sin pasar por el espíritu, debe producir efectos, que todo otro idioma desconoce, y su misma universalidad que le impide dar a sus acentos la concisión del discurso, fiando a nuestra imaginación el esmero de interpretar, le hace experimentar un imperio que sin ella ninguna otra puede ejercer: y un poder que tiene de común la música con la gesticulación, otro lenguaje universal. La experiencia nos enseña que nada domina el alma con más imperio, ni la conmueve con más energía, que estos dos modos de hablarle.

El drama en música debe producir por consiguiente una impresión incomparablemente más eficaz que la Tragedia y la Comedia ordinarias. Inútil sería emplear el instrumento más poderoso para producir meramente efectos medianos. Si la Tragedia de Doña Inés de Castro me entenece, me mueve, y me hace llorar, es menester que en la Ópera, las angustias, y las mortales inquietudes, se apoderen de toda mi alma: es menester que me llenen de asombro y temor todas las desgracias que la suceden: en una palabra que su dolor, y su desgracia me arranquen el corazón: el músico que se contentó con hacernos derramar algunas lágrimas, es muy inferior a lo que exige su arte.

Hemos mencionado la gesticulación, y las pasiones: ambas cosas son el alma de la Ópera, sin éstas la escena es inerte, y aun despreciable; y sin aquélla, éstas no pueden expresarse. Por consiguiente, no parecerá inoportuno que contemplemos en bosquejo las pasiones, y examinemos qué cosa es acción.

Velasco

(Se continuará.)

DM 9 September 1794, 1027-1029

Continúa el discurso sobre la representación teatral. De las pasiones.

De las pasiones.

Ya no se mira hoy como un problema, si se deben excitar las pasiones útiles en el espectáculo de la Ópera. Su naturaleza, su fin, y su éxito demuestran suficientemente que las pasiones hacen una de las partes más esenciales del poema dramático, y

mucho más del drama en música; y que sin ellas todo es frío y lánguido, es una obra en donde todo debe ponerse en acción.

Ninguno ha definido con más exactitud esta materia, que Aristóteles en el libro segundo de su Retórica. Allí debe aprenderse la teórica y práctica de las pasiones; y acaso admirará que las definiciones del Filósofo griego, sean tan conformes a las que han dado los Filósofos modernos, y que estos preceptos tan antiguos, sean los rumbos más ciertos para tocar el corazón. Esto consiste precisamente en que en materias de sentimiento, el gusto es invariable, y no arbitrario como en otros asuntos. El hombre tiene pasiones que influyen en sus juicios, y en sus acciones: nada hay más constante que esto, y que todas ellas no tienen un mismo principio: los fines que se proponen difieren tanto unos de otros como los medios que emplean para conseguirlos. Cada una afecta el corazón de la manera que le es propia, inspiran al espíritu pensamientos relativos a estas impresiones; y como por lo común estos movimientos interiores son demasiado violentos e impetuosos para no producirse exteriormente, sólo aparecen con los coloridos que los caracterizan, y que impiden se confundan. Así la expresión, que es la imagen del pensamiento, es tan proporcionada y conveniente a la pasión, cuyo intérprete es el pensamiento mismo. Las personas que han reflexionado sobre las operaciones del espíritu, entenderán fácilmente este lenguaje, que no se duda parecerá un enigma, para los que no piensan ni hablan sino por mecanismo. Supuestos estos principios, se discernirá sin trabajo, si las pasiones hablan o no el lenguaje que les es propio.

La Cólera: es un deseo triste de vergüenza, causado por un menosprecio que la injusticia ha hecho de nosotros mismos, o de alguno que nos interesa, o que reclama los derechos de humanidad. Esta pasión supone siempre un desprecio experimentado

por la persona que se irrita: tal es el motivo de las amenazas que hace Cleopatra a su hermano Ptolomeo en Corneille.

La pesadumbre que siempre acompaña a la cólera se halla mezclada a no sé qué afecto de placer, porque la esperanza de la reposición del agravio, mirada como posible, y acaso como próxima, conmueve y da al alma una especie de contento. Así Herodio, engañado por su hermana, halla ventajas en la misma venganza que va a lograr de Mariana.

El desprecio, es más o menos posible, a proporción que las personas de quienes dimana son más o menos superiores. Hallamos sobre todo insufrible el menosprecio que hacen de nosotros personas de que esperamos respeto y atención, a quienes hemos hecho o querido hacer algún bien, a quienes protegemos, o que esperan de nosotros su fortuna, o su elevación. Éste es el motivo de la cólera de Pyrro contra Andrómaca.

Las personas más capaces de cólera son las que desean vivamente una cosa: no sólo les irritan los obstáculos puestos a sus deseos sino hasta la misma lentitud, indiferencia o tibieza, que se manifiesta al favorecerles. Por eso es menester tener cuidado en la escena, que los pobres, los enfermos, y los amantes se enojan fácilmente contra todo lo que no satisface a su urgente necesidad, o su pasión. Su situación presente los arrebatada e inflama contra los que se oponen a sus deseos directa o indirectamente. Éste es el carácter que da Homero a Aquiles por Briseis, y que Homero conserve este héroe: *Iracundus Achilles*.

También es un motivo de cólera ser despreciado en presencia de sus concurrentes, de sus amigos, de todos aquéllos cuya estimación se solicita; de sus superiores, y de las personas que se respetan, como de las que uno exige respetos. La experiencia enseña

cuán dolorosos son los golpes que en estas ocasiones recibimos, y qué movimientos tan extraordinarios producen. El agravio hecho a los que se hallan bajo la protección de nuestra honra, como nuestros padres, mujeres, hijos, &c. la distinción injuriosa hecha entre nosotros y los demás; el olvido total y señalado de nuestra persona: todos estos motivos y otros mil semejantes cuyos ejemplos serían por demás y que todos suponen el desprecio, son las causas ordinarias de la cólera. Considerada esta pasión bajo su verdadero aspecto, resulta que en el espectáculo, deben mostrarse sus afectos con todo el lleno de furor, de resentimiento, de irritación, y finalmente de amenazas, en que debe prorrumper el actor acompañadas de toda la energía y decoro que presta la acción. Velasco. Se continuará.

DM 12 September 1794, 1039-1040

Continúa el discurso de la representación teatral

El Amor y el odio.

Amar a una persona, dice Aristóteles, *Reth.* 1. 2. C. 4 es desearla y proporcionarla, cuantas veces puede redundar en provecho suyo, y que miramos como un bien, únicamente por las ventajas que produce a la persona amada, y sin más interés de nuestra parte, que esta dulce complacencia que nace de identificarnos con el sujeto de nuestra estimación. El amor contenido en el simple deseo de ocasionar el bien, es un amor estéril: pero no por eso deja de ser verdadero. Por consiguiente, los que se alegran del bien, o que se afligen del mal que nos sucede, nos aman, sobre todo, cuando no tienen en ello un interés personal directo. La tristeza y la alegría son los signos nada equívocos del amor y de la amistad. Cualquiera que desea y solicita para otro los bienes que pueden hacer dichosa su existencia, es su amigo, y amigo

verdadero. Cuando en la Ópera de *la clemencia de Tito* le dice a este, Servilia que esta prometida a otro; que Annio es el dueño de su corazón; pero que como vasalla, debe exponer primero su pensamiento, y después dar a Tito su mano, es digna de admiración la respuesta del Emperador, en prueba de la verdadera amistad que profesaba a Annio.

Figlia (que Padre in vece

Di consirte m'avrai:) sgombra dall'alma

Ogni timore. Annio e tuo Sposo. lo voglio

Stringer nodo si degno. Il ciel cospiri

Meco a fario felice: En'abbia poi;

Citadini la patria eguali a voi.

Aunque Aristóteles ha tratado con mucha extensión el amor, no ha dicho una palabra de los medios de disuadirlo: lo que puede conseguirse, ya haciendo odioso el objeto que parece amable, ya exponiendo diversas razones propias a disminuir la idea del concepto formado. Por este camino impugna Andromaca la violenta pasión de Pyrró.

El odio, es la pasión contraria al amor. Se puede decir que es un movimiento del alma que se aleja de un mal real o aparente. Sus causas principales son la cólera, la inoportunidad, la calumnia, &c. La cólera produce el odio; pero la cólera no es el odio, pues siempre procede de un agravio hecho a nosotros, o a las personas que nos interesan; y el odio suele tener su origen en cosas en que no tenemos interés alguno presente. La cólera tiene siempre algún objeto determinado y particular, y el odio abraza los objetos en general. Los ladrones y calumniadores nos son odiosos, aunque no los conocemos. La primera puede calmarse con el tiempo: el segundo perpetúa sus venganzas hasta la extinción del objeto odiado: la cólera puede acaso convertirse

en compasión, y tiene sus límites; pero el odio no los conoce. El lenguaje de ambas pasiones es el mismo con corta diferencia; pero los afectos que producen son muy distintos. El uno es pasajero: *Ira, furor brevis est dice Horacio*; el otro es permanente, obstinado, y atroz. En la ópera de *Caton en Utica*, está magistralmente caracterizado el odio que éste había concebido contra el Dictador Julio César. Ni los derechos de su hija Marzia, ni los empeños que hizo el Dictador para hacérselo amigo, ni la clemencia que usó con él, ni los consejos de Arbace, nada puede aplacar los extremos de su aborrecimiento contra el enemigo de la patria. Se hiere de muerte y prorrumpe

Or senti

Se vudi che l'ombra mia vada placata

Al suo fatal soggiorno, eterna fede.

Giura ad Arbace, è giura

All' oppressore indegno

Della Patria, é del Mondo, eterno Sdegno.

Velasco

(Se continuará).

DM 13 September 1794, 1043-1044

Señor Diarista: en el Discurso sobre la Ópera, que empezó a publicarse en el Diario de 7 del corriente, he hallado algunos reparos que voy a comunicar a Vd. porque me parecen sólidos, bien que al autor y al traductor parecerán frívolos, como es regular; pero el público hará justicia. Vamos al caso.

La Ópera está bien definida en el mencionado Discurso, y no hallo reparo de consideración hasta el párrafo en que dice: *No se trata aquí de examinar, si conoció la Antigüedad el carácter del espectáculo en música, y sin que nos embaracen indagaciones que no serían propias de la brevedad de este escrito, &c.* Esto en buen castellano quiere decir, que omite tratar sobre si los antiguos conocieron el Melodrama, porque esta cuestión le parece prolija y superflua. Pero hablando con perdón del autor y del traductor, la cuestión es de la mayor importancia para el objeto que se propone, y por otra parte no necesita de prolijas investigaciones que fatiguen al lector, y hagan difuso el artículo. Si el autor hubiera visto algo de la Antigüedad, sabría que precisamente no se conoció en ella otro espectáculo dramático que el Melodrama, y que la declamación en la escena fue tan desconocida de los antiguos como la ciencia del blasón. Para apoyar esta verdad no se necesita amontonar textos y citas; con decir, que todos los autores antiguos están contestes en ella, basta para los doctos, y para los que no lo son sobra todo lo que se pudiera editar y si gustan de verlo probado en los modernos, un Mathei y un Metastasio valen por todos los escritores de poéticas pueriles, y de artículos de Diccionarios.

Ni es indiferente la cuestión para el intento del autor, antes creo de la mayor importancia para su objeto el hacer ver, que este Drama, que los modernos han restablecido con el nombre (bastante ridículo) de Ópera es el más antiguo y el único que conocieron las naciones sabias: que los Griegos reuniendo las gracias de la poesía con los encantos de la música, con las ilusiones del aparato teatral, y con la gesticulación más expresiva y natural, dieron en sus Tragedias y Comedias unos espectáculos los más propios para producir efectos tan asombrosos, que ahora nos parecen increíbles: que los Romanos los imitaron en esto, como en lo demás, y que esta alianza de todas las bellas artes permaneció inseparable hasta que la inundación

de los Bárbaros del Norte cubrió de espesas tinieblas todas las Provincias del Imperio Romano...

(Se continuará.)

DM 15 September 1794, 1051-1053

Continúa el discurso sobre la representación teatral

EL TERROR.

Es un desasosiego, o una tribulación del alma a la proximidad de un mal pernicioso o doloroso a lo menos. No todos los males se temen porque los hay ligeros y remotos: v. g. la injusticia y la estupidez son verdaderos males, pero cuyo aspecto no produce terror. No tenemos, hablando con propiedad, sino los que originan destrucción, dolor, y estrago próximos. Las cosas terribles son pues las únicas que nos llenan de terror; y los signos de estas cosas nos espantan porque son los precursores de nuestra inmediata desgracia.

En la *Hypermnestra*, se ven los temores terribles que inspira esta pasión, cuando explica su turbación esta Princesa, y llena de horror entre el terrible precepto de un Padre y el amor de un esposo manifiesta todos los afectos que el temor puede inspirar en la hermosa declamación siguiente:

Misera che ascoltas! Son io? Son desta?

Sogno forse o vanegigio? lo nelle vene

Del mio Sposo innocente... Ah pria m'uccida

Con un fulmine il Ciel: pria sotto al piede

Mi S'apra il suol... Ma ... che faro? Se parlo,

Di Linceo la vendetta esser funesta
Potrebbe al Genitor. Linceo, se taccio,
Lascio esposto del Padre all'odio ascoso.
Oh comando! Oh vendetta! Oh Padre! Oh Sposo!
E quando ginuga il Prence
Come l'accogliero? Con qual sembiante,
Con quai voci potrie?... Num! In pensarlo
Mi sento inorridir. Fuggasi altrove:
In solitaria parte
Si nasconda il dolor, che mi transporta.

Y cuando se encuentra con su esposo, que el mismo terror le hace decir:

Oh Dio! Non se partire,
Non so restar, non so formar parole!

Finalmente cuando el terror la precisa a aconsejarle que huya de su visita por la fuerza con que se apodera de toda su alma.

Fuggi: che s'io t'ascolto,
Che suo ti núro in volto.
Mi sento in egui vena
Li sangue, oh Dio, gelar.

La Piedad: Es una pasión que reina en casi todas las óperas serias: se excita por la relación de las crueldades ejercidas con los inocentes; por medio de la pintura de las

desgracias sucedidas a personajes dignos de mejor suerte, pero sobre todo por ciertas situaciones tiernas y sensibles o afectuosas, que deben expresarla con toda propiedad.

Una desgracia sucedida en presencia nuestra, o que es reciente, o próxima a suceder nos conmueve con más eficacia que otra sucedida en ausencia nuestra, o muy lejos de nosotros, o mucho tiempo antes, o que miramos como distante: de aquí es que la relación de un infortunio; por patético que sea, no nos conmueve ni suspende tanto como si hubiéramos sido testigos de él. Horacio siguiendo los preceptos de Aristóteles nos prescribe la regla siguiente tomada en la misma naturaleza.

Segnins irritant animos demissa per aures,

Quam que sunt oculis subjecta fidelibus, et que ipse sibi tradit

Spectador.

Al Poeta toca, pues, poner en boca del Actor toda la expresión necesaria para llamar la atención de los espectadores, y presentarles los objetos y circunstancias de los objetos, más propias para enternecerlos como los vestidos sangrientos de una persona que ha sido víctima de la injusticia retratada con fuerza en su constancia y su virtud.

El Dolor, puede distinguirse en dos especies: una que contribuye a excitar la compasión, y su lenguaje debe ser medido: y la otra que procura vengarse, y sus expresiones son más vivas e impetuosas. Así en la Ópera de Siroe, expresando este Príncipe primogénito y valeroso, su desasosiego a la Princesa Emira, a Eadice, a Cofroe, y a Medarse, dice:

Tutti reo mi volete, e reo non sono.

La sorta mia tiranna

Farmi di piti non puó

M'accusa, e mi condanna

Un empia, ed un germano,

L'amico, e il genitor.

Perche fedel son io

Questo é il delitto mio

Questo diventa error.

En la Ópera de *Sciro riconosciuto*, es más violento el efecto que el dolor produce en el fiel Mitridates, cuando dice a Mandane, en la creída pérdida de su hijo.

Sogno! Son desto!

Dove corro! Che fo? Che giorno e questo?

Dimmi, cruel, dov'e:

Ah non tacer cosi

Barbaro Ciel perche

Insino a questo di

Serbarmi in vita?

La Indignación, es una pasión opuesta a la piedad. Entre las personas susceptibles de ella se deben comprender las que siendo dignas de grandes ventajas las han obtenido y perdido. Así Agripina, madre de Nerón, Princesa de carácter, se indigna de que este Emperador le retire su confianza para depositarla en Séneca y en Burrhus, a quienes cree de menos mérito para poseerla.

También se indignaron los hombres de bien, y los que aman una virtud que profesan, porque regularmente tienen más discernimiento y odio a la injusticia. Así en la Ópera

de Siroe, la Princesa Emira que cree comprometido en la justicia el amor de Siroe, le dice

Taci, l'amore

E nell'odio sepolto.

Parlami di furore,

Parlami di vendetta, ed io t'ascolto.

Velasco.

(Se continuará.)

DM 20 September 1794, 1071-1072

Reparo segundo sobre la ópera

Al fin del discurso sobre la *idea general de la Ópera*, hallo que para juzgar del mérito del Melodrama, o sea para entender *la lengua de la música*, desea el Autor un auditorio de personas impuestas en todos los primores del arte. Muy poco exacto me parece este modo de hablar: de aquí se podría inferir, que de este espectáculo casi nadie puede sacar utilidad: la mayor parte de los espectadores, en todas partes, ignora la música: de los mismos profesores son muy raros los que entienden la filosofía de la música; casi todos los que asistimos a la Ópera, no percibimos en la música sino un conjunto de sonidos armoniosos y agradables; pero sin embargo, sabemos distinguir el mérito de un Paisiello, de las composiciones de tantos otros que no hacen más que aturdir el oído, y no necesitamos llevar al lado un maestro de capilla que nos esté advirtiendo continuamente: esto te debe gustar: cuidado con no gustar de esto otro. En suma, señor mío, la música se hace para todo el que tenga oídos sensibles,

aunque no todos comprendan ciertos primores delicados que solo conocen los profesores de buen gusto, así como en una pintura los inteligentes descubren infinitas bellezas que se ocultan a los ojos vulgares; pero desdichada la pintura y la música, que solo tienen mérito para los profesores.

Hay ciertas combinaciones de sonidos, que tienen una simpatía natural con organizaciones determinadas; por ejemplo: a mí me conmueve un tono patético; otro solamente es sensible para lo alegre. Otras combinaciones hay que generalmente agradan a todos, y para esto no es necesario que el arte lo haya enseñado con sus preceptos: la naturaleza es la maestra. El mérito, pues, del compositor filósofo consiste en hallar estas combinaciones, y usarlas oportunamente.

Pero no se espere que entre las Naciones modernas se vean jamás los efectos maravillosos de la música, que producía en lo antiguo, y que sólo no parecen increíbles, porque no tenemos idea de aquella música, ni del habla de los Antiguos, que aun en el trato común era un verdadero canto. Los Bárbaros del Norte introdujeron en todas partes su modo de hablar monótono, y por consiguiente se perdió el habla de Griegos y Romanos, en cuya pronunciación se notaba distintamente el tiempo y el tono, se distinguía la sílaba larga de la breve, y la elevación o depresión del tono daba expresión a las palabras. Semejantes pueblos (que no es menester imaginarlos, supuesto que han existido) cuando oyesen cantar en el teatro, no lo extrañarían como nosotros, pues ellos hablaban cantando; y hasta el más rudo del vulgo sabría distinguir, si el músico había adaptado a la letra del poeta la música más propia y expresiva; por consiguiente, su placer sería incomparablemente mayor que el que puede producir la mejor música moderna, entre la cual y las lenguas, que hoy se hablan en todas partes, no hay la menor relación.

Demócrito.

(Se continuará.)

DM 22 September 1794, 1079-1080

Sobre los efectos que excita la Ópera

No quisiera escandalizar a los que buenamente creen que la música moderna excita los afectos que el Poeta intentó en la letra, y el músico en la composición: pero es preciso decir lo que en mí experimento, lo que sienten los que no están preocupados, y lo que sentirían todos, si hablasen de buena fe. Yo, a la verdad, veo que la Ópera excita varios afectos, pero no son los que el poeta y el músico intentaron; por ejemplo, veo a los parciales de un Actor o Actriz llenarse de entusiasmo y aplaudir con furor todo lo que canta bueno, malo o mediano; al mismo tiempo que los apasionados por otro o por otra muestran en sus ademanes que aquel mismo canto ha producido en ellos el contrario efecto, esto es, rabia y despecho. Estos son los afectos que veo bien manifiestos, pero hasta ahora no he visto ni espero ver enjugarse las lágrimas, que haya arrancado el canto dolorido del que va a morir, o que se ve en el estado, más lastimoso; lo que allí se aplaude es la armonía agradable de la música, y la destreza del que canta, sea alegre o triste, sea heroico o ridículo, lo que expresa la letra.

Y a la verdad, ¿cómo puede producir variedad de afectos aquel recitado uniforme, que con casi ninguna variación se adapta a todos los estilos, a todas las situaciones, caracteres, y demás circunstancias. Alabamos, y con mucha razón, la habilidad de una Todi, de una Mandini, que en medio de aquella fastidiosa monotonía del recitado, saben salir de ella para dar ciertos golpes, que acompañados de su excelente

gesticulación, expresan con la mayor viveza el afecto de la letra; pero es preciso confesar que estos golpes son raros, que lo restante del diálogo es preciso canse, porque entre él, y la habla común no hay ninguna proporción, y finalmente que las escenas recitadas se pasan sin causar el menor afecto, si ya no es de fastidio cuando son largas.

Las arias deben colocarse en las situaciones, en que las pasiones son más fuertes: pero ¿producen los efectos que se propusieron el Poeta, y el Músico? El autor del artículo dirá que sí, y yo digo que no: mis razones son éstas. Las expresiones del idioma músico son infinitamente menos varias que las de cualquier lengua, y por consiguiente, aunque todas las palabras se cantan, son pocas las que van acompañadas de la expresión música propia. La música sólo puede expresar las ideas que pertenecen al oído, que es su órgano: las ideas abstractas, los objetos materiales no se pueden introducir al alma sino por medio de las palabras, que son sus imágenes. Ahora bien, los músicos varían infinitamente una misma letra de un aria; cada compositor presume haber expresado los afectos de la letra, y los apasionados de cada uno de ellos votan a su favor: pero ¿cómo es posible que una misma letra ofrezca campo para expresiones tan distintas en la música? Además, un mismo músico repite cada palabra y verso varias veces con distintas expresiones músicas; después vuelve a repetirse la primera parte con otras, y a veces se hace una especie de compendio de la letra, truncando los versos, suprimiendo otros, y trastornándolos todos. ¿Quién pues, será tan preocupado, que sostenga que un mismo afecto, único y sencillo puede admitir tanta infinidad de combinaciones músicas? Los músicos de rutina dirán que esto es muy fácil, porque las combinaciones músicas son infinitas: que el Credo de la Misa se ha puesto y pondrá en música por innumerables maestros de Capilla, y que siendo una misma la letra ha admitido y admitirá infinitas

variedades en la música. Objeción sin réplica pero no hablo con esto, sino con los que entienden la filosofía de la música.

Para convencerse de que la música moderna no puede expresar todos los pensamientos del poeta, y por consiguiente que las arias no excitan los afectos pretendidos, bastaría hacer cantar la música de la aria más bien escrita sin la letra, y preguntar a cualquier inteligente desapasionado, ¿qué afectos le excitaba? y si correspondían exactamente con la letra, entonces creería yo, que la música es una lengua universal.

Demócrito

DM 13 August 1795, 917-919

Señor Amante de la Poesía

Si yo supiera que mis extravagancias le habían de empeñar a Vmd. muchas veces en tomar la pluma para sacarme de ellas, le aseguro ingenuamente que tendría sumo placer en proponérselas por sólo el interés de leer sus cartas. Ya ve Vmd. mi genio irregular, retozón, y al parecer poco sensible a las finuras poéticas; con todo eso luego que leí su carta de Vmd. estimé a Apolo y renuncié a mis extravagancias. Confieso redondamente, que la poesía es una facultad superior a todas las artes y ciencias, la Sra. de la Naturaleza, la maestra de las costumbres, la amiga de la Religión, y también la amiga del hombre. Después que Vmd. me ha abierto el camino me atrevería yo, sin ir a la Grecia, a darle pruebas de todas estas verdades si considerase que las necesitaba; pero Vmd. está tan lejos de eso, como el público de deseárselas que ha disfrutado las de su carta erudita.

Sí señor: aún antes de que Vmd. lo insinuase había yo recorrido una por una la mayor parte de Naciones salvajes conocidas que habitan el globo: y al encontrar poesía en todas ellas había concluido que esta sublime ciencia es inseparable del ser racional, cuando éste llega a tener alguna perfección y merecer aprecio. Contemplaba que los poetas eran los árbitros de los demás hombres, los que formaban su felicidad, y los ponían a salvo de los peligros; genios en fin superiores, a quienes se debe respeto, veneración, estima y homenaje. Pero como veía que estos genios eran confundidos con aquellos miserables y mezquinos que apenas saben más que buscar con mucho trabajo cuatro voces rimadas: como veía que los premios huyen de ellos, que los poderosos los desdeñan, y los demás los burlan, no podía persuadirme a que mis consecuencias fuesen justas, y mis reflexiones arregladas. Por eso decía: *¿qué debe el mundo a los poetas?* Porque o les debe, o no les debe. Si lo primero ¿por qué no les paga? Y si lo segundo, van erradas mis especulaciones. Ahora respondería yo mismo a aquella pregunta a rostro firme: *a los poetas debe el mundo no ser absolutamente un salvaje; o más bien: a los poetas debe el mundo los premios debidos al trabajo de haberle civilizado.*

No crea Vmd. por esto que ha hecho en mí una conversión completa: no, Señor Amante de la poesía: porque por una parte no deja de tener razón el Sr. Censor mensual cuando me atribuye el mismo modo de pensar que al Extravagantísimo, a quien debe de conocer por algo ladino y trujimán: y por otra, ¿cómo será posible que deje yo de ser extravagante? Es decir: ¿cómo se podrá conseguir que mis opiniones vayan derechas por los caminos conocidos y trillados ya de luengos tiempos? He aquí, Sr. Amante, mi escollo: cate Vmd. la manía que me hará extravagante a pesar de las instrucciones que me ha dado, y de cuantas quiera darme en lo sucesivo. Yo no sé qué diablos tienen mis ojos, que por lo común ven en los objetos más o menos

cosas que los de los otros hombres. Apenas convalezco de una extravagancia cuando de improviso me asalta otra, y tal vez originada de la misma cura: de modo que no acierto a decir si son en mi menos dañosas las enfermedades que las medicinas.

Digo esto porque al leer la carta de Vmd. y ver en ella cómo al fogoso, soberano y divino producirse de los poetas le llaman *canto, cántico, cantar*, y semejantes cosas musicales dije para mí: *tate: este buen Sr. me confunde las cosas. Que la poesía sea cosa sublime, y utilísima a los hombres, vaya; pero que la música quiera también sentarse con ella a la mesa, y meter su cucharada a título de que todos somos amarillos melocotones y membrillos, eso no, por vida mía.* Porque ¿quién es la música, ni para qué sirven sus gorgoritos? La música no es nadie entre las ciencias: sus principios no son otra cosa que unas combinaciones de mero capricho: sus medios un poco de aire tan inútil y pasajero como la misma ciencia que lo modifica: y sus fines quitar el tiempo y hacer ociosos y mal entretenidos. *Divierte el oído: ¡gran cosa!* En tal caso más digna y noble deberá ser aquella facultad que divierte la vista, y mucho más la que recree el paladar.

En efecto, Sr. Amante de la poesía: Vmd. tómelo como quisiere; pero yo no puedo menos de decirle que en mi estimación más mérito tiene un tramoyista, o un mediano cocinero que un excelente músico... ¡Jesús qué extravagancia! dirá Vmd... Séalo en hora buena, bien que resta probarlo; pero lo que yo veo es que así me lo hace conocer y confesar la razón y la experiencia. Voy una noche a la Ópera, pago mi dinero, me hartó de solfa hasta que no quiero más, y me vuelvo a mi casa con los sesos atronados, y acabose. ¿Y la música...? La música... la música allá se queda toda entera o por mejor decir ya no existe tal música. Toda se convirtió en ruido y aire, y por más que registre los bolsillos y faltriqueras, jamás encontraré un mi, un fa, un sol, ni otro algún punto de la música.

Por el contrario: voy a una Fonda, me ponen dos o tres platos de tal manera sazonados con cilantro, alcaravea, perejil y las demás cosas del arte que me chupo los dedos tras de cada bocado, y me encajo un par de botellas de Valdepeñas que me vuelven el alma al cuerpo. Voy a mi casa con la barriga llena, contento, y de tan buen humor que no me harto de dar besos a los chicos, y de encargar a todos que cenén bien, y se diviertan. Entretanto me quedo yo dormido como un santo, y se me pasan nueve horas sin cuidados, sin pesadumbres, sin temores ni esperanzas. Pregunto: ¿causarán estos efectos los Sres. Haiden, Pleyel y demás turba multa de músicos? Consolarán a un hombre cuando... pero esto va ya muy largo, Sr. Amante, y yo no quiero molestar a quien tanto me ha ilustrado sobre la poesía. Por Dios que no mezcle Vmd. con esta preciosísima ciencia cosa ninguna que pertenezca a música: cada oveja con su pareja, y conceda Vmd. este gusto a su apasionado y favorecido.

El Extravagante.

DM 27 August 1795, 973-974

Señor Extravagante

Muy señor mío: ¿es de buena fe lo que Vmd. nos dice en la carta, que por medio del Diario ha dirigido el Jueves 13 [de agosto] al Amante de la poesía? No lo sé; pero permítame Vmd. el decirlo, porque no puedo imaginarme que un hombre de las fuerzas y buen juicio de Vd. *retroceda por ver los espantajos de la higuera*; digo esto, porque los que han rebatido la proposición de Vmd. *¿qué debe el mundo a los poetas?* lo han hecho de un modo tan débil e insustancial, que no me parece puedan haber conseguido cambiar, no digo la opinión de Vmd. pero ni la de los Tertulianos de la Puerta del Sol: y advierta Vmd. que en esto han imitado a la mayor parte de los

que prestan materiales al Diario, pues parece según se debe inferir del examen de ellos, que el objeto de ocupar al público, dándole principios sólidos y útiles, lo han ceñido al de divertir a las cabezas frívolas con frasecitas bonitas, y sátiras tan malignas como generalmente injustas. Pero dejando todo esto aparte, sólo quisiera saber, ¿qué diablos le ha hecho a Vmd. la música, para maltratarla tan desapiadadamente? Por mi parte debo tanto a esa que Vmd. llama *nadie entre las ciencias*, que me tendría por el hombre más ingrato, si aun conociendo la debilidad de mis fuerzas, no procurase indemnizarla del agravio que se la hace. Vea Vmd. aquí el móvil que me anima a escribirle, y con este objeto entro en el examen siguiente.

Sienta Vmd. magistralmente y a la buena de Dios: primero, que la música no es *nadie entre las ciencias*: segundo, que sus principios no son otra cosa, que unas combinaciones de mero capricho; tercero, que sus medios son un poco de aire, tan inútil y pasajero como la misma ciencia que lo modifica; y cuarto, que sus fines son quitar el tiempo y hacer viciosos y mal entendidos. Para entender los fundamentos con que Vmd. sienta sus proposiciones, pasemos a su examen.

Entiendo por música, el arte de combinar agradablemente el sonido, ya en una determinada sucesión de los tonos, (que es lo que constituye la melodía) ya con la concordancia de muchos en el mismo instante, (que es lo que determina la armonía) sujetando los intervalos de unos a otros, en ambos casos, a medidas determinadas, que es lo que forma lo que llamamos tiempo.

De estas tres partes que constituyen el arte músico, sólo la primera es arbitraria, y fruto del capricho: las otras dos nacen inmediatamente de principios determinados, naturales, e invariables, que descubiertos por medio de experiencias exactas, y ordenadas convenientemente han producido métodos fijos, que necesita estudiar y

conocer el que quiera conocer lo que es la música, y convencerse de que las dos primeras proposiciones de Vmd. son dos disparates.

Sabemos muy bien, señor mío, que la resonancia de los cuerpos sonoros consiste en la vibración con que estos comunican su movimiento al aire que los circunda, y por medio de la continuidad de las ondulaciones de éste percibimos los sonidos; pero es absolutamente nueva la idea de imaginarme que una ciencia (que no es otra cosa sino la colección de los principios fundamentales de tal o tal cosa) tenga la facultad de *modificar* a un cuerpo físico, y tan material como es el aire; pero Vmd. me lo asegura, y el público sabrá si debe creerle sobre su palabra.

Es casi ridículo el pararse a desenvolver la cuarta proposición de Vmd. y todo lo demás que ensarta en su consecuencia: el público para quien se escribe, sabe muy bien lo que cada uno debe sacrificar a su decente recreo, y conoce sin duda en esta clase, lo que parece más determinado, útil, y lícito: dejo, pues, al cuidado de las almas sensibles, el apreciar justamente a la música, sí señor a la música, a aquel gratuito don del cielo, que por su encanto y bienes que produce es sin duda,

Arte no menos grato y necesario

Al hombre en sociedad, que al solitario.

Supongo, amigo mío, que no tendrá Vmd. dificultad en creer que por mi parte, no tengo embarazo en permitirle (si Vmd. es tan glotón como se anuncia) que recorra uno después de otro, todos los Bodegones y Fondas de Madrid, hasta que una apoplejía le dé a Vmd. en qué ocuparse más dignamente, que lo haría una producción del magistral, original e inimitable Hayden, del afeminado, y gracioso Pleyel, del

sublime Gluck, del nervioso Chimarosa, &c. &c. pero que no dudará que no son estos los deseos de un apasionado.

El Filo-Armónico.

DM 5 September 1795, 1009-1010

Señor Filarmónico: si Vd. creyó que la carta del Extravagante contra la Música no era más que un buscapié, ¿a qué fin responderle con tanta formalidad? Y si creyó que impugnaba la Música de veras, ¿por qué no hizo una apología más racional y oportuna? Porque no sé más, dirá Vd., y a esto no tengo que replicar. Pudiera Vd. haber dicho en defensa de la Música, que es tan natural al hombre como el habla; que no se ha hallado país alguno por bárbaro que sea, que no tuviese su música; que en la Sagrada Escritura se recomienda sobremanera; que los legisladores y políticos de la Grecia la consideraron como parte muy esencial de la educación, capaz de corregir las costumbres, &c. &c. pero como Vd. ignoraba éstas y otras infinitas excelencias de la Música, se contentó con las miserias que nos ensartó en su carta de 27 de Agosto.

Pues bien, dirá Vd., hágame Vd. el favor de hacer una buena apología de la Música.- Pues, Señor mío, no quiero, porque todo lo dicho y mucho más que se pudiera decir no viene al caso, ni desata la dificultad del Extravagante. Este Señor (mi positivo) no impugna la Música que tuvieron los Griegos, Hebreos, Romanos, ni aun la que tuvimos en España, sino que se ciñe a decir, que va a la Ópera, o asiste a una Academia de Música, y no saca más que aturdimiento en los oídos. ¿Quiere Vd. que se lo explique más claro? Voy a ello.

La música de los Griegos producía los efectos más prodigios, como aseguraron todos los escritores de la antigüedad; y es preciso creerlo, porque en las pocas reliquias que nos han quedado de su escultura, arquitectura, poesía, elocuencia, &c. vemos que no eran nada ponderativos de la excelencia de sus artes. Ahora bien, ¿qué efecto produce ni puede producir la algarabía de la Música Italiana? ¿Sacamos acaso de ella más utilidad que el placer pasajero de oír una infinidad de combinaciones de sonido, que nada dicen al alma ni al corazón? *Sonata ¿qué me quieres decir?* exclamó un sabio de primer orden, oyendo un concierto de Música: y tenía mil razones. Los partidarios fanáticos de la algarabía musical moderna, que han esparcido los Italianos por toda Europa, se pasman al oír las travesuras de un Músico, que no tienen más mérito que alhajar más o menos el oído, y la dificultad de su ejecución; pero el que considera filosóficamente la Música, se encoge de hombros, y se admira solamente de la corrupción de tantas orejas, que no hallan placer sino en este estilo churrigueresco.

¿Quiere Vd. oír más herejías musicales? pues présteme Vd. un poco de atención y de paciencia. Yo no puedo sufrir que esta Música Italiana haya corrompido nuestra Música nacional, sencilla, graciosa, expresiva, propia de nuestro carácter, que movía las afectos, que intentaba, que divertía, que interesaba, que se pegaba al corazón, y se conservaba en la memoria con sólo una vez que se oyese. Lo mismo ha sucedido con nuestra poesía lírica: los malhadados sonetos y canciones de versos Italianos han arrinconado a nuestros graciosos romances y letrillas, que se cantaban; y con estas dos novedades hemos logrado tener una poesía lírica, o cantable, que no se canta ni puede cantar, y una música que no se acompaña con el canto, ni se puede cantar. Qué carcajadas no darían los griegos si oyesen música sin canto, o poesía que no se puede cantar.

En fin, gracias a los idiotas en la Música Española en sus boleras, tiranas, &c. que a no ser por ellos, ya cantarían nuestras cocineras arias Italianas con riesgo evidente de que nuestras ollas podridas, pidiesen macarrones, fideos, &c. en vez de carnero, jamón, gallina, &c. A esto me atengo con el Extravagante, mientras que la Música no me suene más que a la afeminación Italiana; pues si oyese yo una música Española de aquellas que mueven y deleitan, arrojarla la olla y me estaría con tanta boca abierta. Todavía me quedan otras muchas herejías musicales en el cuerpo: hágamelas Vd. echar, y veremos quién lleva el gato al agua.

El Extravagantísimo.

DM 17 September 1795, 1053-1055

Señor Superlativo mío, o Extravagantísimo

No quisiera que tratando de presentar con claridad al público el mérito puro y neto de la Música, nos enredásemos en otra cuestión inagotable de gracias y de sandeces como la de la belleza. Vd. parece que quiere camorra con los Amadores de la Música Italiana, y por esta causa me interpretó las bien y profundamente meditadas sentencias en contra de la tal ítala armonía; pero yo que soy hombre sencillo, que no trato de engañar a nadie, y que quiero a la verdad como Dios la hizo, no puedo menos de decir públicamente que mis proposiciones se entienden de la misma mismísima Música en persona ora sea Italiana, ora sea Marrueca o Berberisca. De esta Música he dicho y repito que es cero entre las ciencias; que sus medios son tan insubsistentes e inútiles como el aire mismo que *modifica*; y últimamente que si se va a razones hay más y más sólidas a favor del arte que deleitar al paladar que en favor del que alhaja al oído.

La primera vez que escribí esto lo escribí con algo de desconfianza; veía un mundo entero preocupado en favor de cuatro gorgoritos, de un hombre que meneaba más o menos los palitroques de un clavicordio, de otro que sabe soplar científicamente unos cañutos de palo o de bronce; y de otro finalmente que porque aprieta aquí o allí tal o tal cuerda, o tapa tales y tales agujeros en un chisto, ya quiera ser tenido por hombre que sabe algo. Aunque todas estas cosas aparecían en mis meditaciones bien, miserables otros tanto que bastasen a calmar los temores de engañarme, y de que tal vez se hallasen de razón y la verdad donde yo no las descubría. Se me venía a las mientes Orfeo; ¡pero Orfeo! ¿Quién sabe si hubo tal ente en el mundo? Y caso que le haya habido ¿será justo que creamos que movía a las piedras, ni amansaba a las bestias feroces con sus cantos musicales? Otras veces me ocurría Apolo con su lira y todo, tocando un bolero a las nueve Musas, y estas bailando como unas descosidas el bien parado. Esto está bien, decía yo. Apolo fue músico, y las Musas si no eran músicas, no les faltaba un canto de real de a ocho; y demás a más los antiguos, que diz que sabían tanto, los colocaron en el número de sus Deidades. Pero luego me ocurría por otra parte el Dios Pan tocando un silbato de capador, y Baco sentado sobre una cuba sin poderse lamer, y hecho él otra cuba: conque esto de apoteosis o de hacer Dioses es igual en los antiguos respecto de los Apolos, músicos de primera clase, y de Pan gaitero de los bosques: de unas señoritas como las Musas, y de un pícaro borrachón como Baco. Conque de la Antigüedad no sacamos nada.

Vamos a nuestros tiempos. En nuestros tiempos es cierto que la Música tiene partidarios y apreciadores. Hay quien la hace una parte de las matemáticas: quien la llama ciencia a boca llena: quien ensalza sus leyes y preceptos sobre los de Solón: quien le hace una consecuencia necesaria de la racionalidad, una compañera del hombre y amiga suya verdadera que en las aflicciones le consuela, en las venturas le

regocija, le alivia los trabajos, y le ayuda a dirigir al ciclo o sus himnos eucarísticos o sus lágrimas compungidas. En los bosques, en las cabañas, en las bóvedas del templo, y en los dorados techos de los palacios resuenan los sonoros gorgoritos del rústico que apacienta su ganado, del laborioso gañán que dispone los aperos, del Sacerdote que prepara la víctima en las aras, y del buen ciudadano que tributa elogios al mérito y la virtud. ¡Bravo! Luego la Música es una cosa magnífica, noble, excelente, soberana, celestial, divina... basta. Yo no negaré tal vez estas cosas en otra ocasión; pero en la presente pregunto: ¿por qué hemos de conceder a la dicha facultad armónica todos esos privilegios? ¡Está buena la pregunta! me dirán; por las razones que alega el Sr. Filarmónico en su muy favorecida de 27 del pasado.

¿Señor... ? El Señor Filarmónico sabrá muchas cosas de la Música, que puedan servirla de recomendación y vindicarla de mis extravagancias: pero lo cierto es que hasta ahora las la reservado de manera que la Música queda en descubierto. Dice que sus principios son invariables, que sus gracias no son partos del capricho, y que la resonancia de los cuerpos nace de la vibración de qué sé yo que cosas. Las dos primeras proposiciones necesitan pruebas; y la tercera un chico principiante de Sumulas que la oiga y la admire. Si en lugar de cometer el imperdonable desacierto de llamar débil insustancial la defensa de la poesía, hubiese formado otra de la Música igual a aquella que me hizo mudar de dictamen, le aseguro al Sr. Filarmónico que hubiera gastado mejor el tiempo, y de más a más se habría escusado el tropiezo de tener por idea nueva la de que una ciencia *modifique* las acciones concernientes a su objeto. Sabría que la moral *modifica* las costumbres: la lógica *modifica* las percepciones de los sentidos, y las ideas y discursos del alma: la metafísica *modifica* los entes inservibles, sujetándolos a la jurisdicción del entendimiento por medio de abstracciones y divisiones: la maquinaria *modifica* las fuerzas y movimientos de un

cuerpo o muchos en orden a un movimiento principal &c. &c. &c. de manera que se puede decir con verdad que ciencias y artes apenas son otra cosa que diferentes conjuntos de modificaciones.

Trate, pues, el Sr. Filarmónico de producir una defensa noble y digna de la Música, o de suplicar al Amante de la poesía que nos regale con ella; y zanjado este punto dejaré el campo liberal al Sr. Extravagantísimo para que dispute si la Música Italiana ha corrompido o no el gusto verdadero de este arte, empresa en que se me trasluce que hemos de oír cosas tan buenas como en la disputa de la belleza. Entretanto tenga Vd. un poco paciencia y sepa que también la tendrá con Vd.

El Extravagante.

DM 3 October 1795, 1121-1122

Concluye el Juicio de los Diarios de Septiembre

... El Extravagantísimo el día 5, y el Extravagante el 17, vuelven a provocar a los Músicos para que hagan una defensa de su ciencia, como la que hizo el Amante de la poesía de la suya: pero ellos no se han dado por entendidos. Hay quien asegura que este silencio procede de que la mayor parte de los profesores y *Filo-armónicos* no son más que unos meros practicones, que entienden de la parte científica y filosófica de la Música lo mismo que un *Domine* de las obras filosóficas de Cicerón pero un hombrón de aquellos que se Ien de tarde en tarde en el Diario, llamado Concha; pretende en el día 19, que los Músicos callan, *porque la mayor parte del género humano, está a favor de ellos* y ratón convincentísima, por la cual se prueba, que no se debe hacer apología de ninguna cosa, siempre que tenga a su favor la mayor parte del género humano. Señor, que no se debe responder a *extravagancias*. Señor, que

este es un juguete ridículo de palabra, pues aunque los impugnadores de la música se intitulen *extravagantes*; las razones que alegan nada tienen de extravagancia, y yo desafío a todos los Conchas y Filoarmónicos a que las refuten con solidez. Con igual fundamento tira el tal Concha contra el Extravagantísimo, suponiéndole autor de varias cartas en pro y en contra de la belleza, sobre lo cual me consta que no ha escrito una palabra. Vaya que el hombre tiene narices para oler estilo! Pues aquello de que la cuestión es sobre *la belleza ideal y efectiva*? Y la duda, *si las leyes anatómicas de los pintores pertenecen al pincel o al cuchillo, y si para hacer una pintura por el natural es necesario acudir al teatro de los Hospitales para entender el mecanismo de la naturaleza, y atacar con conocimiento las enfermedades*? Lindamente hablado! bien que yo no sé lo que quiso decir.

...

EL Censor Mensual

DM 1 May 1796, 497

A la señora Teresa Manzorati Monticini, primera Bailarina absoluta de la Compañía Italiana del Teatro de los Caños del Peral.

SONETO

Si de mi Lira el son pudiese tanto,

Que hasta los insensibles conmoviera,

Tu primor en el baile asunto fuera,

Oh! Marzorati, de mi elogio y canto.

De tu donaire y gracias el encanto

Con dulce plectro ponderado hubiera,
Y de esa inimitable acción dijera
Que expresa y mueve más que risa y llanto.
Tu ejecución loara y ligereza,
Y aquel brío, despejo, y gallardía
Que pródiga te dio Naturaleza;
Más careciendo yo de Melodía,
A cantar no me atrevo tu destreza
Si su Cítara Apolo no me envía.

R.B.

DM 16 June 1796, 677

Noticias particulares de Madrid: literatura

Miscelánea instructiva, curiosa y agradable: n. 2, que contiene los artículos siguientes: Reflexiones de un Filósofo Inglés sobre la Música antigua y moderna, con un apéndice en que se critica la Música de los Teatros Españoles, y la de la Ópera Italiana. Carta escrita desde la Ciudad del Cuzco sobre la manía de algunas mujeres á que las llamen señoras— Traducción de la despedida á Nice, oda del Metastasio precedida de unas reflexiones sobre el amor desinteresado. Carta sobre los malos efectos de la venganza. Examen histórico de las diversiones públicas de las Naciones, y particularmente de las de Lima. Canción de un Turco. Noticias acerca del Serrallo del Gran Señor, sacadas de un manuscrito de Elias Abesci. Descripción del Faldellin de las Limeñas. Pintura de un pobre. Pintura de un rico. Se hallará en las Librerías de

Alonso, calle de la Concepción Gerónima, y en la de la Almudena, junto a los Consejos; su precio tres reales.

DM 9 March 1797, 277-278

Señor Diarista

Antes de ayer, precisado de mal tiempo, fui a ver el primer Concierto del Teatro Español, donde no sólo tuvimos que admirar los Espectadores la hermosura del Teatro, y la reunión de un conjunto de instrumentos por la pericia del célebre profesor que los gobernaba, sino también las varias partes de cantado, que cada una de ellas tenía un mérito particular en su clase; pero sobre todo lo que más nos satisfizo fue el ver ya desterrada de nuestros Teatros aquella bárbara y fanática preocupación que ha impedido hasta ahora a nuestros profesores de música el manifestar su talento en utilidad del público. Allí vimos un diestro profesor paisano mío, que despreciando las ridiculeces de nuestros antiguos, supo adquirirse el beneplácito de todo por haber roto la valla del fanatismo, que por tantos siglos ha tenido sumergida a la música de España en el estado más miserable. Allí vimos una admirable voz, que manejada con alguna práctica, pudiera ser la envidia de las extranjeras, que con tan poco fundamento han sido aplaudidas de nuestros inteligentes cortesanos. Y allí en fin vimos palpablemente que a semejanza de este profesor podremos tener otros infinitos, que sabrán poner nuestro Teatro en el estado más envidiable de la Europa, cuando los Sabios Maestros Compositores de la Nación se dediquen a escribir para él. Pero Sr., ¡qué el Teatro! ¡Qué los Cómicos! ¡Qué el público! y qué sé yo, qué cosas más, no deben permitir presentarse un profesor en el Teatro, es la voz común que se oye por ahí a los hombres rancios; y ¿es posible que

esta preocupación, o más bien diré esta majadería pueda ser causa de que unos profesores se mueran de hambre, y el público carezca de una honesta diversión? La música ¿no es un arte noble? Pues ¿qué importa que el que le posea cante en el Teatro, en la Taberna, o en un Regio Salón, para darla la estimación que tiene? ¿Acaso un noble deja de ser noble porque se acompañe con gentes que no lo sean? ¿Acaso el alternar con los Cómicos en el cantado puede desdorar a ningún músico? No señor: la profesión cómica en España ha estado despreciada hasta estos tiempos, y ha sido por la ignorancia de los siglos; pero ya en el día todos conocen cuán útil es una profesión que tanto influye sobre las buenas costumbres del pueblo; y por eso vemos alternar a los Cómicos como gente instruida con toda clase de personas, dándoseles la estimación que les corresponde. Además, Sr. Diarista, ¿a qué viene ese bárbaro entusiasmo de los músicos antiguos? ¿No se ven ellos alternar con los Cómicos en el hecho de tocar para que canten éstos? El Profesor que toca un obligado en el Teatro ¿no es igual al que canta un dúo con una Cómica? ¿Y obsta esta circunstancia para que un músico instrumentista pase a la Capilla Real, y se le haga la estimación que corresponde a su mérito? Nada menos que eso: pues desengañémonos: el Profesor que ha cantado en el Concierto ha sabido despreocupar a sus compañeros de las tonterías que hasta hoy han llenado sus cabezas; y ellos deben ser los primeros que se acerquen a darle las gracias, porque de esta manera puede llegar el día de que tengamos una música propia y característica, desterrando de nuestros ojos esas lánguidas y fastidiosas Arias tan impropias de nuestro carácter, como ajenas del majestuoso idioma castellano, y de la viveza Española.

Esto fue lo que únicamente me tuvo disgustado aquella tarde. Cuantas Arias se cantaron fueron de esta especie, con la desgracia de que no quisieron siquiera traducir la letra de una de ellas, para que el público entendiera de lo que allí se

trataba, y sólo pudimos percibir aquellas repetidas palabras: *O Dio! Stelle ingrata! Mía vita! Mio cor! Animo mío!* y otras expresioncillas, que si faltan de las arias italianas, se quedan los Espectadores a buenas noches.

Es una desgracia de nuestra Nación el que hemos de adoptar siempre lo extranjero. Sabios Profesores de música tenemos en España que pudieran darnos piezas para el Teatro tan excelentes como las de Italia, y más gratas y arregladas a nuestro carácter y gusto; tales son los célebres Boquerini, Gutiérrez, y otros Maestros que yacen olvidados en las Catedrales. Nuestros poetas son superiores a los Italianos en el fuego y la invención; y finalmente cuando queremos valernos de los antiguos tenemos un Calderón, de cuyos Autos Sacramentales pueden tomarse escenas y asuntos que edifiquen a los oyentes en la Cuaresma.

Esperemos, pues, Sr. Diarista, que el sabio y benéfico Magistrado que hoy dirige nuestros Teatros, empleará todos sus cuidados para perfeccionarlos como buen Español, que huyendo de los usos que ha introducido la moda y el capricho de las gentes del día, antepone la felicidad de sus Patriotas.

Sabe Vd. que puede mandar con franqueza a su amigo.

El Despreocupado.

DM 26 March 1797, 349-351

Señor Diarista

Ayer tarde hallándome un poco desabrido y enfadado de un montón de enfados y desabrimientos que me cercaban, huí de mi casa, y me zampé en el teatro de la Cruz, para divertir con la música mi ánimo cansado: pero me hallé, sin saberlo, otro

divertimiento que me recreó tanto como la música. Direlo brevísimamente. Fue la arquitectura y ornatos del foro donde estaba la orquesta de los músicos y donde se cantó. Protesto que ni sé quién haya sido el inventor, ni el pintor: pero cualquiera que sea, se le debe alabar la invención, y la hermosura de las columnas corintias, lo proporcionado de sus sobreornatos, lo bien entendido de todas sus partes, y la fuerza bien distribuida del claro-oscuro, singularmente en los capiteles. En suma, la pieza presenta al espectador un rico y gracioso gabinete, comparable con los odeos de Grecia, y lo tengo por lo mejor que nos han ofrecido días ha nuestros teatros. Pero no deja de tener sus defectillos que enmendaría de buena gana su autor si es juicioso y dócil como supongo. Apuntarelos lisa y llanamente según me vengan a la memoria, sin livor, sin orgullo; y sólo para corrección del arte de edificar con hermosura y gracia.

Primeramente las cuatro columnas del fondo están mal distribuidas. Debieran estarlo de modo que formasen tres intercolumnios iguales; ¿pues qué necesidad, utilidad, ni razón conocida, puede exigir allí intercolumnios desiguales? Si en algún caso se requiere, se da mayor anchura al intercolumnio del medio por estar allí la puerta del edificio. Aquí es todo al contrario; pues el intercolumnio del medio es mucho más angosto que los colaterales. Las columnas de los lados de la pieza tienen el mismo defecto en la distribución; y no es creíble que el autor haya tenido para obrar así una razón que satisfaga, no siendo el sitio ni terno obligado.

Otro defecto y mayor que el antecedente es el dejar en el aire y sin quien lo sostenga el cornisón en los ángulos de la pieza. Este grave defecto no es raro en el mundo, especialmente en columnas entregadas, encargando los Arquitectos en bruto a las paredes el peso del cornisón. Cuando un orden arquitectónico es de medio relieve, por hablar así, y sus miembros están arrimados o como entregados en las paredes del

rededor, estas paredes no tienen más oficio que cerrar el espacio, y tener las ventanas. El cornisón lo han de sostener las columnas. Algunos arquitectos quisieron enmendar este defecto aproximando las dos columnas al ángulo lo que sufran los vuelos de los capiteles. Este expediente minora el defecto, pero no lo quita. Otros metieron en el ángulo mismo dos columnas compenetradas, encarando una a cada lado: pero también esto es una monstruosidad insufrible por representarnos unas columnas preñadas y del mal aspecto. Es cosa de maravillarse, crean nuestros arquitectos que en los ángulos no basta una columna para regir el cornisón, cuando son tantos los ejemplares antiguos que así la tienen, y ninguno de otra manera. Toda su belleza perdería el pórtico de M. Agripa en la Rotunda de Roma si en sus ángulos tuviese más de una columna. Lo mismo digo del de Antonio y Faustina en el Foro Boario: lo mismo de los de la Roca de Atenas y otros. ¿Dirase que aquellos ángulos son salientes? No es respuesta que debe dar un artista sabio; pues los referidos pórticos tan bien hacen por fuera que por dentro. En una palabra, todo ángulo de columnata sea entrante, sea saliente, no debe tener sino una columna, sin aplicarla ninguna adherente. Debía, pues, nuestro arquitecto haber colocado una columna en cada ángulo, y luego distribuir las otras a distancias iguales. Así le hubieran quedado tres intercolumnios Eustilos o quasi, y en sus entrepaños hubiera fingido sus medallones y demás adornos con su desembarazo, para que siendo de mayor tamaño se gozasen de todo el teatro.

Vamos ahora a los otros ornatos. ¿Qué hacen detrás de las columnas aquellas insulsísimas pilastras con su collarino? ¿A quién sostienen? A nadie. Están de más, y esto no lo tolera la buena arquitectura. Los años pasados se pusieron en una ciudad de Italia unas columnas ociosas como estas pilastras; y el día siguiente salió un pasquín en ellas que decía: *Meser conne che fate quid?* Y ellas respondían; *No lo*

sapiamo in verita. No es menos importuna la cornisita que gira toda la pieza entre las referidas pilastras, interrumpida por ellas. ¿Allí cornisa? ¿A qué efecto? ¿Qué sustentantes la rigen? Ninguno. Está en el aire. Pues ¿qué modo es éste de tratar la arquitectura? En los intercolumnios cerrados de pared convengo en que se pongan algunos adornos v. g. recuadros, ábacos, ataires, medallones y cuanto se quiera (como sea parcamente) suponiendo esto debido en nuestro caso, como que es una sala hermosea ricamente con aderezos, tallas y pinturas: pero no haya allí otras columnas ni cornisones; pues esos cuerpos no son para adornar, sino para componer lo esencial del edificio.

El cornisón que sostienen las columnas me pareció arreglado. Arquitrabe proporcionado y bien dividido en sus tres fajas y cimacio. Friso espacioso y llano, sin resaltes ni embrollos. Corona y golas bien cortadas, sin embargo de estar ya pintadas en el sofito, y difícil de expresar debidamente. Sólo si los dentellones me parecieron muy menudos y mezquinos, de manera, que sin anteojo casi no se divisan.

Donde nuestro arquitecto se perdió desgraciadamente es en el sofito o techo de la pieza. ¿Quién ha imaginado jamás representar un tejado con todas sus limas en la parte inferior de la techumbre? Podremos ver allí lagunares, artesonados o bovedillas, pero no tejas. Éstas nunca se pueden ver de dentro de la casa, estando en lo externo. No repruebo la abertura octogonal del medio, por la cual se descubre el cielo y las nubes, entra luz, y se ve a los tres genios danzando. Esto es natural, y no repugna ni desdice: pero ridículo demostrar dentro los tejarezes, que sirven fuera para desviar las aguas de la lluvia. A primera vista creí era una gran concha, o cosa semejante, de puro ornato: pero después vi claramente eran los tejados de la sala, que se veían *modo inverso*.

Por último, por no dejar cosa de importancia, digo que es muy bonita y graciosa la puerta lateral de la entrada al foro.

Esto es lo que me ha parecido decir a Vmd., Sr. Diarista. Si Vmd. cree puede servir de alguna utilidad al público, insértelo en el Diario; si no, arrímelo donde arrime los papelotes adocenados; pues de todos modos quedará contento y servidor de Vmd.

J.O.

DM 29 April 1797, 485-486

Señor J. O. [Réplica a la carta publicada en el Diario del 26/3/1797].

También yo soy crítico: también yo fui uno de tantos en el último concierto de música del Teatro de la Cruz; y sin ser tan confamiliares de mi genio la arquitectura y la música, que alternen ordenadamente en mis diversiones, como en las del señor P. R sin hallarme un poco ni un mucho desabrido, y enfadado de un montón de enfados y desabrimientos como Vd.; me zampé en él como Vd. dice, sólo por el gusto de ver un rico y gracioso gabinete, comparable con los odeos de la Grecia, y el mejor que nos han ofrecido días a nuestros teatros. No dudé, que quien escribía sin livor, sin orgullo; quien se mostraba tan filósofo como arquitecto, y quien daba a entender, que es arquitecto y no de profesión, sino de afición y conocimientos, tendría razón en cuanto notaba acerca de esta decoración; voy, pues, a aprender del crítico, dije a mi capote, voy a comprobar sus observaciones con mis cortos conocimientos, a extender éstos con aquéllas, y a tener el gusto, que causan el conocimiento de la verdad, y la adquisición de nuevas ideas.

Protesto, que la orquesta no me sorprendió en tanto grado, que me obligase a capitular con mi vista, como al Sr. P. R.; que no sentí incomodidad, contienda, ni envidia en mis ojos, no desencajados como los de este caballero, sino hundidos. Declaro, que mi dócil vista no quedó ni corrida ni eclipsada; ni me manifestó a breve ni a largo rato su hipocresía ni rencor en correrías, ni en trotes, a hurtadillas ni a ojos vistos: y por fin y postre confieso, que la música no cesó a instancias de mi vista, como imaginó este buen Sr., que cesó en el primer concierto a instancias de la suya. Yo gocé de la música cuando sonaba; y en las sabidas, frecuentes y largas pausas me entregué al placer de observar la arquitectura del gabinete. Pero basta de preámbulos, y aún sobra, sino me engaño, para dar a conocer a Vd. y al público, que el Sr. P. R. no sabe escribir; que este buen Sr. no podía observar a sangre fría y con juicio, y que raya en osadía ponerse a escribir después de Vd., y querer enmendarle la plana.

Dejando, pues, a un lado la música de que Vd. no trata, vamos al consabido gabinete, y permítame Vd. que diga algo acerca de él; pues ya que esto no sirva para la corrección del arte de edificar con hermosura y con gracia, como Vd. se lo propuso en sus observaciones, servirá a lo menos para que el Sr. Soto-Censor, que dice que no ha visto la decoración, sepa si Vd. tuvo razón, o no la tuvo.

Me pareció bien, que el inventor escogiese el orden corintio antes que otro alguno, pues éste por su mayor belleza es muy propio de un gabinete destinado a ser teatro de un concierto: alabé como Vd. lo proporcionado de sus sobreornatos, y reconocí la fuerza bien distribuida del claro obscuro, singularmente en los capiteles. Aprobé el cornisón; y aunque no me disgustó el friso por lo espacioso y llano, tampoco me hubiera disgustado que hubiera tenido algunos adornos, pues sabe Vd. muy bien que no sólo es susceptible de ellos en este orden, sino que parece que los pide el nuestro

por su destino. Por último digo como Vd. que es muy graciosa y bonita la puerta o las puertas que dan entrada al foro.

Convengo con Vd. en la pésima distribución de las columnas, pues no hay terreno tan obligado que pida ni aun permita sea menor el intercolumnio del medio; y no me admira que el Sr. P. R. estuviese a pique de estrellarse en él a no haber tirado tan a tiempo del freno a su vista, interrumpiendo una carrera que tenía por más natural y desembarazada. Pero se me olvidaba Sr. J. O. que me había propuesto olvidarme para siempre del estilo rimbombante de este Sr., que tan al vivo nos copia el del Húngaro Tiburcio; cuya muerte lloró Jáuregui. Y para no repetir lo que Vd. dice, digo que me parecen defectos garrafales los que Vd. llama por modestia defectillos: y que si Vd. no los hubiera ido apuntando según le venían a la memoria, hubiera notado otros que a mí no se me escaparon.

Se concluirá.

DM 1 May 1797, 423-425

Concluye la carta de antes ayer

Dígame Vd. Sr. J. O. ¿qué adorno son aquellas istrías o acanaladuras en las columnas? ¿Basta que parezcan bien a la vista para que llenen a la reflexión? Bien sabe Vmd. que ellas figuran la huella o el estrago, que la continuación de la lluvia hace en la fusta de las columnas, y que por lo tanto vendrán bien en los edificios que están a la intemperie, aunque no en todos, y siempre vienen mal en lo interior de los edificios, donde no llueve, y donde por consiguiente no pueden fingirse. Yo sé que se hace comúnmente; pero sé que en esta y otras partes, aún arquitectos de fama faltan a la imitación de la naturaleza, y a la congruencia misma. Dicen los arquitectos

filósofos, que pueden usarse estas istrías o acanaladuras, cuando las columnas se quieren fingir más gruesas que lo que son en realidad; porque girando la vista por aquellas cavidades, y fijándose en mayor número de puntos, aparecerán más gruesas. Aquí no se trataba de darles este aumento de grosura. Los mismos añaden que las istrías desdican en columnas de mármol de varios colores, sin duda, porque la vista se quiebra ya entonces demasiado, y todos a una nos dicen que hacen mala armonía con las planchas de metal los mármoles de color y acanalados, y con todo en una de las principales iglesias de España hay un retablo reciente donde las planchas de bronce dorado a fuego confunden y comen el bello mármol anubado, y donde hacen una disonancia desagradable. Yo no acoto con el pórtico de M. Agripa, ni con el de Antonino y Faustina, porque no los he visto, y porque está pomposa erudición neo-arcaico-arquitectónica aturde a los lectores, pero no les hace mella, acoto con lo que tenemos en casa, y que cada uno puede señalar con el dedo sin necesidad de que yo lo nombre, y me haga odioso.

No sólo eran mezquinos y casi invisibles los dentellones de la cornisa, sino que no eran tan a propósito en un edificio rico y gracioso como lo hubieran sido unos medalloncitos adornados de talla; pues si este orden pide en general delicadeza y hermosura, el destino de esta pieza, que es el que había de dictar sus adornos, los pide graciosos y ricos.

Los asientos de los músicos, aunque no sean parte de la arquitectura, pudieron y debieron situarse dando vuelta a los tres lados del gabinete, de esta suerte se hubiera escusado la sobreposición de tantas gradas; pues se hubiera aprovechado más terreno, y no hubiera semejado una gloria mal pintada, donde en varias filas angelotes puestos unos sobre otros están tocando aquí un violón, allí un contrabajo, acullá un violín, y más allá una o muchas trompas, no nos hubiera puesto a los

músicos estrellándose con nuestra vista, todos de frente, y por decirlo así, a la vergüenza; y creo que de este modo las puertas hubieran podido abrirse en medio, donde hubieran figurado mejor que a un lado, y hubieran parecido aún más graciosas y bonitas. Donde nuestro arquitecto se perdió desgraciadamente dice Vmd. Es en el sófito ó techo de la pieza; y aquí, si no me engaño, se perdió Vmd. Tan desgraciadamente como él. Confieso, que no acabé de conocer si eran tejas, ó era concha ó cosa semejante. Nunca convendré con el Sr. P. R. en que Horacio autorizase al interventor á poner el adorno caprichoso, que se le antojase. Pero digo y diré, que si lo que parecían tejas, figuraban tejas, debió ver el Sr. J. O. que si nadie ha imaginado jamás reesentar un tejado con todas sus lineas en la parte interior de la techumbre, nadie ha imaginado jamás una techumbre en un plano horintal; pues no podria derramar el agua ó correr ésta sin declive yallí, puesto que figura el último techo ó el tejado, debiera estar de modo que pudiese verter el agua. No estamos en la parte baxa del Perú, donde un techo horizontal con una capa de ceniza basta para preservar los edificios del rocío, porque alli no se conoce lluvia, y aun las naciones tras groseras hicieron y hacen los techos de sus casas ya en figura cónica, ya de otro modo, y siempre con declive, para que el agua no se cuele ó estanque, y los pudra en poco tiempo. Dice Vmd, que no aprueba la abertura octógona del medio: otro sueñecillo, Sr. J. O. otra cabelada, que dá casi en tierra con toda la filosofia arquitectonica de Vmd. El gabinete, sino me engaño, no tiene ventana alguna, y como entre las naciones cultas no se ha hecho aun un gabinete que necesite siempre de luz artificial, claro está que el nuestro debia tener abertura en el medio del techo para que le entrase la luz, ya que no tenia ventanas, que alli no hubieran venido tan bien como la abertura del techo; porque se hubieran cerrado en parte con las gradas ó asientos de la orquesta. Debíó, pues, tener abertura poligona , o circular; y aun debió

ser mas grande para poder suponer bien iluminado todo el gabinete. El pensamiento de dar luz al gabinete por el techo podia solo disimular, que éste fuese un quadro, el qual se ilumina con igualdad por una abertura semejante, pues de otro modo debió ser un paralelógramo, como que este es mejor para gabinetes ó quartos, que un quadro riguroso. He dicho Sr. J. O.

Soy de Vd. apasionado y atento servidor.

P. Z.

DM 5 September 1797, 1057-1059

Señor Diarista

Con la novedad de que en el Teatro de los Caños del Peral se nos presentaba a tocar noches pasadas por primera vez el célebre profesor Español D. Pascual Carriles, pasé a buscar a un amigo de estos entusiasmados por la música italiana, para que juntos fuésemos a oír la Academia de aquella noche.

Apenas se hizo cargo de que mi objeto era el de oír los dos conciertos de violín, me arrancó el Diario que llevaba en las manos, y leyendo el anuncio de aquel Coliseo, no bien vio que el profesor que señalaba era Español, me le volvió a tirar a los hocicos diciéndome, ¿no ve Vd., hombre, que esto es una engañifa? ¿Qué se puede esperar de un profesor cuyo apellido no acaba en i, y que se presenta en Madrid sin ningún testimonio de la aceptación que haya tenido en otras Cortes? Vaya, dejémonos de eso, y demos una vuelta por el Prado murmurando de todo el género humano, que nos tendrá más cuenta. Sin embargo, le respondí, yo quisiera que Vd. viniera conmigo, porque me dicen que es un mozo de mucho mérito: entraremos, le oiremos

el primer concierto, y si no gusta nos iremos a pasar el rato a la plazuela de Palacios: pues si es empeño vamos allá, pero quiera Dios que no demos al diablo la jornada.

Al instante nos encaminamos al Coliseo: era ya hora de empezar la función: entramos en el patio: pero no bien mi hombre hubo registrado la poca gente que había por todas partes, comenzó a decirme: pues ¿no se lo decía yo a Vd.? ¿Cuándo se ha visto esto tan vacío en las ocasiones que han tocado los extranjero? Señor, que sea tanta nuestra necedad que no acabemos de conocer que no somos para ello? Pero ya se ve, ¿qué ha de suceder si vamos dos siglos atrasados de las demás naciones? Tenga Vd. paciencia, le dije, que el rato es corto y le serené como puede. Dio principio la función; llegó la hora de salir nuestro profesor, y aquí fue ella: apenas le vio mi camarada suelta la carcajada y me dice, ¿es éste el célebre profesor Español que nos anuncia el Diario? Sí señor, éste es le repliqué, ¿y qué halla Vd. en él que desmerezca de ese título? ¿No sale con la decencia que corresponde a este lugar? ¿Pues qué hay que pedirle ahora? Hombre, qué decencia ni qué alforjas, me respondió con otra carcajada ¿dónde están los dos o tres sortijones de brillantes para adornar los dedos de la mano izquierda? ¿Dónde está el primoroso vestido, la exquisita chupa de tisú, las ricas vueltas de punto, las largas y relumbrantes cadenas de los relojes, y los demás cabos que son la parte más esencial de la profesión? Amigo desengañémonos, bien dicen que estamos muy atrasados los Españoles.

En éstas y otras cosas dio principio Carriles a su concierto, y apenas mi amigo empezó a observar la franqueza libertad y limpieza con que ejecutaba los primeros compases, parecía que no cabía en el asiento. Sacó el antejo, se levantó, le miró y remiró muchas veces, y fue tal su admiración que no pudo articular palabra hasta que se concluyó el concierto. Entonces volviéndose prontamente me dijo, saque Vd. ese Diario y vea Vd. cómo se llama este hombre: señor le respondí, se llama D. Pascual

Carriles: no señor, no puede ser eso, él debe llamarse precisamente Carrili o Carrilini, o a lo menos si él ha nacido en esta tierra, sus dedos son extranjeros, y no hay que hacer, sino que la comadre que asistió a su parto, el ama que le dio la primera leche, o el sastre que le hizo los primeros calzones debió de ser Italiano; pues no señor, le replique con otros, él es Español por la gracia de Dios, y no debe la más mínima cosa a los extranjeros. ¡Válgame Dios qué prodigio! A lo menos, proseguía mi compadre, díganme Vds. ¿habla ese Diario si este mozo ha tocado en París, Nápoles, Roma, Turín, Venecia, o Constantinopla? Nada de eso, señor mío, volví a decirle, que los Españoles no se visten de semejantes hojarascas. En esto llegó el segundo acto, en que volvió a tocar Carriles otro concierto con tal maestría, primor y limpieza, que al fin tuvo que confesar mi hombre que en los 30 años últimos que había conocido en esta Corte los más sobresalientes profesores de Europa, no había visto otro de mayor posesión en el violín, y que con más desembarazo hubiese vencido las dificultades que se han presentado hasta ahora a los hombres del mayor estudio.

A tan exageradas razones nos echamos sobre él para despreocuparle enteramente, haciéndole ver cuán abundante es nuestra Nación de muchos y brillantes profesores instrumentistas, a algunos de los cuales con lástima de la profesión no se les permite lucir su talento en público. En esto volvió a tocar Carriles las últimas variaciones y no pudiendo ya mi amigo contener su entusiasmo exclamó así: joven Español, no te acobarde la envidia, sigue tus desvelos, que yo desafío contigo a todos los profesores de Europa.

Este fue Sr. Diarista el suceso de aquella noche, y si alguno dijere que anduvo exagerando mi amigo, dígame Vd. que oiga primero a Carriles, y que hable después lo que guste. Soy de Vd. siempre.

El D.

DM 28 March 1798, 345-348

Señor Diarista

El Público de Madrid ha disfrutado en esta Cuaresma de dos diversiones que le ha proporcionado el célebre violín D. Melchor Ronzi, profesor digno de todo nuestro aprecio por su singular mérito, y por los sacrificios que está haciendo en obsequio de la Nación Española.

Bien sería necesario que yo me detuviese aquí a hacer el debido elogio de cada uno de los actores que han cantado en los Conciertos del Coliseo de la Cruz, particularmente de aquella excelente Actriz que puede ser justamente el embeleso de toda Europa, si pronunciase, y del insigne profesor de flauta que tocó en el último Concierto, digno asimismo de otra fortuna, y de haber nacido en un suelo donde se supiera dar estimación a su inimitable talento; pero todo lo abandono gustoso por hablar de la música italiana, que quieren que sea hoy el objeto de las gentes que se dicen de algún gusto en la Corte.

No puedo mirar con indiferencia, Señor Diarista, los desmedidos aplausos con que los entusiastas de la música, o más bien los fanáticos Españoles que siguen los caprichos de la moda, elogian las piezas que se cantan en el oratorio del Jephthé, que se está representando, porque es tanta la cólera que me arrebató cuando los oigo dar gritos, palmadas, y aullidos imitando a los Italianos, que de buena gana emplearía otros tantos latigazos y bofetones en los mentecatos que así prostituyen aquella severidad que ha sido siempre el carácter de nuestra Nación.

Hombres incapaces de conocer las bellezas de la música son los que comúnmente fomentan estos extraordinarios aplausos en nuestros Teatros, unos con la idea de aparentarse inteligentes en la música, otros con la de parecer hombres de gusto, y los más sin otro fundamento que el de haberlo visto practicar así en el teatro de los Caños; porque los hombres de un mediano talento se correrían de vergüenza si alguna vez se viesan precisados a aplaudir con bravos y palmadas semejantes piezas.

Tratemos, pues, esta materia con aquella circunspección que exige, remontándonos a su origen, para ver si podemos desimpresionar a nuestros profesores del demasiado influjo que logra sobre ellos la música Italiana.

Es una opinión muy probada, siguiendo el dictamen de Eximeno y otros Filósofos, que aunque las lenguas que hoy se hablan en Europa no tienen las gracias que la Griega y Latina, por falta de cantidades sensibles, cualquiera que se detenga a examinar un poco conocerá inmediatamente que la música de los Italianos, Españoles, Franceses, y Alemanes se formó sobre su lenguaje y pronunciación dura o suave de los diferentes dialectos que ellos hablaban; como hoy lo vemos todavía en sus canciones; de modo que tomando una cierta cantidad de palabras, como si dijéramos en Español, qué pena! qué susto! y repitiéndolas varias veces con suavidad, y alargando el tiempo, harían cierta cadencia que casi podrían cantarla con cualquier instrumento; siendo consiguiente a este principio sencillo el que se expresan del mismo modo con tonos muy agudos los sentimientos de dolor, de cólera, de desesperación &c. para herir los corazones de los oyentes.

Ahora pues ¿quién podrá dudar que toda música que se cante sin la letra con que se compuso, debe ser lánguida, fría, insulsa y aun fastidiosa? ¿cómo puede gustar en España una música que se compuso sobre una poesía italiana, en que la expresión, el

sentimiento, y los afectos del poeta son en un todo opuestos a nuestras costumbres y carácter? ¿Cómo es posible que aun cuando en los versos Españoles se pueda conservar toda la expresión y energía de una aria italiana, se encuentre poeta que sea capaz de colocar unas palabras castellanas que consten de las mismas sílabas, fuerza y significación que las italianas? Pero supongamos que nos canten en su propio idioma: ¿dónde se encontrará un solo Español que no sea de los entusiasmados por las modas extranjeras, que tenga la paciencia de estar media hora oyendo repetir los cuatro o seis versos de que comúnmente consta una aria? Yo lo tengo por difícil Sr. Diarista; pero aun cuando no lo fuera, no es posible que un Español que se ha criado con la gravedad del lenguaje castellano, y con los sentimientos de severidad que infunde su clima, decaiga tan fácilmente de su carácter, y se abandone a la languidez y frialdad del gusto más corrompido.

Hablemos claro, Señores Músicos Españoles; Vds. no pueden dejar de ser unos rutineros maquinales que teniendo un lenguaje nativo, claro, sonoro, majestuoso, y lleno de sales poéticas capaces de admitir todo género de música, elogien por capricho, por entusiasmo, y por ignorancia las composiciones italianas. Que esto lo dijeran los Franceses, Ingleses, Alemanes, y otras naciones cuyas lenguas no pueden admitir la mayor armonía, pudiera pasar; pero que lo digan los Españoles, que hablan una lengua compuesta de la latina y griega con toda la majestad que corresponde a su carácter, es una mengua de nuestra nación, y, una prueba clara, que por semejantes caprichos sostenidos por la ignorancia ha estado siempre en la servidumbre, y esclavitud del gusto extranjero.

Me parece que al pronunciar estas razones veo venir sobre mí con voces y alaridos a una caterva de músicos italianizados que me dicen. Y ¿cuál es la música propia de los Españoles? ¿Dónde está esta música? ¿Quién la ha oído hasta ahora? ¿Y cómo

hemos de cantarla sino tenemos más que fandango y seguidillas boleras? Ignorantes: ¿cómo la habéis de tener si vosotros mismos sois los mayores enemigos de los hombres que manifiestan algún talento para la composición? ¿Cómo es posible que el célebre profesor valenciano D. Vicente Martí hubiese merecido entre vosotros los elogios, los aplausos, y la grande estimación que logra en toda la Europa? Y ¿cómo queréis finalmente que en España se fomente la profesión de la música cuando basta para vuestro concepto el saber que la pieza que se presenta es de un maestro Español, para reprobarla?

La música no tiene patria, señores míos: en todas las lenguas, en todas las naciones, y aun entre los mismos salvajes de las islas del mar del Sur se encuentran canciones para mover sus afectos; ella es cosa que se ha creado sobre la prosodia misma, y nace inmediatamente de cada individuo, según las más o menos impresiones que reciba: y si no, ni examinamos las batallas que en nuestros días se han ganado por el entusiasmo de unas canciones que se han compuesto sobre el lenguaje menos proporcionado para la música; ¿quién habrá que sea capaz de decir que podrían llenarse del mismo entusiasmo los soldados italianos, si al recibir a sus enemigos hubieran empezado a entonar el aria que canta Amor en el oratorio de Jephthé?

Desengañémonos. En la música italiana no pueden encontrar belleza alguna los Españoles, sino en cuanto se acerque a la sencillez de la naturaleza, que es siempre el norte del buen gusto, como se deja ver en la primera canción o cavatina que canta la hija de Jephthé: ¿qué quiere decir, pues, el resto de la música de este oratorio? La aria con que Jail empieza la función, las de Jephthé, las dos que canta la Reina Amonita, ¿qué es lo que nos quieren decir? ¿qué significan los cuartetos, coros y finales, donde con la más confusa greguería apenas pudiera entenderlo el mismo que compuso la música? ¿Qué sentimiento infunde al auditorio la hija de Jephthé con aquella cansada

aria del desierto? Y ¿qué quiere decir finalmente aquella música del dueto que sigue, en que el autor de la pieza hizo oportunamente que Jail pillase a su querida al paso que le llevaban al sacrificio?

Confesemos de una vez que la música italiana debilitada hasta lo sumo por la corrupción de las costumbres de sus naturales, siempre será lánguida, insulsa y fría para la nación Española, y aun acaso para los mismos Italianos y que las ventajas que nos llevan en la composición de la armonía instrumental, pueden ser de poco momento, respecto de que esto se consigue con el ejercicio.

Dejemos, pues, esta bárbara costumbre de aplaudir sólo el género extranjero, que harto influjo ha tenido hasta hoy sobre nosotros y animemos a nuestros profesores a que escriban música sobre piezas Españolas, desterrando para siempre de los templos y teatros esos ridículos nombres de aria, rondó, y cavatinas, como introducidas por los noveleros para corromper nuestro gusto y carácter. Entonces Sr. Diarista, se logrará la protección que tanto se desea, y entonces verán los Señores Músicos amantes de su nación cuánto los estima su apasionado.

El Español.

DM 15 April 1798, 417-418

Señor Diarista

Muy Señor mío: acabo de llegar del Teatro donde creí lograr un buen rato de diversión, (como lo he disfrutado otras veces) y por desgracia no me ha sucedido así. Deseará Vd. saber cuál fue la causa: pues para que Vd. la sepa voy a decirla. Me tocó por compañero de luneta, uno que por su aspecto me pareció algún demandadero de

Monjas, o alquimista sin dinero; estaba muy metido en sí mismo, como quien piensa en algún gran proyecto, y al mismo tiempo daba muestras de estar allí fastidiado. Por fin se resolvió a decirme, que extrañaba infinito que una tan gran porción de gentes concurriesen gustosas, y estuviesen divertidos con la vista de un espectáculo que no traía ninguna utilidad al estado. Por ser la primera vez determiné usar de prudencia, y hacer como que no lo había oído. Pero él deseoso de oír mi parecer, creyendo que sería en apoyo del suyo, me dice con grande interés; ¿pues qué no tengo yo razón? ¿Qué utilidad nos trae todo esto? Acaso contribuye a que se ponga la cebada más barata, o a que se logre la docena de huevos por un cuarto menos? Entonces ya no pude sufrir más, y le dije: Vmd. es insensible a la armonía, y no merece disfrutar de una diversión tan bella, por lo que aconsejo a Vmd. Que se vaya. ¡Cómo, me respondió todo encolerizado! Decirme Vmd. a mí que soy insensible a la armonía, cuando en mi pueblo cualquiera que hacía algo en música o verso me lo traían para que lo censurase, porque decían tenía muy buen oído? Y a pesar de eso, le contesté, se resiste Vmd. a una voz melodiosa, a un modo de manejarla agradable, y una música deliciosa, como la que está Vmd. oyendo? ¡Ojala, exclamó entonces, que hubiese muchos como yo! Pero, por desgracia, ¡cuán pocos hay de mi modo de pensar! ¡oh! algo más adelantadas estarían las fábricas de oblea y de papel de estraza en nuestra España! En vano entonces quise persuadirle cuánto había contribuido la música para domesticar los hombres al principio salvajes; en vano decirle que Platón era de parecer que a los guerreros que debían sostener la patria con su valor se les hiciese al mismo tiempo aprender la música para que, suavizando sus costumbres, no se temiese abusaran del poder que tenían en su mano. Ahora lo del canto de las Sirenas no quiso creerlo, ni tampoco lo que dice Virgilio de Anfión Dirceo. Me atengo a lo dicho, repetía, y lo que siento es no ser hombre pudiente para proteger

con todo mi poder la siembra de los altramuces en mi pueblo, y no vivir en éste en que se encuentran tantos defensores de ese despreciable e inútil arte. Entonces me puse a mirar al Hotentote con toda la superioridad que da el conocimiento de que se defiende la buena causa: pero no ya para traerlo a mi dictamen, y sí para hacer algunas reflexiones a favor de la música y poesía que en pocos días había oído deprimir. ¿Será creíble, me decía a mí mismo, que haya hombres tan vanos que quieran aparecer insensibles a un buen trozo de música, o a unos bellos versos, por creer van a lograr con vanas palabrotas la celebridad de hábiles economistas? Y ¡cuánto se equivocan los que creen que la música y la poesía sólo sirven para dar un placer más al hombre lujoso! Primero, me parece, se debe cuidar que el hombre tenga costumbres suaves y civilizadas, que el que beba arroba de vino un real más barata. El Iroqués entretanto se había marchado, muy compadecido al parecer de que yo no fuese de su dictamen. Al instante formé resolución de escribir a Vmd. esta carta, contándole el suceso, para que si le creía digno de insertarse en su Periódico, lo hiciese, y si no quedase como otras tantas en el olvido. B. L. M. de Vd. su más seguro servidor.

Kora.

DM 23 July 1798, 819-822

Señor Diarista

Las ciencias y las artes son tan necesarias para la felicidad de un estado, que soy de sentir que debieran ocupar con más frecuencia que hasta aquí la materia de este Diario. Con este intento he escrito la carta que sigue sobre los principios del Baile para el Sr. Censor mensual, que aunque no es bailarín, ni Dios permita que lo sea,

entiende sin embargo alguna cosilla del buen gusto de este arte por las lecciones de Bateux y otros escritores que han hablado largamente de esta materia. Procure Vd. que se inserte en su Periódico, que yo le prometo buen despacho, porque hay mucho danzante en esta tierra, y si acaso me engañase en el cálculo, haga Vd. cuenta que ha traducido una Novela o Cabo de obra que a título de que se sepa que es Vd. algo tentadillo por el baile, le puede importar un pito que no saque para gastos de la Imprenta. Agur.

Señor Censor mensual.

El arte de la Danza y el Baile es el objeto de esta carta, que se dirige, no a dar reglas y observaciones para bailar con perfección en un país donde no sobra otra cosa que danzantes, sino a persuadir a los jóvenes que siguen la carrera de las bellas artes, cuán necesario les puede ser que examinen el gesto, la actitud y los movimientos de este arte para imitar en sus obras los diversos sentimientos y pasiones de que puede verse poseído el hombre.

Es bien sabido que así como la poesía y la música expresan sus pasiones por el lenguaje y el canto, del mismo modo el baile manifiesta las suyas por medio de los movimientos del cuerpo; pero como es preciso expresar estas pasiones con tal estudio que exalten los afectos naturales, me parece que antes de entrar en materia convendría dar una idea de lo que debemos llamar buen gusto o belleza en el arte del baile.

No hay en el hombre un principio más variable en sus operaciones que el del buen gusto, porque formándose cada individuo en su mente ciertas reglas a las cuales limita todas las bellezas de que puede ser susceptible por su diferente organización, no admite otra ley que la de su capricho: pero como estamos convencidos de que hay

una belleza real y existe en todas las artes, de la cual no podemos jamás prescindir, hallaremos que a poco tiempo que nos dediquemos a cotejar las obras de las distintas artes unas con otras, y a estudiar los buenos libros por donde se forman los verdaderos modelos, debemos conocer con precisión cuál debe llamarse buen gusto.

No hay duda alguna que al principio todos percibimos con oscuridad y confusión los objetos que se presentan a la vista, porque nuestras facultades no se extienden todavía a poder hacer comparaciones de las obras de gusto; pero apenas la experiencia comienza a auxiliarnos con sus luces, descubrimos un nuevo mundo de bellezas que se ocultan a los ojos vulgares. Así como cuando en un convite de personas acostumbradas a mesas delicadas sacan un plato que hace dudar en qué consiste su delicadeza, y el más acostumbrado a manjares exquisitos, como que tiene el paladar más fino, halla la composición o especia que le da el realce; del mismo modo el más ejercitado en ver y observar las bellezas de las artes, distinguirá mejor las perfecciones de ellas.

Sentado este principio que tengo por innegable, discurriré con arreglo a él del arle de la danza según las luces que he podido adquirir en el poco tiempo que también fui apasionado a esta diversión. Supongamos pues, que llega un hombre del campo que no tiene idea alguna de lo que se llama belleza en este género, y que se presenta por primera vez en una concurrencia o teatro donde ve bailar una porción de bailarines correctos, y otra de grotescos. No hay duda que este hombre se inclinará desde luego a los disformes saltos de estos últimos, porque le llevarán la atención aquellas dificultades que está viendo vencer, las cuales considera superiores a sus fuerzas; mas a poco tiempo que frecuente este espectáculo comenzará por sí mismo a cotejar el baile de los grotescos con las hermosas actitudes y movimientos de los bailarines

correctos, y prorrumperá sin detenerse: aquellos hacen diabluras, pero estos bailan con mucha gracia.

Ahora bien, Sr. Censor, ¿qué idea tendrá la mayor parte de nuestros artistas de lo que este hombre rústico llama gracia? ¿O qué género de placer o sentimiento es el que se creen que ha podido percibir? Ya veo que nos responden que es incapaz de distinguir lo bello, y que por consiguiente cuanto diga o hable es hijo de su misma ignorancia, pero se engañan: el placer que este hombre ha recibido es el de la misma naturaleza, que le impele a decidir que la belleza debe encontrarse necesariamente en la sencillez y en la facilidad de ejecutar, como que todo hombre está dispuesto a recibir inmediatamente las sensaciones del buen gusto; y de aquí procede, que un bailarín que sólo aspira a vencer las grandes dificultades tiene a todos los espectadores acongojados, al paso que otro que se dedica sólo a mover las pasiones naturales nos agrada y deleita de tal manera, que hace unir nuestros sentimientos a los suyos.

Sucede no obstante, que hay espectadores de aquellos que no admiten otra ley que la de su capricho, los cuales ya por la costumbre que han hecho, o ya porque su organización no admite mejoras, quieren limitar la belleza del baile a una violenta ejecución de pies, y a una pantomima descorrecta y demasiadamente recargada. Es preciso que el joven que quiera adelantar en las artes, huya de estas gentes, sin embargo de que digan que son maestros de baile, y que por esta razón deben tener más conocimiento de este arte que los demás, porque comúnmente sucede a los tales lo que a aquellos pintores, que habiendo seguido la escuela del maestro que les dio los principios, o la que ellos mismos se han formado por su capricho, han creído que su gusto es superior a todos, así como llegaron a creerse en el siglo pasado los secuaces de la arquitectura churrigueresca, y acaso se lo presumen hoy día los profesores que emplean todo su talento en construir entresuelos.

Acontece también que entre los mismos espectadores capaces de distinguir el buen gusto, suele haber algunas preocupaciones sobre ciertos objetos que, sin ser bellos, suelen agradar de un modo que no lo saben expresar y esto se verifica con frecuencia en el baile. Supongamos cuando se presenta una mujer que con su hermosa figura, suavidad y ejecución arrebatada a los espectadores, y seguidamente sale otra que sin embargo de carecer de toda belleza, arranca los aplausos de la mayor parte del concurso, por cierta gracia que les hizo la expresión de su semblante, la viveza de su pantomima, o la desenvoltura de su baile. Entonces es necesario que el joven artista racione por sí mismo constituyéndose Juez arbitro de aquella cuestión sin agregarse a ningún partido; y apenas se ponga a hacer el cotejo de uno y otro baile hallará, que a medida que una bailarina del buen gusto no tiene movimiento que no sea pintoresco por donde quiera que se la mire, no encuentra en la otra una sola actitud que merezca ocupar el pincel; bien así como cuando al ver una Dama Española dotada de toda la hermosura, gracia y arte de nuestra nación, y tocada con sencillez y sin los odiosos trajes que hoy se usan con cola, la comparásemos con una lugareña de buenas facciones que empieza a manejarse con arte, pero que se descubre la violencia y dureza que le cuesta todavía.

Es pues necesario que los artistas para poder hacer progresos en su profesión por medio del baile, empleen todo su estudio en una hermosa figura que tenga buena pantomima, dulzura y suavidad en la ejecución, delicado talle si es mujer, dulce aspecto, flexibles brazos, decencia y compostura en su traje, que es la circunstancia más recomendable de una bailarina, de modo que todo contribuye a bailar con sencillez y facilidad, sin que jamás se perciba el arte con que lo hace; y así es como una diestra bailarina parece que no llega al suelo cuando ejecuta, y que su cuerpo y ropaje guardan el mismo giro y forma que si realmente bailase en el aire,

representándonos en sus actitudes aquellas graciosas figuras del Herculano, que son el modelo perfecto de las obras de la antigüedad, y la escuela más eficaz y preciosa para el estudio de las bellas artes.

No obstante, es necesario confesar que entre estos mismo bailarines puede haber algunas cosas muy reprobables por los caprichos que ellos se hubiesen formado, o porque la moda destructora del buen gusto hubiese introducido ciertos defectos que se van adoptando por convención, v. gr. si viésemos a un hombre o una mujer dar vueltas precipitadas sobre un pie, diríamos que estas gentes se habían vuelto locas, porque por más que discurriésemos sobre la hermosura que pretenden que tenga este género de baile, no encontraríamos otra cosa que el mérito de una dificultad vencida, que lejos de ser agradable chocaría de necesidad a nuestra vista; y por tanto, todo principiante en las artes debe desterrar de su imaginación semejantes vueltas que nada significan, conservando sólo una que otra, que cuando se ejecuta con suavidad en ciertos pasajes, puede hacer su efecto, porque la severidad del carácter Español no es posible que pueda gustar jamás de extravagancias semejantes.

De esta manera, Señor Censor, es como podremos ver resucitados en España aquellos tiempos gloriosos en que nuestros Profesores de las bellas artes se distinguieron en Europa; y de esta manera es como con la aplicación sabrán nuestros jóvenes desmentir las infames voces con que algunos envidiosos han querido obscurecer las glorias de nuestra nación.

Molesto he sido pero paciencia que también tiene sus pesadeces.

El Bachiller Zocamala.

DM 3 August 1798, 803-804

Señor Diarista

Yo soy un pobre profesor de baile, pero no literato. El otro día leí en un Diario de Madrid, una carta o discurso sobre el baile. La tal carta, a más de ser larguísima y sin sustancia, le sobaban las expresiones ridículas, fastidiosas e impertinentes. ¿Se habla seriamente, o se escribe de chacota? Si se habla serio ¿A qué aquellas palabritas de aunque no es bailarín, ni Dios quiera que lo sea, y danzantes y torna danzantes, y otras muchas? En fin vamos al asunto de mi crítica justa, porque soy algo lacónico, y no me gusta el gastar tantas palabras ociosas como hay en aquel Diario.

Todo hombre instruido y de buen gusto sabe que los ignorantes juzgan al revés de las cosas, así en el baile, como en la música y demás artes; aplauden lo grosero, y desprecian lo fino y delicado.

Nadie ignora que para bailar con gala y primor, el serio en particular, se requiere gentileza en la persona, buen oído, buena pierna, bien que ésta el baile la compone mucho, en caso de tener algún defectillo y el alumno se quiere aplicar, semblante risueño, y ejecutarlo todo como que no cuesta ningún trabajo.

A mí me parece que antes de molestarse Vd. en escribir la pesada carta llena de digresiones, era mejor que hubiese llamado a consulta un inteligente, y que el tal le explicase los principales caracteres del baile que se estilan, las utilidades del baile serio y medio carácter, para una persona de política, que son muchas, y se las voy a explicar a Vd. para concluir, dejando muchas más cosas por no ser molesto, que podría decir. El baile fortalece, doma y agiliza las piernas pues parece muy mal un buen edificio con malos cimientos, enseña por sus medidas a poner los pies matemáticamente, a saber andar con cierto aire que nunca se pierde, a saber estar

sentado con descanso, poniendo los pies con comodidad y gracia, y no ridículo, y las piernas como los sastres; da regla para entrar en visita seria, haciendo las cortesías sin afectación, y algunas otras que omito, y quedo a su obediencia.

DM 28 August 1798, 953-954

La brevedad sin sustancia

Señor Diarista. El Viernes 3 de este mes tuvo Vmd. la satisfacción de ver danzar en su diario a un Maestro de baile compañero mío que respondió con tanta facilidad como si diese cuatro cabriolas a la pesada carta del Bachiller Zocamala inserta en el día 23 de julio, sobre la analogía, o la zanahoria que dice que tienen las artes con el baile, que es lo mismo que si hubiera hablado en griego para nosotros. Creo que el público habrá quedado convencido de las superabundantes razones que ha dado mi compañero, porque sólo con examinar el motivo principal de su queja de haber el tal Bachiller ocupado todo un Diario con una carta tan insulsa, sin dejar lugar siquiera para poner la pérdida de un borrico, ni para decirnos si ha habido, o no bastante cosecha de paja y cebada este año, que es lo que a él y a mí nos interesa, es bastante para que todo el mundo abomine de su crítica.

Se queja todavía con demasiada moderación un compañero de la desvergüenza con que el Bachiller se atrevió a proferir en unos tiempos tan filosóficos como los presentes, que el Censor mensual no es bailarín, ni Dios permita que lo sea. Este es un insulto que se hace abiertamente a todo hombre culto y de política que debe saber andar matemáticamente y ceñido de necesidad a los cinco pasos en que estriba toda la ciencia de nuestra magistratura moderna.

¡Ah! Cómo se conoce que el Bachiller ignora todavía los grandes descubrimientos que se han hecho en nuestros días por los hombres de principios: yo lo aseguro a él y a todos sus amigos que algún partido más tendrían entre las Señoritas de rabo y moño remangado que bajan al Prado, si en vez de pasearse allí un pie tras otro como los patanes, se presentasen bien estirados de cogote, con las pechugas levantadas, los pescuezos hinchados, torcidas las cabezas, bien colgados los brazos, arrastrando las puntas de los pies, y marchando al compás de un dos por cuatro. Algo mejor sería para todos ellos si en lugar de repanchigarse en las sillas del prado cruzando sus piernas como los sastres, se tendieran a la larga, ocupando cada uno cuatro o seis asientos para descanso de sus cuerpos, brazos, piernas y sombreros. Pero esto es gastar pólvora en salvas.

Señor Diarista: sepa Vmd. que nosotros (hablo de los maestros que estábamos bajo la protección de Don Preciso) no permitiremos jamás que el tal Bachiller ni otro alguno nos venga a poner la ceniza en la frente, porque gracias a Dios sabemos como el mejor de cualquiera de los extranjeros hacer nuestros movimientos meneando el mundillo, y si no, que nos digan qué baile de los suyos fortalece los zancajos, afloja los vientres, ensancha las vías, encoge los ombligos, estira los calzones, y tiene todo el año las cabezas en postura de cabriola como el nuestro. Declárese que es muy majadero el tal Bachiller y con esto ceso, y no de rogar a Dios &c.

Corresponde fielmente este modo de pensar con las ideas científicas de mi compañero el autor de la carta del día 3 de que certifico.

El Maestro Danzante.

DM 15 September 1798, 1041

Juicio de los Diarios del mes de agosto

...la carta del pobre profesor de baile del día 3 es una pobreza ridícula, que no debiera tener lugar en el Diario. El pobre habla del baile según las pobres ideas que de este arte tienen los que se llaman sus profesores, porque enseñan a los jóvenes a ser afectados y ridículos en todos sus movimientos y actividades. A las puerilidades de esta carta respondió un maestro danzante el día 28 con el desprecio y rechifla que merece...

DM 13 December 1798, 2197-2198

Música

Señor Diarista: hace algún tiempo que con motivo de haberse dado a luz la obra titulada origen y reglas de la música escrita por el Abate Don Antonio Eximeno, y traducida al castellano por Don Francisco Antonio Gutiérrez, Maestro de Capilla de la Encarnación, se trató largamente en el Diario del estado desgraciado en que se hallaba en España esta profesión, pero todos los esfuerzos que entonces se hicieron fueron vanos, porque nuestros Profesores, o más bien diré nuestros músicos, lejos de buscar las obras de aquellos pocos hombres que han sabido hacer un largo estudio del conocimiento de las pasiones humanas, parece que cada día se obcecán más en que subsista el gusto chabacano que harto tiempo ha reinado en Europa. Díganlo esas ridículas arias que estamos oyendo cantar en los templos, en las que con mil contorsiones y gorgoritos excitan los cantantes la risa y el desprecio aun de los más devotos: díganlo esas estrepitosas composiciones que comúnmente llamamos conciertos en que parece que la confusión y algarabía fue la única pasión que

dominaba a sus autores: y díganlo finalmente tantos jóvenes Españoles como vemos aplicados a esta sublime ciencia, a quienes sus maestros olvidando el principal objeto de enseñarles a sentir, sólo les hacen consistir el fin de esta grande empresa en vencer las dificultades de la voz, o del instrumento que tocan.

No puedo pues sufrir, Señor Diarista, que los músicos Españoles, pretendan abrogarse la facultad de decidir exclusivamente del mérito de las composiciones de música que se dan al público, porque tengo sobrada experiencia de que su gusto estragado y corrompido con las detestables piezas que corren con opinión de unos en otros, los hace los menos aptos para sentir las bellezas de esta ciencia. ¿Cuántas veces oímos celebrar a los músicos ciertas piezas que hacen bostezar al auditorio, al paso que no agradan otras que en su concepto son despreciables? ¿Cuántas veces vemos aplaudir con bravos y desaforados chillidos algunos pasajes que no teniendo en sí más mérito que el de vencer alguna dificultad se llevan tras si los oídos y aun las orejas de los desgraciados espectadores? Confesemos de buena fe. El mayor número de nuestros músicos carece de aquellos fundamentos que son necesarios para sentir las delicias de una ciencia, que hace mover los afectos más ocultos del corazón, y sería demasiada empresa fatigar por más tiempo la imaginación, si pensásemos que pueden hallarse en disposición de admitir las reglas del buen gusto, porque las extravagancias que han adoptado les ha cerrado los oídos para percibir el placer de la verdadera armonía.

Nosotros que componemos el indiferente auditorio, y que tenemos nuestros sentidos dispuestos a recibir los efectos de la sensibilidad, nosotros podemos decidir con más propiedad que ellos, de las bellezas de la música, fundando nuestras opiniones en las reglas de la misma naturaleza y en el efecto que experimentamos, y así es que al principio nos agradan aquellas composiciones claras y sencillas que se hallan al

alcance de nuestras ideas; después con el uso y ejercicio vamos adquiriendo por grados un gusto más fino, hasta que por último la misma experiencia nos hace participar de todos los placeres de la música. (Se concluirá).

DM 14 December 1798, 2201-2202

Concluye el Discurso de ayer

Noches pasadas fui a oír una Academia que daba en su casa un excelente Profesor de violín, y después de haber oído con el mayor gusto y admiración las diferentes piezas que se cantaron en aquella agradable y deliciosa concurrencia, se tocó un Quinteto con guitarra compuesto por el incomparable Don Luis Bocherini, que aseguro a Vd. que arrebató los espíritus de todo el auditorio. No hubo persona en la sala a quien no conmoviese aquella divina música, tanto, que parecía que el autor había hecho estudio de las pasiones de los que escuchaban. Esta música pues que hace 28 años que la compuso Bocherini en España ¿podrá Vd. persuadirse que es desconocida de la mayor parte de nuestros músicos? ¿Podrá Vd. creer que viven con tan poco conocimiento del arte que profesan, que están muy persuadidos de que no puede haber música de algún mérito que no haya antes pagado derechos en las Aduanas de Italia?

No creo que necesito de otra prueba para apoyar esta verdad que repetir aquí lo que todos saben y conocen por nuestra desgracia. No hay Teatro en España donde cualquiera pieza de música que se presente, a excepción de tal cual tonadilla, no se haya escrito en Italia. No hay Academia donde no se tenga por indecente cualquiera composición que se hubiese hecho sobre letra Española, ni cantante que no se

desdeñe de cantar, y aun acaso de hablar castellano mientras dure la función, por no parecer grosero.

Me dirán los Señores músicos, pero Señor, si no tenemos maestros, no tenemos compositores, y todos los días nos llegan de Alemania, de Italia y otras partes las excelentes obras de Hayden, Paisiello, Cimarosa, Pleyel, y otros insignes compositores ¿qué hemos de hacer sino preferir sus obras con desprecio de las nuestras? ¿Puede llegar a más el entusiasmo, Señor Diarista? Pues no es éste sólo el modo de razonar de esta gente. He oído hablar con magisterio a profesorazos nuestros que en España no tenemos música característica, sin duda porque la poesía castellana jamás se puede acomodar a recibir las ridículas y fastidiosas arias Italianas, capaces sólo de entusiasmar a las almas afeminadas de nuestros tiempos: y en vano es reconvenirles de que la ópera de la Nina está escrita sobre las folias españolas y que las célebres composiciones del Español Martí que se reciben con tanta aceptación en toda Europa, son de nuestra música característica, porque no son capaces de confesar esta verdad aunque la conozcan. A vista de esto ¿cómo puede hacer progresos la música en España, si los mismos Profesores que debieren tener más interés por la gloria de su nación, son los que deprimen y desprecian a los hombres de mérito? El mismo quinteto de Bocherini que tanta sensación hizo en los concurrentes, tiene por intento la música de nuestro fandango: ¿y es posible que al mismo tiempo que estamos viendo que un cuerpo de sabios (1) acaso el más respetable de toda Europa distingue la música de este grande hombre con el honroso título de la celestial música de Bocherini, haya de ser tan desconocido su mérito entre nosotros, que apenas se conozca su nombre, sino entre los sensibles hermanos y demás profesores que componen aquella Academia? ¿Es posible que cuando el mismo Pleyel, aquel ídolo de nuestros músicos y otros maestros Italianos de

sobresaliente mérito recogen con ansia todas las composiciones originales de este profesor singular que introdujo el buen gusto de la música en Europa, hemos de mendigar todavía piezas extranjeras para nuestros Teatros? ¿Y es posible por fin que teniendo en nuestro propio suelo tantos hombres de mérito para la composición, y tal plaga de poetas, y un lenguaje claro, sonoro y majestuoso con una música nacional, viva y significativa, hemos sólo de apetecer lo extranjero? Pero ¿por qué me canso con ideas melancólicas cuando la moda, este eterno azote de la nación Española y de sus buenas costumbres, es el origen de todos los males?

No hay remedio Señor Diarista, mientras que nuestros músicos no hagan estudio sobre las buenas composiciones para comparar unas bellezas con otras, y mientras que olvidando el vencer dificultades no aprendan a sentir que tocan y cantan, será desgracia esta profesión en España.

Paciencia, pues que así lo quieren los Señores músicos, y agur.

El Español.

(1) La Década n. 13

DM 12 January 1799, 45-46

Juicio de los Diarios del mes de diciembre

Uno que se intitula el Español, en los días 13 y 14 pretende dar ideas de buen gusto a nuestros músicos, sin embargo de que según las trazas, él no entiende ni una nota. No extraño pues [sic] estas declaraciones no les hagan ninguna fuerza: si él fuese músico, de otra suerte hablaría. Y ¿qué importa que en la década n. 36 (y no 13 como él dice) se llama celestial a la música de Bocherini? Este compositor, de quien otros

como él dicen que ha hecho en la música una revolución de las más gloriosas, se puede ya considerar como Español, le vemos todos los días, jamás se le oye hacer ostentación de su talento, y por estos motivos debemos despreciarle...

El Censor Mensual

DM 13 April 1799, 421-422

Señor Diarista

A muchos he oído decir, hablando de las Óperas, que no gustan de semejantes representaciones, porque no entienden el italiano, y de consiguiente nunca saben lo que se canta. Esta razón, en que yo jamás entré, me obligó a reflexionar sobre si era o no preciso el entender al que canta la letra, porque yo digo; si no hay necesidad de entenderla, ¿qué importa que canten en Italiano, o Español? Con efecto yo tengo para mí que es de todo punto inútil entender la letra a los que cantan y me fundo en estas razones.

Cuando un profesor pone en música un drama, lo primero que intenta o debe intentar es revestirse del fuego y pasiones del Poeta y ponerse en las mismas situaciones que él, de suerte que su música sea capaz de mover los mismos afectos, y de inspirar las mismas pasiones que la recitación del drama; en este caso la música es sola quien inspira en nosotros los afectos que el Poeta, y el Músico desearon, más de ningún modo la poesía, cuyo vigor y dulzura se introduce en nuestros corazones por sí mismos sin el auxilio de la música: antes bien ésta no nos deja percibir las cualidades de la poesía capaces de movernos, y en su lugar se vale de sus encantos, hermanos sí de los de la poesía, pero no los mismos; y a la verdad que si el influjo de ambas obrara en nuestros corazones a un tiempo, el drama cantado sería más poderoso para

inclinarse al alma, que recitado solamente: es pues preciso convenir que la música manejada por una mano hábil excitará por sí sola las pasiones que el Poeta intentó, aunque no oigamos ni entendamos sus explicaciones. Es cierto que para ponernos más bien en situación (digámoslo así) y para ayudar a nuestra alma a recibir el odio, la indignación, la ira, el amor &c., conviene saber de antemano el asunto del drama, pero una vez conocido éste, importa nada oír la letra al que la canta.

Esto mismo se convence si atendemos a lo que pasa en nuestras seguidillas; es evidente que las coplas que se cantan en ellas son tan diferentes y contrarias, que una música no se puede acomodar a todas ellas, ni cualquiera de ellas a toda música de seguidillas; y con todo eso oímos con el mayor placer la música de unas seguidillas cantadas con la copla más insulsa e inaguantable; luego no tiene parte ninguna la poesía en este caso en las impresiones del alma, de consiguiente aunque no entendiéramos la letra nada importaba; en efecto poco tiempo hace oí unas seguidillas las más tiernas y expresivas con esta copla.

Eche Vd. a correr

Veremos ese gravo

Si es de apetecer.

Es preciso no tener sentidos para no ver cuán lejos está la copla de mover pasión ninguna, y con todo eso habrá quien diga que si no hubiera cantado la letra se hubiera disgustado, a lo menos lo diría quien asegure que es preciso oír la letra cuando se canta, y el no dejarla entender es una gran falta imperdonable en él o en la que canta, pues los hay Señor Diarista tales como le digo a Vd. que si no entienden el eche Vd. a correr &c. no perdonan ni a la más delicada garganta, ni a la música más tierna, o por mejor decir lo perdonan todo por la elocuente y afectuosa compleja. A éstos

tampoco les agradara una excelente y expresiva pintura porque no la oyen hablar una letra; pues ello es lo mismo. Describe un Poeta el martirio de una madre al ver a su hijo muerto: va un Pintor y traslada a un lienzo el llanto, y la amargura de la madre y la desgracia del hijo, pero no ha hecho nada con esto si no escribe a continuación o debajo los versos del Poeta.

Esto es lo que afirman mis Señores, allá se las haya si no se convencen, entretanto quedo de Vd.

Y.B.

DM 3 May 1799, 505-506

Señor Diarista

Mucho tenemos que hablar, y es menester que se arme Vd. de paciencia.

He leído por mis pecados la carta del Señor Y. B. inserta en el Diario de 13 de este mes, por la que después de hacer un potaje de ideas que no caben en la mollera más descompuesta, pretende persuadir que la música por sí sola es capaz de mover las pasiones, y que siempre que se canta, debe ser escusada la letra, puesto que para nada le hace falta al que la oye. ¡Pobre Metastasio!

Si el Señor Y. B. ya que no sea capaz de razonar por sí, hubiera leído los Autores que han tratado de la música, hallaría que a pesar de cuanto han delirado algunos antiguos y modernos para fijar sus opiniones filosóficas en esta materia, no se encuentra uno entre ellos que haya llegado hasta el extremo de figurarse que el lenguaje o la poesía es superflua para hacer sentir las bellezas del canto. Es una verdad constante que así como tenemos cierta organización para articular las palabras

con graves y agudos que a cada paso nos hacen notar las pasiones, tenemos también cierta disposición para manejar la voz por distintos tonos haciéndola resonar hacia la concavidad de la garganta; pero como esa voz la manejamos según la idea que queremos explicar con la palabra, de aquí es que el ejercicio de la voz y la música no pudiendo expresar jamás por sí solo las pasiones, debe hacer necesariamente el oficio de agente de la poesía para dar mayor fuerza a las palabras y a la idea que se quiera explicar.

Me dirá acaso el Señor Y. B. que la voz sola sin la letra hace ciertos tonos que nos inclinan a la tristeza o la alegría (como cree que le sucedió al oír el ridículo estribillo de la seguidilla que nos pone por ejemplo), y que por consiguiente debe resultar que hay un lenguaje particular en la música que no tiene conexión con lo que se habla: pero este es otro error de su entendimiento. La alegría, la tristeza y el furor son las pasiones generales que por naturaleza tienen dominio sobre nosotros; cualquiera de éstas se podrá expresar con la orquesta, y aun con la voz humana sin necesidad de la palabra; pero ¿podremos distinguir las causas de que proceden estas pasiones sino tenemos una explicación clara y sencilla que nos manifieste los sentimientos del que padece?

Cuando vamos por un camino y oímos cantar a un hombre, desde luego conocemos aunque no exprese la letra si canta impulsado de la alegría, o de la tristeza, ¿y podremos distinguir por eso de qué género de pasión o afecto proceden aquellos sentimientos si no corremos a preguntarlo? No por cierto: ni es posible creer que la sola música de la voz sin la letra o la palabra, pueda expresar las ideas del hombre.

Dirase a esto que se ha visto en algunas Óperas que la orquesta sin la concurrencia del cantante mueve las pasiones y arranca las lágrimas del auditorio; y respondo que

esto es una verdad que no admite la menor duda, porque lo hemos observado en la Dido, la Nina y otras Óperas serias, las cuales en medio de la corrupción y el lujo de la música moderna no dejan de tener algún pasaje que sus autores han tocado con filosofía. ¿Pero cuál es el motivo de que nos haga tal época? ¿Es acaso que el Compositor de la música llegó a revestirse como quiere el Señor Y. B. del fuego y las pasiones que juegan en el drama, y a ponerse en la misma situación que el poeta puso la escena? No Señor; muy lejos de eso: es por la analogía que tiene aquella música con la historia o pasaje que se representa, en la cual va supliendo la imaginación la letra o poesía que falta: y si no ¿vemos por ventura que aquella misma música oída sin la representación fuera de aquel lugar nos enterezca? ¿O que nos cause iguales efectos un concierto por más filosófico que sea? (Se concluirá).

DM 4 May 1799, 509-510

Concluye el discurso de ayer

Los antiguos deben servirnos de norma para decidir estas cuestiones. Entre los Griegos no hubo jamás poesía que no se hiciese para música ni música que no se hiciese para poesía. Sus tragedias, y dramas se cantaban. Verdad es que se ha perdido ya aquella fina pronunciación de su idioma en que se notaba la cantidad y el tono de cada sílaba; pero para prueba de esta antigüedad podemos alegar que los Chinos y otras naciones orientales conservan un especie de lenguaje cantado; y aún sin salir de España tenemos algunos vestigios que confirman la opinión de que las lenguas antiguas se cantaban. Los naturales de lo interior de la Provincia de Guipúzcoa pronuncian su vascuence casi cantado, y si pasamos de allí a las riveras del Vidasoa y a lo interior del Pirineo, donde todavía no ha hecho tantos estragos la corrupción,

nos desengañaremos de esta verdad a poco que observemos. Jamás se ha visto entre estas gentes poesía que no sea cantada, ni música que no haya sido hecha para la poesía: porque aun aquellas hermosas canciones llamadas Zortzicos, o de ocho compases, que se tocan con tamboril y silbo para bailar en sus danzas públicas, están compuestas sobre poesía vascongada, siendo aún más de notar que como no tiene aquella lengua artículo alguno que la haga desagradable, y abundan sus palabras de vocales que la hacen muy sonora y armoniosa, no hay joven ni viejo que no sea poeta y músico a un tiempo; por lo que se sigue necesariamente que el único oficio que en todas las edades del mundo ha hecho la música es dar mayor fuerza y armonía a la letra o poesía, a pesar de que no pudiendo admitir las lenguas bárbaras que hoy se hablan en Europa toda la armonía de que es susceptible la música, han querido algunos maestros hacer de ella un lenguaje separado por medio de conciertos y sonatas instrumentales que nada nos dicen por más que quieran hablarnos al corazón.

No es mi ánimo deprimir el mérito de estas composiciones, antes bien admiro en algunas de Hayden, Bocherini, Pleyel, y otros la dulzura y sencillez con que logran algunas veces sorprender al auditorio, pero no podremos separarnos jamás de que en estos casos, como dije al principio, la imaginación suple la poesía o la letra que falta para que entendamos de lo que se trata.

Convengamos, Señor Diarista, que el objeto principal de la música es el de dar mayor expresión con el tono y la armonía a la poesía. Los tonos de la voz están casi formados en las mismas palabras con que se habla; y a poco que se esfuerzen con un sentimiento sencillo, harán todo el efecto que queramos: así como un Orador experimentado que más que con su ciencia sabe conmover los ánimos con el tono que da a su oración: y convengamos por último en que todo aquel cantante a quien

no se le entiende la letra, no es más que un instrumento de la orquesta: una trompa, o una flauta que nada dice ni significa.

Ahora pues, si Pitágoras dividió las distancias de los Astros por los tonos, creyendo que el mundo estaba fabricado por reglas de música, ¿cuánto le parece a Vd. Señor Diarista que distará el oído del Señor Y. B. de sus pasiones, si es que puede tener algunas quien habla de esta manera? Lástima es que no apoye también que se debe desterrar del Teatro la declamación, y que en adelante se represente con gestos, visajes y alaridos como los payasos o pantomimos, ya que para él es lo mismo lo uno que lo otro. ¿Pero no le parece a Vd. que este buen señor será uno de aquellos adocenados que aturden con bravos, y palmadas los Teatros cuándo oyen a un actor o una actriz hacer el trinado del pajarito, el cacareo de la gallina, el graznido de un grajo, el aullido de un perro, o de un gato, y acaso el rebuzno de un asno? ¿Y no le parece a Vd. que mientras concurren a nuestros Teatros semejantes orejas en quienes hace la misma impresión el oboe que la zampona, y la flauta que el piporro, podremos esperar que haya cosa buena? No amigo, con harto dolor mío he presenciado algunos aplausos que ha dado esta gentecilla a los actores más pésimos y del gusto más depravado y corrompido en el canto. No quiero nada con tales muebles, allá se las hayan, y el Sr. Y. B. con ellos. Agur.

J[uan]. A[ntonio]. de Z[amácola].

DM 28 May 1799, 681-682

Respuesta a la carta del día 19 de abril

Conque Señor Y. B. según la opinión de Vd. no hay necesidad de entenderse lo que se canta para sentir los efectos de la música... La especie es original, y con

proporción a su singularidad, así ha sido el alboroto que ha causado en el Orbe poético; pero antes de referírsele, voy a decirle dos palabritas.

Desde que se inventó la música, cuyo origen es regular sepa Vd. que es muy antiguo, se han afanado los hombres en conciliarla a las expresiones de sus idiomas respectivos, y aquéllos han logrado encantar más los ánimos con sus composiciones, que mejor han conseguido adaptarla a la letra, o que más bien han pintado con el acompañamiento los afectos expresados con la voz. Y cuantas fatigas han sufrido los poetas y músicos en esta unión difícil, que lo digan ahora los que estaban experimentándolas, por no haber hablado Vd. antes. Ignoraban los pobres tontos que la letra es inútil para el canto, y se rompían la cabeza en componerla; pero gracias a la de Vd. que ya los ha liberado de tanto trabajo, simplificando la cosa del modo más simple que darse puede. Más vamos al caso.

Informados todos los Poetas y Músicos del Mundo, por medio de Telégrafos, de la opinión de Vd. se reunieron inmediatamente en la patria de Virgilio (facilitando los Globos esta operación) para tratar del nuevo rumbo que deberían seguir, en vista de tan feliz idea; y aunque se disputó mucho, como el número de malos Poetas y Músicos es mucho mayor que el de los buenos, hubo más votos para que no se cantasen en lo sucesivo letras o expresiones, tanto por el trabajo que se excusaba en componerlas, como porque no necesitado entenderlas los Españoles, están en el mismo caso los Italianos, los Franceses y los Turcos. Pero como es preciso decir algo para producir un sonido, disputaron terriblemente sobre la sílaba que elegirían. Primero pensaron en la a, después en la e y demás vocales; más conocieron que parecería el canto deletreo, y las dejaron, no obstante que apoyando la voz en ellas se hacen tan lindas gorgoritas: algunos propusieron se imitase el relincho de un caballo: otros el rebuzno de un burro, y tal vez si hubiera Vd. concurrido a la Junta se habría

adoptado este último medio. En fin después de una larga contienda se convinieron en que fuese la sílaba Gi la que expresase todos los sonidos, considerando lo armoniosa y penetrante que es ella en sí misma, pues casi no necesita de cantarse para que se introduzca bien por los oídos. El primer ensayo de este nuevo método resolvieron se hiciese a presencia de Vd. únicamente que es su autor, y con la mayor prisa se están borrando las letras de una Ópera, en que entran 500 cantos de todas clases, y se substituyen gíes, y más gíes para que oiga Vd. el maravilloso efecto que producirá; habiéndome encargado todos aquellos Señores partiese a comunicárselo a Vd., y a darle en su nombre las más expresivas gracias por su original pensamiento. En esto nos hallábamos cuando una tierna e interesante música suspendió nuestra atención, avivando el deseo de averiguar su objeto, y vimos entrar en la gran Sala de Academia Filarmónica donde concurríamos, el coro más precioso que jamás se presentó a los hombres, compuesto de las Gracias, de las Musas Euterpe, Terpsícore, Erato y Talía con sus atributos Músicos y Líricos, y de infinitos genios con papeles e instrumentos. Apolo presidía esta hermosa tropa, y Mercurio la anunciaba. Absortos y encantados nosotros con tan agradable sorpresa, nos admiró nuevamente el buen efecto que producía esta letra que cantaban.

Al divino Metastasio

Ensalcen nuestros acentos

Y a sus obras inmortales

Que son del arte portentos...

(Se concluirá).

DM 29 May 1799, 685-686

Concluye el discurso de ayer

Al paso que la iban cantando se adelantaban en la sala, y cuál fue nuestro placer, cuando vimos que el mismo Metastasio se dignaba venir a visitarnos. De tal modo nos embargaba la admiración y el contento que no pudimos articular una palabra; pero él con un semblante grave y apacible prorrumpió en estos términos:

Amados Compañeros míos: sólo por vosotros hubiera yo podido dejar la feliz mansión en que me encuentro. Desde ella presenciaba con gusto que os ejercitábais en mi ocupación predilecta, y que algunas veces eran justamente premiadas vuestras fatigas por el aplauso público. Así creí que seguiríais cuando llega a mí noticia que obcecados por una opinión falsa, y por el deseo de disminuir el trabajo que os costaban las buenas composiciones músicas y poéticas, habíais resuelto separar a estas dos bellas hermanas, que nadie se atrevió hasta el día a desunir. Os amo tanto, me intereso de tal modo en vuestros aciertos, que no he podido tolerar os degradéis llevando a efecto tan disparatada resolución. Pues ¿qué ignoráis los principios fundamentales de la música... Se os ha olvidado que su principal objeto es dar realce a las expresiones poéticas, pero sin obscurecerlas y sin que se pierda la más mínima?... ¿No ha favorecido al hombre el Criador dándole la facilidad de expresar sus sentimientos por medio de palabras, y haciéndole en esto superior a todos los animales?... Pues ¿cómo pretendéis privarle de tan dichosa prerrogativa?... ¿De un medio tan feliz para comunicar sus afectos y mover los ánimos? Dejad a los jilgueros y a los canarios que gorjeen solo; pero hablad vosotros, cantad vosotros las conmociones de vuestro ánimo por medio de frases oportunas, acompañadas de la música. Desterrad los abusos que se han introducido en el canto, que sean vuestros

corazones y no vuestras gargantas solas las que lo formen. En fin imitad al hombre, imitad sus pasiones, sus sentimientos, y no degeneréis nuestra naturaleza con querer copiar el canto de los animales que quisieran con más razón copiaros a vosotros: Metastasio os lo insinúa y Metastasio os lo ruega. Si la memoria que le conservéis hace su opinión respetable, seguidla, pues, es también la del tiernísimo Paisiello que os acompaña, en cuyas sencillas e inmortales obras se realiza cuanto he dicho; y la de las deidades que tenéis a la vista y si no oídlas:

El hombre cantando

si en ira se inflama

comunica a todos

su ardorosa llama.

Y si de otro afecto

se siente agitado

también lo traslada

a quien le ha escuchado.

Siendo sus palabras

y sus conmociones

el imán que mueve

a los corazones:

Pero si olvidando

tan bellos resortes

gira su garganta

con raros transportes.

Entonces no canta

con su sentimiento

sino con su voz
que la lleva el viento
Logrando una estéril
pobre admiración
que sólo es dictada
por la irreflexión.
Cantad pues mortales
las iras y amores
para que las sientan
los Espectadores.
Y si no logrased
mover sus afectos
sabed que consiste
en vuestros defectos.
Pues el hombre quiere
que el hombre le cante,
y no que con trinos
su interés espante.

Todavía creíamos nosotros escuchar la dulce armonía de aquel divino concierto, cuando reparamos en que ya se habían desaparecido los seres que lo formaban sin esperar nuestra contestación. Mirábamonos unos a otros llenos de sorpresa. Los buenos poetas y músicos, animados por la presencia de sus dos modelos volvieron a exponer con mayor fuerza sus razones contra el nuevo proyecto; pero aunque la multitud de poetrastos y musiquillos se vio confundida con tantas y tan sólidas

verdades, no desmayaron por esto, sino resolvieron participar a Vd. todo lo sucedido, por si acaso les suministra nuevas razones para llevar adelante el proyecto de las gíes en lugar de las expresiones, y a fin de consultarle me han enviado en toda diligencia.

Región del Aire, 20 de abril de 1799.

A. F.

EMDL 195, 24 August 1789, 400-404

Cartas sobre el gesto, la pantomima y la acción teatral

400
por Chipre , Creta , Serdeña , Corsega &c. y nos ha traído un gran numero de plantas , de insectos &c.

Mr. Swartz , que ha estado muchos años en varios lugares de América , ha traído una gran coleccion de plantas , y Mr. Richar , que recorrió todas las Antillas , se aguarda con la mas completa coleccion.

Mr. Badier ha venido de la Guadalupe con muchas plantas. Sigue Mr. André remitiendonos de Boston plantas de la América Septentrional , y muchas semillas.

Mr. Beauvoir , despues de haber corrido los reynos de Owe-re , de Benin &c. debia pasar á América para enriquecer su coleccion. (*Se continuará.*)

BERLIN.

CARTAS SOBRE EL GESTO , LA PANTOMIMA , Y LA accion theatral.

Ficta voluptatis causa sint proxima veris. Horacio.

CARTA PRIMERA.

Las razones de que se valió vm. para que yo abandonase la idea de un tratado sobre el gesto y la accion theatral que le comunicué hace algun tiempo , quién lo creeria ! han producido en mí un efecto enteramente contrario , pues lexos de disuadirme , me han empeñado mas y mas en el asunto. Asi lo hace , dirá vm. todo hombre caprichudo , que quando mas se le procura disuadir , tanto mas se obstina en llevar adelante su sistema. Me lisongeo de que no me hará vm. semejante cargo , pues tampoco es mi animo escribir un tratado sobre el arte del gesto , sin embargo de que no puedo menos de aventurar algunos ensayos sobre esta materia , para convencerme mas y mas de que es posible la idea que le comunicué.

Dice vm. que el ingenioso Lessing habló en su *Dramaturgia* de la accion theatral , como de una cosa que no era susceptible de reglas fixas , y determinadas. En ninguna parte hallo este pasage , y sí otro , que como podrá vm. conocerlo facilmente , mas bien prueba á mi favor , pues aunque no decida que efectivamente sea posible inventar esta arte , á lo menos desea su existencia. „Tenemos actores , dice , pero nos falta el arte del

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cómico. Si existió antiguamente no le tenemos ahora , se perdió; y por lo mismo es preciso crear uno nuevo. Mucho se ha escrito sobre esta materia en diferentes lenguas , pero solo conozco dos ó tres obras , en que se hallen reglas particulares , exactas y precisas , por las quales se pueda determinar el elogio , ó la critica que merezca el actor en tal ó tal situacion. De aquí es que todas las reflexiones que pueden hacerse sobre este particular, son tan insignificantes y tan poco fundadas, que no debe extrañarse se ofendan los actores , que solo elran maquinalmente , ya se alabe , ya se reprehenda su modo de representar. En el primer caso creen que su mérito no se aprecia lo bastante , y en el segundo piensan que la critica es demasiado severa. Quántas veces ignoran si se les celebra , ó critica ? Ha mucho tiempo que se há observado que los artistas son mas ó menos sensibles á la critica , segun lo mas ó menos seguros están en los principios del arte.“

Yo no oigo sino quejas sobre el estado actual de nuestro theatre , y con todo no me queda duda sobre lo que podría llegar á ser , si se cuidase de perfeccionarle. Si alguna vez ha podido esperarse semejante revolucion , ha sido ahora que comienza á formarse nuestro theatre. Como el Gefe augusto de esta Nacion honra con su atención quanto puede favorecer los progresos del arte dramático , seria muy de extrañar , que los instruidos en esta materia no procurasen cooperar con sus luces, y contribuir al esplendor de las diferentes artes que se reunen en la escena: y mayormente en un tiempo en que un arte, que dice tanta relacion con el theatre , interesa tanto , sin embargo de que ya ha disminuido notablemente porque no han podido hallarse los principios generales y ciertos , y que en lo succesivo por razones bastante notorias , quizás no podrán descubrirse fácilmente. A la *Physionomia* llamo yo una arte semejante al de la *Pantomima* , porque ambas expresan con las modificaciones del cuerpo, las pasiones del alma , con la diferencia de que la primera dirige sus inquisiciones sobre facciones fijas, y permanentes , por las quales puede juzgarse del caracter del hombre en general , y la otra sobre movimientos momentaneos del cuerpo , que indican esta ó aquella situacion particular del alma.

Al pasage citado de Lessing , que no ha conservado vm. muy bien en la memoria , puedo oponer otro sacado de una de sus obras anteriores , que prueba del modo mas convincente que vió persuadido de la posibilidad de formar un arte del gesto , y
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que quizás bosquejo. En el primer tomo de su *Bibliotheca Theatral* dá un extracto del *Cómico* de Raymundo de Santa Albina, y para que no se le haga un cargo de no haber traducido toda esta obra, hace de ella una crítica tan fina como juiciosa, de la que no puedo menos de copiar el pasage siguiente, que según verá vm. es muy digno de notarse.

„Mr. Raymundo de Santa Albina, dice, supone tacitamente en todo el discurso de su obra que las modificaciones exteriores son conseqüencias naturales de la situación interior del alma, que se manifiestan por sí mismas sin esfuerzo alguno. Es cierto que cada hombre puede expresar el estado de su alma por medio de señales exteriores, y algunas veces arbitrarias que hieren los sentidos; pero en la escena no basta una expresión que se acerque algun tanto, de los sentimientos y de las pasiones, y mucho menos aun el modo imperfecto con que podría expresarlas un hombre aislado, y colocado en igual situación: es preciso que la expresión sea tan completa, que sea imposible añadir cosa alguna á su perfección. Para conseguirlo no descubro otro medio, que el de estudiar los claros y oscuros, que ofrecen las señales exteriores de las pasiones, y de los sentimientos, según la variedad de caracteres y de temperamentos, y formar con ellos un método general, que será tanto mas verosímil, quanto cada uno hallará en él su claro y obscuro particular. En una palabra me parece que el principio establecido por nuestro autor debe entenderse al contrario. En mi modo de pensar, quando el cómico habrá aprendido á imitar fielmente todas las señales y modificaciones del cuerpo, que atendida la experiencia, tienen una significación cierta, entonces su alma determinada por la impresión de los sentidos, se pondrá en una situación análoga á los movimientos, y á la aptitud del cuerpo, como tambien al acento de la voz. La habilidad en adquirir esta diestra imitación, por un cierto método mecánico, pero fundado en reglas invariables, cuya existencia no puede revocarse en duda, es el verdadero y único método de estudiar el arte comico. Pero qué se halla de todo esto en la obra de nuestro autor? Nada, ó á lo mas, reflexiones demasiado generales y vagas, llenas de palabras, y sin sentido alguno en lugar de ideas, y un no se que en lugar de definiciones. Por lo mismo sería lastima que el público se acostumbrase á juzgar por semejantes reflexiones. Todo el mundo hablaría de *calor*, de *sentimiento*, de *entrañas*, de *verdad*, de *naturaliza*, y de *gracia*, y quizás nadie tendría una idea

idea exacta de ello. Espero tener muy en breve ocasion de explicarme con mas extension sobre este particular, quando publique una pequeña obra sobre la *eloquencia del gesto*, y por lo mismo me ceñiré á decir por ahora, que he hecho quanto he podido, para que este estudio sea tan seguro como facil.“

Por estas últimas expresiones he copiado este pasage. El que se habia propuesto escribir un tratado sobre la accion theatral, y que ya habia ordenado el plan, quando no por escrito, á lo menos en su mente; (Léssing jamás prometió una cosa, cuya execucion le parecia dudosa) no debió considerar por imposible, la formación de semejante obra. No me oponga vm. que en el discurso de ella hallaría algunas dificultades insuperables, sin las que hubieramos visto esta nueva produccion de su fecundo ingenio, antes que le hubiese perdido la república de las letras. Esta desgracia funesta nos ha privado de mas de una obra que ya tenia ideada, y para la que solo faltaba dictarla.

Este apreciable escritor, que siempre hará honor á nuestra Literatura, tenia tanto talento, sabia tanto, y era tan amigo, y vivía tan sin preocupacion para entregarse á discusiones libres, que habiendo recogido innumerables ideas, formó el plan de muchas obras; de modo que debió hallarse absolutamente inhabilitado de continuarlas todas, y aun no pudo concluir las que abrazaban demasiados objetos, ó que exigían un trabajo demasiado penoso y continuado. Por esta razon tenemos tantos fragmentos suyos. El hombre dotado de la mayor facilidad (don que no tuvo Léssing) no hubiera podido agotar la multitud de sus ideas, ni aún seguir al aclararlas, la rapidéz con que las concebía este fecundo ingenio. Quizás halló (si es que efectivamente comenzó la obra) que la disertacion que habia proyectado sobre el arte del comico, tendría cierta extension, y el genio de Léssing era mas propio para producciones sueltas, ya por las razones que acabo de exponer, ya por otro motivo que no le hace menos honor. Una profunda penetracion, que fué la facultad dominante de su alma, que dirigía á todas las demás, y por la que las tuvo todas; esta sagacidad le ofrecia tantas ideas interesantes en cada parte aislada de un todo, y su vasta erudicion las multiplicaba de tal suerte, que siempre se aplicó, para decirlo así, á pequeños todos tomados de ideas particulares, ó de ciertas partes de una ciencia, en la que creía poderse distinguir. Un asunto demasiado fecundo, asombraba con el número infinito de las ideas que se le presentaban, en cuya discusion y descu-

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brimiento , se complacía su sagacidad , y su vasta erudicion. Al considerar lo abundante de la materia , y la inevitable prolixidad de una obra metodica , no veía el fin de su trabajo , y por lo mismo temía haber de detenerse demasiado tiempo en un mismo objeto ; precision que sería inaguantable á un espíritu tan activo, y amigo de nuevas inquisiciones.

LITERATURA Y COMERCIO.

PAVIA.

Saggio sopra la fábola , &c. Ensayo sobre la fábulas , por el Abate Bertola ; va adjunta una coleccion de fábulas y epigramas. 1. tom. en 8.º

Esta es la quarta vez que se han reimpresso las fábulas del célebre Abate Bertola , el cantor de las noches clementinas , y el versificador de las poesias Alemanas. Darémos una idea de esta edicion , pues contiene veinte y una fábulas nuevas , además de las ciento ya publicadas ; treinta epigramas y un ensayo , sobre la fábulas al principio de la obra.

Como no todos han considerado debidamente las novedades introducidas por el Autor , habiendo creído inexacto lo que era un efecto del arte , ha escrito el Señor Bertola este ensayo sabio y racionado , cuyo objeto es examinar los mas célebres escritores de fábulas , su invencion y su conducta , el caracter y la moralidad de la fábulas. Desde luego pasa á la Grecia , fuente de las riquezas de la literatura , y comienza por Esopo , Gabria y Atronio , que le imitaron , por Fedro que le traduxo al latin y procuró imitarle , por Avieno que deseó seguir sus huellas , pero que le fué muy inferior. Entre los modernos , dice , que la Fontaine es el mejor , y casi excedió al mismo Fedro , habiendo tomado libertades , que no se atrevió á tomar el autor latino.

El Señor Bertola cita despues á Mr. La Motte , que emprendió un camino nuevo inventado por él mismo , y al que nadie llegó sino Voltaire , que en muchos apologos que escribió manifiesta un exquisito gusto en los asuntos , como tambien en el estilo. El Autor pasa en silencio las producciones narcoticas de otros escritores de fábulas que ha tenido la Francia , pero no olvida á Mr. Gay apreciado por los Ingleses , quien sin embargo de sus bellas qualidades , parece que excluye las que son esenciales de este genero. Entre los Alemanes cita desde luego á Ge-
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pirar mas facilmente se evitaron las voces largas y no se multiplicaron aquellas que presentaban demasiadas sílabas; al paso que en las regiones en donde un ayre impuro impregna libremente los pulmones, en donde la voz sale llena, sonora y continua se adoptan difícilmente los sonidos suaves y mudos y se complacen sus habitantes en exercitar sus pulmones.

Añadamos á todo esto que la escrupulosa delicadeza que adquiere el oido de los pueblos civilizados, desecha escrupulosamente todos los sonidos que la chocan: que los Gefes de algunas Colonias se han visto por un vicio de organizacion privados del uso de ciertas consonantes, como se cuenta de los Hurones, que no conocen las labiales: que este no uso debió hacerlas impracticables á sus hijos, aun quando sus órganos no estuvieran viciados, como lo acredita la dificultad que experimentamos nosotros mismos en pronunciar el ch de los Alemanes y el th de los Ingleses. Finalmente consideremos qué alteraciones han debido padecer las lenguas mas antiguas pasando de un clima á otro y quedaremos asómbrados, no de ver tan poca relacion entre las lenguas conocidas, y sí de hallar tanta conformidad. Entonces veremos que la lengua primitiva, que es el arbol comun y que todas las demas que no son sino ramificaciones debieron su existencia á la naturaleza del órgano vocal. (*Diario de historia natural.*)

VENEZIA.

Le rivoluzioni del theatro musicale. &c. Las revoluciones del teatro musical Italiano desde su origen hasta estos dias, por el Abate Don Estevan Arteaga, natural de Madrid y de la Academia de las Ciencias, Artes y Bellas Letras de Padua: segunda edicion, corregida y aumentada por el autor. En casa de Carlos Palese. (1)

El Abate Don Estevan Arteaga en el cap. 1º y siguientes expone las causas generales y particulares de la decadencia que se advierte en la opera Italiana y exámina los medios que podrian

(1) *No habiendo recibido el extracto y exámen de los diez capítulos primeros de esta obra por haberse publicado en Bolonia el primer tomo el año de 1783, en cuyo tiempo hablaron de él los Efemeristas de Roma, comenzaremos este juicio y extracto desde el capítulo doce, previniendo que dicho primer tomo mereció los mas distinguidos elogios de los principales sabios de Italia. El cap. 11, cuyo*
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contribuir á su restauracion y las tentativas que pudieran hacerse para darle la última perfeccion.

En quanto á las causas generales inquiere desde luego cómo ha sido que nuestra música, sin embargo de lo muy superior que es á la de los Griegos, jamas ha producido en nosotros aquellos maravillosos efectos que nos refieren sus anales; halla la primera causa de estos prodigios en la extrema veneracion que tenían los Griegos á la música y á la poesia, pues las consideraban como los medios mas seguros de insinuar y de fijar en los corazones los sentimientos del patriotismo y de la gloria, al paso que entre nosotros son objetos de pura diversion expuestos á la inconstancia del capricho. Atendido el objeto importante á que destinaban los Griegos la música y la poesia, siempre iban unidas á la filosofia, á la legislacion y á la religion. No así entre nosotros, pues se han separado enteramente de un fin tan noble por cuya razon no pueden tener aquella influencia respectiva, ni producir aquellos efectos que resultaban necesariamente de su union. Es cierto que nuestra música es mas rica que la de los Griegos, que nuestra armonia es mas numerosa y que nuestros instrumentos tienen mucha mas extension; pero tambien lo es que estas qualidades que tanto apreciamos son causa que esta misma música no produzca el pathetismo y la energia de los Griegos." Esta riqueza, dice el autor, puede hacerla mas brillante, mas agradable; pero le quita necesariamente la qualidad esencial para excitar las pasiones, es decir, la sencillez, que es la única que se acerca á la naturaleza y que puede causar efectos semejantes á los suyos; así vemos que la música Griega perdió sucesivamente los medios de mover á medida que se apartó de su primera sencillez." El autor nos presenta en compendio la historia de esta música; refiere un sin número de leyes y de acaecimientos que prueban que en su cuna, como en la época de su perfeccion, siempre estuvo unida al caracter y costumbres de aquel pueblo, hasta haber llegado á ser en cierto modo la base de la educacion, el vehículo de la moral y de la religion. Así lo prueban los prodigios de la lyra de Lino, de Anphyon, de Orpheo; el poder que Terpandro exercia sobre los Lacedemonios; los efectos singulares de un plan de administracion pública que civilizó á los Ar-

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objeto es la crítica imparcial de las obras de Metastasio, para generalmente por una obra maestra de filosofia y de bello gusto; y á la verdad la época de este poeta célebre lo ha sido del estado floreciente de la opera Italiana, cuya decadencia desde dicho tiempo es muy sensible.

cados, y que casi todos se fundaban en la armonia; el decreto famoso de los Eforos de Esparta, que presenta á Thimoteo como un corruptor por haber añadido dos cuerdas á la lyra, &c.

La música Griega no cesó de producir estos efectos, y mientras quedó en su sencillez, y estuvo unida á la poesia y al bayle mereció el mismo aprecio; pero en el gobierno de los Amphionnes sobrevinieron algunas contextaciones de parte de los tafiedores de cítara y de otros instrumentos de esta clase, que hicieron separar á la poesia de la música instrumental, habiendo sucedido lo mismo con el bayle poco despues, de modo que privados los músicos de los fundamentos sobre los que habian formado sus composiciones, se vieron precisados á buscar nuevos medios. La sencilla melodía hizo lugar á una armonia complicada; el capricho fue la regla general; aumentóse la ciencia y el arte, pero los grandes efectos desaparecieron con el patetismo y la expresion. Si nuestra música actual no dexa de mover algunas veces es en quanto se aparta de las modulaciones laboriosas para entrar en una magestuosa sencillez; testigos de estos son el *Miserere* de Palestrini, cuyo efecto deriva de una sola voz sostenida y apoyada con oportunidad, y los antiguos cantos de Iglesia que arrebatában al célebre Tartini á pesar de su extrema sencillez musical.

La opinion del autor halla un nuevo apoyo en la música de los Chinos y de los Arabes, pueblos que como los Griegos conocieron la influencia de este arte en las costumbres de la política; robusta, nerviosa, insinuante en su principio, ha degenerado en razon de lo que se ha querido pulir.

Sin embargo de todo esto no halla que la sencillez haya sido la única causa de la superioridad de la música Griega sobre la nuestra: el caracter de la lengua y las ventajas sin número de las poesias de esta Nacion contribuyeron infinito. En efecto esta lengua, la mas dulce, armoniosa, pintoresca y musical; esta lengua que admitia el uso de tantos dialectos diferentes, que tenia un número tan prodigioso de términos propios para expresar las qualidades físicas de los objetos, tantas voces compuestas, que cada una de por sí pintaba una multitud de imágenes: esta lengua en fin que dexaba una libertad casi sin límites á las inversiones de las frases y á la transposicion de las palabras; esta lengua era sin duda alguna muy propia para hablar al corazón y á la imaginacion por medio de la poesia y de la música. Añadamos á todas estas prerrogativas la superioridad del metro y del rythmo de los Griegos que contaban en su prosodia hasta ciento veinte y quatro pies diferentes, ya simples, ya com-

compuestos, con los que exprimian todas las pasiones y señalaban todos los movimientos con una verdad asombrosa. ¿Y podia una música esencialmente unida á un metro tan numeroso, y á un rythmo tan extenso, no producir efectos pasmosos? Todas estas ventajas faltan á la nuestra: la poesia no la acompaña sino muy rara vez, y no tiene sino un rythmo muy corto. Por otra parte la lengua Griega añadía á la poesia, y por consiguiente á la música, otra circunstancia muy importante: no solo cada una de sus voces tenia su acento, sino que todas las sílabas tenían un valor preciso y determinado de brevedad y de longitud; lo que producía una pronunciacion señalada, y siempre compaseada, que contribuía infinito á la cadencia, al número, y á la exáctitud del tiempo musical. Así es que la medida estaba regulada por la prosodia y la música se la daptaba como por sí misma. Nosotros no tenemos prosodia determinada, las cantidades son desconocidas, y la medida musical es enteramente independiente de la poesia.

Nuestra música en fin se ha empobrecido mas y mas separándose de la poesia. Esta separacion es casi completa, pues han quedado solo sujetas á la música la cancion, la cantata y la opera.

Todas las poesias se cantaban entre los Griegos, y cada género tenia su modo propio hasta haber dado al canto de los mismos poemas diferencias análogas por la diversidad del gusto de los autores. Así es que se cantaban diferentemente los poemas de Homero y los de Hesiodo, los idilios de Theocrito y los de Bion, las elegias de Calimaco, y las de Minermo, las odas de Alceo, y las de Sapho, &c. al paso que nosotros no cantamos el soneto, las sátiras, la oda, el idilio, la pastoral, la comedia, la tragedia, y sobre todo el poema épico, obra maestra del entendimiento humano: nosotros miramos todo esto como géneros á los quales no debe unirse la música; el madrigal mismo que esencialmente se cantaba antiguamente está desterrado de las colecciones de los versificadores.

El que quiera ver como discurre el autor ácia el fin del capítulo doce sobre la imperfeccion de la medida de nuestro compas y sobre las pretendidas ventajas de la riqueza de nuestra armonia y de nuestro contrapuesto puede recurrir á la misma obra. Esta misma riqueza es en su modo de pensar uno de los defectos mas grandes de nuestra música, porque la multitud y variedad de sonidos que exige este contrapunto no pueden excitar pasion alguna determinada, y porque los varios movimientos al mezclarse entre sí destruyen necesariamente su accion. En fin todo le obliga á concluir que nosotros solo tenemos la parte menos importante de la música, que es la material; que no cono-

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ceamos el espíritu vivificador que la animaba antiguamente; que solo hallamos rara vez y por casualidad la verdadera expresion; que nuestro modo la priva mas y mas de los medios de mover, y que este arte encantador por su naturaleza, no es hoy en dia otra cosa, segun la expresion del célebre Tartini, sino el *arte insignificante de combinar los sonidos.*

A pesar de las imperfecciones de nuestra lengua, de nuestra poesia y de nuestro sistema musical, no se puede menos de convenir en que nuestra opera ha producido maravillas en su época brillante; y la perfeccion á que llegó por las obras maestras de Methastasio, Vinci, Pergolesi, de Jommelli nos obliga á inquirir causas diferentes de las que acabamos de referir para explicar completamente la decadencia actual de la opera Italiana, lo que es el asunto de los capítulos siguientes: El autor descubre tres causas principales de este efecto: la falta de Filosofia en los compositores: la vanidad y la ignorancia de los cantores, y el abandono casi universal de la poesia musical. (*Se continuará.*)

LITERATURA Y COMERCIO.

LONDRES.

Disertacion sobre el Poema épico, con motivo del Paraiso perdido de Milton.

El Poema épico es una política que abraza todas las bellezas del arte, y cuyo objeto es la gloria de los Soberanos y la felicidad de los vasallos. El Poema heroico dexa á otros el cuidado de instruir á los particulares: quiere por discípulos á los pueblos enteros y á sus Gefes, á los Reyes y á las Repúblicas, á los Generales y á los Ministros de Estado; solo quiere formar heroes; sabe que los exemplos tienen mas fuerza que los preceptos; no ignora que la historia sujeta á la verdad, no siempre presenta los modelos de que necesita; vé que para que sus pinturas sean mas vivas y útiles es preciso acomodar los asuntos á su diseño por medio de la invencion y la ficcion le es necesaria en lugar de lo verdadero, que jamas seria maravilloso, guardando en todo la mayor verosímilitud. Luego el Poema épico es un grande acontecimiento del que dependió la salvacion ó la pérdida de un Estado, representado no como sucedió efectivamente, sino como pudo haber sucedido, y adornado de las circunstancias fabulosas que escogidas con habilidad le hacen mas agradable é instructivo.

De esta idea del Poema épico nacen las reglas á que está su-
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Sigue el examen y extracto de las revoluciones del teatro musical italiano desde el origen hasta estos días

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miss preparado con anticipacion, seria un fermento mucho mas conveniente;) despues se cubre la vasija con una tela tupida, y se pone en un lugar algo caluroso; se la dexa en este lugar á lo menos por unas veinte y quatro horas, y despues que la leche se haya vuelto ácida se recoge en su superficie una substancia espesa, la que se ha de menear con un palito, hasta tanto que se mezcle íntimamente con el fluido inferior. Hecho todo esto se dexará el licor por espacio de veinte y quatro horas, despues de lo qual se pondrá en otra vasija mas alta y estrecha, en donde se voive á á menear como antes hasta tanto que el licor parezca perfectamente homogéneo. Esto es lo que se llama koumiss, y del que se hace bastante uso; su gusto es agradable, un poco dulce y ácido, previniendo que antes de darse al enfermo debe batiirse y revolverse.“

La bebida de este licor es muy eficaz contra la pulmonía ó la consunción tan comunes entre los Ingleses. Seria de deseár que en España se verificase su buen éxito con nuevas experiencias. (*The Morning Post.*)

VENECIA.

Sigue el exámen y extracto de las revoluciones del teatro musical Italiano, por Don Estevan Arteaga &c. natural de Madrid.

Por lo que hace á los compositores el Sr. Arteaga clama contra el abuso de nuestra música estrepitosa: »El objeto esencial y primitivo de la música, dice, es el sostener con modestia el canto y la poesía, pero lo que vemos es que en detrimento del uno y de la otra se quiere brillar tanto en las Iglesias como en los teatros. Los primeros que pensaron en aumentar la orquesta, pero sin dar en extremos, fueron Buranello, Hazz y Jomelli: por desgracia le siguieron una turba de imitadores serviles, que sin saber contenerse en los justos límites introduxeron en los acompañamientos un número de instrumentos que hacian muy poco al caso. Este luxo de música instrumental fue creciendo más y mas en lo sucesivo. Algunos compositores, por otra parte juiciosos, hallaron en la mayor parte de las arias de Metastasio pinturas vivas y animadas de objetos físicos que creyeron no poder expresar ni imitar con perfección, sino por medio de los instrumentos; pero á fuerza de buscar consonancias para variar la armonia ó para hacerla imitativa, perdieron de vista la relacion que deben tener los instrumentos entre sí. Inventaron ritornelos picantes, coros estrepitosos, oberturas compuestas

tas de todos los instrumentos, y la expresion se perdió con el ruido.”

Despues pasa á las faltas que cometen los compositores en las diferentes partes de la opera que ponen en música, y se queza con razon de su negligencia en el recitado sencillo que abandonan al arbitrio del cantor. Con todo eso no dexa de convenir en que este defecto proviene particularmente de que no tenemos un teatro trágico y cómico para fixar las reglas de la declamacion, que es la que debe servir de pauta al recitado.

En quanto á los recitados obligados prueba con un gran número de exemplos que rara vez se les da el verdadero carácter que les conviene, y es el de guardar un medio entre la declamacion sencilla y la melodia; y que es menos comun que los compositores se sujeten á seguir el espíritu de las palabras, pues aceleran lo que debiera ir lento, y retardan otros pasages cuya naturaleza exige un movimiento rápido; del mismo modo que acostumbran rinforsar la orquesta en unos sentimientos comunes y hacerla callar en los parages mas fuertes. Pero en donde se manifiesta mas la ignorancia de los compositores es en las arias, en esas partes de la opera que debieran ser otras tantas piezas maestras. El autor establece que el caracter esencial de las composiciones de música debe anunciarse por la unidad del motivo y por una relacion tan íntima con el sentido de las palabras, que sea imposible dar á unas el canto de otras; manifiesta quan desconocidos son estos principios á los compositores modernos que solo fundan el asunto de sus arias en un tegido de caprichos y de incoherencias. Despues clama contra el uso ridículo de ese *Dacapo* perpetuo que no conocieron los antiguos; de esa fastidiosa repeticion de unas mismas palabras en los rondós; de esos pasos sin fin, que por sí mismos no tienen expresion musical, que muchas veces solo se halla en el aria por casualidad, y que algunas veces presenta ideas absolutamente contrarias al objeto particular de la misma aria.

El autor cree que estos defectos y esta ignorancia de nuestros compositores actuales proceden del modo defectuoso con que se enseña hoy en dia la composicion; modo que consiste únicamente en hacer abrazar el mecanismo del *contrapunto*; el qual en rigor no es otra cosa que la gramática del arte; hace que se eviten las faltas, pero que no enseña los medios de producir las verdaderas bellezas musicales. Finalmente señala por causa ulterior de estos mismos defectos el deseo del público de la novedad y de la variedad, por cuya razon permite á los compositores una libertad sin límites. Este cap. 13 acaba con una observacion del autor sobre

bre el mérito real de algunos de nuestros compositores.

La vanidad y la ignorancia de los cantores es, según el Sr. Artega, la segunda causa particular de la decadencia actual de la ópera; asunto del cap. 14, con que comienza el tomo tercero. »Al principio de la ópera los cantores estaban realmente subordinados al poeta y al compositor. Pero desde mediados de este siglo se ha descuidado los recitativos, y toda la atención se ha puesto en las arias, habiendo procurado los cantores agotar todas las finuras y delicadezas del arte; hechos poco á poco dueños de la escena han dado la ley al poeta y al compositor, y les han precisado á estropear la ópera reduciéndola á cinco ó seis trozos inconexos, cuya ejecución pide un arte infinito; pero que disipan toda la ilusión teatral.»

La volubilidad que manifiestan estos cantores y que tanto se aprecia comunmente les sirve de motivo para clamar contra el uso cruel y bárbaro de la castración; uso que debe mirarse como el abuso mas chocante de quantos se han introducido en este siglo, y del qual oirá hablar la posteridad con horror. Además de esto hace ver quán impropios son estos individuos mutilados por su figura neutra y su voz trocada, para la representación de los héroes y las divindades que se introducen en la escena, pues ocupándose únicamente en las *volatas*, no cuidan del movimiento, del gesto, ni de la expresión que exige el asunto del drama. »Pero exclama, si á lo menos cantasen los trozos como son y no se entregasen á sus preocupaciones, ó mejor, á su ignorancia.»

Para demostrar una proposición que pudiera parecer una paradoxa, dá el autor una teoría luminosa del arte del canto: desde luego establece que los principios integrales de este arte son el acento patético de la lengua, la melodía y la armonía: después enseña como deben combinarse estos principios en las diferentes partes de la ópera; saca la división natural de la poesía musical en recitativo simple, en recitativo obligatorio y en arias; y finalmente dá las reglas esenciales de la imitación música. Hecho esto, prueba contra un escritor Frances que compuso un tratado sobre la ópera que la música vocal es un arte imitativo, y que como los demás artes de este género debe para representar á la naturaleza escoger los objetos, adornarlos y hermosearlos. Pero estos adornos solo deben sacarse de la misma naturaleza á la que se propone imitar el canto. Para esto refiere muchos ejemplos en un gran número de cánones muy juiciosos, que seria de desear no perdiesen de vista nuestros cantores. »Por desgracia, dice, al acabar esta digresion, proponer lo que los cantores deben hacer, es decir, lo que no hacen. No dexo yo de

conocer que el arte del canto considerado con el arte de modificar la voz de mil modos, ha hecho grandes progresos en Italia; pero si se toma como se debe el canto por el arte de representar modulando las pasiones y los caracteres de los hombres en términos que resalte la semejanza del objeto que se representa, en este caso es preciso convenir en que la música actual lejos de contribuir á la perfeccion del canto, le ha corrompido enteramente, no porque la falten las qualidades necesarias á este fin, sino por el mal uso que de ellas se ha hecho."

El autor hace ver con exemplos bien traídos que en el canto moderno ni se halla la semejanza de la copia que imita con el original imitado, ni la semejanza de los movimientos que produciria en los otros esta copia, con los que produce el original; y á la verdad las volatas, las cadencias, los pasos largos &c. no exprimen individualmente pasion alguna, y por consiguiente no la pueden excitar en los que oyen. »No se me oponga que las arias que mas pecan en estos defectos son las que mas aplaude el pueblo, porque este, que apenas sabe gustar de los placeres materiales del oido, es incapaz de apreciar los del corazon y del alma, que derivan de la imitacion de la naturaleza; aplaude la música moderna y se enfada de la verdaderamente característica, por la misma razon que gusta de las bufonadas de Arlequin y Rurichuneli quando bosteza ó se duerme en la representacion del Misanthropo." Por lo que hace al perjuicio que recibe la poesia de esta música moderna, bastará referir el hecho siguiente. »Los dramas de Methastasio nos interesan de tal modo al leerlos que apenas los podemos dexar, y estos mismos cantados por nuestros *virtuosos* apenas nos mueven."

Lo mucho que varia el gusto y la rapidez con que esto sucede hace: »Que la música no represente entes conocidos en la naturaleza, por cuya razon no tiene otras reglas que la imaginacion, el capricho y la extravagancia. De esta inestabilidad de opiniones y de gustos resulta necesariamente que nuestra música no transmitirá á la posteridad como las demas artes de imitacion, modelos clásicos que puedan dirigir su estudio. (*Se concluirá*)

Concluye el extracto y juicio de las revoluciones del teatro musical italiano

desde el origen hasta estos días

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queñas, y exerce la mayor fuerza con su cola.

La caja del pecho se compone de costillas muy débiles y cortas, pero el espinazo es muy fuerte.

Descripcion interna.

El interior de este pescado es con corta diferencia como el de los cuadrúpedos. En lo interior de la garganta hay dos conductos, de los cuales el uno sirve para tragar los alimentos. Al pulmon y al hígado cubre una masa de carne informe. Su estómago tiene tres celdillas una sobre otra, en las que no hallé otra cosa que un licor amarillo y mucoso. La primera contenia algunos picos de pescados, y en el baxo vientre hallé una gran bolsa que me pareció ser la matriz de donde salió una materia lactea y amarilla.

Proporcion del animal.

Pies.

Longitud desde el pico á la extremidad de la cola	25.
Circunferencia en medio de su cuerpo	14.
Desde la punta del pico hasta la abertura de la garganta	2.
Desde la abertura de la garganta hasta los ojos	2.
Desde la cabeza á la nadadera del espinazo	4.
Desde la cola á las dos aillias	8.
Anchura de la cola	6.
Longitud.	2.
Diámetro de la orbita del ojo	2½.
Diámetro del cristalino	1.

Si algunos naturalistas desean algunas noticias para conocer á este pescado estoy pronto á darlas, pues guardo la cabeza y la cola. Firmado.— *Nivelet (Diario de Normandia.)*

V E N E C I A.

Concluye el extracto y juicio de las revoluciones del teatro musical Italiano &c. por D. Estevan Arteaga, natural de Madrid.

La tercera causa de la decadencia actual de la opera es el abandono conocido de la poesia musical. Despues de algunas reflexiones generales sobre la degradacion y envilecimiento de todos los géneros de poesia examina el autor por qué el drama músico es tan despreciado y aun vilipendiado: para esto halla dos razones principales: el crédito que ha ganado el canto moderno en el teatro, y el gusto excesivo de las decoraciones. »Los poetas dramáticos han venido á ser viles esclavos del impresario, del com-
po-

positor y del cantor, con lo que profanan imprudentemente el nombre de poeta; bien que no parece necesario se halle la poesía dramática en mejores manos, porque ya no es sino una causa ocasional, un accesorio que suministra el motivo á la música, pero que enteramente depende de ella, y que por consiguiente debe renunciar á sus prerrogativas para obedecer las órdenes de su señora; que debe sacrificar el plan, la conducta, el enlace, descuidar el estilo, violar las reglas de la lengua; perder mil situaciones interesantes y patéticas, truncar los recitados, y en fin degollar los poemas para reducirlos á una media docena de arias con algunos duos, tríos ó pastorelas. ¡Si á lo menos estos fragmentos presentasen por su novedad y variedad el interés de que son susceptibles! Pero la ignorancia y la pereza, así de los poetas como de los compositores, los reducen al círculo estrecho de un amor insensato, y nos repiten un millón de veces las mismas trivialidades y las mismas soserias.

»Así es que todo se ha reunido para empobrecer y descuidar la expresión poética y la música, siendo muy sensible de un día á otro la decadencia de la ópera. Se ha creído que el gran medio de sostenerla sería aumentar las decoraciones; para hacerlas más magníficas se han abandonado los asuntos de historia, tan bien tratados por Metastasio, y á exemplo de los Franceses hemos recurrido á la mythología, como lo hicimos en los principios de la ópera.»

El Sr. Arteaga hace ver con una juiciosa análisis de algunas de nuestras óperas modernas, y particularmente del Orpheo y de la Alceste de Calsabigi lo poco que se ha conseguido con haber reducido la ópera á lo que era en su infancia con la esperanza de restablecerla. Por otra parte examina y analiza las obras de algunos poetas dramáticos que demasiado ilustrados para no conocer estos defectos han seguido sus huellas. Finalmente acaba el cap. XV con algunas reflexiones filosóficas y muy interesantes sobre el oprobio en que se halla hoy en día la ópera bufa en Italia, cuyo envilecimiento tanto más debe asombrarnos, quanto por la multitud, sencillez y facilidad de los caracteres que nos representan ofrece infinitos recursos así al poeta como al compositor y al actor. A pesar de todo esto, dice, nada hay en el mundo más ridículo, baxo é insípido que la ópera bufa.

Después de haber analizado de este modo las causas de la decadencia actual de nuestra ópera pasa el autor al bayle pantomimo, que es uno de sus principales ornamentos y el asunto del capítulo siguiente, cuya lectura aconsejamos por ser uno de los más interesantes, racionales y originales. Desde luego demues-

muestra que el bayle y el canto tienen el mismo principio y objeto; que el uno y el otro pueden ser *naturales*, esto es, sin ningún objeto determinado; ó *imitativos*, llamados por otro nombre pantomimos, y que la eloqüencia pantomima fue conocida de las Naciones mas antiguas, y cultivada por los Griegos. Despues hace ver que los Romanos fueron los primeros que introduxeron el bayle pantomímico en el teatro en los tiempos de Augusto, y que este espectáculo se acreditó de tal modo baxo de los Emperadores siguientes que se hizo superior á la Tragedia, á la Comedia y á otro qualquier espectáculo.

Despues de estos discursos preliminares llenos de filosofia y erudicion exámina el autor de mas cerca, considerándolo baxo de dos aspectos: en sí misma y como que es un arte imitativo qual la poesia y la música, y como que es parte de la Opera.

»La Pantomima en quanto es un arte representativo está sujeta á las mismas leyes que las demas artes de imitacion; leyes que se reducen á dar á la cosa que imitan toda la semejanza posible con lo que se proponen imitar. Luego la Pantomima no debe presentar á la naturaleza absolutamente qual es: debe hermosearla y darla un ayre de grandeza; ha de ser clara y distinta como todas las acciones dramáticas; ha de tener la unidad, la conveniencia, el orden y lo patético; y como la poesia ha de presentar variedad en el estilo en razon de la diversidad de los asuntos. En una palabra, el arte de la Pantomima es susceptible de teoria como las demas artes, y en cierto modo pudiera componerse una poética y una retórica al uso de los baylarines como ha sucedido con los Oradores y Poetas.

El autor halla tres medios para unir la Pantomima á la Opera si la primera se considera como parte de la segunda; estos se reducen á unirla con la poesia durante todo el tiempo de la accion, ó solo en ciertos pasages, ó en fin á emplearla en los intermedios. »Los antiguos emplearon la Pantomima de la primera especie: hacian cantar toda la accion de una Tragedia ó de una Comedia, tocar y baylar á un solo actor; pero habiendo llegado á ser los espectáculos más largos y mas complicados fue imposible esta triple union, y los diferentes empleos de uno solo se distribuyeron entre muchos.

»Se ignora quién fue entre los Griegos el primero que separo la Pantomima de la poesia; pero se sabe que entre los Romanos Hivio Andrónico, viéndose precisado á repetir los trozos que mas gustaban á los espectadores, consiguió que un esclavo cantase el poema mientras él acompañaba á la accion con el gesto mudo. Este uso duró poco, y hasta la Tragedia solo

lo conservó el bayle en los coros y en algunas escenas particulares.”

El autor demuestra evidentemente que la razon se opone á que una accion se represente á la vez en dos lenguages diferentes, el de la palabra y el del gesto, de lo que se sigue que es absurdo el proyecto del Sr. Grimes en su Discurso sobre el poeta lyrico de unir la poesia al bayle, ya sea cantando los mismos baylarines, ya ocultando tras de la escena una voz que cantase el asunto del bayle.

El uso de colocar la Pantomima en los intermedios es un absurdo palpable, una heregia en materia de gusto, y que no puede justificarse en el tribunal de la razon, sin embargo de que así lo acostumbraron los Griegos y Romanos.

El autor responde á estas dos quëstiones: primera: ¿está Pantomima, de que tanto gusta el público, ha llegado ó puede llegar al grado de perfeccion que se le supone? segunda: ¿en la suposicion de que se pudiese perfeccionar, seria conveniente al teatro que se hiciese? No seria imposible referir en pocas palabras las razones sólidas y los exemplos que le determinan á abrazar la negativa de la una y de la otra. Sin embargo, á esto se reduce la substancia: »la materia primitiva de los gestos que emplea la imitacion Pantomima es enteramente seca por sí misma, como la pintura y la escultura, se cifie á las cosas presentes, y es incapaz de hacer sentir lo pasado ó lo futuro, de expremir las reflexiones puramente mentales y una infinidad de ideas accesorias y subalternas que necesitan de términos para que puedan ser explicadas. Este diccionario pantomimo es muy esteril, atendido los progresos que ha hecho la Sociedad, progresos que nos obligan á la reserva, y á mantener honestidad en el semblante; y que habiendo hecho el lenguaje mas abundante y expresivo han inutilizado el gesto.» El autor desenvuelve, analiza, apoya con un sin número de exemplos y con tanta erudicion como energia estas razones principales que le obligan á concluir que la Pantomima no solo está lejos de la perfeccion que se la atribuye, sino que no llegará á ella jamas.”

En segundo lugar demuestra que quando fuese posible conseguir esta perfeccion no convendria buscarla, porque el primero y mas inmediato efecto de Pantomima será siempre el que el público se disguste de las demas representaciones teatrales. »Este espectáculo mudo agrada mucho mas á los sentidos, da mas movimiento á la imaginacion, fomenta nuestra pereza natural, aquella pereza que nos obliga á que prefiramos aquellos placeres que no exigen de nosotros ni reflexiones combinadas, ni una continua atencion.”

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De aquí concluye el autor que para conservar los espectáculos dramáticos mucho mas delicados, instrutivos é interesantes en todos respectos es preciso desterrar de ellos el bayle pantomímico, ó á lo menos dexarlo para el fin para que no dañe al interes del drama. Quisiera que los intermedios se compusiesen de retazos de música propios para mantener en el corazon de los espectadores las disposiciones que la última escena hubiese dexado en ellos, y para preparar al acto siguiente.

Para completar el extracto de las Revoluciones del teatro solo decimos que las respuestas del autor á un sin número de objeciones del *Diarista Encyclopédico* de Bolonia sobre dos capítulos del segundo tomo ocupan á lo menos una quarta parte de este. Sin embargo de que ofrecen tanto interes como todas las demas partes de la obra, y de que ilustran perfectamente algunas de las ideas mas metafísicas, como no son susceptibles de análisis nos bastará haberlas indicado. No sentimos haber dado tanta extension á este extracto atendida la importancia del asunto y la imposibilidad de ceñir á un corto espacio tantas inquisiciones, tanta filosofía y tanta erudicion. (*Efemérides literarias de Roma.*)

L I T E R A T U R A.

L O N D R E S.

The observer, &c. El observador, ó coleccion de ensayos morales, literarios y familiares, en casa de Dilly, tres tomos en octavo.

Los Ingleses gustan de los ensayos sueltos, mayormente si son periódicos, porque tienen mayor número de lectores, y no exigen ni plan, ni orden, ni enlace de ideas. Es cierto que sus autores no todos son Addisones; pero el mundo ofrece tanta variedad en sus escenas que á un genio observador le basta escoger entre tanta abundancia de materiales.

Esta razon determinaria sin duda alguna á M. Cumberland, conocido ya en la literatura Inglesa, á resucitar un título que le es tan lisonjero.

Para que el público pueda juzgar del mérito de estos ensayos traduciremos aquí el que intitula *Soliloquio voluptuoso.*

»Yo poseo unos Estados que nada me han costado; soy joven, tengo salud y quiero disfrutar de ellos. Mi único objeto es el placer, y para que este sea durable y delicioso es preciso que me arregle. Si antes no escojo bien los medios es cierto que

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Discurso sobre la naturaleza de las óperas bufas italianas y sobre la unión de la comedia y de la música en estos poemas

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LITERATURA.

PARIS.

Discurso sobre la naturaleza de las operas bufas Italianas , y sobre la union de la comedia y de la musica en estos poemas. Por Mr. Quatremere de Quincy.

¿Será cierto que pueden reducirse á una especie de teoría, nuestras sensaciones agradables en las artes ; que despues de haber sujetado al ingenio á ciertas reglas , pueden tambien prescribirse algunas leyes á la admiracion que causan en nosotros las obras maestras del arte ; que el modo de gozar de sus encantos tiene sus principios y sus secretos ; finalmente lo será que puede aprenderse por principios , que pueden darse lecciones , y formar discipulos para sentir las bellezas que brillan en estos poemas ?

Esto pretendió J. S. Rousseau por lo respectivo á la musica. *Despues de haber hecho , dice , un arte para componerla , debiera tambien hacerse otro para oirla.* Es á la verdad muy sensible que este filósofo solo nos haya dexado el proyecto de una teoría como esta. Pero sin embargo , ¿produciria esta obra si existiera , toda la utilidad que ofreceria su titulo? Me atrevo á dudarle ; y aun me atreveria á profetizar que estas lecciones serian mas útiles á los compositores que á los que oyesen la musica. A lo menos seria cierto que los que se hallarian en estado de comprehender estas lecciones , serian tambien los que menos las necesitan.

La muchedumbre de cuyo gusto dependen el éxito y la gloria de las artes , las necesita de otra especie , y solo quiere recibirlas de la experiencia.

El mejor juez en las artes del diseño fue el pueblo griego , porque todas sus ciudades , sus poblaciones , sus campos ofrecian un pueblo de estatuas y de monumentos , y porque no se podia dar un paso sin tomar una leccion.

No hay pueblo alguno hoy en dia mas inteligente en la musica que el Italiano , porque hace mucho tiempo que en esta arte , que han hecho necesaria en todos sus gustos , han colocado casi todos sus placeres.

Quando Francisco I , Luis XIV. y otros soberanos de Europa quisieron trasplantar en sus reynos las bellas artes de Italia,

lia , no la pidieron lecciones , sino que la compraron modelos.

Esta feliz trasplantacion , parece que ha hecho hoy en dia , un solo reyno de toda la Europa , hermanado con el language comun de las artes , que es el unico que pueda establecerse entre tantos pueblos diferentes. Todo ha contribuido á formar este feliz comercio de ciencias y de artes , que hace mucho tiempo que no conoce privilegio exclusivo. Nada hay hoy en dia , que tenga un pueblo y que no lo tenga otro igualmente. Los diferentes metodos que se han inventado , al paso que han multiplicado los modelos de la escultura , reproducen en otra materia , y baxo de otro cielo , las formas exáctas por las quales eternizaron los griegos la hermosura. Los monumentos mas distantes se acercan por medio del grabado ; y el arte de la imprenta ha hecho de todo el universo una patria comun, de la que ha hecho conciudadanos á todos los hombres el zelo de los traductores.

El comercio de la musica es mas difícil. Este arte , cuyos signos transmiten y perpetuan las ideas , solo existe en sus propios caractéres para el artista que los entiende ; y en realidad no adquiere la vida para el comun de los hombres , sino por la accion de los instrumentos y de las voces. Los medios por los quales pueden reproducirse sus efectos son difíciles y costosos. El uso de los conciertos basta para un gran numero de arias cuya verdadera expresion puede motivar unicamente la escena. Luego fue preciso buscar á toda costa los modelos originales de un arte , que degenera demasiado en las copias imperfectas que pueden presentarnos los conciertos , y por lo mismo convinieron todas las naciones de Europa en levantar teatros en que esta arte revestida de la lengua , que le es mas favorable, recibiese el movimiento y la vida que le son propios.

A la verdad nos faltaba este teatro extrangero cuya concurrencia no podia menos de ser útil á los de la misma especie , y no era menor la falta que hacia á los progresos de la musica, cuyo gusto no puede menos de generalizar y perfeccionar en los puntos de comparacion que estableceré por medio de las lecciones , de la experiencia y de la costumbre que recibirá la multitud. Si de la repetida comparacion resulta el arte de juzgar , no hay duda que se perfecciona y se purifica el juicio en razon del gran numero y de la qualidad de los modelos que sirven de base á la comparacion. Ya no pueden medirse las sensaciones agradables en las artes por sus propiedades , ni nos podemos aislar
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en aquel amor propio exclusivo que cree ver su derrota en el triunfo ajeno, bien que esto es menos posible en la música que en cualquiera otra arte.

Es innegable y en ello conviene todo el mundo que en punto de música es más rica la Italia sola que todos los demás pueblos juntos; pues ha producido mayor número de grandes maestros, que quizás producirá todo el resto de Europa; ventaja que debe al idioma armonioso, sonoro y flexible, cuya simple prosodia viene á ser en cierto modo, el primer elemento del canto; á la naturaleza de un clima suave y voluptuoso, que aligera los órganos, exalta las pasiones, hermosea su lenguaje, y facilita á la imaginación los ardientes pinceles de la naturaleza; á todas las instituciones favorables al ejercicio de la música; finalmente á la excelencia de las escuelas fundadas para el estudio de esta arte.

No me propongo yo hacer aquí el elogio de la música italiana, porque queda todo dicho con solo acordar que todas las naciones de Europa la han adoptado, los homenajes que no han cesado de rendirle los franceses, habiendo intentado naturalizarla en su suelo, apropiarse sus hechizos, ingiriéndola, si me es permitido hablar así, en su propia lengua, levantándola todos los días nuevos altares sobre sus teatros, y finalmente habiendo querido adorarla en un templo que se le consagró.

Si el establecimiento de este nuevo teatro pudiera ofrecer al pueblo de esta ciudad alguna cosa extraña y cuya novedad fuese capaz de oponer algún obstáculo á su buen éxito, á la verdad que no sería la música. Si es que hay lecciones que enseñen á juzgar bien de esta arte, no creo que las haya para hacerla querer, de modo que siempre serían aquí superfluas las instituciones.

No puede decirse lo mismo del gusto dramático, ni de la naturaleza de las piezas á las que está unido el placer de la música en las *operas bufas*, ó cómicas. Es muy posible que la diferencia de costumbres, de modales, de presentar el ridículo, que una extraña expresión de gentes desconocidas, de bufonadas sin sal alguna para nosotros, que los contrastes que nos parecen extremados, y otras mil cosas de esta clase, entibien el gusto de estas representaciones; pero la más leve reflexión basta para desterrar esta preocupación pueril que criticaría en unos extranjeros unas costumbres extranjeras en cuya ridiculez jamás ha incurrido ningún pueblo sensato.

Pe-

Pero si hay un pueblo, que por la naturaleza de sus costumbres y los grandes modelos de su teatro, conozca las mas leves propiedades de la escena; á quien familiarizado con la regularidad dramática, choquen los menores disparates, que por lo regular prefiera la conducta juiciosa en una pieza al vuelo muchas veces tan irregular del ingenio, en fin, cuya delicadeza se resienta en el teatro como en la sociedad de todo lo que es precipitado, incoherente, exágerado, de todo lo que sale del camino uniforme de la naturaleza, y aun de sus costumbres; ¿podré yo decir por esto que este pueblo estará menos dispuesto que otro á gustar los encantos de la música? No, pero necesitará mas que otro, que se le predique la tolerancia á favor de unas piezas cuyas proporciones están subordinadas á otro orden de principios, en favor de unos poemas cuya unica poesia debe ser la música, en favor de unos dramas que no pueden, ni deben juzgarse por ninguna de las reglas dramáticas.

En nuestros poemas (las operas cómicas) brilla, dicen regularmente, un gusto mas sabio y arreglado. No quiero ahora comparar estas piezas con las bufas italianas; pero no puedo menos de decir que siempre me ha parecido que el público confundía en nuestros espectáculos de música ó equivocaba el placer que disfrutaba. ¿No se toma muchas veces la expresion de la acción por la del canto, el espíritu del poeta por el talento del músico, el interés dramático por el musical? ¿No recibe mas *bravos* el actor, que el cantor? Aunque no me atreva á decidir esta cuestión, es constante que siempre oigo alabar á los cantores por su acción, aplaudir la escena en lugar del aria, y el espectáculo en lugar de la música; de modo que pudiera decirse que el actor canta por los gestos, y que el pueblo no escucha sino por los ojos.

Sé muy bien que en Italia sucede todo lo contrario, como lo prueba el modo con que han dividido sus teatros. Los Italianos tributan á cada arte un culto particular. Para los bayles pantomimos que siempre son independientes de la opera, han destinado toda la pompa de las escenas, las ilusiones de la pintura, los movimientos del bayle y toda la acción del gesto: en una palabra, este es el verdadero espectáculo de los ojos, los que nada quizás disfrutan, ó muy poco en las operas serias, en las que solo se habla al alma por medio de los sonidos y del órgano que los transmite. En las comedias buscan la pintura sencilla de las costumbres, la verosimilitud de la acción, el interés de

de los personajes, y la verdad de los caracteres. El aprecio que hacen de las piezas francesas, y las traducciones con que han enriquecido su teatro, prueban su buen gusto en este punto, del que se formaría muy mal juicio por los dramas destinados á la música, á los que no consideran regularmente sino como ligeros bosquejos sobre los que debe el músico formar sus quadros que de él aguardan el diseño y el color. Al poeta solo se le pide el arte de conocer los intereses de la música, de preveer sus efectos, de emplear bien las situaciones, de proporcionar contrastes, de motivar, ó grandes retazos de melodía, ó grandes efectos de armonía, de suscitar incidentes, de matizar bien el drama, en fin, de adoptar hasta en la elección de las palabras las mas sonoras, segun lo exijan la necesidad del músico y el interes del cantor. Así es que jamás se ha intentado poner en música los poemas que no se han compuesto para ello, y conforme á las ideas que he descrito.

Ya parece que oigo una objecion, y es la que comunmente se hace: que la música nada puede sin la poesía; que sus encantos son inseparables de los del lenguaje; que solo debe unirse al lenguaje poetico, para reforzar su expresion y su valor; finalmente, que no puede concebirse como pueda agradar el adorno accesorio, quando el lenguaje principal es defectuoso.

Estas razones son buenas; pero solo lo son para establecer entre las dos artes una cierta correspondencia, á la verdad, muy natural, pero que sin embargo no existe, desde que la música ha extendido tanto su imperio, y desde que ha llegado á dominar con independencia de la poesía. Aquí podría hacer ver de qué naturaleza es la nueva correspondencia, ó union mucho mas sutil, que aun reyna entre estas artes, lo que perdieron, y lo que han ganado habiendose dividido aparentemente, y sobre todo como la música que ha llegado á ser en cierto modo la poesía de los sonidos, ha robado los pinceles á su rival; como sabe revestir las palabras mas prosaicas con la poesía que les falta, y porque no debe considerarse ya como una especie de declamacion, cuyos medios se reducen á hacer resaltar las bellezas del poema. Estas discusiones serian largas, y probarian mucho menos que los exemplos y los hechos.

La experiencia ha probado que la música vocal, sin embargo de haber perdido su antigua é íntima union con la poesía, ha llegado á movernos y agradarnos, bien puede asegurarse, por sí misma y por sí sola. Todos los pueblos de Europa tienen la prue-

prueba de esto en esos trozos de una latinidad barbara , y de una vestificacion gotica , que desnuda de todo encanto de la lengua , sin embargo ha llegado á ser asunto de la musica mas eloqüente. Que me diga por exemplo si en el *credo* hay el menor sentimiento de poesia , ya en ideas , ya en imagenes , ya en palabras. Apelo á los que han oido los bellos *credos* de los grandes maestros de Italia , y sobre todo el del célebre Galupi ; diganme si hay tal poesia en el *Frucifixus etiam pro nobis, sub Pontio pilato* , y si la musica que expresa esta estrofa no se las puede disputar á los mas sublimes quadros de la pintura y de la poesia ; prueba nada equívoca , de que la poesia de las palabras, no constituye la poesia de los sonidos.

Me extenderia mas si fuese necesario , y diria, que lexos de ceñirse la musica como se quiera á la expresion de las palabras, la dá muchas veces á las que no la tienen ; otras veces cuida el musico de olvidarlas y devorarlas en cierto modo ; de lo que resulta , que en el exemplo que he citado , y en otros innumerables , la musica produce por sí sola , la impresion profunda y sublime que unicamente se debe dar á esta arte la mas encantadora de todas. Luego puede decirse , que en el exemplo citado, el corto numero de palabras que forman la base de la musica, en nada contribuyen á movernos , ó á lo menos tan poco que en su lugar podrian substituirse las meras vocales sin que disminuyese el efecto. La musica aqui no desenvuelve ni explica las palabras, sino que estas sirven como de motivo á la musica , de modo que el compositor de la prosa no hizo mas que enseñarnos el asunto del musico.

Luego es muy cierto que la musica puede por sí sola mover nuestra alma ; que por sí tiene medios independientes de la poesia del lenguaje ; y que muchas veces no quiere que se deban á este , y solo á sí los encantos que produce en nosotros.

Si esto es cierto , es preciso confesar que ni el lugar en que exercer la musica su imperio , ni el asunto que trata mudan la naturaleza de sus medios. Ya sea en los templos ó en el teatro, sea sagrado el asunto , ó sea profano , sea recitado , ó animado con la accion teatral , siempre percibo dos agentes en la musica; el uno que refuerza los acentos de la poesia ; y el otro que los suple ; el uno que añade á los colores del poeta una especie de barniz que les hace resaltar ; y el otro que substituye sus colores á los del poeta ; en fin el uno que es el complemento de la poesia , y el otro el suplemento.

Q

No

No hay duda que puede escogerse entre estos dos generos. Ignoramos qual fue el estado de la música entre los griegos fuera del teatro ; pero sabemos lo bastante sobre la naturaleza de sus representaciones teatrales , sobre el modo de su acompañamiento instrumental , sobre el genero de su melopea , para presumir que la música del teatro quedó subordinada al interés dramático. La fecundidad de sus poemas , la hermosura de su versificación , probarian muy bastante que si el uno de estos dos artes debiese subordinarse al otro , no sería seguramente la poesía. Una sola flauta acompañaba los dramas de Menandro , cuyas copias nos ha conservado Terencio , y nosotros tenemos dramas que si se les quitan las numerosas orquestras no equivalen á los de Menandro.

Si subo al origen de la música y del teatro en la moderna Italia , veo al mismo arte musical reducido á un simple acompañamiento , y á un recitado hecho para reforzar la declamacion , fixar sus acentos , y quitarle al actor la libertad de mudar ó alterar á su arbitrio , la expresion de las palabras y las ideas del poeta. Asi se representaron en los teatros de Mantua los dramas de Aminta y del Pastor-Fido , un gran número de las traducciones de Sofocles y Euripides , que había conseguido apropiarse la finura y soltura de la lengua Italiana. Todo el mérito de estos espectáculos consistia en los encantos de la poesía , y entonces estaban muy lexos de presumir que la música que solo servia á la poesía , llegase á ser su rival , y que en fin acabase la poesía con ser el acompañamiento de la música.

Esta revolucion cuyas causas no tratamos de averiguar , ni de indicar su progresion , había de depender de la perfeccion de la musica instrumental , del arte del canto y del de los acompañamientos.

Estoy muy distante de inferir de aquí que la música haya aniquilado la poesía dramática en Italia. Los nombres de Apostol Zeno y de Metastasio , prueban todo lo contrario. Estos dos poetas han dexado los mejores modelos que prueban que el estito heroyco aun puede conciliar el interés de las dos artes.

Pero puede decirse que el interés de la música ha absorbido en Italia todos los demás gustos , y que los músicos que han trabajado sobre Metastasio , han añadido quizas mas gracias á su poesía , que las que requerian para conseguir el interés del poeta. Nadie puede negar hoy en día que el público Italiano , no se complace tanto en el adorno de la poesía , como en la misma poesía.

Si

Si esto ha sucedido á poemas llenos de todas las gracias de la lengua , animandolos con la mas sensible expresion de las pasiones , enriquecidos con todas las imagenes de la poesia , ¿ qué puede inferirse con razon ? Que en la música existe un arte que obra mucho mas en la imaginacion que en la poesia , que la combinacion exácta y precisa de las fuerzas respectivas de estas dos artes , quizás no podria verificarse sino en detrimento de ambas ; que no parece posible este equilibrio , y que puesto que han dividido su imperio , debemos tambien distinguir sus homenajes.

Si esta reunion de las dos artes es tan difícil en esos dramas que llamamos *operas serias* , á pesar del sumo cuidado del poeta , y de la condescendencia á favor del músico , si el encanto de la música ha vencido á los de la poesia , ¿ cuánto mas difícil no será la reunion en las representaciones de la comedia , cuyos secretos y resortes no tienen absolutamente relacion alguna con los de la música , y cuyas bellezas son tan diferentes ?

La comedia , esa especie de espejo de la vida civil , no es otra cosa que la representacion fiel de las costumbres , de los afectos , de los vicios y virtudes sociales , cuyo feliz contraste produce aquellas pinturas que alternativamente nos mueven , nos interesan y nos divierten. Las reglas que este arte se ha propuesto para formar las ilusiones que pertenecen á su objeto , tienen por base la union de todas las proporciones y verosimilitudes. Quanto mas cercano tenemos el modelo , tanto son mas faciles de percibir los defectos de la copia , y por consiguiente la imitacion tiene mas dificultades. En la perfecta verdad de los caracteres , en la verosimilitud de todas las situaciones , en el decoro de todas las oposiciones , en los diestros coloridos de los contrastes , en la serie y direccion ordenada de las escenas , en su progresion bien preparada , en la conexion de los papeles accesorios con el principal , en la dependencia de todas las partes con el todo , en fin , en la unidad de interés consiste el grande arte de la comedia. Paso en silencio la unidad del tiempo y de lugar , y los otros requisitos elementales , que son los primeros principios de este arte , el placer que produce y la ilusion que causa.

Añadase á todos estos placeres el de un acompañamiento musical , que refuerze los tonos de la poesia ; supongase una especie de recitativo analogo al espíritu del poema , prestandose naturalmente la lengua á la medida de rythmo cadencioso , y resultará un espectáculo muy semejante á las comedias de Terencio,

cio , ó á las piezas Italianas de simple recitativo.

¿Pero será esto lo que hoy se llama espectáculo de música? Comparémos la fuerza de la música ; y por los efectos que produce en las operas bufas ó cómicas , juzguemos de la diferencia de estos medios , y del grado de alianza que puede contraer con la comedia.

La música es un arte puramente ideal , cuyo modelo es imaginario , y la imitacion intelectual ; ya sea que por la fuerza de la harmonia imitativa , y la combinacion de sonidos , llegase á exprimir y pintar los efectos estrepitosos de la naturaleza , como los vientos , las borrascas , el ruido de las olas &c. ; ya sea que por una transposicion aun mas ingeniosa , exprese por el sonido de los cuerpos sonoros , y de las voces las pasiones y movimientos del alma ; que usurpe algunos acentos al dolor ó á la alegría ; haga hablar hasta al mismo silencio , y haga sonoras las mas mudas expresiones del alma ; este arte es un encanto , su modelo una fantasma , su imitacion una magia. No necesita mas que imagenes que pintar , pasiones que exprimir. Asociada á la comedia desechará todas aquellas transiciones ligeras que matizan los papeles , aquellas delicadezas de verosimilitud , las finuras del razonamiento , los rasgos de espíritu y mocion , el enlace de intereses variados , en fin todo el artificio de razon , de que se compone la verosimilitud dramática. Necesita de costumbres mas declaradas , caractéres ponderados y cargados , pasages bruscos , contrastes violentos ; sus menores afectos serán pasiones , y sus pasiones un delirio. Siempre habrá locura por alegría , desesperacion por dolor , espanto por susto , rabia por ira , jactancia por valor , simpleza por naturalidad , embriaguez por amor , furor por zelos &c. Las cuerdas de su lira se hallarán en mas alto tono que el que pueda entonarse con otra qualquiera. Pinta sus pinceles en colores demasiado fuertes , para que pueda concordar con los ligeros matices de la comedia. El modelo de la comedia es el hombre como es , el de la música es el que puede ser. Los limites de la comedia son la inverosimilitud ; los de la música lo imposible. (*Se continuará.*)

AVISO A LOS SEÑORES SUBSCRIPTORES.

Al fin de este mes concluyen muchas Suscripciones á esta obra. Los que gusten renovarlas podrán hacerlo en la Librería de Don Manuel Munita , calle de las Carretas , enfrente de la Imprenta Real.

Sigue el discurso sobre la naturaleza de las óperas bufas italianas y sobre la unión de la comedia y de la música en estos poemas

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En el ultimo §. me hace el señor observador la justicia de creerme desnudo del espíritu de partido , ó á lo menos dispuesto á desnudarme de él. En efecto ninguno me puede hacer ventaja en la imparcialidad , pero no estoy libre de sentir muy vivamente la pérdida del tiempo y de los caudales publicos , en cosas de poco ó ningun momento , dexando en el mayor abandono los objetos de la mayor importancia , y aun pasa á enojo mi sentimiento al oír del señor observador que el gobierno público no debe cuidar ni atender al fomento y adelantamientos de la agricultura , industria y comercio del País. Yo espero que se trate de lo que ha dicho en esta parte , quando vuelva con otras observaciones (*ya que ha omitido otras ;*) aunque hará muy bien en omitirlas tambien en adelante , si no han de ser mas fundadas que las que nos ha propuesto ahora : De qualquier modo: ;

Non me discedere campo
Adspiciet quisquam , dignus modo provocet hostis,
Quem pudor non sit facili vicisse triumpho.
Sectan. Serm. 5.

Digaselo vm. asi de mi parte , dirigiendole las reflexiones que contiene esta carta ; y mande á su afecto amigo y servidor
Q. B. S. M.

J. de Ator-berriz.

PARIS.

Sigue el discurso sobre la naturaleza de las operas bufas Italianas , y sobre la union de la comedia y de la música en estos poemas. Por Mr. Quatremere de Quincy.

¿Cómo pues esperarse podrá que se concuerden estas dos artes?

Antes que se intentáran trasladarse al teatro de Italia todas las riquezas de que es capaz la música , habia mas acuerdo entre ellas. Una trama simple , un corto número de actores , reduciendo la música á pocos efectos , ahorraban al poeta los desvios de lo arreglado. Mucho tiempo los intermedios fueron á dos voces. La *Serva Padrona* traducida , y tan conocida en el teatro de Paris , es el mejor modelo que puede citarse de las obras de este género. Pero despues ha crecido el número de los actores

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hasta cinco , seis y aun mas. ¿Podrian la música y el drama adquirir igual proporcion en este aumento de actores? Juzguenlo otros ; pero lo cierto es que se aumentaron á proporcion las dificultades de su union. El interés solo de la música incitó esta multiplicacion de actores ; luego el poeta se halló sujeto á las ordenes del músico.

¿Y cómo considera el músico á los personajes que ponen en accion su música? como los primeros y principales instrumentos de la accion musical , por la qual intenta conmovernos.

Baxo de este fundamento es menester que conozca sus particulares y respectivos medios , la naturaleza de sus voces , el grado de sus talentos , y extension de su capacidad , sus qualidades para hacerlas brillar , sus defectos para disfrazarlos , y aun para sacar utilidad de ellos. Aquel puede agradar en un duo , y no puede ser mas que mediano en un solo , el otro brilla en el *bravo* , y canta mal en el *cantabile* , y al contrario , el otro necesita que se le sostenga por el acompañamiento , el otro que se le adobe su voz debil. Este tiene agilidad , aquel causa efecto ; uno tiene gracia , otro fuerza &c.

He aquí , pues , lo que decide despoticamente de la distribucion de papeles ; y la composicion del todo. No toca esto al poeta ; primer motivo de diferencia entre el poeta y el músico.

Quando el músico tiene ya reconocidas las calidades de cada persona , es menester que constituya el lugar que le toca en su quadro , y si puede decirse así , la actitud que le es mas favorable ; que les distribuya ; digamoslo así , el claro y obscuro de donde resulte el efecto total y parcial. Evitará el que sucedan muchas cantatas , ó arias baxo de un mismo tono. Su arte consiste en mezclar la variedad en los diferentes caracteres de la voz , diversas formas de canto , hacerlas resaltar por contrastes ú oposiciones , en los principales sugetos ahorra á los mas débiles la languidez de un paralelo muy cercano , entretener la atencion del oyente , aflojarla alguna vez para llamarla mas fuertemente , y economizar sus pausas para hacer brillar sus primores.

Esto es lo que decide para la sucesion de las escenas. Segunda causa de dificultad para la serie de un drama.

Pero quando el músico quiere repentinas mutaciones , pasages bruscos , ó preludios necesarios al despliegue de un buen trozo de música , quando quiere preparar la sublime harmonía de lo que llaman Finales , necesita incidentes rápidos que produzcan las diversas pasiones , que quiere poner en contraste y dirigen las

as sorpresas ; necesita agrupar ó aislar sus personajes para variar sus efectos , y hacer adelantar ó atrasar sus masas : entonces mas que nunca el actor es el instrumento de la música no del poeta ; entonces las primeras reglas que conoce son las de la accion musical ; el interés dramático se halla borrado por un interés mas grande , que es el de la harmonía.

Ve aqui lo que decide de la mayor parte del decoro y verosimilitud de la pieza , tercero y mayor motivo de la dificultad de conexon en las escenas.

En lo demás pretender que toda especie de intereses sea imposible en los dramas de este genero , sería alexarse mucho de lo verdadero. Son susceptibles de gusto en el estilo , de situaciones primorosas , naturalidad en los caracteres , agradables enredos , &c. pero se hallará mas movimiento que discurso , mas saltos que seguidas , mas motivos chistosos que conducta arreglada. Estos poemas son el diseño de una pintura musical , esto es , un enredo ingenioso , cuyo vacío debe llenar el músico.

Para juzgar como se debe de las operas bufas , deben distinguirse dos especies en Italia , unas compuestas para los cantores , y otras á las que deben hacerse los cantores. Las primeras son las que el poeta y el músico componen expresamente para los actores que cantan , y que adapta á los caracteres de voz y á los medios de los que introduce en la escena. Las segundas son las que se representan , quando faltan los medios que pueden facilitar las de la primera especie. En las pequeñas Ciudades que no pueden gastar mucho en un teatro quando desagrada una pieza , y precisa á dar otra en su lugar con alguna prontitud , entonces escogen los cantores una pieza á la que se adaptan lo mejor que pueden , la que tambien les permite intercalar arias , y retazos de música que ya saben executar. Estas piezas se llaman en Roma centones , atendida la desigualdad de la música y la inconexión de las partes , de que se componen regularmente estos edificios levantados con demasiada precipitacion.

Pudiera hacer otras observaciones particulares relativas á la composicion de este espectáculo , sobre la dificultad de hallar compañías perfectas de un todo , desde que se ha hecho la opera la diversion de todas las Ciudades de Italia , y de todas las principales de Europa ; sobre la costumbre de renovarlas continuamente para disfrutar de los mejores papeles , y de los mejores maestros ; sobre la naturaleza de la accion que exige la naturaleza de las piezas ; sobre el grado de mérito que debe pedir-

se á los actores , cuyo estudio principal jamás pudo ser el arte del gesto ; sobre la incompatibilidad misma que reyna entre los talentos del actor que canta y del que recita ; sobre la utilidad del recitado italiano que sirve como de fondo á las figuras del quadro , pero las separa con menos crudeza que el pasage demasiado brusco del canto , en el lenguaje regular sin establecer la confusion que resulta de un recitado á demasiados instrumentos.

Pero de todas estas reflexiones , las unas serian intempestivas , las otras entran naturalmente en la questão principal , que se reduce á saber , si la música puede agradarnos y movernos con solo sus recursos , con independencía de la poesia del lenguaje , y si no es cierto que es imposible establecer una relacion de enlace entre la comedia y la música , como que la una no cede ninguno de sus derechos á la otra.

Si la experiencia prueba el primer punto , y si los racionios y las comparaciones que acabo de hacer , parece que prueban el segundo , he aqui en mi sentir , el resultado de todo esto.

El drama cómico acompañado de música , puede ser de tres géneros ; ó enteramente libre de las travas de la música , y solo con un acompañamiento que no haga mas que rinforsar la declamacion , como la comedia de los antiguos y las de los primeros tiempos de Italia ; ó mixto , esto es , que participa de la regularidad dramática , con arias entremezcladas que no estan unidas con el cuerpo del drama , en cuyo caso no constituyen su interés como la mayor parte de las operas cómicas francesas , ó enteramente músico , es decir , un espectáculo de música , en cuyo caso el drama no es otra cosa sino una especie de armarzon á la que reviste la música , y he aqui lo que son las operas bufas italianas.

Yo compararia el primero á un edificio grande y hermoso , cuyo único ornamento es la belleza de las proporciones , y la regularidad de la arquitectura ; el segundo á una pieza adornada de quadros portátiles ; y el tercero á una gran galería cuya arquitectura ha dexado el adorno a los encantos de la decoracion , y á la magia de la pintura.

No hay duda que el gusto es libre en escoger entre estas tres clases de placeres , en cuya eleccion no he pretendido seguramente poder influir , y mucho menos en que se prefiera el uno al otro.

Mi pretension ha sido que cada arte tenia sus gustos y sus medios independientes de los de los demas , que la comedia es un

un arte y que la música es otro arte ; que pueden agradarnos unidas , y también separadas.

Además pretendo que dirigiéndose cada arte al alma por caminos diferentes , y moviéndola por medios particulares, no se consigue su reunion en general , sino con un sacrificio de una parte de los medios de la una de las dos , pero que quando se nos presentan separadamente es preciso no juzgar de la una con los organos que contienen la otra ; no aplicar á esta las medidas de aquella ; que cada arte tiene en nuestros sentidos y en las facultades variadas de nuestra alma , un resorte y tribunales particulares , cuya competencia debe distinguirse y respetarse.

También pretendo que si la union demasiado íntima de las dos artes , debilita necesariamente la fuerza intrínseca de una de ellas , existe igualmente en nosotros un principio que se opone quizás mas á esta union , que por sí misma es tan difícil. Por el principio de unidad en el alma , nadie puede negar que siendo una , ni puede gozar de dos placeres iguales á un tiempo , ni suportar al mismo tiempo dos pasiones igualmente fuertes , que toda impresion que se divide se debilita , y que en general la reunion de muchas sensaciones es la prueba ó de su debilidad, ó de la ligereza del alma que las recibe : de lo que interiré que á medida que la música ha conseguido, perfeccionándose, el producir por sí misma grandes y fuertes emociones , y capaces de ocupar al alma enteramente , ha debido el espíritu hacerse indiferente para la naturaleza de los dramas , de los que se ha retirado insensiblemente la poesía , y á la que no considera la música hoy en día sino como la tela de sus quadros.

En el estado actual de esta arte , no me atreveré á desafiar á la poesía á que produzca obras que hagan tanto efecto como la música : sin embargo si pudiera verificarse una verdadera rivalidad de esta naturaleza , yo no se... pero esta lid de las dos artes que disputasen nuestra alma , le seria quizás muy penosa ; quizás no podría aguantar dos intereses tan fuertes , quizás se neutralizarian las sensaciones y se destruirian en lugar de fortificarse.

No se quejen pues de no hallar en los dramas en música todas las proporciones que forman el encanto de la comedia , de encontrarlos muchas veces desnudos de un interés que no pueden tener , pues se compusieron por principios enteramente contrarios á los con que se les quiere juzgar. Quien no vé que el

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espectáculo músico , tomado en rigor no es sino una continua falsedad , y que á los ojos de la razon la mayor inverosimilitud es el mismo canto substituido al language ? Esto seria reprimir en la escultura la privacion de color , á la pintura el defecto de viveza , y á la pantomima su silencio. Las ilusiones de cada arte estan mas ó menos ceñidas , pero por una compensacion bastante extraordinaria , los medios de que se valen para producir las son tanto mas activos , quanto parecen mas inverosimiles. En fin , infeliz del que exigiese de estas artes ilusiones completas. Si la ilusion llegase á ser verdadera dexaria de ser agradable ; y si en un quadro yo creyese ver realmente el modelo , ya no gustaria del placer de su imitacion. El secreto de todas las artes es medio ocultarse tras de la naturaleza , y manifestarse ocultandose. Guardemonos de destruir las inverosimilitudes que dependen de su esencia , y de exigir de ellas la mentira en lugar de la seduccion. Sobre todo , acordemonos de que el placer de la ilusion en un arte es tanto mas vivo , quanto es menos probable el hallarle. Esta es una de las causas principales del gusto de la música en el teatro ; quizás me atreveria á decir , que si pudieran quitarse á este espectáculo todas sus inverosimilitudes , se debilitaria el esfuerzo que debe hacer la música para vencerlas , y que el demasiado cuidado de ocultar el artificio perjudicaria al arte.

Aun hay mas : este cuidado , yo lo digo , tan superfluo en sí , tambien seria imposible.

El espectáculo músico es un trueque continuo de los medios de la poesia con los de la música ; y no ha de perjudicar infaliblemente esta transposicion á la verosimilitud dramatica ? No ve vm. que el músico debe valerse de todas las situaciones felices de la pieza , de todos los instantes de sentimiento , de pasion , de sorpresa , en fin de todo lo que pudiera agrandar , ya por el arte de la accion ya por la ilusion que de necesidad enfria el músico ? Vm. quisiera por ilusion completa una igualdad de interés en las dos artes ; pero ó vm. pide un imposible , ó no sabe lo que quiere. Vm. querrá sin duda una estatua con sus colores , esto es , una estatua que ni sea escultura ni pintura.

Veo que vm. aun no comprende lo que son los finales en las operas italianas : vm. se queja de que los actores se presentan , salen , y vuelven , y la razon es porque vm. juzga siempre de las proporciones musicas , por las reglas de las dramaticas ; porque vm. siempre está en la comedia , y nunca en la opera ; y por-

porque juzga el poeta y no el músico. Pero no ve vm. que si fuese necesario atraer, conducir y preparar las escenas que producen los incidentes de un final, si fuese preciso disponerlos con todo el arte de la comedia, jamás tendría vm. finales? Qué es la cuestión, ó de qué se trata? De preparar un gran retazo de armonía; valiéndose de otros muchos subordinados que le sirven para su exposicion. ¿De que se trata, vuelvo á decir? De hacer coincidir á todos los actores en un sentimiento comun que les precise á cantar juntos una misma cosa y unas mismas palabras. Luego deben ser precipitadas las escenas preparatorias, que conduzcan á todos á este mismo sentimiento comun. Y que sería la música si debiese aguardar todas las combinaciones, y seguir todos los matices de las verosimilitudes morales de una accion perfectamente racionada? Sus medios serian enervados, sus efectos quedarían como suspensos, y su accion se aniquilaría. Ya ve vm. que la música dirige siempre con imperio los resortes de la pieza; que unas veces atrasa y otras acelera su curso, siguiendo siempre las proporciones músicas, á las que es preciso que se conforme el poeta. Así que vemos casi siempre sujetos los poemas á un interés bastante uniforme en su curso, porque así lo quieren los medios de que se vale la música. La progresion del interés músico ha querido que cada acto terminase con retazos de armonía que se llaman finales. Luego el poeta debe dirigir á este fin todos los movimientos de la pieza, siendo facil de conocer quan difícil le será esta sujecion. No hay duda que estos ratos le incomodan. El *imbraglio* se halla siempre en el primer final, y el desenlace se verifica siempre en el último: por esta razon es regularmente el primero por la naturaleza de las cosas, mas expresivo y fuerte que el último. El mismo Molier no hubiera compuesto sino obras muy medianas, si se hubiese visto precisado á sujetar su accion á las travas de otra arte, y esta será siempre la suerte de los poetas que compongan comedias para la música.

Luego no se queje vm. de no ver al poeta quando se oculta el músico; de que sea debil la accion dramática, quando domina la musica su desenlace; de que la union y el racionio de la música destrua al racionio del drama, pues lo que vm. pierde lo recompensa muy bien; vm. gana en música lo que pierde en accion, y la ilusion del canto le dá lo que pudiera darle la ilusion de la accion.

¡Quánto pudiera decirse atendidos los principios de la teoría de

de todas las artes sobre el canto , que es una de las partes principales del espectáculo músico ! Es facil advertir como se une todo en este asunto ; que si el discurso de la música excluye los intereses y proporciones de la comedia , quizás es porque el verdadero gusto del canto no permite los grandes esfuerzos de la accion , ni todos los efectos de la pantomima. En Italia todos convienen en que el arte del canto perfeccionado en su ultimo punto suple la falta de la accion , como lo hace la música con el espectáculo y el interés dramático.

Sé muy bien que esta asercion pasa aqui por una paradoxa; no me detendré en establecerla ahora ; solo me contentaré con comparar la opinion de este País sobre la naturaleza del canto, con otra opinion enteramente semejante de los Italianos , sobre un arte en el que á juicio de toda Europa les somos superiores. Hablo del arte del baylar.

Sabido es que este arte no fue en sus principios , ni es ahora en muchos Países sino un lenguaje mudo é inarticulado , que por los gestos del cuerpo exprime los afectos del alma , de modo que se une necesariamente con la pantomima , con lo que puede expresar todos los asuntos dramáticos.

Los antiguos no conocian el bayle separado de la pantomima , y aun ahora no se concibe en Italia , como pueda gustar el bayle sin que esté unido á una accion dramática , y quieren que todos los pasos , y las combinaciones , que todos los gestos y los movimientos variados de los baylarines , concurren á exprimir todas las pasiones que entran en la composicion de los bayles trágicos ó cómicos , en los que se pide unidad , interés, enlace y una conducta racionada. En una palabra , en el bayle buscan la accion , y no movimientos insignificantes.

Al contrario , en París admiten muchas veces el bayle sin la pantomima , y se cree que esta arte pudiese alterar el de baylar. El mayor número de bayles que adornan el espectáculo , en quanto á la composicion, no son sino lugares comunes desnudos de interés dramático , ó por mejor decir , una especie de tela ordinaria , cuyos vacíos debe llenar el gran arte de nuestros baylarines : en fin los Franceses aplauden el bayle , y muy poco el interés de una accion que viene á ser ninguna.

Pudiera dispensarme de dar la razon de diferencia en el gusto de estos dos pueblos, porque es facil de adivinar : los baylarines Italianos por lo regular son medianos fuera de la pantomima ; y con solo el bayle no agradarian , por cuya razon lo admi-

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miten unicamente en el teatro como uno de los resortes de la pantomima, y en efecto los baylarines representan mas que baylan.

En Paris en donde el bayle parece hallarse en su mayor perfeccion, lo admiten muchas veces con independendencia del interés dramático, y libre de las travas de la pantomima, con lo que sucede que los baylarines baylan mas que representan.

En una palabra. En Paris baylan por baylar, como en Italia cantan por cantar. (*Diario Enciclopédico.*)

ARTES Y CIENCIAS.

BERLIN.

Carta 8.ª sobre el gesto, la pantomima, y la accion teatral.

Creo haber explicado suficientemente en otra parte (1) la diferencia esencial que hay entre la pintura y la expresion, tirando una linea de demarcacion para separar estas dos ideas. Aqui la pintura es tambien la representacion sensible de la cosa que ocupa el alma; y la expresion es igualmente la representacion sensible de la disposicion con que piensa el alma, y del sentimiento que experimenta, esto es, del estado en que se halla colocada por el objeto que contempla. La pintura del arte del gesto, es como la de la música, completa, ó incompleta. Completamente solo puede pintarse la figura, la aptitud, y los movimientos de un cuerpo semejante al nuestro, de modo que todo lo que intente pintar demás la pantomima, no producirá sino representaciones incompletas, propiedades aisladas, y qualidades generalizadas. Por exemplo, la altura de una montaña se indicará, quizás, solamente con la elevacion de la mano y del cuerpo, inclinando la cabeza hácia atras, y mirando al Cielo; y la gran circunferencia se hará en cierto modo sensible, describiendo un semicirculo con los brazos abiertos. No hay duda que vn. conocerá quan debíl é imperfecto es este modo de representar los objetos, quanto necesita del auxilio de las palabras, á menos que el enlace del todo no facilite la explicacion. El monte que debe imitarse, y el cuerpo humano que no puede valerse de otros medios, ofrecen una muy grande disparidad entre si, y los puntos en que coinciden son signos muy remotos y abstractos. Los movimientos de los animales, por exemplo, los de

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(1) *Carta sobre la pintura musical, inserta en uno de nuestros números anteriores.*

Carta de J.M.A. a C. [ristóbal] C. [ladera], elogiando las obras que se representaban en el Teatro de los Caños del Peral

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... dor Manuel á implorar los socorros de los Principes de Occidente. Despues de haber visitado las Cortes de Francia y de Inglaterra , se volvió á Florencia , en donde se le rogó aceptase el empleo de profesor de lengua griega , cuya escuela frecuentaron gentes de toda edad y condicion. “

... El Petrarca , y el Bocacio , Leon Pilatos y Chrysoloras , estos quatro particulares , pusieron los primeros fundamentos del vasto y soberbio edificio de las letras , de las artes , y de las ciencias que hoy en dia esparcen sus luces fecundas por todas las regiones de Europa. (*Critical Review. Monthly Review.*)

MADRID.

... Señor D. C. C. En medio de las acerrimas disputas que sobre la reforma del teatro se suscitaron tantas veces entre los literatos de esta Corte, me contenté siempre con ver, oír y callar, sin atreverme nunca á tomar la pluma para escribir una sola linea sobre este asunto. ¿ Quiere vm. saber el motivo? Pues oígale vm. Echaba la vista al rededor de mí , y no veía por todas partes mas que obstáculos insuperables para la reforma. Nociones exáctas de las pasiones , ideas generales y fixas en todas clases , virtud sin hipocresia , sencillez y candor de costumbres , conocimiento del corazon humano , educacion del bello sexò , nuevo caracter en las diversiones publicas , mas probidad , y menos gatzmoñería; ¡ ah! Señor D. C. C. ; y quan lexanas de mí miraba todas estas cosas! Por consiguiente , ni propiedad en el drama, ni caracter en los actores, ni decoro en el teatro, ni conmociones virtuosas en los espectadores , ni.... Mas yo me distraigo : Basta que le apunte á vm. los motivos que me hicieron enmudecer y mirar como inútiles quantos discursos se publicasen sobre la reforma del teatro.

... En este estado ¿ quien lo pensara ! repentinamente me convocan los carteles de la opera. á la representacion de un nuevo drama. Concurro á los *Caños del peral* , y salgo el sabado, de la representacion de la *Nina*, tan satisfecho y enagenado, que toda aquella noche me consideré habitador de otro hemisferio, y en Orizonte bien diferente del de por la mañana. ¿ Es posible (decia entre mí) que haya asistido esta noche , en Madrid , á la representacion de la mejor opera que se ha escrito? Si : me es muy extraño; y aun debe serlo para todos los que piensan. Es verdad

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dad que en los *Caños del paral* se han representado de poco acá, operas, si no perfectas, á lo menos sin tantos defectos como las antiguas. Los inmortales *Cimarosa*, y *Paisiello* excitaron en el teatro de los *Caños* varias veces, por la dulce garganta de la célebre *Galli*, el amor de la virtud, y el horror del vicio. Mas en la opera de esta noche, no hay un caracter falso, un personaje que no sea hombre de bien, una accion desmentida, una inverosimilitud aparente, una pasion equivocada, un sentimiento que no esté analizado. Pero: ¿qué digo no hay? La virtud se presenta allí con toda la ostentacion de sus atractivos; la sensibilidad de los primeros años, que causa tantos males y tantos bienes, segun la direccion que desde el principio se le imprime, se desenrolla con la mayor decencia y naturalidad; el alucinamiento de un padre ambicioso, (mejor diré ignorante y mal educado) que contra las leyes de la naturaleza, violenta el casto amor de su hija, aparece en la escena con todo el horror que inspiran á los corazones sensibles las acciones desnaturalizadas; el arrepentimiento en que despues entra al ver desgraciada á su hija, acaba de justificar la insuficiencia del poder, y las riquezas para introducir en el pecho humano la tranquilidad y sosiego del amor no violentado; el caracter sencillo y propio de la honrada gente aldeana, reprehende altamente la interesada gratitud del corazon cortesano, y convida á las almas nobles y desgraciadas á buscar tranquilo asilo en la ingenua rusticidad de los que habitan las cabañas. Todos los caracteres estan llenos y desempeñados, toda la trama bien urdida, todas las pasiones eslabonadas, todos los afectos conformes á la naturaleza, y todo, todo en el orden regular de las cosas. ¡Ah! ¡Oh tu, (quien quiera que seas) autor de este pequeño dramma, recibe el obsequio que te tributa en este momento mi corazon sensible! Emplea, emplea tu talento por muchos años (si es que aun vives) en hacer amable el casto amor, y en representar al mundo corrompido, los estragos que causan en la naturaleza las pasiones facticias, adoptadas por la Sociedad.

Perdóneme vm. S. D. C. C., mis distracciones, y tenga vm. paciencia para oír las que padecí aquella noche. No me son enteramente desconocidas las buenas operas que se publicaron en Italia y Francia, desde que el buen gusto y la razon se elevaron sobre los escombros de la mala filosofia. Tengo una alma muy sensible, y amo la virtud donde quiera que la encuentre; y por tanto qualquiera representacion de este genero, agita dulce-

ce.

II
 cemente mi imaginacion , y la acalora. No le podré explicar á
 vin. bastantemente la feliz situacion de mi espíritu , en la pri-
 mera noche de la opera de que hablamos. Me parecia estar en-
 tre los pastores de la antigua Arcadia , cuyas inocentes cos-
 tumbres ; nos pintan los poetas con todos los coloridos y ma-
 tices con que el deseo innato al hombre de la felicidad , re-
 trata á su imaginacion la dicha para que fue criado. ¿ Como
 me podía prometer el día antes , tan buen desempeño en los
 actores ?

La *Benini* , la divina *Benini* , ¿ pudo desempeñar con mayor
 perfeccion el papel de heroína ? ¿ Se puede desear mayor expresion
 en su apacible semblante , mas candor en sus volubles ojos ,
 mas dulce intension en sus amorosas contorsiones , mas vero-
 similitud en sus distracciones , mas destreza en el cambio de
 afectos contrarios , sin pasar por ninguno intermedio , mas seme-
 janza en sus enagenaciones , á una loca de amor , ni mas des-
 cencia en insinuar al que solo cree amigo , el contraste de senti-
 mientos que tumultuariamente la agitan y perturban á la presen-
 cia de *Lindoro* ? ¡ Ah ! ¡ quanto me he complacido , todas las ve-
 ces que miraba al cielo implorando su socorro , en medio del do-
 lor que la despezaba sus entrañas ! Sus ojos causaban verdadera
 ilusion , y se me representaba *Nina* mucho mas hermosa con las
 lágrimas que corrían de sus mejillas. No , no me pareció mas
 agradable la sencilla imagen del poeta

.....*Pulchrior*
*et ad sidera lumina tollens:*

Es menester confesar , que en la representacion de este dra-
 ma no cabe mediocridad , que todo debe ser sublime , y que el
 menor descuido en los actores , debilitará considerablemente la
 energia de la accion. Esta compuesto con la mayor filosofia , y
 no admite como otros ciertas negligencias. Esta consideracion
 realza infinitamente el buen desempeño de la representacion pa-
 sada por ser de un género á que no estaban acostumbrados los
 actores. Mas ellos se ensayaron felizmente , y la señora *Pelazo-*
ni manifestó en su elocuente accion , y tono proporcionado la
 aptitud de su caracter para representar á la imaginacion ob-
 jetos lugubres y de compasion , poniendonos á la vista á *Lindo-*
ro , revolcado en su propia sangre , al pronunciar estas pa-
 labras :

B 2 *Lín-*

*Sindoro da un grido, ed eccolo à terra;
immerso nel proprio sangue.*

Vuelvo á repetir, que es menester la mayor atencion, por parte de los actores, para no dexar escapar las finuras del drama. Un padre que reconoce la infelicidad en que por su ambicion se halla sumergida su hija, debe manifestar con el mayor extremo el dolor con que le affige su escarmiento. La escena II. del drama representada con toda la sensibilidad propia del amor paternal, y sobre todo el soliloquio de la escena III. no admiten las reglas ordinarias de la representacion. Es necesario mostrar la sensibilidad hasta el último grado de que es capaz; enfurecerse contra sí mismo, templando al mismo tiempo la desesperacion con una especie de desfallecimiento, que asalta comunmente á los padres en tales lances; comunicar al auditorio esta misma conmocion de su corazon; y hacer verter dulces lágrimas á los hijos y padres de familia al pronunciar estas expresiones:

¡ Oh cara, oh troppo infelice mia figlia !....
...io, io stesso ho fabricata la mia rovina
Unico pegno dell' amor mio ¿ era costei?....
¡ Ah barbaro padre !

Para conseguir en esta parte todó el efecto deseado conveniria una fisonomia de un anciano respetable, una suma flexibilidad de caracter, una voz entre grata y lastimera, una pronunciacion perspicaz, entre pausada y violenta, y una concentracion en sí mismo como si nadie le oyera, sin dirigirse mas que al cielo y á la tierra, y nunca al auditorio. Pero sobre todo seria insufrible una manifestacion ordinaria de sentimiento, quando en la escena IV. y V. pregunta el Conde á Jorge por su hija. Aqui es donde debe el actor apurar mas y mas las demostraciones del sentimiento, al ver por un lado el interés que toman aquellos inocentes aldeanos en el bien-estar de su hija, y por otra las virtuosas acciones con que les ha sabido robar el alma y la vida. ¡ Ah ! ¡ Quanta sensibilidad no es necesaria en este lance ! ¡ Quanta práctica en la filosofia del dolor !

Mas en la escena IX. es menester tener mucho cuidado en conservar la verosimilitud de la accion; porque aunque alli es donde el amor paterno padece mas que nunca, á vista de su des-
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graciada hija que le pregunta : ¿ á quién busca , por qué suspira , si tiene alguna hija &c. ? ha de procurar disimular para con *Nina* su dolor , para que no llegue á conocer la causa que allí le trae. Mas en los *apartes* debe hacer sensible en el semblante á los aldeanos circunstantes , el dolor que oprime sus entrañas , particularmente al oír á *Nina* estas últimas palabras de la escena y capaces de hacer llorar á los mármoles , pronunciadas por la sensible *Benini*.

.....Vivo miseramente qui abandonata
 all' altrui discrezione , senza parenti , senza amici ,
 apoggio.....

El diestro profesor que desempeñó tan bien el caracter tierno de *Mester Dull* en la opera los *Esclavos por amor* , movería , á mi parecer , en este lance la compasion y las lágrimas de los circunstantes.

El que medite el espíritu del autor del drama , no extrañará que *Nina* despues de haber hecho mil extremos de amor con *Lindoro* en la escena XV. sin saber que era él mismo , se quede suspensa , quando para darsé á conocer , le manifiesta la chupa que en otro tiempo ella misma le habia regalado con permiso de su padre. Esta es precisamente la única parte en que deséo llamar la atencion de la Señora *Benini* , por ver si se conforma conmigo en el espíritu del drama , y en la sublime filosofía de su autor. Dos cosas hay que considerar en este punto. 1.^a Que *Nina* está gravemente enferma de amor , y que esta violenta pasion trastorna frecuentemente el cerebro , y le inhabilita (por un efecto necesario de la organizacion) para qualquiera otra sensacion que no sea la del objeto amado. Como los espíritus animales llegaron á formar en el cerebro vestigios profundos , imprimiendo en él la imagen del amante , de aquí es que quando sobreviene otra nueva é inesperada impresion , igual ó superior á la primera , queda entonces el cerebro en inaccion por largo tiempo , hasta que venciendo poco á poco la nueva impresion á la antigua , recuperan las fibras el movimiento uniforme que es necesario para pensar ordenadamente. Esta es la causa física por que *Nina* al reconocer á *Lindoro* presente debe quedar como atónita ; manifestando en el pasmo de sus ojos y en la suspension del semblante ; el combate interior de sus ideas. 2.^a Que como el amor de *Nina* á *Lindoro* es segun la vocacion de la naturaleza ; sin

mez.

mezcla de otra pasión subalterna, y solo por un principio honesto y puro, es muy regular que manifieste á *Lindoro*, creyendole otro, todo el fuego de su pasión; mas como el amor sincero es siempre respetuoso y mira con reverencia al objeto amado, debe *Nina* despues que llega á reconocer á *Lindoro*, moderar sus ademanes cariñosos y conformándose á los sentimientos de la filosofía del amor casto y reverente, dar á entender en su exterior el fuego puro de su afecto, mirando como al descuido á *Lindoro*, é interesandole mas y mas con ojeadas inocentemente alagueñas. ¡Ah qué pocas son las gentes privilegiadas capaces de experimentar la delicadeza de este pasage, y la ilusión encantadora que infunde en los corazones, no maculados con torpes deseos!

Rero como para guardar en este pasage la verosimilitud del caso, es preciso que *Nina* exprese los movimientos de alegría con que agita su corazón la llegada de *Lindoro*, al modo que lo haria regularmente qualquier amante en tal lance, conviene que haga las mayores demostraciones de contento con su padre y con *Susana*, mas no del mismo modo con *Lindoro*. Este es, á mi parecer, el punto mas esencial de la moral del drama, y el paso mas difícil para *Nina* y *Lindoro*. Por desgracia de nuestra educación, son muy raros los amantes que conozcan los límites del cariño, y respeten los fueros del amor casto.

La despedida que hace *Nina* en la escena IX. del vergel, del asiento de los pajaritos, y de las flores, es capaz de enternecer á las insensibles rocas. Aquí es donde la inimitable actriz, la tierna Benini representa al vivo con el dulce accionar de sus brazos, y las compasivas ojeadas que echa á todo aquel contorno, la dura repugnancia que experimenta su corazón afligido en dejar la triste mansion, con quien la habia ya familiarizado el dolor, mirandola en cierto modo como fiel compañera de su desgracia, y teatro de la dicha que por momentos esperaba. Es forzoso llorar al oír de boca de la señora Benini

Adio fiori.....piante.....Uccelletti;

testimoni constanti del mio tormento.

Seggio su cui versai tante lagrime.....addio...

vi rivedró fra poco...addio.

¡Qual deberá ser en este lance la desolacion del padre, que escucha esta despedida de su hija!

El

El caracter de *Lindoro* está desempeñado en algunas partes. La voz, el gesto, la expresion de afectos, y los movimientos de un joven enamorado acompañan á veces al actor; particularmente en el soliloquio de la escena XIII. quando hace el apostrophe al bosquecillo, á las aves, y á los prados, sentandose despues en el asiento de su querida y dirigiendose inmédiatamente al Cielo, inflamado de un amoroso entusiasmo. Acaso no perjudicaria á la verosimilitud del drama, un poco mas de flexibilidad, ó llamese languidez amorosa que le acérque algo mas á la que en toda la escena manifiesta la loca *Nina* de amor. Es verdad que la máquina del hombre resiste mas al impetu de las pasiones, pero aun asi convendria que manifestase una sensibilidad extremada, para que los expectadores no echasen menos su fiel correspondencia á un amor tan digno y constante como el de *Nina*. En esta opera ningun personaje debe parecer menos virtuoso que otro.

El buen *Jorge*, el virtuoso, *Jorge* es el caracter mas cierto en la naturaleza, y mas comun entre las gentes del campo. El actor es admirable, y parece que el que compuso el drama, acomodó el papel de *Nina* y *Jorge* al caracter de *Pavia* y la *Benini*. Aquel alegremente tan bien dispuesto por el autor del drama, para manifestar la sencilla rusticidad de ciertos honrados aldeanos, no se puede expresar con mas naturalidad y candor. Aquel coloquio con el Conde en la quarta escena, caracteriza la inocencia de las costumbres del campo, y hace ver el talento del actor para el desempeño del caracter festivo, pero bonaz y virtuoso al mismo tiempo.

Me detendria demasiado, y quizá seria mal entendido si le declarase á v. m. en este papel las delicadas sensaciones que he experimentado en la primera representacion de la *Nina*. El drama está lleno de bellezas que se escapan á los entendimientos vulgares y á las almas sumergidas en los placeres sensuales. Es menester tener el espiritu muy elevado, y el corazon muy sano para gustar toda la dulzura de ciertos pasages de la *Nina*. Ah! que imagen tan sencilla para el hombre virtuoso, la aplicacion de la mano de *Lindoro* á la frente de *Nina*! Con quanta ingenuidad de espiritu no dice *Lindoro* á *Nina* en la escena XV. señalando al corazon, *ah! si: tutto tutto é scolpito qui*, y ella repite con mucha mas aun: *Qui? Dici bene, si: non é che qui che si conserva.....!*

No me canso de repetir que el drama es muy delicado y no menos difícil de executar por los actores sin un cuidado extremo.

tremados. Qualquiera defectillo se nota por la finura de su composición, y los que le representan se ven obligados á otras leyes bien diferentes de las que hasta aquí se les han dictado. Madrid ganará no poco en una escuela en que vea siempre triunfante la virtud y abominado el vicio.

Se me olvidaba decir á vm. que lo que tambien ha contribuido infinito á la ilusion que padeci en la noche del sabado, fué la inapreciable música en que está compuesto el drama. Se conoce que el inmortal Paisiello tiene la misma filosofía y conocimiento del corazón humano que el autor de la opera. El célebre maestro Tozzi, que en aquella noche presidia á la orquesta, manifestó tambien la sensibilidad de su corazón, en el esmero y destreza con que arregló las modulaciones instrumentales á la moción de las pasiones. En el 2.º acto de la *Estatua matemática*, hay un terceto de su composicion, que nos ha encantado á vm. y á mí quando asistimos á aquella opera.

Algo mas tenia que decirle á vm. sobre el asunto, pero será si otra vez tengo mas tiempo, paciencia y buen humor. Si vm. halla esta carta digna del público, estimaré la imprima en su Periódico, quitando, añadiendo, reformando y haciendo todo lo que á vm. se le antoje en ella, ó arrojándola debaxo de la mesa. Tengo especie de haber leído en el *Espíritu* algunas excelentes cartas sobre el arte de la pantomima, con notas bastante filosóficas aplicadas al teatro: si vm. gusta de hacerlo mismo sobre esta carta, no se perderá el tiempo que se dedique á un asunto tan importante (y vm. me permitirá que diga necesario) como lo es la reforma del teatro.

Queda siempre de vm. afecto servidor y amigo: Madrid 4 de Mayo de 1796.

J. M. A.

Señor D. C. C.

LI.

¿Es o no liberal el arte de los cómicos?

Núm. 235.

ESPIRITU DE LOS MEJORES DIARIOS LITERARIOS
QUE SE PUBLICAN EN EUROPA,
DE HOY LUNES 31 DE MAYO DE 1790,
dedicado á los Literatos y Curiosos de España.

Eruditio inter prospera ornamentum, inter adversa refugium.
Laert.

ARTES Y CIENCIAS.

ALEMANIA.

*¿Es ó no liberal el arte de los cómicos? Disertacion por M. G. E.
Lessing.*

No es de extrañar que aun no hayamos convenido en el número y clase de las artes liberales, pues tampoco se ha fixado con exáctitud hasta ahora la idea y número de las bellas letras. Los antiguos contaban siete, sin duda porque miraban como sagrado este número, y desde que no existe esta preocupacion se han excluido la aritmética y la gramática; pero de aqui no se infiere que el número de las artes liberales deba ceñirse á siete, sin que sea susceptible de aumento.

Aqui solo se tratará de los teatros regulares, ya por la eleccion de las piezas que en ellos se representan, con las decoraciones y trages propios á los asuntos, ya por la instruccion de los actores, y la policia que debe distinguir á todo espectáculo bien ordenado. Claro está que deben excluirse las compañías que no tienen domicilio fixo, cuyas farsas y modo de representarlas no solo chocan al buen gusto, sino que corrompen las costumbres.

Toda habilidad que depende unicamente de la memoria, sin ocupar el espiritu ni el juicio, no es un arte sino un simple oficio. El sastre que aprendió de su maestro á cortar diferentes pie-

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zas necesarias para un vestido y el modo de juntarlas , está suficientemente instruido en su oficio , y por lo mismo entra en la clase de los artesanos. Sin embargo en cada oficio se necesita cierta inteligencia ; el sastre , por exemplo , debe saber escoger las telas y sus dibujos , como tambien variar los cortes con gusto y elegancia segun los talles , pero no por esto merecerá el nombre de artista. No sucede lo mismo con el relojero ó jardinero. Este último necesita de mucho juicio para observar su terreno , á fin de juntar lo útil con lo agradable por medio de una sábia disposicion de los adornos , y de las partes destinadas al cultivo. Claro está , que este trabajo es muy diferente del de un simple artesano , es decir , que no basta poner en práctica las lecciones , ó seguir el exemplo del maestro. El jardinero debe reflexionar , y ordenar su plan segun las qualidades y extension de su terreno. Por consiguiente , toda ocupacion que como la del jardinero exige su trabajo y reflexion , merece contarse entre las artes.

Las artes liberales se hallan en una clase mas elevada. Para aprenderlas se requiere mas que memoria , y su ejercicio exige mucho juicio , y mas talento. El que trabaja en instrumentos de matemática , de fisica ó de mecánica , es un artista , porque sin juicio ni talento no aprenderá ni ejercerá su arte , luego le son esencialmente necesarias estas dos facultades del alma , y no le basta la memoria de lo que vió executar á su maestro , para variar los instrumentos de una forma y uso conocidos ; pues siempre que se le pidan con algunas alteraciones para que sirvan á otros usos , debe buscar el artista el modo mas sencillo y cómodo de adaptarlos á la forma primitiva del instrumento. Muchas veces se inventan máquinas ó instrumentos nuevos ; se dan sus descripciones ; pero para executarlas debe el artista poner mucho de lo suyo. Pida , por exemplo , un fisico un instrumento para comprobar y explicar cierta teoría , relativa á la linea descrita por un cuerpo movido por fuerzas compuestas ; y para ejecutarle será preciso que además de su memoria , posea el artista un juicio sano y un espíritu inventor. Esta misma observacion se aplica á las artes liberales , aunque no puedan aprenderse ni executarse sin memoria , la que sin embargo no es la qualidad menos esencial para las bellas artes ; porque el que solo trabaja de memoria apenas se distingue del artesano , del mismo modo que el pintor copiante que no puede pintar del natural. Aprendió á pintar mecánicamente , y copia su original con el auxilio de su memoria. Por el contrario el que puede copiar y dibujar del natural , exer-

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ce verdaderamente un arte liberal ; porque el juicio y principalmente el ingenio , le son indispensables para la composicion y execucion de sus obras. Del mismo modo los que al conocimiento práctico de la música reúnen la habilidad de componer , pueden lisongearse de que poseen un arte liberal. No basta saberla leer , esto es efecto de la memoria : y aunque la instruccion que exige puede llamarse un arte , pero no merece el titulo de liberal ; al paso que los que la posean se llaman músicos , solo el compositor será el verdadero artista en la música : su ciencia se manifiesta en la melodía y en la armonía que forman la esencia de la música. La melodía exige mucho ingenio , y la armonía juicio , de donde se infiere que estando mas ocupado aquel en la parte principal de la música , será arte liberal la composicion de ella.

Lo repito , toda facultad , cuyo ejercicio pide mas ingenio y juicio que memoria , y aun mas ingenio que juicio , es un arte liberal. Voy á probar que en el arte dramático concurren estas qualidades.

Entiendo por arte dramático la habilidad de representar todas las buenas piezas teatrales sean del género que fuesen , de un modo conforme á sus asuntos. Esta habilidad tiene mucha extension , y atendiendo á sus partes esenciales , no se hallará cosa alguna que se parezca á un oficio ; y mas bien se observará que en ciertos puntos es superior á las artes.

El arte dramático se divide en dos partes esenciales ; 1.^a los preparativos necesarios para la representacion de las piezas ; 2.^a la misma representacion. Los preparativos abrazan todas las disposiciones y preliminares , sin los que no puede verificarse una verdadera representacion ; tales son la eleccion del sitio , el plan y la construccion del teatro , que deberá disponerse segun la naturaleza de las piezas que se hayan de representar. Su exámen pertenece al juicio ; pues escoge el mejor proyecto que se ha inventado. No existe modelo alguno determinado para todos los edificios , en cuyo caso bastaria acordarse de las dimensiones para emplearlas á su tiempo ; aqui la memoria es casi inútil , y el ingenio lo decide todo. He aqui , pues , una señal característica de un arte liberal. Además , la invencion y el órden de las decoraciones y escenas movibles no pertenecen á la memoria. Tampoco dependen del pintor , porque solo el director del teatro puede arreglarlas á su plan. La pintura de las decoraciones es muy diferente de la ordinaria : el pintor no puede trabajar en ellas so-

bre una sola superficie, pues esta se interrumpe en muchos planes, de los cuales cada uno debe representar una parte del todo. La reunion y la armonia de estas partes separadas, para ofrecer, por exemplo, un cierto punto de vista, depende de su distribucion que debe ordenar el director del teatro para lo que necesita ingenio y juicio.

El traje pertenece igualmente á los preparativos. No basta tener un almacen de vestidos de diferentes caractéres, y de diferentes Naciones; es preciso emplearlos con discernimiento, y siempre de modo que parezcan verosimiles, y no choquen á la propiedad teatral. Una imitacion demasiado servil, sería tan ridicula como perjudicial al efecto del teatro: el verdadero traje de los antiguos Romanos, el de los Turcos, y mucho mas aun el de los Peruanos en *Alcira*, presentarian desnudeces, que lexos de ayudar al interes de la accion con una feliz ilusion, perjudicaria el gusto de los espectadores. En estos casos, es preciso hacer una alteracion juiciosa en los accesorios de los trages, pero sin destruir jamás la verosimilitud. Se necesita mucho discernimiento y juicio para no salir del punto preciso en que deben conciliarse las proporciones teatrales con la verdad del traje; y el efecto que debe producir en los espectadores. Esto exige á la verdad algo mas que destreza. Los autores de las piezas, rara vez indican con precision los trages de los caractéres y de los personajes que introducen en la escena. Casi siempre abandonan este cuidado al director del teatro, el que debe tener bastantes conocimientos para elegirlos con discernimiento. Si se quisiese vestir el Sganarello de la *Escuela de los maridos*, de petimetre, Clitandro del *Irresoluto* de Destouches, á la antigua, chocarian estos caractéres. Mr. Desmasures en el *Caballero del campo* de Destouches, es un pedante; Flerenfalto del *Hijo prodigo* de Voltaire un grave petimetre; Orgón en el *Enfermo imaginario* de Moliere un egoista que todo le parece justo, quando se trata de su salud ó de su comodidad; todos estos caractéres originales exigen trages particulares. Luego un director de teatro debe tener aquel tacto fino y delicado que se requiere para distinguir los personajes de un modo tan decidido, que los espectadores estén convencidos plenamente tanto por su vista quanto por su oido de la diferencia de todos los papeles. Sin esta precaucion, jamás existirá una verdadera unidad en la representacion, y las piezas harán mucho mas efecto leidas.

Pa.

Paso ahora á la segunda parte del arte dramático ; á saber, á la misma representacion. Esta no tanto depende del director, como del actor , y consiste en una buena declamacion en los papeles con todos los agregados, la accion y el gesto mudo que exigen las situaciones y la expresion propia á cada pasion. Este arte no se adquiere seguramente por pura costumbre y memoria. Cada actor debe penetrarse de lo que dice , y expresar con el tono de voz y aptitudes convenientes. Raras veces acontece que un actor se halle en la situacion que exige el autor en sus personajes. La experiencia enseña que el mejor pasage leído ó declamado sin la expresion , y acento propios á la situacion , no produce efecto alguno. El discipulo que recita de memoria una oda de Horacio , cansa al auditorio con su monotonia ; sin embargo á fuerza de lecciones y cuidados se le pueden dar á conocer las bellezas, y hacer que las lea con la expresion conveniente ; pero de lo contrario la hará maquinalmente , y cada pasion que se le querrá hacer expresar , exigirá nuevas lecciones. El actor no puede seguir el mismo curso. Muchas veces sucederá que en el espacio de un mes tendrá que expresar veinte papeles de caracteres diferentes , y como lo conseguiria si fuese preciso estudiarlos unicamente con el auxilio de la memoria? Siendo esto imposible es preciso que tenga bastante inteligencia para abrazar con facilidad los matices mas finos de los caracteres que estará encargado de representar. Está obligado á expresar lo que no siente , y lo que sin embargo no aprendió maquinalmente de memoria ; ¿no deben el juicio ni el ingenio facilitarle los medios? Regularmente se mira como una prueba de ingenio quando el poeta tiene el arte de animarse de una pasion , y de pintarla con verdad sin sentirla ; quando desenvuelve todos los atractivos de la virtud sin ser virtuoso ; quando con un corazon alegre hace verter lágrimas á puro esfuerzo de su ingenio , y quando alaba con entusiasmo lo que desprecia altamente : ¿ por qué no hemos de hacer la misma justicia al actor quando hace lo mismo en el teatro ?

¿Que consecuencia puede sacarse de estas reflexiones? Sin duda la de que el arte comico es un arte liberal. Solo los enemigos declarados del teatro impugnarán esta verdad, ó mas bien harán esfuerzos debiles para etacarla.

¡Hagase pues el honor debido al arte dramático! No se mire en lo sucesivo como una facultad despreciable que no puede exercerse sino por almas baxas y viles ; porque una opinion

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semejante sería una prueba de la mas grosera ignorancia. Fre-
qüentando el teatro , y juzgando de él sin parcialidad pronto se
seguirá mi opinion , y no se le disputará el mérito que en él re-
conocieron en todos tiempos las gentes ilustradas. Parece que
esta opinion era general en el reynado de Luis XIV. como lo
prueban las distinciones y favores particulares que concedió este
Monarca á los actores de sus diferentes espectáculos ; por otra
parte se sabe que entonces era preciso gustar del teatro para me-
recer el título de hombre de talento.

¿Como pues sucede que en este siglo de luz y de filosofía ha-
ya aun espíritus bastantemente limitados ó de mala fé para con-
denar los espectáculos ? No tengo yo la culpa de que en el nú-
mero de sus enemigos se hallen tantas personas , que baxo de
la capa de virtud le declaren la guerra. ¿ No es vergonzoso que
unas gentes que por su estado deben enseñar la sabiduría y la
virtud , quieran proscribir un arte inventado unicamente para
hacer á la una y á la otra mas amables ? Sería inútil observar que
aquí solo se trata del espectáculo qual debe ser para que sea ver-
daderamente útil. A la policia vigilante y severa pertenece dester-
rar las farsas insípidas , todas las piezas en que el vicio triunfa
de la virtud. El teatro restituido á su primer esplendor , será
siempre la mejor escuela de las costumbres. Este no es el lugar de
tratar este asunto ; pero el filósofo que estudia el corazon huma-
no , está convencido desde mucho tiempo que los grandes exem-
plos de patriotismo , de virtud pública y privada, de grandeza en
la adversidad , y de valor en los peligros , representados por el
aparato impostor de las decoraciones y trages , mueven con mas
fuerza al corazon de los espectadores. Esta opinion que han se-
guido los hombres mas ilustrados entre los antiguos y modernos
sobre la utilidad de los espectáculos , será sin duda mas general
en este siglo de luces ; y feliz el pueblo que podrá gloriarse de
poseer un teatro verdaderamente nacional , y de ponerlo en la
perfeccion á que llegó en los bellos tiempos de la Grecia , con la
emulacion de los grandes ingenios que por sus sublimes produc-
ciones , contribuyeron con las leyes á consolidar la pública fe-
licidad.

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Carta de V.M.S. a C. C. sobre las obras que se representaban el Teatro de los
Caños del Peral

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Mucho se engañaría el que pensase que antes de la religion de Jesu-Christo , solo la religion de Moyses hubiese conocido los diezmos. Antiguamente se pagaba á Júpiter , á Apolo , á Diana, á los Cabiros, y á Sabin, y yo no sé por que se ha creido lo contrario. Tambien podria hallarse en la antigüedad un Jupiter privado de los diezmos , y despojado de su manto de oro. El de lana que le envió el escrupuloso Dionisio de Siracusa para no dexarle desnudo, es otro de los exemplos que se hallan en la antigüedad.

No hay que creer que estas reflexiones tienen un fin siniestro , pues no pretendemos participar de los diezmos , sino decir al Sacerdocios: este diezmo os pertenece por las obras de Dios ; el que os priva de él, y á los pobres comete un verdadero hurto: sea qual fuere la mano que le recoja, pertenece á Dios, á sus Sacerdotes , á su culto , y á sus pobres , porque la donacion fue formal.

Los otros capítulos de este primer libro tratan de los objetos decimales , del destino del diezmo, de su dispensa, de sus diferencias y del origen de los diezmos de los legos.

Esta obra es sumamente útil por lo que hace á la historia de los diezmos , y digna de ocupar un lugar en las Bibliotecas mas selectas , por la mucha instruccion que facilita y las sábias reflexiones que la acompañan.

MADRID.

Teatro de los Caños del Peral.

Carta á D. C. C.

Contentus paucis lectoribus. Horat. serm. I. 10.

Muy Señor mio : El buen lugar que vm. ha dado en su periódico á las dos cartas últimas sobre el teatro italiano , me conduce naturalmente á comunicarle algunas reflexiones que me han ocurrido sobre este asunto , en especial despues de las representaciones de *Nina y del Fin de Cesar*. La primera de estas dos piezas interesa por si sola , y su reputacion será siempre la misma en todos los idiomas , y en todos los teatros donde se encuentre una actriz capaz de desempeñarla. No asi la segunda , que no se puede sostener sino por el canto. Los personajes de Nina interesan por lo que representan : todos como decia Nina la compadecen , y toman parte en sus desgracias , en la situacion violenta

del

del padre, y en el buen éxito del amor de Lindoro, y todos gustan del sencillo y virtuoso Jorge. Ninguno toma partido por Cesar ni por los conjurados, ni se reviste de la firmeza de Bruto, ni alaba los nobles sentimientos de Porcia. En Nina interesan todos y á todos se atiende: los heroes de Cesar solo son oídos quando cantan, y las gentes conversan durante el recitado. En una palabra, Nina arranca involuntariamente las lágrimas de los expectadores, y Cesar los aplausos de los profesores y aficionados á la música. Bien veo que el asunto de aquella como mas popular, y por consiguiente mas universal, es tambien mas apto para que todos le comprehendan y tomen parte en él: pero aun con esta rebaja, siempre vendremos á parar que en la una pieza se atiende precisamente á la naturaleza que se imita, y en la otra se atiende solo á la música, que por lo comun destruye la imitación en lugar de perfeccionarla. Asi quando se trata del fin del teatro, que es enseñar indirectamente al Pueblo, pintando el vicio ridiculo, la virtud amable, el premio del justo, y el castigo del malvado; yo preferiré siempre la representacion al canto, y aun la representacion en prosa á la en verso, porque aquella se acerca mas á la naturaleza. Por esta misma razon siempre que en un drama se preñera el placer de los sentidos al que resulta necesariamente de la imitación, el drama perderá su esencia, y los aplausos recaerán sobre la música, la decoracion, el aparato, y los demás accesorios, sacrificando á estos fines la verosimilitud y la regularidad, como objetos en que nadie se para. Esta consideracion debió dar naturalmente el origen á las operas bufas. Los Italianos, conociendo quan poco interesa al Pueblo la virtud ó el desarreglo del heroe, el buen ó mal exemplo, ni el mérito real de las piezas, con tal que haya para cada actor su número de arias, un duo ó un terceto entre dos ó tres voces aptas para su desempeño, y un coro en los finales de los actos, inventaron estos monstruos de la poesia, que si sobrevivieran á la música que los hace oír con paciencia, servirian de una prueba que acreditará hasta donde llega el poder de la costumbre, y como en los siglos mas ilustrados hay siempre ridiculeces consagradas por el uso, adoptadas al principio sin exámen, sostenidas despues por capricho, y que al fin rematan en ser alabadas con entusiasmo. En estas operas recae por lo comun la ridiculéz sobre la persona, y las mas veces sobre el vestido de los personajes: muy rara sobre su caracter ni costumbres. Por punto general se puede decir, que en las operas bufas jamás hay plan ni

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moralidad, ni ejemplo que seguir, ni virtud que imitar, ni vicio de que desviarse, y en mi concepto distan muy poco de nuestros entremeses; hablo de los conocidos rigurosamente con nombre de tales. Sin embargo, el Pueblo acude á ellas, se divierte, las oye con gusto y las aplaude. *La Molinera astuta*, que ningun hombre de juicio podria ver acabar si se representara una vez sola, sin la música, se ha repetido con aplauso mas de quarenta, en el discurso de un año cómico. Esto prueba á mi ver que como en estas composiciones se dé todo al placer de los sentidos, y nada á la regularidad dramática, ó mas claro, considerándose esta como accesoria de aquel contra el orden natural de las cosas, es extremamente difícil componer un poema de esta clase que sea tolerable. Lo mas común es prescribir al que ha de componer el drama ciertas reglas segun el número de cantores que tiene el teatro, su carácter, lo mas ó menos que se unen entre si, y aun el genio del compositor músico: rara es la opera en que no se vea de ver la predileccion del maestro hácia tal ó tal actriz su favorita. Ultimamente la poesia dramática es entre los Italianos, una esclava vil de la música que obedece ciegamente sus leyes. Sertor, el autor del Fin de Cesar, conocido por sus buenos versos no menos que por sus desgracias, nos dá una prueba bien convincente de esta verdad: su drama sería muy regular, si la esclavitud del canto no le hubiera obligado á pintar á Cesar enamorado de su muger, requebrandola en el tiempo que se trataba de apaciguar al Pueblo indignado, y cantando con ella un dúo muy pausado, quando el semblante de sus mismos amigos, la voz del Pueblo y el lenguaje firme y resuelto de Bruto, le hacian temer el fin funesto que despues tuvo. No es menos ridícula la despedida que hace de ella para ir al Senado, igual á la que harian dos enamorados en el ardor de su pasion, si hubiera de dividirlos para siempre la inmensidad de los mares. Calpurnia, (á quien se llama, no se por que, Calpurnia) es seguramente un personaje bien de sobra en la accion, y sin ella quedaria ésta reducida á sus limites, se veria la ambicion de Cesar, su deseo de reynar, los medios que empleó para ello, el contraste de Bruto entre su amigo y su patria, sus esfuerzos para salvarla sin perder á éste, y el desenlace en la generosa determinacion de este heroe en favor de la libertad, de donde se sigue la muerte del tyrano que quería oprimirla. Pero era necesario poner un papel para la primera actriz, con sus arias sobresalientes, y un dúo que cantar con el heroe de la pieza. He aqui como se sacrifica la

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regularidad, el decoro, y la verdad misma, á las bellezas de pura convencion, ó lo que es mas cierto á la costumbre. El drama en lo restante es muy regular: y yo desearia que nuestros poetas compusieran algunos como él, para no vernos en la vergonzosa necesidad de pasar por apasionados ó por detractores, quando no prodigamos elogios á los esfuerzos, loables sí pero pocos felices, de aquellos que creen haber resucitado el teatro antiguo; tomando solo de él las voces antiquadas, la inverosimilitud, las gracias chocarresas, la insulsez, el lenguaje baxo, la frialdad y otros vicios de nuestros cómicos antiguos, sin tener su ingenio, ni otra ninguna de sus buenas calidades. Los caracteres de Porcia y Bruto están muy bien desempeñados: aquella habla siempre como hija de Caton, y el recitado con que éste concluye la scena V. del II.º acto es admirable, sobre todo aquello de *Salvatemí l' amico, é Roma insieme*. El razonamiento de la scena II.ª del III. acto, pinta muy bien la situacion de los dos heroes, y el caracter magnánimo y generoso de Bruto.

Ya que se ha hablado de esta pieza y que nos hemos contraido á nuestro teatro actual; aseguro á vni. que me explayaria gustoso en elogio de los actores, á quienes no toca nada de lo que se ha dicho, y que antes por su parte han procurado con esmero merecer los aplausos con que los ha honrado el Público. Hablarla de la gentil presencia y voz agradable del señor Angelo Franchi, sin olvidar al señor Bertolini y á Yobit, ni á la señora Pelizzoni, porque en todos contemplo mucho deseo de aguarar, y el elogiarlos respectivamente á su merito no es seguramente cosa que yo podia hacer con exáctitud. Tampoco hablaré de la insinuante Benini, porque mi voto solo podria servir de añadir un renglon mas que se confundiria en la larga lista de sus apasionados. Con todo quisiera que jamás se distrajera del caracter que representa. No concluiré esta carta, sin hablar á vni. de un descuido barto notable, de que he oido quejarse sin excepcion á todos los apasionados del teatro, y del buen nombre de nuestra literatura. Las operas que se han representado en los Campos del peral, se han impreso todas á excepcion de una ú otra con su traduccion castellana enfrente del original. No sé á cargo de quien corre esta parte, que es una friolera en comparacion de lo mucho á que hay que atender en un teatro. Pero puedo asegurar á vni. que las tales traducciones bastarian solas para desacreditarnos entre los extrangeros, si estos no se hicieran cargo de que en esto no toma parte alguna el gobierno en general,

ral, ni aun creo que el particular del teatro. Lo cierto es que se hace difícil en materia de traducciones presentar cosa peor ni dar una idea tan perversa de originales, muchas veces buenos, como acontece con el presente. Parece que el tutor se ha impuesto la sujecion de traducir linea por linea, sin tener cuenta con el metro, ni aun con la frase y correspondencia de los dos idiomas. La cosa es tan clara que no necesita de prueba, y si alguno lo dudaba podría convencerse facilmente con solo leer una pagina de qualquiera de las operas traducidas. Esto parecerá una cosa pequeña; pero no lo es, si se considera que es imposible formar juicio recto de un todo, sino por la bondad de cada una de sus partes, y que en las cosas que son de puro luxo y diversion, no se disimulan las faltas que se podian evitar, y es necesario acercarse todo lo que se pueda á lo perfecto; por cuya razon un poeta mediano es como dice Horacio insufrible, asi como lo es una orquesta desconcertada. Quiero decir, que pues el teatro de los Caños está en un pie tan ventajoso, por su estructura, disposicion, decoraciones, orden y destreza de los profesores de musica, y actores de opera y bayle; bien iluminado, servido y asistido; en una palabra, digno de una Corte como Madrid; parece injusto que la única parte que puede tener la literatura nacional, reducida á las traducciones de los dramas, se halle tan descuidada y dé una idea bien clara de nuestro abandono, si ya no es que alguno quiera decir de nuestra ignorancia. Yo sería de sentir que se publicase sola la letra italiana de las operas, pues la traduccion para nada creo que sea necesaria; ó ya que se traducen, que se encargára este trabajo á algun sugeto de crédito, y versado en ambos idiomas; que hiciese una cosa mas parecida al original, y mas conforme á la magnificencia del teatro. Madrid abunda de sugetos que pueden hacerlo, y la duda solo podría recaer en la eleccion. Espero algunas reflexiones de vm. sobre el merito del drama, el fin de Cesar, y el desempeño de sus actores, pues deseo saber si convenimos en algunos puntos que solo he indicado en esta carta, sin olvidar un paralelo entre la señora Favier, y la señora Banti, ambas professoras de mucho merito. Me voy dilatando mas de lo que pensaba. Si esta carta sirve para algo, prometa á vm. que no será la última. Mande vm. entretanto á su afecto amigo q. b. a. m. V. M. S.

MADRID: POR DON ANTONIO ESPINOSA.

Carta de J.M.A. a C. C. sobre el Teatro de los Caños del Peral

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nese de agua una botella de cristal muy gruesa, y cerrada herméticamente con la misma materia, exponiendola, y cuidando de sacudiría de tiempo al tiempo en temperamento del 2.º y 3.º grado del término de la congelacion en el termómetro de Reaumur, se verá que esta agua se hiela aunque esté aislado y rodeado de un medio poco propio para transmitir la electricidad al agua. Según Muchenbroek la única privacion de la materia ignea no puede bastar para que pase el agua de su estado de fluidez al de solidez, y según su principio que supo apoyar en la experiencia, es preciso admitir una substancia que combinandose con el agua la endurezca, y la haga cristalizar. A esta substancia le dá el nombre de frigorífica: en la suposicion que sea preciso admitir una substancia por causa de la congelacion, el sistema de Muchenbroek, induce menos á recibir la materia electrica como principio congelante, que una substancia volatil y nitrosa, que según muchos físicos reyna en la Atmosfera, en mucha mas cantidad en los tiempos frios, que en los de calor.

Una de las pruebas de que una materia nitrosa salina reside en la atmosfera quando se verifica la formacion del hielo, es que los globulos del agua elada presentan formas que parecen constantes parecidos á cristalizaciones, cuyo fenómeno se atribuye á las sales que cristalizan.

El hecho siguiente que se renueva todos los años, parece probar en favor de este sistema mas bien que en favor de la materia electrica. Habiendose cubierto la tierra de nieve en las inmediaciones de esta Ciudad en 1788, sobrevino un viento Nordeste que barrió una parte de estas nieves en los valles y lugares que por su situacion estaban libres de este viento; en la primavera vió el labrador lleno de sorpresa y satisfaccion que estos valles eran mas fertiles que los demás en que hubo menos nieve. Esta virtud benéfica que se reconoce desde mucho tiempo en la nieve solo puede atribuirse á las sales nitrosas que contiene y que introduce el agua con ella en las entrañas de la tierra quando vuelve el calor. (*Diario de Física.*)

MADRID.

*Teatro de los Caños del Peral.**Carta de D. J. M. A. á D. C. C.*

Muy señor mio: segunda vez voy á comunicar á vm. sin poderlo remediar, las dulces conmociones que experimentó mi
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imaginacion en el teatro italiano despues de la representacion de la *Nina*. ¿Me culpará vm. por ventura de demasiado sensible? Mas, ¿qué quiere vm.? Yo soy hecho así, y no está en mi mano otra cosa. No pretendo, ni puedo ser hipocrita de mis verdaderos sentimientos. Los espectáculos en que reynan la alegría, la belleza, el orden, la sublimidad y el decoro, exercen un poderoso imperio sobre mis sentidos. Soy todo de las impresiones que elevan el espíritu, y no tengo poder bastante para dexar de enagenarme en ciertas ocasiones.

Asistí varias veces á la representacion del *Fin de Cesar*, opera digna de su autor, y llena de primores, razon y verdad. ¡Qué moral para un verdadero Romano! ¡Qué entusiasmo! ¡Qué digno amor de la patria! ¡Qué caracter el de *Bruto*! Por una parte se vé precisado á seguir las inviolables leyes de la amistad, y y estrechado por otra á cumplir las santas obligaciones de ciudadano. Quiere salvar á Roma, y tambien á su amigo *Cesar*; y luchando entónces entre dos afectos igualmente sagrados para su corazon, fluctua entre contrarias ideas. El amor de *Cesar* perturba su imaginacion con lugubres y funestos presagios, y el de la libertad de Roma le representa vivamente los males con que la amenaza la tirania. Su alma verdaderamente grande resiste por algun tiempo al impetu de esta pasion, diversamente modificada por las circunstancias. Excita quanto puede su valor y llama al corazon toda su virtud. Vacilante é indeciso, ya se estremece, ya se resuelve á tomar partido. Teme ser el matador de su amigo, y desea eficazmente libertar de la opresion á Roma. En esta terrible alternativa, invoca el auxilio de los númenes tutelares del capitolio. Se consterna, mas no se abate su alma republicana, y por no verse en la dura necesidad de contribuir á la opresion de Roma, siendo defensor de *Cesar*, exclama con generosidad incomparable.

*Ame togliass al meno.
La vita il mio dolor.*

¡Qué leccion! ¡Qué prueba tan decisiva de la costancia de su caracter!

El autor de la carta que vm. insertó en el Número 235 del día 31 del mes pasado, hace excelentes reflexiones sobre la composicion de esta opera, y sobre la naturaleza y merito de las bufas. Quiere, y yo tambien con él, que un drama se enseñe siem-
tud y ridiculice el vicio; sin preferir el placer de los sentidos, al
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que resulta necesariamente de la imitacion, á fin de que no pierda el drama su esencia y recaigan los aplausos sobre la musica y demás accesorios, sacrificando á estos fines la verosimilitud y la regularidad. Es verdad; por esta razon, los buenos poetas italianos procuraron enmendar los defectos del teatro en esta parte, haciendo operas y comedias libres de las irregularidades groseras de las antiguas. Desde *Metastasio* y *Goldoni* acá, adquirió el teatro mucha perfeccion, como todos saben. Observaré solamente sobre la carta referida que aunque el recitado de las operas bufas es evidentemente malo é inverosimil, y el efecto que hizo en todos los corazones la *Nina* se debe en parte al representado de sus versos; no por eso me atrevo á decidir, si se verificaria igual suceso en el representado de los del *Fin de Cesar*. En las operas serias tiene el recitado un valor indecible quando la voz grata del actor, la sentencia del verso, y las reglas del canto concurren magestuosamente, como en la opera presente, á infundir sentimientos nobles en los espectadores. Esto es cefirme precisamente á la opera del dia y no á otras. Sin embargo de que creo que la declamacion tan celebrada de los Griegos y todo su efecto en los espíritus, no consistia en otra cosa mas que en la sujecion de la voz á la cadencia que tenían las palabras griegas por su naturaleza, y á una especie de notas que las hacian armoniosas y sonoras entre sí. Acaso tendrá este origen el recitado de las operas serias, y entónçes es necesario mirarle como mas útil que el representado, pues desde luego sirve á evitar los tonillos que regularmente tienen los actores, por las diversas Provincias donde nacen, sujetando su voz y pronunciacion á las leyes del canto por medio de las notas musicales. De manera, que un hombre que recite segun este sistema, será bien entendido de todos los que comprehenden el idioma, y estos no extrañarán el tonillo propio del Pais del que recita, que sin duda incomodaria sin el recitado á los Pueblos donde hay teatro italiano. Por esta razon las operas serias italianas gustarán á todas las naciones de la tierra que entiendan el idioma toscano. Hago esta observacion para que vm. me diga si está bien ó mal hecha.

En lo que quisiera poderme convenir con el autor de la carta es en que *los personajes de la Nina interesan por lo que representan, y los heroes de Cesar solo son oídos quando cantan: que la primera de estas dos piezas será siempre la misma en todos los idiomas y teatros, donde se encuentre una actriz capaz de desempeñarla: Mas no la segunda que no se puede sostener sino*
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de la gentilidad, no son objetos propios para introducir en el espíritu de los espectadores la ilusión, ni la moral que instruye deleitando. Esto se consigue solamente con los bayles que interesan siempre al corazón por la expresión de afectos naturales y verosímiles, variados según la flexibilidad de que es capaz un diestro bailarín. El arte de la danza llegó sin duda en nuestros días hasta un punto en que no solo sirve de escuela de sentimientos sublimes y elevados, sino que parece imposible comprender, como la industria humana fué capaz de inventar y perfeccionar los equilibrios, saltos, é inflexiones que se hacen en los bayles. En efecto: ¿Quién creería que la debil máquina de la muger había de ser susceptible de los movimientos y actitudes que executa la Señora *Banti*? La limpieza y finura de sus pies, la flexibilidad de sus músculos, el suave accionar de sus brazos, y la gentileza y gallardía con que se contraponen, presentan un espectáculo de placer, mezclado de admiración y sorpresa. Parece que no cabe en la delicadeza de su constitucion aquella fortaleza y rigidez de músculos, que es necesaria para los dificultosos equilibrios que la vemos hacer, sin causar ni manifestar violencia á los ojos de los que la observan. Pero lo mas admirable y lo que la hace superior y singular en esta parte, es la suavidad y finura con que casi en un mismo tiempo de compás, pasa repentinamente de una postura regular, á otra de equilibrio violento, volviendo á quedar en la primera, sin separarse nunca de la línea de dirección al centro donde la empezó. Esto parecerá incomprendible á los que calculen la resistencia que deben necesariamente oponer en este caso los músculos del cuerpo humano, en virtud de las invariables leyes de la statica y maquinaria á que está sujeto. Si quisiesemos examinar ahora la causa de este fenómeno, nos fatigaríamos inútilmente, porque aunque los filósofos la atribuyen comunmente á la fuerza de la imaginacion, confieso que no tengo una idea bastante clara de la significacion de esta voz, y mucho menos del modo con que obra; por cuya razon me contento con callar y admirar los esfuerzos del arte, y los misterios de la naturaleza. Vm. bien conoce que el hombre que medita halla dificultades indisolubles en las cosas que comunmente parecen mas claras. No nunca podré ver bailar á la Señora *Banti*, sin que el gusto y la sorpresa se apoderen á un tiempo de mi imaginacion. Los aplausos que mereció en el teatro de París, prueban la maestria con que exerce su profesion, y acreditan el poder del arte sobre la naturaleza. El deleite é instruccion del publico consiste en que haya profesores de una

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superioridad y talento conocido, para que el teatro llegue á su última perfeccion, prescindiendo si son ó no de la escuela italiana ó francesa, de esta ó de aquella nacion.

Y En mi primera carta dixé á vm. mi parecer sobre el drama de la *Nina*, y aun le especificué hablando del caracter de *Jorge*, que aquel *alegramente* estaba bien dispuesto por el autor de la opera, para expresar mejor la sencillez de su alma. Entonces lo dixé asi porque no habia llegado á mis manos el original francés de aquella comedia representada en París el 15 de Mayo de 1786, por los cómicos Italianos del teatro del Rey. Mas habiéndole leído despues, hallé que el traductor italiano merecè particular elogio por haber dado al drama una nueva forma, alterando felizmente los coros y las arias, para acomodarle á la música italiana, introduciendo agradables incidentes, y añadiendo el *alegramente*, que viene tan al caso y hace un efecto admirable en boca de *Jorge*. De manera, que en mi concepto es mucho mas apreciable la traduccion que el original, tanto por las adiciones é incidentes con que se hacen mas interesantes algunos caracteres, como por la elegancia y dulzura del idioma toscano, infinitamente mas propio que el francés, y acaso que otro alguno, si se exceptúa el griego, para expresar la pasion de amor, y las situaciones de un corazon affigido. Se conoce que el traductor sabe perfectamente las leyes de la traduccion, y tiene la misma sublime filosofia que el autor de la *Nina*. Nuestra lengua tiene á la verdad toda la dignidad que se requiere para la traduccion de este drama: pero tenemos igualmente un traductor capaz de verificar este proyecto conforme á la dulzura y propiedad del verso del maestro *Leon*, y á los sublimes sentimientos del autor de la *Nina*.

Concluyo diciendo á vm. que en esta opera del *Fin. de Cesar*, me he complacido infinito en ver el buen desempeño de los actores recién venidos. La grata voz del Señor *Bertolini*, y la destreza con que modula su canto, la dulzura con que el Señor *Franchi* suspende el oido del expectador, y la gentileza y ayre teatral, que acompañan siempre á *Yobit*, en las acciones mas subalternas de la escena, hacen toda la funcion lucida é interesante. El duo que en la escena IX. del acto II. cantan la Señora *Benini* y el Señor *Bartolini*, es de un mérito sobresaliente, y hace un efecto admirable en los espíritus de los espectadores.

Desea á vm. toda salud su mas afecto servidor y amigo. Madrid y Junio 2 de 1780.

Señor D. C. C.

J. M. A.

Shakespeare, artículo sacado de los consejos a los que se dedican a la poesía
dramática

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OLANDA.

Shakespeare, artículo sacado de los consejos, á los que se dedican á la poesía dramática; por Mr. Sherlok.

¡Con que siempre estudiaste la naturaleza, ó divino Shakespeare! Esta fue tu unico libro en que estudiaste dia y noche, y del que sacaste esa fuente inagotable de bellezas, que siendo la admiracion de tu patria, forman al mismo tiempo su gloria. Tu fuiste el primogenito querido de la naturaleza, y semejante á tu madre adorable supiste ser á un tiempo inagotable, siempre nuevo y original, en una palabra, el fenómeno mas extraordinario de quantos ha producido naturaleza. Homero fue el mayor poeta, y tu no le eres inferior. El que crea exágerado este panegirico, no te conocerá seguramente, pues no basta decir que posees todo el fuego de imaginacion del Dante, y la penetracion de Machiavelo, porque tus talentos fueron superiores á estos hombres grandes. Shakespeare supo reunir el fausto de Voltaire, y la fuerza de Demosthenes: supo juntar la magestad de Virgilio á la sencillez de la Fontaine. Pero, se me dirá, jamás vimos ente alguno semejante al que se nos acaba de pintar. El mérito de este hombre es tan grande, que qualquiera que le conozca y sepa apreciarle no podrá menos de arrebatarse con entusiasmo, sin faltar en modo alguno á la verdad. Poco me importa que se me diga lo que soy ó lo que parezca ser, con tal que yo esté convencido de que escribo la verdad. Digo, pues, y jamás creo se ha oido verdad mas cierta que Shakespeare poseyó en el mayor grado de perfeccion todas las ciencias y toda la energia de quantos autores he conocido hasta ahora.

Bacon dice que Horacio es el mas popular de todos los poetas de la antigüedad, ó el que contiene mas reflexiones sobre las ocupaciones relativas á la existencia animal del hombre. Pero Shakespeare está mas lleno que Horacio de semejantes reflexiones.

El mayor mérito de los trágicos griegos, consiste en estar llenos de moral (1). Shakespeare predicó una moral que es muy superior á la suya.

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(1) ¿No sería mucho mejor decir que este fue el mayor defecto de los trágicos griegos? El teatro exige que las piezas esten llenas

La poesía dramática es un quadro hecho para que se examine desde cierto punto de vista, y este es el teatro. Moliere siendo autor tuvo ocasion hallandose en la escena, de observar el efecto que producía en los espíritus cada representación, y aun cada pasage diferente: esta fue una de las causas principales por que fue Moliere el primer autor de comedias nacionales, y el que mejor ha sabido aprovecharse de las situaciones que hacen mas efecto en el teatro. Shakespeare tuvo la misma fortuna que Moliere, fue actor y considerandole como poeta, digo que fue igual á Moliere.

Otros autores hacen interesantes á sus personajes, haciendoles declamar; Shakespeare consiguió todo el efecto sin hacerles pronunciar una sílaba (1). Othello, un hombre que tiene el corazón noble, pero fogoso y lleno de pasiones en supremo grado, inducido en error por los consejos de un malvado, cree perjura á su esposa, y la hace asesinar: apenas se dá el golpe mortal quando halla las pruebas mas convincentes de que esta esposa le adoraba. Qualquiera otro autor en igual conflicto de pasiones hubiera puesto en boca de Othello: ¡gran Dios! ¡qué terrible situación es la mia! No hay mortal mas desgraciado que yo, &c. Al contrario Shakespeare hiela toda la sangre de Othello que queda inmóvil y se convierte en automato.

Tacito y Machiavelo juntos, no hubieran podido pintar mejor el carácter de un abominable malvado como el que presenta Shakespeare en la persona de Jago.

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nas quanto se pueda de acción, y que el actor sea verdadero actor y no un elogio frío. Las acciones deben hablar, y yo creo que los espectadores deben hacer las reflexiones morales, como tambien que una lección de moral hace mucho mas efecto quando al fin de la pieza el actor que ha hecho el papel menos interesante, y por consiguiente ha podido juzgar las diferentes acciones de los personajes que componen el drama, se expresa con brevedad, y en dos ó quatro versos, presentando los efectos morales que pueden sacar los espectadores del conjunto de la pieza,

(1) *Nada menos que esto. Basta que se acuerde el lector del silencio eloqüente de la sombra de Ajax, en la Odysea copiado por Virgilio en su Dido. Ambos merecen con razón la admiración de los espectadores.*

¿Qué recursos quedan á los poetas quando se les quita la energía de su lengua y tambien su armonia? ¿Qué ventajas nota Shakespeare en igual caso? Lease el pasage siguiente. Habla de dos Principes; sus caracteres, dice, son suaves y generosos como los cefiros, que haciendo derramar lágrimas de cristal á la tierna violeta, no agitan sus ojos humedas. Pero quando comienzan á hervir su sangre real en las venas, se enfurecen; semejantes á los aquilones, que con sus irresistibles soplos arrancan las viejas grincas, y desde la cima de los montes las arrojan á las cabernas.

El fuerte de la mayor parte de los autores, es saber sacar partido de las comparaciones; lease á Shakespeare, y se verá como las comparaciones mas felices se pierden en un diluvio de bellezas muy sublimes.

No hubiera dicho tanto de mi paisano Shakespeare, si no hubiera oido profanar su nombre desde Paris á Berlin, y desde Berlin á Napoles. El epíteto de *Sepulturero fastidioso*, que se le dá en estos paises de que acabo de hablar, y que se me opuso quando quise hablar de él, fué para mí un enigma, mayormente quando vi que se obstaban en no querer oír hablar de él, sino baxo de este título. Al fin se me explicó el enigma: hojeando un dia uno de los tomos de Voltaire, hallé en el *Sepulturero fastidioso*; y entonces me convencí de que los enemigos jurados de Shakespeare, habian aprendido de memoria estas palabras, y se valian de ellas para denigrar si era posible la memoria de este nombre grande. Voltaire tan famoso por su mala fé y artificios, como por su excelente talento, Voltaire digo (en esto me harán justicia todos los que le conozcan) comenzó siempre robando á los vivos y á los muertos, y acabó calumniándoles. Lease á Othello y la Jaira, y juzguése despues si lo que acabo de decir es cierto ó falso; por lo que hace á Shakespeare. Voltaire tenia una razon sólida de calumniarle como lo hizo, y con corta diferencia es la misma que tienen los saqueadores de camino para matar al viajante, despues de haberle robado. Voltaire tenia el talento de quemar al mundo á fuego lento, y sabia perfectamente que una sátira feliz inflaria mucho mas en los espíritus vulgares que veinte pruebas. Habiéndole yo preguntado un dia por que no gustaban las naciones extrangeras de Shakespeare, me dió la respuesta siguiente: es cierto que Shakespeare no agrada á los Extrangeros por una razon muy sencilla. Porque no le conocen, sino por las malas traducciones en que se han conservado sus pocos de-

defectos, habiendo omitido sus bellezas. Puede un ciego imaginarse, que una rosa es tan bella, quando se pica una espina. Consequencia feliz, y muy digna de Voltaire.

El fin principal de Shakespeare era hacer fortuna, y que otro medio tenia sino el de llenar el espectáculo de gentes. Al mismo tiempo que atraía las damas á los palcos, obligaba al pueblo á que llenase el patio. El pueblo dá dinero, siempre que se le divierte. Shakespeare sabia sujetar su ingenio elevado, y le humillaba hasta dar gusto al populacho. No se vé en la historia romana que Sylla sirvió de bufon á sus soldados, para conciliar-se los animos. ¿Qual es el autor que aun admira mas á la Francia? Los votos en este punto son unánimes. Moliere. Seamos pues justos y veamos si estos dos autores partian de un mismo principio. Todo Paris sabe que la obra maestra del teatro frances, es sin contradiccion alguna el Misanthropo, y que esta pieza fue silvada en su primera representacion; tambien sabe todo Paris que Moliere para coronarse debió hacer las Triampas de Scapin, y que para que se apreciáson setecientas ó ochocientas comedias, debió dar siete ú ocho farsas al teatro frances. Shakespeare fue lo mismo que Moliere, pero con esta diferencia que el último ajustaba sus farsas con sus piezas, y que el primero las entretregia en las suyas. En tiempo del poeta frances todas las circunstancias le favorecian, pues cada día se representaban regularmente dos piezas, con lo que podia dar impunemente una buena con una mala. Shakespeare jamás tuvo esta fortuna, porque en su tiempo solo se hacia una representacion al día. Las pequeñas piezas de Moliere, duraban siempre hora y media, y las de Shakespeare al contrario, no pasaban de quince minutos. La mayor parte consistia en dos pequeñas escenas, y la del *Sepulturero* solo constaba de una que está escrita por el estilo de Moliere para divertir al pueblo. Esta sola escena, cuya representacion no pasa de ocho minutos, es la causa de que los jueces imparciales de nuestro siglo hayan condenado diez tomos de excelentes piezas del inmortal Shakespeare. (*Critical Review.*)

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Laert.

LITERATURA Y COMERCIO.

ALEMANIA.

Apología de la Opera, por M. R. W. Rambler.

El espectáculo lyrico, criticado por algunos autores célebres, ha llegado á ser el objeto de los sarcasmos de muchos, que han pretendido juzgar de lo que vieron mal ó de lo que no tenían el menor conocimiento. Pudieramos ceñirnos á fundar esta apología á la concurrencia constante á este espectáculo, que se observa en todas partes, y que es la mayor prueba de una aprobación general; pero no queremos escudarnos con el adagio, *vulgus interdum recte vidit*: procuraremos defender al espectáculo lyrico de la inverosimilitud que se le supone, sin aprovecharnos del éxito constante de las tragedias de Corneille y de las Inglesas, que á pesar de todos sus defectos agradan siempre, quando sus asuntos son propios para agradar. Pero las operas de que hablaremos, son aquellas en que se hallan pasiones grandes, y caracteres dibujados con fuerza; es preciso que la acción bien determinada, esté ceñida á un corto espacio de tiempo, y que sus límites sean estrechos; la intriga anunciada con tiempo, debe desatarse algo tarde, siendo indispensable que el curso de la acción llene y anime la escena. Las sentencias frias y los rasgos prosaicos, deben tambien ser excluidos de ellas. Sin detenerse

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en el pormenor de las arias , de los instrumentos , de las decoraciones , de las máquinas y de los bayles , se ven con gusto , y en efecto , deben verse en un espectáculo inventado unicamente para hacer que la poesia produzca el mayor efecto. Las bellas artes estan todas enlazadas ; todas imitan á la naturaleza , y para ostentar todas sus riquezas , deben reunirse principalmente en el espectáculo lyrico.

Una tragedia cantada causa cierta extrañeza , y esta inverosimilitud , segun algunos , la hace mas ridicula que patética. Pero si una imitacion feliz puede agradar en una estampa ; si á vista de una hermosa estatua , puede no echarse menos el colorido de la naturaleza ; por qué no han de causar ilusion las acciones humanas imitadas por medio del canto , reforzado solo por el sonido de los instrumentos ? No podemos figurarnos transportados á otro mundo , en donde los hombres hablan y obran con mas lentitud ? En la opera no se critican los recitados porque se acercan mas al modo natural de hablar , y porque los antiguos acostumbraban anotar su declamacion para que fuese mas segura y mas perfecta. ¿A quantos hombres no vemos todos los dias que cantan en medio del dolor y de la ira , quando adulan ó quando leen alguna obra ? Pero dirán algunos : como se ha de aguantar que un recitado concluya al fin con una aria en que se repiten tan fastidiosamente los versos y las palabras ; pues nadie se expresa de este modo ? Heridos de una gran pasion siempre hablamos así y gustamos repetir todas las expresiones que mas mueven nuestro corazon.

„Infelice de mí ! Yo te di la muerte ! Ah ! Infelice de mí , yo di la muerte á mí Procris ! Ah ! ¿ á donde vas ? Ah ! Procris ! ¿ á donde vas ? Ah ! Procris ! abre tus ojos , y mira como se entrega á la desesperacion tu desgraciado amante !“

En una gran pasion aun repite mucho mas el hombre el nombre de su amante , su deliro , y acredita mucho mas su desesperacion. Luego las repeticiones no son siempre un defecto en las arias ; pues expresando por otra parte sus diferentes acentos , los gemidos y los llantos , se mueve mucho mas el espectador. ¿Podrá no expresarse una situacion interesante , quando un compositor habil que estudió todas las bellezas del lenguaje de las pasiones , empieza en una aria las repeticiones para expresar los afectos del corazon por medio de sonidos que observó en la naturaleza ? Como no ha de producir efecto una aria arreglada segun estos principios ; quando la executa un cantor , que concien-

ciendo todos los recursos de su arte sabe ayudarle con un accionado conveniente á la situacion? Es cierto que se requiere un gran actor para repetir muchas veces una aria sin destruir su efecto; así es, por exemplo, que Ifigenia despues de haber turbado el corazon del espectador con solo el encanto de su voz, le arranca sus lágrimas volviendo á repetir sus gestos, y con una accion cargada, dá al fin tanta energia á su canto acentuado con mas fuerza, que casi desfallece uno á tanto dolor. Esta es una prueba convincente de que en la opera no se busca la verdad, y que uno quiere ser engañado con tal que de este modo se aumente el placer. Para la perfeccion del poema lyrico se pudiera exigir que no se colocasen las arias sino en los lugares en que pueden cantarse sin faltar á la verosimilitud; por exemplo, en la entrada pública de un heroe triunfante, ó quando una Princesa desamparada en un lugar solitario, dirige un hymno á Venus. Sin embargo de todo esto, siempre será seguro el efecto, con tal que se coloque el aria en el momento en que el personaje deba expresar una pasion fuerte. La mejor música exige esta circunstancia; y si se pudiese mas arte sería querer hacer verosimil el lenguaje de los animales en cada fábula de Esopo. Las ranas crecerian como las antiguas ranas de Latona, y el asno acordaría el de Balaam. Ya se ha vencido esta inverosimilitud; pero se quiere que el leon hable como el rey de los animales, con astucia la zorra, y la mona haciendo gestos. Lo mismo sucede con el canto, lo que se pide es que no se atropellen las reglas de la música, que se observen con rigor las proporciones, y que el compositor no dé demasiada importancia á cada comparacion y á cada fía moralidad, que no interesan tanto al corazon que guste de las repeticiones.

Por lo que hace á las decoraciones, quanto más imiten á la naturaleza, mas placer nos causarán. Siempre que se mezcle la imitacion de la naturaleza con la misma naturaleza se cometerá un defecto. Por exemplo, quando se quisiese representar un bosque con árboles naturales, ó formar un gran estanque de agua para que en él pudiesen navegar pequeñas embarcaciones. Criticar en una tragedia la poesia, el lenguaje heroico, la claridad artificial que producen las luces, la inexáctitud en los tragés; en una palabra, detenerse solo en las inverosimilitudes, no anuncia seguramente un gran ingenio; y lo mismo puede decirse de un espectador bastante frio, que se detuyese en un mar de tela pintada y puesta en movimiento, en árboles de madera,

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en estatuas de carton, quando merecen toda su atencion las acciones interesantes, y la magia de la música. ¿Que cosa importa mas, engañar su corazon por algunos minutos, ó descubrir de un golpe la verdad en este espectáculo en que todo consiste en la ilusion? El que se entrega á la situacion y á los encantos de la música no se distraerá con las decoraciones, ni sentirá la mirada rápida con que las examina, porque ofrecen en los bosques, jardines, y palacios, la imitacion de la bella naturaleza.

Para observar la semejanza en las decoraciones deberán mudarse al principio de cada acto, y no en medio. El mayor defecto que se comete en las decoraciones, es que los objetos se acercan ó se apartan del espectador desde un acto á otro. En esto debería seguirse á lo menos una cierta progresion. Supongamos, por exemplo, que la escena representa una gran plaza, que á cierta distancia se halla un Templo, y enfrente un Palacio, que un parque presenta una llanura mas distante, y que acaba el orizonte con la mar. En la siguiente decoracion, puede acercarse el Templo y colocar en él la accion; de este modo el espectador se prestará con mas facilidad á la ilusion. En la tercera puede estar abierto el templo; en la 4.^a puede presentarse el parque detras de la Ciudad; y llegar á las orillas del mar en la 5.^a Pero debe cuidarse de no volver al Palacio ó á la Plaza. No teniendo por lo regular una opera sino tres actos por causa de la lentitud de la declamacion, no aumentarán demasiado su magnificencia tres mutaciones de decoraciones: sin embargo en una opera arreglada jamas se vé que un Palacio sea mas alto que la cabeza de un heroe; y contra las reglas de la tragedia en que jamas debe quedar desierta la escena, la abandonan los actores en la opera para que se mude la decoracion con mas verosimilitud.

La magnificencia y la pompa de la opera, tambien exigen carros triunfales, navios, dioses traidos en nubes, furias con todos sus caractéres infernales, y otras cosas contrarias á la regla de Horacio, que quiere que no se presente al espectador lo que con mas verosimilitud puede suponerse que pasa fuera de la escena; pero aqui el espectador encantado con las bellas voces y con la sinfonia de los instrumentos; deslumbrado con el luxo de las decoraciones y de los vestidos, y extraviado en el laberinto de los bayles, no necesita hacer grandes esfuerzos para admitir en esta especie de ista encantada la repentina aparicion de una divinidad, tan facilmente como en un poema épico, en-

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trando sin dificultad todas las representaciones que dependen de la naturaleza humana, en un espectáculo que hermocean á porfía la poesía, la pintura y la música.

No debén olvidarse los bayles que terminan cada acto. Siempre conseguirán efecto con tal que digan relacion con el asunto, como en los coros de las tragedias griegas. Aunque no siempre sea necesario un enlace intimo, porque muchas veces le basta al espectador el advertir que los baylarines pertenecen más ó menos al asunto que se ha puesto en la escena, sin embargo es preciso que los bayles tengan un objeto determinado; y jamás agradarán si colocados sin verosimilitud interrumpen y retardan el curso de la accion. Las cabriolas ni las vueltas jamás remediarán este defecto, por grande que sea la destreza, la precision y el talento de los baylarines, si estos, como verdaderos saltinbancos, colocan toda su gloria en saltos peligrosos, más dignos de los teatros volantes de las ferias que del noble espectáculo lyrico. De este modo no hay duda que podrán excitar la admiracion del pueblo de los espectadores; pero el ilustrado aficionado á las artes siempre les negará su aplauso. Los bayles adaptados al asunto, á ó lo menos relativos á las situaciones aunque remotamente, ocupan con agrado al espectador con una nueva imitacion de la naturaleza, y sirven para llenar el vacío de los intermedios, porque la ópera no admite las interrupciones acostumbradas en la tragedia, en donde una sinfonia renovada muchas veces, disipa la ilusion del espectador, la que sin embargo podria continuarse en cierto modo, si los retazos de música fueran análogos á las situaciones con el tono ó con la expresion (1).

Los Griegos, que fueron nuestros maestros en las bellas artes, ya tenian en sus tragedias, coros, bayles, máquinas, y la declamacion sujeta á notas, y acompañada de instrumentos. El mérito de haber compuesto una buena ópera, es tanto mayor, quanto es mucho más difícil componer un poema lyrico. El poeta se vé precisado á ser conciso, y no tiene como en la tragedia un campo vasto para desenvolver sus caractéres. Reducido para decirlo así á no poder bosquejar sino el contorno de las

(1) En el Número siguiente daremos un Discurso sobre las oberturas de las piezas dramáticas, que aclara y explica los defectos en que incurren regularmente los maestros de Capilla.

pasiones, es preciso que su pincel sea puro, y que se ciña á las que pueda pintar la música, economizando continuamente los contrastes para precaver la monotonía, consecuencia natural de la uniformidad de las modulaciones. Debe escoger palabras fecundas en vocales, y variar estas quanto lo permita el metro de sus versos, para no incomodar al músico en la elección de sus motivos y movimientos. Escribiendo para un espectáculo determinado, se vé precisado el poeta á medir la extensión, y la fuerza de sus papeles con el talento de sus actores, y la qualidad de sus voces. Los duos, los tríos, y los coros, deben colocarse con verosimilitud sin perjudicar al curso de la acción, al caracter individual de los personajes que se hallasen en la escena, ni á las proporciones teatrales: ¡cosa á la verdad muy difícil! Los bayles y las decoraciones exigen igualmente una atención particular de su parte para unirles sin esfuerzo á su asunto; lo que exige mucha destreza y juicio. El arte de componer una ópera perfecta mereceria un tratado particular en que podrían instruirse el poeta, el músico, el pintor y el maestro de bayles. La música debiera sembrar el terror, hacer derramar lágrimas; en una palabra, obrar los milagros con que fue tan célebre entre los antiguos: *Scribe et eris mihi magnus Apollo*. Si se pudiera tener un ingenio creador en la música con excelentes cantores y buenas comparsas; si un gran artista ayudado de hábiles pintores, executase las decoraciones y dibujase los trages; si los bayles compuestos con inteligencia pudieran executarse por profesores diestros y dóciles con precisión, y un perfecto conjunto en los movimientos y en los grupos; en fin, si en una misma persona pudiera hallarse un buen poeta lyrico y tragico; de esta reunion de ingenio y de talentos resultaria seguramente una obra encantadora. No hay que extrañar que la ópera no guste á todo el mundo: el Pueblo y el petimetre solo tienen ojos para ver las decoraciones y las bailarinas; el músico pedante solo se detiene en los instrumentos; el poeta frio examina la rimma y el dialogo; pero el hombre de buen gusto, toma el poema en la mano ó de memoria, para comprehender y sentir la tragedia cantada. Oye con la mayor atención el canto y la música instrumental, sus ojos admiran la belleza de la acción, del lugar en que pasa, y de los variados dibujos de los bayles. Goza de todo, y muchas veces, porque no puede el entendimiento humano escoger y sentir muchas bellezas á un tiempo y con toda su fuerza.

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Discurso sobre las oberturas o sinfonías que se tocan al principio y en los intermedios de las tragedias, con motivo de la intitulada Semíramis

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Laert.

CIENCIAS Y ARTES.

ALEMANIA.

Discurso sobre las oberturas ó sinfonías que se tocan al principio y en los intermedios de las tragedias, con motivo de la intitulada Semiramis.

La orquesta en cierto modo ocupa en nuestros espectáculos el lugar de los coros de los antiguos. Por esta razón han deseado tiempo ha los aficionados, que la música que se toca antes, después y entre los actos, se acomodase al asunto de los dramas. Mr. Scheyb es el primero entre todos los músicos que advirtió este nuevo campo; que aun debía correr su arte, y conoció que cada tragedia exige un acompañamiento particular, pues de otro modo siempre se interrumpe ó debilita la ilusión del espectador. Penetrado de esta verdad no solo ensayó componer sinfonías adaptadas al asunto del Polyeucto y Mithridates que se executaron en diferentes teatros en 1736; sino que también dió preceptos para el músico que quisiese coronarse de gloria en esta nueva carrera.

¶ Todas las sinfonías que se componen para el teatro, dice, deben proporcionarse al asunto y á la naturaleza de la pieza. Luego la tragedia exige otra música que la comedia; luego así como la tragedia y la comedia se diferencian una de otra, del

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mismo modo deben diferenciarse sus acompañamientos : luego en la distribución de la música teatral , se debe atender particularmente á la naturaleza del lugar á que se destina cada parte de la música. Es preciso que la obertura se refiera al primer acto, y la de los intermedios en parte debe depender del acto anterior, y en parte del principio del que sigue. Finalmente , la última deberá convenir al desenlace de la pieza.“

„Todas las sinfonías para las tragedias han de ser pomposas, vivas y llenas de sentimiento : pero en particular debe atenderse tambien en la composición á los caracteres de los principales personajes , y al asunto principal , siendo esto de suma importancia. En los heroes de las tragedias , ya se halla esta virtud , ya la otra. Comparense Polyucto con Bruto , Alcira con Mithridates ; y se verá que la misma música no les puede convenir. Una tragedia en que la religion y la piedad acompañan todas las acciones de los heroes , exige una especie de música en que se advierta y sienta la pompa y seriedad de las composiciones de Iglesia ; pero la música deberá ser mucho mas viva quando domine la generosidad , el valor ó la constancia. De esta última clase son Bruto , Mithridates y Catón ; pero Alcira y Zayra ya necesitan de una música algo diferente , porque lo son las circunstancias y caracteres , y porque ofrecen sentimientos diferentes.“

„Por la misma razón debe la sinfonía de la comedia ser libre , fluida y aun algunas veces juguetona , pero siempre relativa al carácter de las piezas. Quando la comedia es seria , tierna ó burlesca , la música debe serlo tambien. Por exemplo las comedias del Alcón y de la Doble inconstancia , pedirían una música en un todo diferente de la del hijo Pródigo. Las sinfonías del Avaro y del Enfermo imaginario, no convendrían al Distráido ; las primeras deben ser alegres y bufonas , y las otras serias y sostenidas.“

„La obertura debe reunir y suministrar la idea de toda la pieza : pero como debe preceder al principio , debe convenir con el primer acto , y tambien puede consistir en dos ó en tres composiciones diferentes segun le convenga al maestro de Capilla.“

„Dependiendo las sinfonías de los intermedios del fin del primer acto , y del principio del segundo , tendrán naturalmente dos partes ; en la primera es preciso abrazar la idea del acto anterior , y en la segunda la del siguiente , lo que sin embargo no

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se necesita quando no son contrarios los sentimientos de ambos actos , en cuyo caso podrá componerse una sola pieza que dé el tiempo necesario á los actores para que vuelvan á presentarse en la escena. La sinfonia final debe convenir exáctamente con el desenlace para aumentar la impresion en el animo del espectador. ¿Hay cosa mas ridicula que el tocar una sinfonia bufona despues que el heroe ha perdido la vida del modo mas desgraciado? ¿Y hay cosa que fastidie mas que el oír una sinfonia tierna y patética quando la comedia acaba con alegria? ⁴⁴

„Siendo la música de los intermedios instrumental , es muy necesario variar los instrumentos para que el espectador conserve la atencion que quizá perderia , oyendo siempre unos mismos , escogiendo los mas propios para expresar mejor lo que se propone.“

Oigamos que juicio hace Lessing de estas reglas : es de la mayor importancia observarlas , dice , para unir con mas intimidad la música con la poesia. Mas bien he querido referirlas con las propias palabras del artista á quien se debe el honor del descubrimiento , que con las mias , porque los músicos acusan muchas veces á los poetas y á los criticos de que se les pide mucho mas de lo que puede executar el arte , de modo , que á no decirles un músico que tal ó tal cosa es posible en el arte , la desprecian.

Es cierto que era muy facil dar estas reglas , que enseñan lo que debe hacerse sin decir como deben expresarse las pasiones , que es lo principal , y lo que solo podrá hacer un ingenio superior. Aunque no faltan artistas que en este punto han conseguido llenarnos de admiracion , aun nos falta un filósofo , que haya sabido aclarar en sus obras maestras los principios generales propios para conducirnos en este nuevo camino. Pero multiplicándose estos exempios , podemos esperar que se llenará algun dia este objeto , y me engañaria mucho si el zelo de los artistas en perfeccionar las sinfonias dramaticas no nos hiciera dar pasos agigantados á este fin. En la música vocal , el texto ayuda demasiado á la expresion , cuyos pasages débiles ó inciertos fixan y fortifican las palabras. En la música instrumental , al contrario , falta esto enteramente , y no dice nada , sino expresa con toda la fuerza y precision posible lo que quiere decir. Luego es preciso que el artista emplee aqui todo su ingenio , escogiendo entre los tonos que pueden expresar un sentimiento , aquellos que lo hacen con mas claridad ; nosotros les oiremos

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con frecuencia ; les compararemos unos con otros , y observando lo que tengan de comun , llegaremos al conocimiento de los misterios de la expresion musical.

Desde el principio de los nuevos arreglos de este nuestro teatro , ni siquiera se ha cuidado en general de poner á la orquesta en un buen pie ; pero algunos maestros habiles pusieron mano á la obra , para dar modelos de este nuevo genero de composicion , habiendolo conseguido mas allá de lo que podia esperarse. Mr. Hertel ya habia compuesto algunas Sinfonias para dos tragedias, y Mr. Agricola las de Semiramis , habiendose executado unas y otras con la mayor felicidad.

Procuraré dar una idea de la música de Mr. Agricola , no segun lo merece su efecto ; porque quanto mas vivo y fino es el placer tanto menos facil es el describirle ; pues los elogios generales y las exclamaciones , producen una admiracion tan poco instructiva para el aficionado , como molesta para el artista , á quien se cree honrar. Procuraré pues dar una idea de ella , manifestando en general el fin y los medios de que se ha valido este artista para movernos.

La obertura se compone de tres partes. La primera es un *largo* , executado con violines , obueses , y flautas : los bajones fortifican el bajo que sirve de fundamento. Siendo su expresion seria , y algunas veces ruda y tumultuosa , debe sospechar el espectador que la tragedia será con corta diferencia de este mismo caracter ; pero además de esto se siente lo tierno , el arrepentimiento , los remordimientos y la resignacion. La segunda parte es un *andante* de violines con sordina , y de bajones concertantes , que expresan quejas compasivas y sordas. En la tercera se advierten tiernas modulaciones con otras fieras é impetuosas ; porque el teatro se abre con una pompa extraordinaria ; Semiramis se acerca al fin de su grandeza , y como la vista percibe esta magestad debe tambien oirla el oido ; luego el caracter de la música es alegre , siendo los instrumentos como en la primera , á no ser los obueses , las flautas ; los bajos forman entre sí una glosa particular.

La música del primer acto es una sola pieza , cuya expresion es relativa al contenido de lo que precedió , y así Mr. Agricola no admite la segunda pieza relativa al acto siguiente , ni probablemente la aprueba , en lo que soy de su gusto ; porque el músico no debe perjudicar al poeta , que en la tragedia mas que en ninguna otra composicion busca lo inesperado , y lo
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asombroso ; y por lo mismo es regular que sintiera el que se anticipasen sus pensamientos , lo que seguramente haria la música si expresase las pasiones que siguen. Por lo que hace á la obertura , ya pienso de otro modo , porque no puede referirse á cosa alguna sucedida anteriormente ; y por lo mismo solo debe anunciar el caracter general de la pieza ; pero no con mas claridad que lo hace el titulo. Al espectador se le puede manifestar el fin á que se le quiere conducir , pero se le deben ocultar los medios por que ha de pasar. Esta objecion contra la segunda de las dos piezas en una música de intermedios , está sacada de la obligacion que tiene el poeta de disponer de sus facultades ; pero ahora recibirá mayor fuerza de los límites de la misma música ; porque supuesto que sean opuestas las pasiones reynantes en dos actos consecutivos , será absolutamente necesario que las dos piezas expresen los dos efectos contrarios ; yo comprehendo muy bien como puede el poeta conducirnos de una pasión á otra contraria sin una violencia desagradable ; á saber, poco á poco , subiendo y bajando por grados sin dar para esto el menor salto. ¿ Puede hacer otro tanto el músico ? Supongamos que lo pueda en una sola pieza larga ; y lo podrá por esto hacer en dos pedazos separados ? El tránsito por exemplo de lo tranquilo á lo violento , de lo tierno á lo cruel sería demasiado conocido y chocaria tanto como choca en la naturaleza el paso precipitado de un extremo á otro : de la obscuridad á la luz , y del frio al calor. Estamos penetrados de dolor , y de repente debemos ponernos furiosos. ¿ Cómo ? ¿ Por qué ? ¿ Contra quien ? Contra la misma persona á quien queriamos tiernamente ó contra otra ? No pudiendo la música fixar esto , nos dexa en medio del sobresalto y de la incertidumbre ; sentimos sin comprehender el enlace de nuestras sensaciones ; sentimos como en sueños , y esta especie de sensaciones son más molestas que deliciosas. La poesia, al contrario, jamás nos dexa perder el hilo ; no solo sabemos lo que experimentamos, sino tambien por que lo experimentamos ; y este *por que* hace no solo aguantable el tránsito violento , sino tambien delicioso. Efectivamente , esta suavidad de los pasos rápidos de un sentimiento á otro es una de las mayores ventajas que puede sacar la música de su union con la poesia, y aun quizá la mayor ; porque no es tan necesario el fixar con palabras las sensaciones generales é indeterminadas de la música ; por exemplo , la de la alegría , fixando su idea en un solo objeto , (porque estas sensaciones obscuras é indeterminadas no

dexan de ser agradables) como es necesario unir las sensaciones opuestas por medio de ideas claras que solo pueden expresar las palabras. Nosotros no advertimos este enlace de las dos piezas del intermedio, sino en el acto siguiente, ni conoceríamos, sino despues de haber sucedido, por que fuimos transportados de una pasion á otra contraria, y esto por lo que hace á la música seria lo mismo que no advertirlo. No hay que creer por esto que deban desterrarse todas las sinfonias por contener piezas diferentes una de otra. Pueden muy bien expresar otra cosa, pero no cosas contradictorias; ó mas bien expresarán las mismas cosas, pero de un modo diferente. Por exemplo, una sinfonia que contuviese diferentes partes, que expresasen pasiones contrarias, seria un monstruo en la música. En una sinfonia debe dominar una sola pasion, y para esto es preciso que á ello contribuya cada una de sus partes; bien que puede expresarlas con modificaciones, ya sea en el grado de su fuerza y de su vivacidad, ya mezclándolas con las que se le parecen. La obertura enteramente era de esta especie. Lo tumultuoso de la primera parte se refunde entre las quejas de la segunda, que acaba con una de dignidad que sorprende. Los músicos que exceden estos limites en una sinfonia, y que interrumpen el sentimiento en cada parte, variándole enteramente, y que abandonan este para expresar otro extraño; por mas arte que manifiesten jamás se harán honor; podrán muy bien conseguir el sorprender y aturdir los oidos; pero jamás moverán. El que quiere hablar al corazon y causar movimientos simpáticos, es preciso que guarde tanto orden y enlace, como el que quiera hablar á la razon é ilustrarla. Sin un conjunto, sin una union, será la mejor música un monton de arena incapaz de una forma duradera: en una palabra, la debida coordinacion podrá solo formar un marmol en que podrá inmortalizarse el artista.

Luego el fin del primer intermedio es mantener la idea de las inquietudes de Semiramis que forman el asunto del primer acto, y que mezcladas con cierto temor y esperanza, se expresan con un *andante mesto* executado por violines con sordina.

Assur representa en el segundo acto un papel demasiado importante para que no deba servir de asunto y determinar á la música siguiente; un *Alegro Assai* en Sol mayor con dos trompas reforzadas con flautas, obueses y bajones, que aumentan el baxo fundamental, expresan la duda y el temor interrumpido, como tambien el orgullo que vá manifestando por grados este ministro ambicioso y traidor.

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La sombra se presenta en el tercer acto. Ya he observado en otra parte quan poco efecto hace esta aparicion : pero el músico, como es justo, no se detuvo en ella sino que ayudó al poeta con un *allegro en mi menor* expresado con los instrumentos citados, y que no pinta un debil horror, sino el verdadero terror que debe inspirar una aparicion semejante.

En el quarto acto mueve toda nuestra compasion el dolor de Semiramis, y nos interesamos en sus remordimientos por grandes que sean sus delitos; todo lo qual expresa la música con un *largo* en la menor que executan los mismos instrumentos.

En fin, despues del quinto acto se sigue un *adagio en mi mayor*, executado con violines, trompas, obueses, flautas y fagotes que siguen al baxo fundamental. La expresion es muy conveniente á la situacion de los personajes de la pieza, indicando un dolor sublime correspondiente á los últimos versos, en que levanta la verdad la voz contra los grandes de la tierra de un modo tan digno como fuerte.

Carta de Don Esteban Arteaga á Don Miguel de Manuel, sobre los ejercicios de Historia literaria &c.

Roma 5 de Noviembre de 1790.

Mi mas venerado Señor : Con no menor sorpresa que gusto recibí por el extraordinario de España, y de mano propia de este Señor Ministro, el Caballero Azara, una copia de los ejercicios públicos de historia literaria, que segun parece se tuvieron á fines del mes de Septiembre en esa Real Biblioteca. Y aunque el libro me llegó sin esuela ni carta alguna de donde pudiese rastrear á quien quedo deudor de tan apreciable atencion; sin embargo colijo que sea vm. sabiendo que la funcion ha corrido toda entera baxo de su enseñanza, en lo que si me engañó el dador verdadero no podia quejarse, y yo tendré la satisfacion de expresar á vm. como á capatáz y director, el sumo gozo que me ha causado la lectura del libro por los progresos que supone en la cultura nacional. No es nuevo que se publiquen historias literarias, de las que abundan Alemania, Francia, Inglaterra é Italia; aunque muy pocas corresponden al objeto filosófico de tales escritos; pero sí lo es que se funde una Cátedra para enseñarlas, que concurren á ella sugetos de tan distinguido mérito, y que se tengan ejercicios públicos de tanta instraccion y lu-

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Entre las cosas admirables de la música aplicada á las Operas, es una de ellas la pintura de una tempestad, y de otras imagenes horribles de la naturaleza, el alborozo, el sueño, el blando susurro de los vientos, el canto de las aves, &c. lo qual se expresa por medio de lo que se llama sinfonías, cuya imitacion manifiesta hasta donde puede llegar el arte, siempre que haya en ella lo que se llama verdad ó verosimilitud.

Por esta corta idea de la Opera se puede discurrir el gusto que ofrece semejante espectáculo. Los Italianos parece que se han arrogado el imperio en este género, y á la verdad, ó sea preocupacion, á sea que hasta ahora no se haya llegado en otras lenguas á competir la dulzura del language italiano, ó el primor ó valentia de su música, este punto se lleva el primer lugar; acaso podrán competir nuestra música y language en nuestra España, quando se nos presenten, como se ofrece, Operas Españolas; la congetura no carece de fundamento, á vista de las zarzuelas, y otras piezas de música que se han representado yá en nuestros Teatros con aplauso.

COLISEO DE LOS CAÑOS DEL PERAL.

Medonte: Drama en Música del célebre Maestro Sarti.

Argumento: Selene Princesa, hija de Aglauro Rey de Argos era amada desde su tier-

na edad por Arsaces Príncipe Real de Dodon, el qual se habia visto precisado á ausentarse de ella por servir en las armas de Medonte, Rey de Epiro, de quien llegó á ser General y muy querido. Entretanto habia Medonte tratado las bodas con el Padre de Selene, y éste viendo las ventajas que se le proporcionaban otorga á su hija por esposa y la envia á Epiro. Medonte hace grandes preparaciones, sale á recibirla con pompa y magestad; y solo Arsaces muestra cierta suspension de afectos; lo mismo sucede á Selene apenas avista á Arsaces. Entra Medonte en sospecha y suspende un tanto las bodas, llegan á hablarse los dos amantes y dándose reciprocas satisfacciones, juran de nuevo su amor. Evandro amigo de Arsaces, pero fiel vasallo de Medonte, le declara al fin los amores de Arsaces. Llama el Rey á los dos amantes para asegurarse; dudan estos en declararse, pero Medonte afirma que los quiere casar si se descubren y tiene efecto la palabra del Rey á pesar de su despecho, lo que encubre con el mayor disimulo.

En lugar del Templo de Himeneo dispone Medonte que vayan al templo de la Venganza; en donde tenia prevenida su prision; con este horror pensaba Medonte rendir á Selene, pero se manifiesta constante; la amenaza al fin con la muerte y ella la desprecia. Logran los dos amantes al favor de Evandro poder huir; pero Medonte les ataja la
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huida, y los hace encerrar en una obscura prision. A favor del mismo Evandro que habia ganado la mayor parte de la tropa logran libertarse, y presentarse armados contra Medonte; dan una batalla, y queda el Rey vencido, pero Arsaces contento con la victoria, y su querida Selene, le dexa el Reyno, y celebra sus bodas.

La escena se representa en Butroto, Capital del Reyno de Epiro.

La Fabula de este Drama está escogida de los tiempos heroycos como aconsejan los inteligentes. La trama está bien dispuesta y aunque la solucion es conforme á las costumbres que se suponen de aquellos tiempos en que la tiranía estaba en su auge no recae la accion sino es sobre la constancia de Selene, resultando ser tan tirano en ella Arsaces como Medonte.

Las escenas están bien seguidas, los afectos bien expresados y bien pintados los caracteres.

Se dió principio á esta funcion con un Prologo reducido á que la Comedia y la Tragedia estimuladas del furor de Marte persiguen la Opera, pero Jove, reconciliandolas á vista del patrocinio que se dispensa en España á la Opera hace que celebren alegres y contentas tan fausto y señalado dia.

En los intermedios se danzaron dos Bailes Pantomimos: El 1.^o sacado de la Opera de Metastasio intitulada *la Dido*, cuya accion

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es la desesperación de esta Reyna por haberla abandonado Eneas.

El 2.º Baile intitulado *la Sandrina*, es sacado de una pieza en Música que hemos visto executar en nuestros Teatros con el título *los Villanos en la Corte*, Zarzuela. Vease el Memorial Literario del mes de Septiembre de 1785, pag. 110.

COLISEO DE LA CRUZ.

COMPañIA DE EUSEBIO RIVERA.

T *Riunfos del valor de España en defensa de Melilla.* Comedia nueva.

Puesto el asedio á Melilla por Mahomet, Emperador de Marruecos, envia por medio de Zaide, su General, una embajada al Gobernador de la Plaza, solicitando su entrega; pero éste le despacha, negando absolutamente su pretension. De aqui tiene principio la accion, pues Mahomet queriendo antes tentar los ardidés de la guerra, para conquistar la Plaza, que asaltarla repentinamente á fuego y sangre, manda construir en su campo unas minas que introduciendo sus ramos en la fortaleza, fuesen capaces de volarla á su tiempo. Pero sabiendolo el Gobernador, trata en el Consejo de Guerra de frustrar el intento del Moro: estando en esto, 13 presidarios se ofrecen á volar las minas, y quemar la estacada del campo enemigo, lo qual executan con asombro y terror de los Moros. Estos se ven precisados á

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*INTRODUCCION A LOS TEATROS.**De los Bayles Pantomimos.*

Los bayles y danzas, una de las artes del placer, tambien tuvieron principio en la imitacion; pues en ellos se pintan varios afectos y expresan varias significativas acciones. Fueron en la antigüedad una parte ceremonial del culto á las Deidades y sucesivamente introducidos en los Coros Tragicos y Comicos, danzando unas veces al son de instrumentos varios, y otras al de los versos con que se acompañaban, y expresando con los movimientos de pies y manos los afectos propios de la letra y harmonía; oficio de la orquestrica entre los Griegos. Aristotel. Poet. cap. 1.

Esta imitacion se fue haciendo mas regular, acompañando otros muchos gestos y movimientos de cuerpo para expresar mudamente con sus ademanes, lo mismo que la lengua pronunciára, sustituyendo á ésta la flauta dactilica y otros instrumentos, fingiendose una accion con su principio medio y fin, sus episodios, enredo y solucion, y repartiendo entre varios personajes las partes representativas del designio ó Fabula que figuraban, imitando afectos, costumbres y acciones. Aristotel. cit.

Esta arte tuvo mayor auge en Roma en los tiempos de Augusto; cuyos Actores se llamaron Pantomimos; fueron famosos entonces Pylades, Batylo, Hylas, &c. y eran tan aficio-

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cionados á este espectáculo los Romanos especialmente el pueblo , que lo preferian no solo á la Tragedia y la Comedia , sino tambien á otros Espectaculos. De aqui provino ser cultivado con esmero este género de diversion , y haberse compuesto determinados bayles , imitando acciones campestres , como de pastores , de las vendimias , de la siega , de pescadores , &c. y acciones heroicas , como de Hercules , de Tyestes , de los amores de Marte y Venus , de Niobe , de Glauco , del Juicio de París , &c. El mismo Pylades compuso un arte de este género de imitacion y gestos , llamandole arte *Italica* , á distincion de las artes *Emilia* , *Cordace* , y *Sicinis* , que contenian las artes del gesto , aquella de la Tragedia , ésta de la sátira , y la otra de la Comedia , tomando de cada una lo que le parecia mas á proposito para perfeccionar la Pantomimica. De la Corte del Imperio se estendió la aficion á las Provincias , y por consiguiente á España , siendo cosa muy de notar , que así como ahora nos traen Compañías de extranjeros para semejantes Farsas , se llevaron en aquel tiempo de España , Compañías de bailarines de ambos sexos á Roma , como se deduce de varios pasages de Juvenal y Mærcial.

Para dar un ligero rasgo del placer que causaban estas funciones , y la destreza y habilidad de los Pantomimos , bastan dos pasages muy notables referidos el uno por Luciano , y el otro por Casiodoro. Demetrio Philo-

sofo Cinico del tiempo de Neron, hacia antes burla de semejantes espectaculos; pero asistiendo á uno en que se imitaba la Fabula del adulterio de Venus y Marte, viendo la expresion viva con que se representaba exclamó, diciendo, sin duda, hombre, que oigo quantas cosas representas, que no solamente las veo, sino que verdaderamente hablan tus manos. Casiodoro ponderando este género de habilidad (dice) á la Tragedia y Comedia se juntaron las manos habladoras de los Pantomimos, los dedos llenos de lenguas, un silencio copioso de voces, una axprésion callada, de que hacen inventora á la Musa Polimnia, manifestando en esto, que los hombres pueden sin pronunciar una palabra declarar su interior.

Hechó tan hondas raices en Italia, que fueron tenidas en gran precio estas farsas y celebrados los Pantomimos hasta la ruina del Imperio Romano. Con el establecimiento ó renovacion de la Opera se renovaron tambien los bailes y farsas Pantomimas; siguiendo la misma proporcion que aquella é introduciendose en Francia, Inglaterra, Alemania &c. Pues á imitacion de Operas serias, hacian bailes serios, al de las bufas bailes bufos; y á imitacion de las farsas de los Bamboches, Escapines, Escaramuzas, Pantalones, Arlequines &c, se forjaron tambien otras Pantomimas de gestos ridiculos, transformaciones maravillosas con máquinas, pero regularmente sin bailes, y solo con acciones de semblante y manos como

mo las solíamos ver estos años pasados en el tiempo de Quaresma por los agregados á la Compañía de Volatines.

Al principio de este siglo se introdugeron en España las Operas, y los ingeniosos bai-les con que las adornan. De esto hablaremos en otra ocasion, solo decimos ahora que por los años de 1732 á 738 se hacian estos es-pectaculos en los Coliseos de los Caños del Peral, bajo el patrocinio del Excmo. Sr. Mar-ques de Escoti, por una buena Compañía Ita-liana de Operistas y Bailarines, que el vul-go llamaba aqui Trufaldines. Representaron tambien algunas funciones en el Buen Retiro, en celebridad de los matrimonios de nuestro Soberano Carlos III., y de su hermano el Sr. Infante D. Felipe, Duque de Parma, á expen-sas de la Villa de Madrid. El año de 1747 la Reyna Doña Maria Barbara de Portugal, digna Esposa del Rey Don Fernando VI., abrió las manos á la magnificencia de estos es-pectaculos en el Buen Retiro, haciendo venir los mas famosos Operistas, Musicos, y Baila-rines, de donde quiera que se hallasen en to-da Europa, dotandolos con crecidos sueldos, y expendiendo en la decoracion magestuosa del Teatro, quanto nunca se habia visto en los mas celebrados de los Reynos extrangeros.

Por los años de 1750 ó 51 se estableció en Barcelona una Compañía de Operantes, y poco despues en Cádiz, en cuyos Pueblos si-guieron por algunos años, aunque no sin in-

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terrupcion. En el año de 1768 se estableció otra en los Sitios Reales y siguió, ya por Empresarios particulares, ya por cuerpo de Accionistas, ya baxo de un Director, qual fue D. Joseph Clavijo, ahora Vice Director del Real Gavinete de Historia Natural. Una Compañía volante representó tambien algunas Operas en Madrid, en el Coliseo de los Caños del Peral, en el año de 1775; y otras en otras partes, principalmente en la Rioja, Navarra, Vizcaya, Aragon &c. hasta que en el año de 1777 expidió S. M. una Real Orden mandando cesar las Operas: pero ahora ha dado permiso para adjudicarse por parte de rentas de los Reales Hospitales General y Pasion de esta Corte el arbitrio de las Operas, que propuso la Real Junta de los mismos Hospitales por medio de su Hermano Mayor el Excmo. Señor Duque de Híjar, y tomando á su cargo este asiento D. Juan Bautista Montaldi, ha procurado formar una buena Compañía de Operistas, y otra de diestros Bailarines, que cada dia se esmeran en executar con el primor que pueden sus habilidades, unos con buenas Operas, y otros con bailes de primorosa invencion, vistiendo el teatro con decoraciones propias y de buen gusto, y con el aparato músico correspondiente.

COLISEO DE LOS CAÑOS DEL PERAL.

Compañía Italiana.

E*l Convite.* Drama jocoso.

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Argumento. Maximo caballero estafalario que habitaba una casa de campo con vistosos jardines, estaba muy enamorado de sí mismo, pareciendole que era el mas lindo y petimetre de su comarca, por lo qual no dudaba que las Damas se enamorarian de él en viendole, y que tendria donde escoger para casarse. Para esto cita á un convite á varias gentes de ambos sexos y entre ellas á D.^a Alfonsa, de gusto caprichoso (viuda de un tal Barbaló) á quien amaba el Conde Polidoro, amante antes de D.^a Leonor que tambien concurrió. Apenas ven ambas á Maximo, y conocen su humor y credulidad, fingen que le quieren; aquella le empeña para vengarse de su traidor Conde á un desafio con él, y ésta igualmente porque tiene zelos de ella. Ninguno de los dos quieren refir de veras, y así lo fingen para dar gusto á sus damas; pero como el desafio que primero fue con espada por Doña Leonor, se empeña con pistola por Doña Alfonsa, se ven en el lance mas apretado: salen de él con una ingeniosa estratagemata inventada por Doña Leonor, la qual hace que el Caballero Relampago, que se habia agregado al convite, finja la sombra del difunto de Doña Alfonsa, para que les intime que no se case el Conde: el criado de Maximo finge otra sombra para intimar á la viuda que case con Maximo, y sino que abrasará la casa: disputan las dos sombras sobre quien tiene mas poder ó es la verdadera, amenazando que se ha de abrasar la casa, y se

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da fin al primer Acto por la necesidad de acudir al incendio que ya se habia prendido.

Al Acto 2.^o se da principio quando ya están acabando de comer, y brindando en obsequio del difunto Barbaló: cuenta el Conde sus ridiculas hazañas; Maximo insiste en sus bodas con la viuda Alfonsita, y para burlarse, le dice ésta, que es menester consultar el Oraculo de Cupido; de acuerdo con ella disponen una trama el Conde, y el Caballero intruso; fingen ser las estatuas de Cupido y Venus, y por su Oraculo amenazan á Maximo, si se casa con la viuda. Leonor concierta con el Conde, y con Liseta criada, que vayan al anochecer enmascarados al jardin, donde promete que cada uno se case con quien quiere; pero llegado el caso el Caballero Relampago da la mano á Doña Alfonsita, la criada Liseta á Maximo creyendo que es la viuda, y con la misma creencia el Conde Polidoro se la da á Leonor; traense luces, se ven burlados los descontentos, y qual si fueran locos, hacen una pintura de sus manias.

Supuesta la credulidad, y estupidez del Caballero Maximo, no son ya inverosimiles los lances de las fingidas apariciones de Barbaló, de las estatuas de Venus, y Cupido en el jardin, contrahechos por el Conde y el Caballero. Los caracteres ridiculos son bien expresados, los lances que resultan de las diferentes situaciones, divertidos, y algunas arietas muy graciosas.

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Desterrando el error que les domina
Con cancion tan brillante y tan divina.

TEATROS.

COLISEO DE LOS CAÑOS DEL PERAL.

Los *Viajantes felices*: Drama jocoso en música, de Filipo Lavigni.

Agumento: D. Bartolo, Caballero tudesco estrafalario, habia amado á D.^a Isabel prometida esposa de Juanito, hijo de Pancracio, rico Mercader de Napoles, viejo enamorado y alegre. Juanito se habia casado de secreto con Betina hija de nobles padres; pero temiendo desaprobasen su union, se habia huido con su esposo. Pancracio, que ignora el casamiento de su hijo, determina buscarle llevando consigo á su prometida nuera D.^a Isabel para casarla adonde quiera que le encontrase. Hallanse á todos en Milan en la posada de Laureta amante de Pasquin. Interin no llegan á verse ó conocerse, D. Bartolo y D. Pancracio se enamoran de Betina que pasa en la posada con carácter de Bailarina, y su esposo con el de su maestro de baile.

Por causa de que no llegue á descubrirse la ficcion de bailarines, que han tramado los esposos, y porque se les ha acabado el dinero que traian volviendo de Paris, se ve precisada Betina á tomar los regalos y admitir los galanteos, y ofertas de esposos del Tudesco, y del Mercader; pero aunque ella jura lealtad

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á su Juanito, no dexa de entrar este en rabiosos zelos y cuidados. Llegan á saber los amantes nuevos que son rivales y se buscan para vengarse; pero se hallan todos en la mayor confusion quando se encuentran juntos y se conocen padre é hijo, D.^a Isabel y D. Bartolo. Pancracio quiere hacer casar á su hijo con D.^a Isabel, y casarse él con Betina: estorbalo el Tudesco que quiere casarse con la misma, y oponense á esto D.^a Isabel, Juanito, y Pancracio, y viendose en tal enredo y desesperacion, determinan salir de ella, y se despiden diciendo:

<i>A 5.</i>	{	¿Qué laberinto es este?
	{	mas yo lo acabaré.
<i>Laureta y Pasquin.</i>	{	¿Qué laberinto es este?
	{	que fin tendrá no sé.
<i>Juanito.</i>	{	Por la oreja una pistola,
	{	si, me quiero disparar.
<i>Betina.</i>	{	Un cuchillo por la gola
	{	yo me quiero atravesar.
<i>Doña Isabel.</i>	{	Dentro un rio despechada
	{	yo me voy al punto a ahogar.
<i>D. Bartolo.</i>	{	¿Quién me tira una estocada,
	{	y me viene á asesinar?
<i>Pancracio.</i>	{	¿Quién me ataca en un cañon,
	{	y en el aire me hace andar?
<i>Laura, á 2. y Pasq.</i>	{	Que furor, que confusion,
	{	¿quién nos viene á remediar?

Como no se ha descubierto aun el matrimonio secreto de Juanito con Betina; instan Pancracio y D. Bartolo en casarse con ésta, pa-

ra lo qual se valen de Juanito por la autoridad que creen tiene sobre la bailarina; él les dice que traigan un notario, y que los dexára casados, como en efecto sucede, pues les hace firmar el contrato de Pasquin con Laureta, de D. Bartolo con Doña Isabel, y á Pancraccio una donacion ó pensión para Betina que se descubre casada con Juanito. Enfadanse los burlados; pero se conforman despues, y zelebran todos con brindis el regocijo y provecho que resulta del matrimonio.

El primer acto de este drama está bien arreglado, y tiene situaciones muy graciosas: el segundo se dilata con algunos episodios entretenidos para dar lugar á las instancias de los que quieren casarse con Betina, y al chasco que prepara Juanito.

COLISEO DEL PRINCIPE.

COMPANIA DE MANUEL MARTINEZ.

Al deshonor heredado vence el honor adquirido: Comedia nueva.

Enamorado el Capitan San Priest de Genoveva hija de Brenville, Coronel retirado, se la pide á su padre para esposa, y este se la promete, aunque sin consultar uno ni otro la inclinacion de Genoveva, la qual por no disgustar á su padre, condesciende por entonces á sus designios. Ve despues á Ademar, intimo amigo de San Priest, y Capitan tambien de la guardia Suiza, al qual declara su pasion

sion

DICIEMBRE DE 1787.

709

TEATROS.

COLISEO DE LOS CAÑOS DEL PERAL.**L**a *Bailarina amante*: Drama jocoso.

Argumento. Un Caballero Inglés llamado Bireno se habia enamorado de Madama Rubicunda, bailarina de teatro, y la habia entregado para que la cuidase á un Caballero Francés llamado Mr. Franchilion; pero este enamorado de ella se la oculta al Inglés fingiendo que se ha escapado con otro amante; y para asegurarse de ella la finge que el Caballero Inglés estaba casado en América: viajan juntos y se detienen en una posada en Bolonia; aquí se hallaba una cantarina llamada Ortensia, á quien acompañaba D. Petronio, con nombre de padre, y para que el Inglés olvide enteramente sus amores hace que se enamore nuevamente de esta cantarina. Llega un lance en que estando la bailarina con D. Totomallio, estudiante ridiculo, nuevo amante de ésta, sale el Inglés con Ortensia al mismo sitio ó sala: el Inglés reconoce á la bailarina, y cree que D. Totomallio es su amante, la bailarina cree que Ortensia es muger del Inglés, y quedan consternados y zelosos. Ortensia admirando esto, y sentida de que el Inglés se va con la bailarina se queja á D. Petronio su creido padre. Para vengarse la

bai-

bailarina del Francés, hace que riña con él el estudiante: éste que habia creido que el papel de desafio era esuela de convite á la comida que dá el Inglés, se escusa diciendo que es convidado á comer y no á refir: Ortensia que era de antemano esposa del Francés, y habia tenido noticia fingida que se habia muerto, le ve alli y conociendo los amores con la bailarina, se queda confusa. La bailarina sigue enamorando á D. Totomallio, el Francés quiere vengarse de Ortensia; ésta, D. Totomallio y Petronio huyen de ellos disfrazandose de Titereros; al fin los detienen, reconcilianse todos, excepto D. Totomallio á quien para hacerle casar con la bailarina le llevan á una viña donde fingen un Templo de Venus y que esta se quiere casar con él, lo que se verifica casandose con la bailarina que es la fingida Venus.

En estos Dramas jocosos en que se buscan lances chistosos y estrafalarios, suele sacrificarse la verisimilitud á la diversion, y como esta se consiga, importa poco la regularidad de semejantes piezas.

PIEZAS ECLESIASTICAS VACANTES
que pertenecen á la Provision de su Magestad.

Por fallecimiento de D. Joseph Vicente Amat y Ferrer, se halla vacante una Canongia de la Santa Iglesia de Sevilla; vale 240. rs. vn.,
cor-

las cuales además de las debidas sangrias se les propinaron medicamentos atemperantes nitrados, pectorales, oximiél simple, y á algunos los vexitantes.

Las enfermedades crónicas fueron algunos colicos rebeldes de resulta de tercianas y quartanas, dolores reumaticos y venereos, afecciones histericas, disposiciones cancrosas del utero, fluxos blancos, asma, diarreas, disenterias, tisis pulmonales, para las que se administraron los mas adecuados medicamentos de caldos demulcentes, anodinos y aperitivos, cocimientos de leños, pociones antistericas, canfora &c.

COLISEO DE LOS CAÑOS DEL PERAL.

El dia 25 de este mes, por indisposicion de la primera Dama de la Opera Italiana, se representó por Mr. d' Ainville el Melodrama francés intitulado *Pigmalion*, del qual se publicó una traduccion en prosa Castellana, la que ha puesto en verso D. Francisco Duran, y nosotros la insertamos aqui.

P I G M A L I O N.

P O E M A L I R I C O.

El Teatro ha de representar un taller de Escultor con los adherentes necesarios, habrá además en el fondo, cubierta con alguna estofa, una estatua de Galatée sentada sobre un pedestal, al que se sube por graderia de marmol.

L 2

Pig

*Pigmalion en ademan de hombre abatido
toma el cincel y el martillo, mira las Esta-
tuas del obrador, las dá de quando en quan-
do alguna cincelada, y dice:*

Sin alma están, nada expresan;

Son de piedra, están sin vida:

Nada de ellas sacar puedo

Por mas que intento pulirlas....

¿Dónde estás ingenio mio?

Mi fuego es solo ceniza.

Ya solo saço del marmol

Estatuas que á nadie admiran.

¡Pigmalion! ya no haces Dioses:

Solo eres vulgar artista:

Arroja los instrumentos.

Andad viles instrumentos

Origen de mis fatigas,

Ya que no me dáis hoy fama,

No me causeis ignominia.

Pasease como pensativo.

¡A que extremo tan funesto

Llegó ya la suerte mia!

¡Qué raro trastorno es este,

Que tanto á mi alma agita!

Tiro, ¡Ciudad opulenta!

De las artes que en ti brillan

Los eternos monumentos

La admiracion no me excitan:

Los Filósofos me cansan:

Los Poetas no me inclinan:

Y esquivamente rehuyo

El trato de los artistas:

La

La alabanza ni la gloria
 No me mueven ni me animan;
 Aborrezco los elogios;
 Aun aquellos que podría
 La posteridad rendirme:
 Perdió ya la amistad fina,
 Para mi sus atractivos;
 Y la sociedad me irrita.
 ¡Y vosotras, delicados
 Objetos, obras dignas
 De la gran naturaleza,
 A quienes yo me atreva
 A imitar, quando tan solo
 Me complací en vuestra vista!
 ¡Vosotros, modelos míos,
 Que en mi espíritu encendiais
 El fuego de amor é ingenio,
 No me causais ya harmonia
 Desde que excedió mi mano
 A vuestra hermosura misma...!

Se sienta, mira un rato el obrador, y dice muy pausadamente.

Un encanto incomprehensible,
 En este obrador me liga,
 Y ni á trabajar acierto,
 Ni es facil de él mi salida.
 Vagando de grupo en grupo,
 Paso las horas y dias,
 Y mi cincel desconoce
 Ya la mano que le guia;
 Ni estos bosquexos ya sienten
 La que darles pudo vida,

Levantase con impetu y agitacion.

Sí, perdido está mi ingenio:
 En mi juventud se mira
 Mi talento amortiguado:
 ¡ Ah! Cielo ¿ qué llama activa
 Me consume interiormente?
 ¿ Pueden encontrar cabida,
 Donde el ingenio está muerto,
 Conmociones tan prolixas?
 ¿ Es posible que se sientan
 Pasiones tan combatidas,
 Sin que á comprender yo llegue
 La causa que las motiva?
 Creí que admirando mi obra
 Mis tareas distraía:
 Con ese pavellon quiso
 Cubrir mi mano atrevida
 El glorioso monumento
 Que en la obscuridad se abisma
 Pero desde que la oculto,
 Crece mi melancolia
 Y no pienso en otra cosa....
 ¡ En cuánto aprecio y estima
 Tendré obra tan insigne!
 Quando ya desvanecida
 Mi industria no me produzca
 Otra alguna de mí digna,
 Mostrando á mi Galatéea
 Diré á voces: esto hacia
 Pigmalion en otros tiempos...
 ¡ Oh Galatéea divina!
 Tú, quando todo me falte,
 Consolarás mis fatigas.

*Mira la cortina que oculta á Galatéea y sus-
 pira.*

Mas

Mas ¿por qué quiero ocultarla?
 ¿Qué gano en no descubrirla
 Obligado á estar ocioso?
 ¿Por qué privar á mi vista
 Del placer de estar mirando
 De mis obras la mas linda?
 Quizá tendrá alguna falta,
 Y quizá podré añadirla
 Algo mas para su adorno;
 Produccion tan peregrina
 Las gracias todas merece
 Que en ella se hallen unidas.
 Tal vez mi imaginacion
 Revivirá con su vista:
 Volvamos á exâminarla;
 Pero ¿qué digo? ¿Por dicha
 La he exâminado? ¿He hecho
 Mas que admirar sus maravillas?....

Va á correr la cortina y se suspende con turbacion.

Yó no sé que me sorprende
 Al llegar á esta cortina:
 Un grande asombro me yela:
 Parece que mis indignas
 Manos tocan el Santuario
 En que una Deidad habita...
 ¡Insensato, es una piedra
 Obra de tus manos mismas!....
 ¿Qué importa? Tambien los Dioses
 Que en nuestros templos se fixan
 Son de la propia materia
 Y hechos por el mismo artista....

Va titubeando, corre la cortina, se descu-

La

bre

bre Galatée y se arrodilla con grandes extremos de agitacion.

¡Oh celestial Galatée!
 Culto mi amor te dedica....
 Pero ¡qué ilusión! ¡Qué engaño!....
 Queriendo sacarte ninfa
 Te hice Diosa, en gracia excedes
 La Venus que rindió á Alcidas (1)....

Levantase.

Vanidad.... Flaqueza humana....
 Mas cada instante me admira....
 Me arrebató el amor propio,
 Y parece que me excita
 A adorar me en esta obra....
 ¡Qué bella está! ¡Qué concluida!
 No la han hecho igual los Dioses,
 Ni naturaleza misma....
 ¿Posible es que esta hermosura
 Salió de las manos mías?
 ¡Ella tocarla pudieron!....
 Mi boca tuvo osadía....
 Pigmalion, mira una falta....
 La ropa está muy subida,
 Aquellas gracias que oculta
 Es menester descubrirlas.

*Va ácia la Estatua con cincel y martillo,
 sube como receloso y asombrado, va á dar un
 golpe y se retira.*

¡Qué temblor! ¡Qué turbacion!
 ¡EI

(1) Alcidas fue un joven que se enamoró de una sobresaliente Estatua de Venus que los Gentiles veneraban en la ciudad de Gnido.

¡El cincel se me desliza!

Ni puedo yá, ni me atrebo;

Entendarla es destruirla.

Da al fin un golpe, dexa caer el cincel y martillo, y dando un grito queda como atonito.

¡Dioses!..., ¡Qué nuevo asombro es el que toco

Viviente carne en el cincel se vibra;

Baxa trémulo.

¡Qué temor vano! ¡Qué capricho necio!...

Nó... no la tocaré... me atemorizan

Sin duda alguna los Dioses,

Para divinidad está escogida...

Mírala, Pigmalion, ¡qué mudar quieres!

¿Qué nuevas gracias tienes que añadirla?

Su misma perfeccion es su defecto:

Si así no fuera ¿qué la faltaria?

El alma sola falta á su belleza

Solo á su perfeccion falta la vida.

Mirando tiernamente á Galatéea.

Mas para tanta perfeccion de cuerpo,

¡Qué alma tan grande no se necesita!...

¿Qué deseos impuros son los míos?

¿Qué votos insensatos encaminas

Triste Pigmalion? ¡Sagrados Cielos!

Quando está mi ilusion desvanecida,

Si examinar mi corazon quisiera,

Me causára rubor, me indignaria.

Se entrega á un abatimiento que le obliga á apoyarse en algo.

¿Y es esta la pasion que me arrebató?

¿Un insensible objeto es quien me obliga

¿A no salir de aqui? ¿Un marmol duro

Que

Que trabajó este hierro me domina?
 Vuelve insensato en tí: atento advierte,
 Que estás en grave error, que ya deliras.

Con impetu.

Mas nó, que sano tengo el juicio,
 Mas nó, que en esto no hay malicia,
 Si yó prendado estoy, no es de ese marmol,
 Es de un ser animado á quien imita,
 Es sí, de una figura encantadora
 Que al vivo representa ésta esculpida.
 Hállese en qualquier parte esta figura,
 Séa qualquiera el cuerpo en quien asista,
 Y qualquiera la mano executora,
 Mi corazon sus votos la encamina,
 Si causa mi delirio solamente
 El discernir su hermosa gallardia
 Si es delito el que me rinda á ella
 Nada á mi noble espíritu intimida.

Afectuosamente.

¡Qué voráz fuego sale de esta estatua,
 Que abrasa mis sentidos, y me obliga
 A volver á entregarla el alma toda!...
 ¡Ah! ella se queda yerta y fria,
 Mi triste corazon por sus hechizos
 Salir quiere del pecho á darla vida...
 Muera, pues, Pigmalion el infelize,
 Y su adorable Galatéa viva.
 Sea yo para amarla siempre ótro
 Y vease mi fé correspondida.

Fuera de sí.

¡Amor terrible!... ¡Amor el mas funesto!
 Mi corazon todo el infierno abruga...
 ¡Oh Dioses! á quien no se esconden nunca

Las

Las pasiones que nuestro pecho agitan,
 ¡Quántos prodigios por menores causas
 De vuestro gran poder el hombre admira!
 Sed justos con mi pecho y este objeto,
 Mereced la oblacion que se os dedica.

Pateticamente.

Y tu suprema esencia que te ocultas
 A los sentidos y en el pecho brillas,
 Alma del universo, y existencia
 De todo ser, tu que eres la armonía
 De cuerpos y elementos, fuego dulce,
 Venus celeste, sacra y peregrina,
 Venus por quien todo se conserva,
 Y siempre está en reproduccion continua;
 ¿Qué se ha hecho tu equidad, y los auxilios
 De la rara virtud que comunicas?
 ¿Qué de las leyes de naturaleza
 En la ardiente pasion que me domina?
 ¿Qué se ha hecho aquel calor tan vigoroso
 Que en mi vano deseo introducias?
 ¿Internado en mi pecho esta tu fuego,
 Y un mortal yelo en este marmol fixas?
 Demas, tengo la vida que á el le falta;
 No espero, no, prodigios este dia,
 Y si los hay del juicio humano exceden
 El orden de las cosas hoy se mira
 Muy trastornado, y ultrajado se halla
 El vigor de naturaleza misma.
 A su poder las leyes restituye,
 El curso restablece con que giran
 Y esparce hoy con igualdad perfecta
 Tu grande influxo y proteccion divina;
 Al complemento de las cosas faltan

Dos

Dos séres, esta llama se divide
 Que abrasa al uno sin que anime al otro;
 A mi súplica atiende, pues tu misma
 Por mi mano formaste estos hechizos
 Que solo esperan sentimiento y vida,
 Quitame la mitad, dásela toda,
 Estoy contento como en ella viva.
 ¡Tú que recibes cultos obsequiosos
 Que los mortales todos te dedican,
 Y á quien no honra aquel que nada siente,
 Tu gloria aumenta con tus obras mismas!
 Salva el sonrojo de la naturaleza,
 Si, el baldon que la resulta evita
 De que este perfectísimo modelo
 Sea imagen de cosa que no exista.

*Quedase abatido un rato, y al volver en sí,
dice blandamente.*

¡Qué inesperada calma!
 Cuando mi sangre ardía
 En una mortal fiebre,
 Mis miembros imprevisto aliento anima.
 Corriendo por mis venas,
 De virtud exquisita,
 Va un balsamo muy suave
 Causandome esperanza y alegría.
 También siento se infunde
 En mi ya nueva vida,
 Que así el conocimiento
 De nuestra dependencia tranquiliza.
 Por infeliz que sea
 Un mortal, se le alivian
 Todas las inquietudes,
 Si invoca á las Deidades con fé viva.

Pero esta confianza
 Queda desvanecida,
 Para aquellos que tienen
 Deseos necios, locas fantasías.
 En un estado semejante al mio
 Todo se implora, de oír nadie se digna,
 Aun es mayor delirio que el deseo,
 La esperanza que el logro facilita.
 Con este desvario avergonzado,
 Ni á contemplar me atrevo á quien me he-
 chiza,

Si quiero levantar los tristes ojos
 A este objeto fatal, siento á su vista,
 Una nueva inquietud, un nuevo espanto,
 Y una opresion que respirar me priva.

Ironicamente.

¡Anímate infeliz! mira tu obra,
 Tu atencion toda en esta estatua fixa.

Repara que se anima la estatua.

¡Qué veo Dioses! ¡ó que se me figura!
 ¡El color veo de las carnes mismas!
 ¡Moverse el cuerpo y en sus ojos fuego!
 ¡Esto solo faltaba á mis desdichas!

*Cree que el movimiento de la estatua es efec-
 to de su imaginacion enardecida.*

¡Infeliz Pigmalion que te sucede?
 ¡Al extremo llegó tu fantasia!
 Te dexa la razon, como el ingenio,
 No sientas el perderla, pues pérdida,
 Libertará á tu fama del oprobio.
 Para el que adora un marmol es gran dicha
 Llenarse de visiones y rarezas
 Hasta el ultimo instante de su vida.

Vuel.

*Vuelve á mirar la estatua, y al notar que
baxa los escalones, se arrodilla y levanta los
ojos al cielo.*

¡Oh Dioses!.. ¡Oh Venus!.. ¡Oh prestigio,
De una llama de amor la mas activa,
Galatéea tentandose á sí propia.

Yó.

Pigm. ¡Yó!

Galatéea volviendo á tentarse.

Esto es yó.

Pigm. ¡Oh encantadora

Ilusion que ya llenas de delicias

Mis oidos!.. ¡Ah! nunca me abandones.

*Galatéea dando algunos pasos y tentando otra
estatua.*

Esto no es yo.

*Galatéea dá vuelta al obrador con la vista,
Pigmation la observa atentamente, ella llega
á ponerle una mano sobre el ombro, él se la
toma, la arrima á su pecho, y se la besa;
al mismo tiempo dice ella dando un suspiro:*

¡Esto si es yó!

Pigm. Sí, Divina

Galatéea; si, amable y dulce objeto;

Sí, obra la mas perfecta y la mas digna

De mi corazon, mis manos y los dioses,

Mi ser todo está en tí, y toda mi dicha,

Penderá desde hoy únicamente,

En ser yo todo túyo, en ser tú mia,

COLISEO DE LOS CAÑOS DEL PERAL.

El Robo de la Aldeana: Drama Jocosó en Musica.

Argumento: Mandina hija de un labrador que habitaba en una Aldea sujeta al Señorío de un Conde, estaba tratada de casar con Felipe habitante de la misma Aldea. En varias veces que habia ido el Conde á ella se habia enamorado de Mandina, á quien y á su padre y demas familia habia hecho muchos regalos para ganar su voluntad. Apres- tadas ya las bodas, y convidado á ellas el Conde, no pudiendo sufrir el incendio de su amor va con animo de robar á Mandina, y trahersela á su palacio en la Ciudad. Quan- do estaban celebrando con un brindis su fe- licidad hace que se les trastornen las cabezas con el vino que les habia confeccionado, en cuyo lance logra la ocasion de llevarsela.

Trahida á Palacio, adormecida con un nar- cotico, hace el Conde que la vistan con ricos vestidos, de lo qual ella se sorprende en vol- viendo de su letargo, y preguntandole por su esposo, y la causa de aquella novedad, éste la afirma que el es su esposo y que ya no piense mas en su Felipe. Este Aldeano, su padre y demas familia, luego que volvieron en sí conocieron la mano robadora, y se vi- nieron al Palacio del Conde en busca de ella. **Tratanla como á culpada, es desatendida su**
dis-

disculpa, ella huye: el Conde les asegura su honestidad é inocencia, convencidos la buscan y pidiendo al Conde que venza su pasion, y no estorbe la union feliz de aquellos Aldeanos amantes, desiste de su amor.

Este drama está tratado con bastante verosimilitud. Los episodios son propios y naturales. Agrada mucho la sorpresa en que se halla Mandina, admirando su transformacion en Señora, y el engaño que padece mirandose al espejo.

El Impostor castigado: Drama jocoso en Musica.

Florida viuda estaba tratada de casar con D. Pancraccio Gentil Hombre Napolitano, mas por interés de no pagar una deuda de diez mil escudos, que por amor. Al mismo tiempo la enamoraba Sebastian Trenasi gran picaron, pero fingido Marqués á quien ella ignorante de sus maldades correspondia. Conciertan estos dos de ver como pueden sacar á D. Pancraccio una escritura de apartamiento de aquella deuda y despues burlarle. El Impostor Sebastian se halla en peligro de ser descubierto por algunos que han venido con D. Pancraccio, y otros que son convidados, ó se hallan alli por casualidad; finge que le llama su tio el Duque, y sintiendo este accidente Florida se apesadumbra, consuelala afianzandola de nuevo su amor, y aconsejandola que recoja su dinero y alhajas (para pillarselas) y huyan los dos juntos de alli; executanlo en efecto disfrazandose de Serranos.

Sa-

Sabelo Pancracio; arma sus criados, y va á buscarlos, encuentratlos á poco rato en una gruta: quiere disparar con sus armas, pero cobarde y piadoso no se atreve; al fin su gente llega á cogerlos. Florida vence su furor con la astucia de confesarse delinqüente y que pide que la castigue: perdona á ambos D. Pancracio, y al volverse á la Ciudad, encuentra éste á un Escribano y Ministros de Justicia que le declaran ser Sebastian fingido Marqués, y un Impostor, y que le vienen á prender, con que se dá fin.

La trama de esta composicion dramática es bastante regular, aunque la solucion además de no estar bien preparada corta más que desata la accion. Hay algunos episodios propios y entretenidos, y otros más cargados que lo que pide la verisimilitud, uno de ellos es el de hacer D. Pancracio descargar la escopeta al paso que Florida le enternece en el monte; y con todo hace reir éste capricho por lo extraño.

Bayles.

Entre los bayles con que han adornado los entre-actos de los dramas han sido de particular aprobacion del Público, el intitulado: *Jason y Medea*, y el de la *Victoria de Tamerlan contra Bayaceto*, ó la *Rosana* ambos tragicos, y compuestos por el Director de Bayles el Señor Domingo Rossi.

Las partes primeras de Baylarines han sido desempeñadas por sus correspondientes per-

so-

sonages con la propiedad y esmero que acostumbra; y ha merecido singular atencion y elogio la Señora Rosa Pelosini por su propiedad en el gesto y vivacidad en la accion.

LIBROS NUEVOS.

Memorias de la Colonia Francesa de Santo Domingo, con algunas reflexiones relativas á la Isla de Cuba, por un viagero Español: publicadas D. Ignacio Gala. Vol. en 8.º de 188. pag. Madrid: por Hilario Santos Alonso, 1787. en la librería de Mafeo, á 4 rs. vn.

Contiene quatro Memorias, que tratan: la 1.^a sobre la situacion militar de la Colonia Francesa de Santo Domingo: estado actual de sus fortificaciones, y exámen del sistema defensivo que la conviene. La 2.^a de los cuerpos de Milicias, su utilidad &c. La 3.^a sobre la Agricultura de dicha Colonia, considerada primero con relacion al método que actualmente se observa en la cultura de las quatro producciones mas importantes, y que constituyen la riqueza de la Colonia, y segundo con respeto á los medios que se emplean para aumentar la fertiidad de algunos terrenos. Y la 4.^a sobre el modo de fertilizar los terrenos.

Memoria instructiva sobre el estado actual de la Isla de Mallorca, y adelantamientos de que es susceptible en los ramos de Agricultura, Industria, y Comercio, para el aumento y fe-
 Tom. XIV. Y li-

pra se hiciese del desembolso de los mismos vecinos. Su coste no es crecido; pero aun quando lo fuera, ¿no es la vida de un ciudadano útil la cosa mas inestimable, y preciosa de una República? ¿En su vida no consiste de ordinario la de un considerable número de pobrecitos? ¿No depende de ella toda una crecida familia? Los Magistrados podrian tomar las correspondientes providencias, para que no faltase en Pueblo alguno de su jurisdiccion este instrumento, obligando baxo de rigurosas penas de pronta exâccion á las justicias de su distrito á su compra. Deberia venderse acompañado de una instruccion acerca del modo de usarlo, y en que casos, en idioma vulgar; trabajo que en pequeño volumen tomaria á su cargo qualquiera Profesor bien intencionado é instruido.

TEATROS.

COLISEO DE LOS CAÑOS DEL PERAL.

Las tramas burladas. Drama jocoso en Musica.

Argumento. Estando tratado de casar D. Artabano, viejo simple y necio, que vivia en Napoles, con Lucinda hija de D. Anselmo, comerciante Romano, esperaba de dia en dia que llegase su futura esposa para celebrar su matrimonio, la qual por haber caido enferma no podia partir tan pronto. Ortensia, Dama Romana, y muy astuta, de acuerdo con su amigo,

go,

go, D. Nardo, hombre vagabundo y malvado, que se hallaba hospedado en casa de D. Anselmo, urde partir á Napoles en su compañía, y presentarse á D. Artabano baxo el fingido nombre de Lucinda su futura esposa, para robarle, y escapar sin ser descubiertos. Luego que llegan á casa de D. Artabano, son conocidos Ortensia por Clericio, engañado por ella en Bolonia, y amante de Olimpia, sobrina de D. Artabano, y D. Nardo por Dorinda, burlada y robada por él en Siena, que servia de jardinera en la casa de aquel. Estos intentan vengarse varias veces de sus ofensores; pero la astucia de Ortensia halla siempre medio de engañar la simplicidad de D. Artabano, y hacerle odiosos á Clericio y Dorinda, hasta llegar á despedirlos de su casa aunque no tiene efecto, porque habiendo oido Clericio la trama urdida entre Ortensia y D. Nardo de robar por la noche á D. Artabano, concurre al jardin por donde habian de escapar con el hurto, que dexan en el mismo, por haber disparado una pistola Clericio, y verse precisados á huir dentro de la casa. Al ruido acude D. Artabano, y poco despues los verdaderos ladrones, quienes achacan el hurto á Clericio; el qual para vengarse de esta calumnia, toma el partido de encerrar á D. Nardo, y obligarle con amenazas á que declare en un papel la verdad, como efectivamente lo hace; pero mientras se lo da á leer á Clericio, saca otro que traia oculto en la faltriquera, en

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el qual le hacia reo del hurto, y al volver-se lo para que lo firme, y cierre la cubierta, lo trueca con este y se lo dá. Clericio envía el papel á Artabano, quien mas que nunca ayrado contra él, le ordena salir de su casa inmediatamente. A esta sazón viene su sobrina Olimpia con nuevas de que le habian robado Ortensia y D. Nardo, y que se disponian cautelosamente á la fuga. Inmediatamente los cogen con el hurto en la mano; un correo avisa el arribo de la verdadera Lucinda; y confesos los delinquentes, se retiran alegres y regocijados los demas Actores.

El primer Acto de este Drama se corta mas bien que se acaba; pues acumulandose el robo á Clericio, no se toma providencia con él, y mas estando ya despedido por D. Artabano. En el Acto 2.^o no está preparado el lance de D. Nardo, quando trueca un papel de calumnia por uno de confesion. El asunto y trama de este Drama es mas propio de nuestros entremeses, que de una composicion mayor, pues solo en ellos se pintan y se burlan semejantes chascos.

R O M A N C E

sacado de las Memorias de D. Casimiro Manrique entre los Arcades de Roma, Thermodonte Facintho.

Quamquam animus meminisse horret.

Æn. 2.

RO-

COLISEO DE LOS CAÑOS DEL PERAL.

Las dos Condesas.

Argumento: Habiendo venido á Pisa el Caballero de la Pluma, viudo y viajante ridiculo con carta de recomendacion para la Condesa del Bello color, joven rica, pero voluble, á tiempo que esta acababa de ausentarse de la casa con su amante D. Leandro para irse á divertir á una casa de campo; su camarera Livieta con el designio de pillarle para marido, hospeda al Caballero en casa de la Condesa, engañándole con que esta habia tomado igual titulo para chasquear á D. Leandro, pero que le encargaba guardase el secreto. Desde el camino se vuelve la verdadera Condesa. Prospero, su Mayordomo, primo y confidente de Livieta, por encubrir el enredo, finge con la verdadera Condesa como el Caballero hospedado era un amante suyo. La Condesa por despecho de su novio zeloso, se enamora de él, de lo que toma zelos Livieta, quien le busca y concierta con él irse á celebrar sus bodas antes de la noche inmediata á la casa da campo de la verdadera Condesa. Esta que habia oido toda la trama, cierra el jardin por donde tenian concertado salir, y cogiendolos en el acto de huir, los consterna, y entra en sospecha el Caballero de cuál será la criada ó la Condesa. Esta despide de su casa á Livieta la fin-

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gida: lo qual visto por ella y por su primo vienen á decirla como el Caballero es un picaro vagamando, por lo que la sobrecoge un desmayo; pero retractandose despues de semejante calumnia en presencia de Leandro que habia acudido á su socorro, vuelve en sí la Condesa, y confirma su casamiento; finalizandose el drama con dar su mano D. Leandro á la fingida Condesa Livietta.

Supuesta la facilidad de creerse lo que fingen los criados para hacer ver que la Condesa es una criada, y esta una Condesa, está bien manejado el embrollo, y resultan algunas situaciones graciosas. Esto, y las pinturas de las cabatinas imitadas con propiedad del fondo del drama junto con una musica ayrosa y oportuna, y representacion propia hacen sobresalir esta bagatela, que entrenosotros no pasara de saynete.

El Marqués de Tulipan. Drama jocoso.

Argumento: El Marqués de Tulipan, hombre estrafalario, y ponderador ridiculo de su ascendencia, tenia un hijo no muy advertido con el nombre de Jorgito, á quien queria casar con la Condesa Olimpia de Sorzana; pero el sencillo Marqués hijo se habia enamorado de Vespina labradora rica, y que sencillamente le correspondia.

Viendose en esta estrechez Jorgito cuenta á Vespina la determinacion de su padre; y esta para lograr sus amores se introduce en el conocimiento de Tulipan con la astucia de ser mensagera de la Condesa de Sorzana, y

Tom. XV.

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que venia á avisar su llegada en aquel dia. Conoce la astucia Jorgito y disimula. Como la mensagera Vespina habia dicho, que su señora era muy parecida á ella, no dudó vestirse de Señora, y fingirse la Condesa Olympia. Creelo Tulipan, y por mas que se presenta la verdadera Condesa afirmando ser ella, no se desengaña. La Condesa Olympia manda á sus criados que la venguen. Estos desafian al padre y al hijo, los quales medrosos no lo pueden escusar, aunque lo pretenden. Vespina finge despedirse con dolor por evitar desastres; pero vá á prevenir gente para libertarlos. Salen al duelo de una y otra parte dos á dos; las dos esposas llevan sus campeones de reserva; rifien los desafiados, y los hacen vencer los que tenia en reserva Vespina. Trabase la escaramuza entre todos, y quedan victoriosos los Marqueses, huyendo los otros. En premio de su defensa, casa al instante á su hijo el Marqués con Vespina. La verdadera Condesa viene á desengañar á Tulipan que aquella era una labradora. Irritase el padre; pero conociendo que no tiene ya remedio, procura satisfacer el engaño á la Condesa Olympia casandose con ella, la qual á ruegos de todos condesciende.

Aunque tambien hay embrollo de Condesas en esta Opera bufa, sobresale no obstante lo ridiculo de los caracteres del Marqués de Tulipan, y su tonto hijo, el gracioso duelo, y otras situaciones jocosas, acercandose

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mucho esta composicion dramatica á nuestras Comedias de Figuron.

CONCLUSION DE LA DEFENSA

de Miguel de Cervantes, é impugnacion del n.º 4.º y 5.º de la obra periodica intitulada Gavinete de Lectura Española, en los quales se contienen las dos Novelas de Rinconete y Cortadillo, y del Zeloso Estremeño.

Díxase el Editor al capítulo de alteraciones, y dexando nosotros aparte las que llama de poca consideracion, y de que hemos hablado arriba, hallamos una en la pag. 12. del Prologo que el Editor dice que es de mala catadura. »El cojuelo (dice) que se habia disfrazado en habito de Clerigo, y se habia ido á alojar á una casa de posadas de la calle de Tintores lo hace Cervantes judio al imprimir esta Novela. Esta es una impropiedad.“

Veamos esta mala catadura, y esta impropiedad. El Editor, ni nadie disputará á Cervantes que de cojuelos haga judios en su imaginacion, asi como de gigantes podia hacer enanos, y de molinos de viento gigantes; pero vamos á los fundamentos. El cojuelo (dice) era de la Cofradia de Monipodio, el qual ciertamente no admitiria judio alguno. ¿Y por qué no? Lo primero (dice) porque son personas ineptas para ladrones de la clase de Monipodio. Deben los judios este buen concepto al Editor, que á lo menos los tiene por inútiles

LISTA GENERAL

de los Actores de las Compañías de Operas Bufa, Seria, y Bayle, que han de representar en el Teatro de los Caños del Peral en este presente año de 1790.

Director del Teatro.

Santiago Panati. Segundo Andres Casado.

Opera Bufa.

Primeras Bufas Ana Benini Mengozzi, y Cecilia Bolognesi, (nueva). Segunda Rosalia Pelizzoni. Tercera..... Primer Bufo Santos Pierazini, (nuevo). Segundo..... Tenores primeros Joseph Bertelli, y Angel Franqui, (nuevo). Segundo Pedro Yobit, (nuevo). Supernumerario de primeros y segundos Bufos Geronimo Vedova.

Opera Seria.

Primeras las mismas de jocoso. Segunda..... Voz primera Vicente Bartoliti, (nuevo). Voz segunda..... Tenores primeros los mismos jocosos. Segundo el mismo de jocoso.

Compañía de Bayle.

Director y Compositor Carlos Augusto Favier. Primeros Baylarines, el Director, y Madama Favier, (nuevos). La Dupeti Banti, (nueva). Juan Medina, y Madama Durand, (nueva). Primeros Grotescos Domin-

go

go Magni, y Ana Tantini. *Segundos Graceros* Cayetano Montifano, y Luisa Ferro-
ni. *Terceros Baylarines fuera de concierto*
Pedro Agostini, Santina Esteponi y Anto-
nia Ronzi. *Maestro Director y Compositor*
de música D. Antonio Tozzi, Academico Fil-
harmonico de Bologna. *Director y primer vio-*
lin de orquesta D. Melchor Ronzi. *Primer*
violin de Bayles D. Joseph Espontoni. *Pin-*
tores y Arquitectos del Teatro D. Antonio
y D. Angel Maria Tadey. *Maquinista* Fran-
cisco Marana. *Maestro Sastre y Guardarro-*
pa Christobal Fernandez.

C R I T I C A.

Extracto de un Discurso intitulado el Eclecticico. (1)

Siempre se ha mirado opuesta al espíritu de la verdadera crítica la adhesion á particular sistema. El nombre de *Eclecticico* suena en boca de todos: mas en el fondo muy pocos lo son.

Elegir y seguir lo verdadero, impugnar lo falso y sofisticico, acomodarse á lo mas verosimil en lo dudoso, exáminar las cosas,

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(1) Este papel de Crítica nos lo ha enviado D. Fernando Camborda y Nufiez, vecino de Cardenete, para que lo insertemos en nuestro Memorial.

COLISEO DE LOS CAÑOS
del Peral.

La *Nina ó Loca por Amor*: Comedia en prosa y verso, mezclada de arias traducida del Francés.

Se ha representado en este Coliseo por la Compañía Italiana en estos dias una Comedia á manera de nuestrás Zarzuelas, que ha dado mucho gusto á los espectadores, así por la bondad del drama, como por la diestra execucion de los Actores que han sido los mismos que están destinados á las Operas.

Por lo que toca al asunto del drama se ve pintada la locura, efecto de un amor impedido por la avaricia de un padre que prefiere la riqueza de otro pretendiente, al gusto de un sincero, y no tan rico amante. Este afecto junto con la sorpresa violenta de ver Nina á sus pies muerto al verdadero amante, de tal manera la trastornan el cerebro, que no piensa en otra cosa que en su querido, á quien sus domesticos hacen creer que ha hecho ausencia y que volverá presto; de aqui es que siempre le aguarda, y sale á esperarle al camino por donde le parece que ha marchado y ha de volver. Quedanle no obstante lucidos inter-

va-

valos, en que manifiesta su corazon lleno de bondad ácia aquellos aldeanos pobres, en cuya compaña está, y donde la tiene su padre lejos de sí, porque ella le aborrece en el nombre, y le desconoce en la persona.

Nunca la naturaleza de esta demencia se ha visto pintada con mas propiedad, ni con colores mas genuinos. Y la desimpresion de esta locura á vista del amante, que no habia muerto, pero que va preparando las ideas para volverla en sí, se delinea tan conformemente á la fisiología de este mal, que el Autor muestra quanto habia penetrado en los mas ocultos senos de una imaginacion perturbada.

La union de la Música con la representacion, y la energia con que expresó este carácter la Señora Benini, dieron á nuestros expectadores mucho que admirar, y á nuestros Actores mucho que aprender. Fueron muchos los elogios que se publicaron sobre este punto; á nuestras manos ha llegado el siguiente

SONETO.

Bien haya amen ¡ó Actriz inimitable!
El feliz punto en que Música y Poesía,
Uniendo sus hechizos á porfia,

Die-

Dieron á luz la Nina incomparable:

La Nina, en que te muestras tan amable,
Y cantas con tan suave melodia
Que al bruto, al pez y al ave encantaria
Tu dulce voz y aspecto deleitable.

No: no es posible imite la franqueza
Del cincel, del buril y los colores
La menor expresion de tu viveza:

Ni hay quien baste á escribir hoy tus loo-
res,

Pues acumula en ti Naturaleza
Sus gracias todas, todos sus primores.

Durán.

M A T E M A T I C A.

*Respuesta de D. Eusebio Monton, á la
impugnacion que hizo contra la Quadru-
tura del Círculo D. Benito Pardo Fi-
gueroa.*

Extracto.

Primeraamente D. Benito Pardo tira una indirecta al Señor Monton, y le da á entender que está poco versado en los principios de Geometria; y este le responde que por lo mismo podria creer el impugnador, que aunque ignorase los principios de Matemática, podia encontrar la Quadratura del Círculo; pues es cierto que

APPENDIX K:

TRANSCRIPTION OF ASENJO BARBIERI'S NOTES WITH REGARD TO THE
QUARREL BETWEEN 'CHORIZOS' AND 'POLACOS' IN 1790

APPENDIX K:

TRANSCRIPTION OF ASENJO BARBIERI'S NOTES WITH REGARD TO THE QUARREL BETWEEN 'CHORIZOS' AND 'POLACOS' IN 1790

The following text is a transcription of handwritten notes found in BNE which were most probably taken by Asenjo Barbieri according to the calligraphy and the type of paper used.

The concerts performed in the *Teatro del Príncipe*, by the Spanish artists, in the Lent of 1790, and in competition with the Italians of the *Teatro de los Caños*, were the cause of heated quarrels between the passionate [supporters] of the Spanish and the [ones of the] foreign. Reporting them, the *Diario de Madrid* published in its numbers of the 5th, 6th and 7th of April judicious and impartial articles written by D.M.R.H and dated Madrid March 23rd, in which very curious information on the subject [can be read]. He criticizes the extravagant names of *Chorizos* and *Polacos* [Polish] given respectively to the supporters of the Martínez and Rivera companies.

He condemns the exaggerations of those who applaud exclusively either what it is foreign or Spanish, defending the convenience of uniting them all to seek improvement and advances of the patriotic art with the help of the good [that could come from] the foreign, but without despising what it is genuine, characteristic and good in our country. He criticizes the compliments given to the way the fandango was danced by the Italian Mrs. Pelosini at [Teatro de los] Caños, and the fact that other Italian women sang seguidillas boleras in the opera entitled La cosa rara, in which it is not possible that they could have done it with the grace and character of our Spanish [actresses]; and the time itself is benevolent with the Spaniards who sing in Italian, trying to imitate the good models of Italy.

In this regard he says verbatim: 'If the people of Madrid attend the Italian theater, abandoning the national one; if they spend their funds to protect their actors with a liberal

hand; if [they] praise everything [that comes from] one, and ridicules the other; if they do not encourage our comedians, establishing equality in decorations, lighting, music, embellishment and decency: it is clear that the Opera will not be of any use, and that our Theater, after [the opera] leaves, will remain in the same underdevelopment as before, and that they will end ruining our poor actors, who have no other way of living; but on the contrary, if intrigues are left aside, [they] indifferently attend each other's [theatres], imitation is encouraged; [if] the [theatres] are protected, [if] the performed works are done and corrected with the scrupulousness that is due to them: in a very short time the prodigious speed with which our theaters will advance will be shown.'

It indicates later that these disputes last for four years. He says that of the total of about two million [rs. vn.] that the Spanish theaters have produced in the last year, only a first *galán* [actor] or first lady has made about 15,000 reales with which he [or she] has to pay for a house, support his [or her] family, pay for hairdressers and a barber, provide the necessary clothes on his [or her] account, and must learn by heart a whopping [number of] about 80 comedies that are performed every year.

He says that in the theaters of Italy, France and England, where they want to have good performances of singing and dancing, they pay 6, 10, 20 and even 40,000 pesos a year, and that for 46.000 rs. vn. that they give here in the Operas to the best paid, they are not a great thing, nor do they deserve the excessive praise and protection that is given to them; and those who find expensive this entertainment in Madrid as it is, will be convinced that it is very cheap, and that to have it [in] better [condition], it would be necessary to pay three times [what it is charged now].¹

¹ 'Los conciertos celebrados en el teatro del Príncipe, por los artistas españoles, en la Cuaresma de 1790, y en competencia de los italianos del teatro de los Caños, fueron causa de acaloradas reyertas entre los apasionados de lo español y de lo extranjero. Haciéndose cargo de ellos el Diario de Madrid publicó en sus números del 5, 6 y 7 de Abril unos juiciosos e imparciales artículos, escritos por D.M.R.H y con fecha de Madrid 23 de Marzo, en los cuales hay datos muy curiosos sobre el particular. Critica los extravagantes nombres de Chorizos y Polacos dados respectivamente a los partidarios de la compañía de Martínez y de Rivera. Condena las exageraciones de los que aplauden exclusivamente lo extranjero o lo español, defendiendo la conveniencia de que se unan todos para procurar la mejora y adelantos del arte patrio con el auxilio de lo bueno del extranjero, pero son que por esto se desprecie lo genuino, característico y bueno de nuestra patria. Critica que se elogia la manera con que bailó el fandango la italiana de los Caños Sra. Pelosini, y conque otras italianas cantaron seguidillas boleras en la opera titulada La Cosa Rara, en la cual no es posible lo hicieran con la gracia y carácter de nuestras españolas; y el

propio tiempo se muestra benévolo con los españoles que cantan en italiano, procurando imitar los buenos modelos de Italia. A este propósito dice textualmente: “Si el pueblo de Madrid concurre al teatro italiano, abandonando el nacional; si gasta los caudales en proteger con mano liberal a sus actores; si todo lo alaba en el uno, y ridiculiza en los otros; si no fomenta a nuestros cómicos, estableciendo igualdad en decoraciones, iluminación, música, adorno y decencia: claro es que la Opera no traerá ninguna utilidad, y que nuestro Teatro, después que aquella se vaya, permanecerá en el mismo atraso que antes tenía, y que acabaran de arruinar a nuestros pobres actores, que no tienen ya otro modo de vivir; pero al contrario, si dejando intrigas a un lado, se concurre con indiferencia a unos y otros, se anima a la imitación a los más atrasados; se les protege, se hacen y corrigen con la escrupulosidad que se debe las piezas que se representan: en poquísimo tiempo se mostrará la rapidez tan prodigiosa con que adelantarán nuestros Teatros.” Indica luego que estas disputas duran hace cuatro años. Dice que del total de cerca de dos millones que han producido en el último año los teatros españoles, solo han tocado a un primer galán o primera dama unos 15.000 reales con los cuales, tiene que pagar casa, mantener su familia, pagar peluqueros y barbero, vestirse de su cuenta, y a unas ha de aprender de memoria la friolera de unas 80 comedias que se representan al año. Dice que en los teatros de Italia, Francia e Inglaterra, donde quieren tener buenas portes de cantado y de bailes, pagan 6, 10, 20 y hasta 40.000 pesos anuales, y que por 46.000 reales que aquí dan en las Óperas a la que más, no pueden ser gran cosa, ni merecen los excesivos elogios y protección que se les dispensa; y los que hallan cara en Madrid esta diversión conforme está, se convencerán que es baratísima, y que para tenerla mejor, era preciso pagar triplicado.’, Asenjo Barbieri [?], BNE Mss 14076/1(18).

APPENDIX L:

DESCRIPTION OF THE TEATRO DE LOS CAÑOS DEL PERAL INTERIOR

APPENDIX L: DESCRIPTION OF THE TEATRO DE LOS CAÑOS DEL PERAL INTERIOR

The following document was written by Domenico Rossi as part of a list of proposed conditions in order to take charge of the opera house during the season 1795/1796.

The eighth condition describes some of the theatre contents:

8th. If the *Real Junta* preferred the sale of effects of the Theater, in the way that I propose for the precedent condition, it is to be understood, that what I have to buy are those [items] corresponding to the branch of music and instruments, the curtains, flies [fly system], frames, and loose pieces of the scene, the lanterns, *varales*,¹ footlights, screens, and others of the lighting class; all furniture and loose pieces of tables, chairs, mirrors, stairs, cordage [ropes], boards and wood; the costumes of all genres and loose garments belonging to the tailor; and lately, everything regarding pantomime; but in no way shall I be obliged to buy those goods which are fixed or stable, namely: the scenic box or stage, the frame carts and the scuttles that are in it; the *telár* or armor placed above said box; the cover of the theater and planks that serve as floor to walk by them; the three glass chandeliers of the patio, their ropes and lathes; the screens, doors, windows, bars, stained-glass windows and wire nets of the boxes and of the whole building: The dressing rooms or rooms in which you can see the opera actors and the dancers, grotesque, and figurative of both sexes: fixed tables that serve as tables in them; the counters, trapdoors, and tables of the entrances, which the ticket collectors use, and whatever else, that is considered proper...²

¹ A *varal* is a wooden plank or stick placed vertically between the frames of the theaters, in which lights are hung to light the scene.

² ‘8^a. Si la Real Junta prefiriese la venta de efectos del Teatro, en la forma que propongo por la condicion antecedente, se ha de entender, que lo que yo he de comprar, son los correspondientes al ramo de musica, é Instrumentos, los Telones, Bambalinas, Vastidores, y piezas sueltas del escenario, los faroles, barales, candilexas, pantallas, y demás de la clase de alumbrado; todos los muebles y piezas sueltas de mesas, sillas, espejos, escaleras, cordaje, tablas y madera; el vestuario de todos generos, y prendas sueltas, pertenecientes á la sastreria; y ultimamente, todo lo que toque á pantomina; pero, de ningun modo he de ser obligado a comprar aquellos bienes que son fixos ó estables á saver: el Palco scenico, ó tablado, los Carros de Vastidores y escotillones que se hallan en él; el telár o armadura colocada sobre dicho palco; la cubierta del Teatro y tablones que sirven de piso para andar por ellas; las tres Arañas de cristal del patio, sus cuerdas y tornos; las mamparas, puertas, ventanas, rejas, vidrieras y redes de alambre de los palcos y de todo el edificio: Los camarines, ó Quartos en que se vistes los Actores de la Opera y los Baylarines, grotescos, y figurantes

More information with regard to the contents of the theatre can be found in the inventories organised in the years 1791, 1795 and 1805.³

de ambos sexos: las tablas fixas que sirven de mesas en ellos; los mostradores, trampillas, y mesas de las entradas, que usan los cobradores, y qualquiera otra cosa, que se considere propia, ó perteneciente á dicha clase, de efectos estables, los quales recibiré por relacion ó Inventario individual, obligándome á entregarlos corrientes y servibles como los reciba, sin reclamar, ni pedir nunca mejoras, ni otro abono que haya hecho en ellos, aunque haya sido preciso para su conservacion, en todo el tiempo que dure el arriendo; antes bien, si le hubiese quedará a beneficio de los propios bienes donde se halle; obligando particularmente á la seguridad, y responsabilidad de los mismos efectos que no compro, quantos yo tenga, y me pertenezcan en el teatro y fuera de él.' Domenico Rossi, 'Arrendamiento del Teatro de los Caños del Peral', 8 November 1794, BNE Mss 13.992/13 (2), 4.

³ The 1791 inventory is located at Archivo Regional de la Comunidad de Madrid under the shelfmarks 5086/13, 5086/14, 5086/15 and 5086/16. Both 1795 and 1805 inventories are bound on one volume located at BNE M 759.

APPENDIX M:

WORKERS AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

APPENDIX M: WORKERS AT TEATRO DE LOS CAÑOS DEL PERAL (1787-1799)

SEASONS	1787	1787/88	1788/89	1789/90	1790/91 (1)	1790/91 (2)	1791/92	1792/93	1793/94
Source	<i>Orígenes</i> , 296-297	ARCM 5085/2 and <i>Orígenes</i> , 300-301	<i>Orígenes</i> , 305-306	ARCM 5084/27 and <i>Orígenes</i> , 312-313	<i>Orígenes</i> , 322-323 and 419-421	BNE Mss 13993/7 (1)	BNE Mss 14076/2 (63) and <i>Orígenes</i> , 335-336	BNE Mss 14076/3(103) and <i>Orígenes</i> 342-343	<i>Orígenes</i> , 351-352
Director of TCdP	Domenico Rossi	Domenico Rossi	Domenico Rossi	Domenico Rossi 30000	Santiago Panati 45000 (with Adriana Panati)	Santiago Panati 45000 (with Adriana Panati)	Domenico Rossi	Domenico Rossi	Domenico Rossi
Second director					Andrés Casado				
Treasurer					Agustín Jiménez de Cisneros 300 ducados per year	Agustín Jiménez de Cisneros 300 ducados per year			
Stage Director / Poeta [Poet]									Juan José Redondo Verdugo
COMPañÍA DE CANTADO (DANCING COMPANY)									
<i>Primera dama</i> [Prima donna]			Teresa Oltrabelli	Ana Benini Mengozzi 44000	Ana Bénini Mengozzi (from 26 January) 44000 and housing	Ana Bénini Mengozzi 44000	Ana Andreozzi	Luisa Villeneuve	Brigida Giorgi Banti
<i>Primera dama</i> [Prima donna]					Cecilia Bolognessi [?]		Luisa Todi (2ª temporada-seria)		
<i>Primera dama</i> [Prima donna]									
<i>Primera bufa</i> [Prima bufa]		Teresa Oltrabelli 3000/month					Clotilde Cioffi (entró después)	Ana Calderi	Ana Morichelli
<i>Primera bufa</i> [Prima bufa]									
<i>Segunda dama</i> [Seconda donna]	Luisa Benvenuti	Rosa Lamprucher	Rosalía Pellizoni	Teresa Vardanega 10000 and 1200 for housing	Teresa Vardanega Bertelli 10000 and 1200* for housing	Teresa Bardanega 10000* (housing was offered only to first roles)	Teresa Vardanega	Rosalinda Pelizzoni (altermando)	

SEASONS	1787	1787/88	1788/89	1789/90	1790/91 (1)	1790/91 (2)	1791/92	1792/93	1793/94
<i>Segunda dama</i> [Seconda donna]		Juana Barlasina	Juana Barlasina	Rosalinda (Rosalia) Pellizzoni 15000			Rosalía Pellizzoni	Josefa Pellizzoni (alternando)	
<i>Segunda dama</i> [Seconda donna]					Rosalía Pellizzoni 15000 and 1200* for housing	Rosalía Pellizzoni 15000* (housing was offered only to first roles)			
<i>Segunda bufá</i> [Seconda buffa]									
<i>Tercera dama</i> [Terza donna]			Antonia Ronzi						
<i>Sobresalienta</i> [female deputy]	Cayetana Crespi						Antonia Ronzi		
<i>Otra sobresalienta</i> [Another deputy]	Teresa Benaglia								
<i>Primer galán</i> [Primo uomo]	Pedro Muschietti				Vicente Bartolini [?]				
<i>Primer tenor</i> [First tenor]	Santiago Panati				José Bertelli 20000 and 2000 for housing	Giuseppe Bertelli 20000	José Carri (seria)		
<i>Otro primer tenor</i> [Another first tenor]					Angel Franchi				
<i>Otro primer tenor</i> [Another first tenor]					Santiago Panati 45000 (with Adriana Panati)				
<i>Segundo tenor</i> [Second tenor]					Pedro Yobit [?]	Vicente Pavia 7000	Vicente Andenna (Pavia)		
<i>Segundo tenor</i> [Second tenor]							Angelo (Angel) Franchi		
<i>Otro segundo tenor</i> [Another second tenor]							Pedro Iobit		
<i>Segundo galán</i> [Secondo uomo]	Francisco Ghilardoni								
<i>Tercer tenor</i> [Third tenor]	Antonio Mora								
<i>Primer bufó</i> [Primo buffo]	Miguel Ferrari	Miguel Ferrari		Jerónimo Védova 17000	Santos Pierazini [?]				Francisco Albertarelli

SEASONS	1787	1787/88	1788/89	1789/90	1790/91 (1)	1790/91 (2)	1791/92	1792/93	1793/94
<i>Primer buffo</i> [Primo buffo]									
<i>Primer buffo</i> [Primo buffo]									
[Primo buffo caricato]			Jerónimo Vedova				Luis Bonfanti	Esteban Mandini	
<i>Primer medio carácter</i> [Primo uomo di mezzo carattere]	Juan Prata	Juan Prata	Cayetano Scovelli	José Bertelli 20000	Vicente Pavía (from 31 May 7000		José Bertelli (butá)	Angel Franchi y Antonio Baglioni (alternando)	
<i>Segundo buffo</i> [Secondo buffo]	Carlos Barlasina	Carlos Barlasina						Lázaro Calderi	Luis Bonfanti
<i>Otro segundo buffo</i> [Another secondo buffo]				Luis Pignetti (Pougnetti) 12000	Luis Pignetti 12000 and 1200* for housing	Luis Pignetti 12000* (housing was offered only to first roles)			
[Secondo buffo caricato]			Carlos Barlasina						
Other buffos							Nicolás Quilici		
[Secondo uomo di mezzo carattere]	Matías Lamprucher	Matías Lamprucher	Vicente Pavía	Vicente Pavía 8000				Vicente Andenna (Pavía)	
<i>Sobresaliente</i> [male deputy]	José Pattini							N.N.	
<i>Parte de suplemento</i> [Extra]				Teresa Benaglia 4000					
<i>Coristas</i> [Choir]			12						
<i>Supernumerario de primeros y segundos bufos</i> [deputy of first and second male roles]					Jerónimo Vedova 17000 and 1200* for housing	Gierolamo Bedova 17000* (housing was offered only to first roles)			
<i>Primer soprano</i> [First male soprano]							Carlos Marinelli		
<i>Primer soprano para ópera seria</i> [First male soprano for opera seria]					Vicente Bartolini [?]				

SEASONS	1787	1787/88	1788/89	1789/90	1790/91 (1)	1790/91 (2)	1791/92	1792/93	1793/94
<i>Apuntador</i> [Prompter]				Andrés Casado 20/day (as <i>criado del teatro</i>)	Andrés Casado 28/day	Andrés Casado 28/day			Andrés Casado
<i>Segundo apuntador</i> [Second prompter]				Caetano Baldi 12/day (as <i>apuntador</i>)	Caetano Baldi 14/day	Caetano Baldi 14/day			Caetano Baldi
<i>Botafuera</i> [Second prompter]									
COMPañIA DE BAYLES (DANCING COMPANY)									
<i>Inventor y compositor de bailes</i> [Choreographer]	Domingo Rossi	Domingo Rossi	Domingo Rossi	Domingo Rossi	Carlos Augusto Favier [?]		Domingo Rossi	Domingo Rossi	
<i>Primeros bailarines serios</i> [First male serious dancers]	Domingo Rossi and Gaspar Ronzi	GasperoRonzi 3250/month	GasperoRonzi	Salvador Viganó			Cayetano Gioya and Pedro Angiolini (alternando)	Cayetano Gioya and Pedro Angiolini (alternando)	
<i>Primeras bailarinas</i> [First female dancers]	Rosa Pelosini	Rosa Pelosini 3000/month	Rosa Pelosini	Rosa Pelosini	Camilla Dupetit Banti [?]		Camilla Dupetit Banti, Margarita Prada and Teresa Melazzi (alternando)	Teresa Melazzi and Elena Bozzi (alternando)	
<i>Primeros bailarines absolutos</i> [First male absolute dancers]					Carlos Augusto Favier y madame Favier [?]				
<i>Primeros bailarines fuera de concierto</i> [Other first male dancers]		Teresa Ferrari 2000/month (ARCM)		Juan Medina and María Medina					

SEASONS	1787	1787/88	1788/89	1789/90	1790/91 (1)	1790/91 (2)	1791/92	1792/93	1793/94
<i>Primeros grotescos</i> [First grotesque dancers]	Antonio Maraffi and Teresa Damiani	Antonio Marati and Teresa Damani, together 5000/month (ARCM)	Ana Tantini, Domingo Magni and Cayetano Lombardini	Ana Tantini, Domingo Magni and Cayetano Lombardini	Domingo Magni 21830 and 1200 for housing (with his wife Luigia Magni)	Domingo Magni 21830 and 1200 for housing (with his wife Luigia Magni)	Evangelista Fiorelli, Cayetano Giudetti, (<i>detto</i> Costantini)	Evangelista Fiorelli and Pascual Angiolini	
<i>Primeras grotescas</i> [First female grotesque dancers]					Anna Tantini 20000	Anna Tantini 20000	Luisa Cellini Fiorelli and Felicitia Banti	Luisa Cellini Fiorelli and Felicitia Banti	
<i>Primeros grotescos fuera de concierto</i> [Other first grotesque dancers]		Carlota Ronzi 2000/month (ARCM)	Luis Lena and Carlota Ronzi	Juan Viganó Luisa Bragaglia					
<i>Otros primeros bailarines</i> [Other first dancers]					Juan Medina (from 9 March) 30000 and Madame Durand [?]	Juan Medina 30000 and 1500 for each new choreography			
<i>Bailarines</i> [Other dancers]				Jenaro Magni, Alejandro Narici, Agueda Magni y Ana Magni					
<i>Segundos bailarines</i> [Second dancers]									
<i>Segundos grotescos</i> [Second grotesque dancers]		Josef Benvenuti 1000/month (ARCM)			Cayetano Montignano and Luisa Ferroni [?]				

SEASONS	1787	1787/88	1788/89	1789/90	1790/91 (1)	1790/91 (2)	1791/92	1792/93	1793/94
<i>Terceros bailarines</i> [Third dancers]		Antonio Gianfranelli 1000/month (ARCM)	N. N. and Santina Flora Spontoni						
<i>Terceros bailarines fuera de concierto</i> [Other third dancers]					Pietro Agostini (with his wife Antonia Ronzi) 11000* (probably mistranscribed by Cotarelo) and Santina Spontoni / Santina Fiori 7600	Pietro Agostini (with his wife Antonia Ronzi) 17000* and Santina Spontoni 7600			
<i>Tercera bailarina</i> [Third female dancer]					Antonia Ronzi			Santina Spontoni	
<i>Primeros bailarines de medio carácter fuera de concierto</i> [First mid-character dancers]			Teresa Ferrari y Pedro Agostini						
<i>Terceros bailarines de medio carácter</i> [Third mid-character dancers]							Pedro Agostini y Santina Spontoni		
<i>Bailarina de medio carácter</i> [Female mid-character dancer]	Teresa Ferrari								
<i>Bailarines de medio carácter</i> [mid-character dancers]	Antonio Crespi, Antonio Cianfanelli and José Benvenuti								
<i>Primera figurante</i> [First female walk-on dancer]	Magdalena Bedesqui								

SEASONS	1787	1787/88	1788/89	1789/90	1790/91 (1)	1790/91 (2)	1791/92	1792/93	1793/94
<i>Cuerpo de baile</i> [Corps de ballet]				José Medina, Florencia Bragaglia, José Paccini, Nicolás Pérez, Antonio Medina, Antonio Rojas, Teresa Latour Medina, Luisa Magni, Antonia Guglielmi, Maria Ximénez, Melchora Ximénez and Bernardina Leodar	<i>Ocho parejas y dos supernumerarios</i> [Eight couples and two extras]				
<i>Figurantas</i> [Walk-on female dancers]	Ana María Magri, Agueda Magri, María Jimeno, María Ciresa, Manuela Jimeno, Agueda Charlot, María Crespi, Juana Bidal, Francisca Posada and María Josefía Zuñiga	6 figurantas Ana María Magri 10/day Agueda Magri 10/day C. Michele 4/day María Jimeno 4/day Melchora Ximeno 4/day			Rosalía Narici 8/day Antonia Guglielmi 10/day Joaquina Sánchez 6/day Antonia Sánchez 6/day	Rosalía Narici 8/day Antonia Guglielmi 10/day Joaquina Sánchez 6/day Antonia Sánchez 6/day			

SEASONS	1787	1787/88	1788/89	1789/90	1790/91	1790/91	1790/91	1791/92	1792/93	1793/94
ORCHESTRA (see Appendix F for a complete list)										
<i>Compositor y director música</i> [Composer and music director]				Antonio Rossetti (maestro de capilla milanés)	Antonio Tozzi (Bologna) 14000	Antonio Tozzi (Bologna) 14000 (with the obligation to compose a new opera every year)				
<i>Maestro de clave</i> [Harpichordist and maestro di capella]	Luis del Cerro (Génova)	Guillermo Ferrer	Guillermo Ferrer	Matias Lamprucker	Antonio Tozzi (Bologna) 14000	Antonio Tozzi (Bologna) 14000 (with the obligation to compose a new opera every year)		Cayetano Andreozzi	Antonio Lamprucker	Bernardo Acero
<i>Templador de clave</i> [Harpichord tuner]		Ramón Briceno 225/month (ARCM)			Pedro Liarte 2000	Pedro Liarte 2000				
<i>Primer violín ópera</i> [Violin leader for operas]	Juan Bautista Pedevilla	Melchor Ronzi	Melchor Ronzi	Melchor Ronzi (director)	Melchor Ronzi (director) 18000	Melchor Ronzi (director) 18000		Melchor Ronzi	Melchor Ronzi	Melchor Ronzi
<i>Segundo violín</i> [Violin II leader]	Melchor Ronzi									
<i>Primer violín bailes</i> [Violin leader for ballets]	Antonio Ronzi		José Spontoni	José Spontoni	José Spontoni 12000 and 1200 for housing	José Spontoni 12000		José Spontoni	José Spontoni	José Spontoni
Segundo violín de bailes [Violin II leader for ballets]					Pedro Roda 6300	Pedro Roda 6300				
<i>Avisador de la orquesta</i> [Time manager for orchestra members]		Juan Peris 124/month			Juan Peris 5/day	Juan Peris 5/day				

SEASONS	1787	1787/88	1788/89	1789/90	1790/91	1790/91	1790/91	1791/92	1792/93	1793/94
COMPañA ESPAÑOLA (ACTING COMPANY)										
Director										
Actors										
Actresses										

SEASONS	1787	1787/88	1788/89	1789/90	1790/91	1790/91	1790/91	1791/92	1792/93	1793/94
OTHERS										
<i>Pintor escenógrafo</i> [Stage designer and painter]	Filippo Fontana (Felipe Fontana)	Dámaso Santos 18/day	Antonio y Ángelo María Tadei (hermanos)	Antonio y Ángelo María Tadei (hermanos)	Antonio y Ángelo María Tadei (hermanos) 660 pesos fuertes and 1200 rs. for housing	Antonio y Ángelo María Tadei (hermanos) 660 pesos fuertes	Antonio y Ángelo María Tadei (hermanos) 660 pesos fuertes	Antonio y Ángelo María Tadei (hermanos)	Antonio y Ángelo María Tadei (hermanos)	
Others (other and unspecified jobs)		Juan Castelli (guardarropa) 20/day Juan Antonio Goñi (copiante de óperas) 1048 (October 1787) Teresa Modena (batera del teatro) 8/day Joachim Bileo (Sargento de inválidos) 115 (October 1787) 12 men (comparsas) 4 assistants		Andrés Robles 5/day (<i>comparsas</i> ' organiser) Tomás González 5/day Comparsas ordinarias (3/day): Francisco León, Francisco Nebreda, Josef Prados, Juan Bennet, Modesto Ballesteros and Anotnio Albarrán (cabo de comparsas, 4/day)		Manuel de la Vega (cabeza de comparsa) 6/day Carlos Tarabra pays 10000 per year for the use of the cantine (café y botillería)	Manuel de la Vega (cabeza de comparsa) 6/day Carlos Tarabra pays 10000 per year for the use of the cantine (café y botillería)			
<i>Tramoyista/Maquinista</i> [Fly system technician]		Manuel López 2450 (October 1787)	Francisco Maraná	Francisco Maraná	Francisco Maraná 15/day José Sousa 15/day	Francisco Maraná 15/day José Sousa 15/day	Francisco Maraná 15/day José Sousa 15/day	Francisco Maraná		

SEASONS	1787	1787/88	1788/89	1789/90	1790/91	1790/91	1791/92	1792/93	1793/94
<i>Sastrería</i> [Costumes department]		Andrés Gera (1er oficial de sastré) 12/day Juan Permiñón (sombbrero y sastré) 10/day Giacomo Bosio 8/day			Oficiales				
<i>Maestro Sastré y guardarropa</i> [Costume designer]	Pedro Baragino	Cristóbal Fernández 18/day	Cristóbal Fernández	Cristóbal Fernández	Cristóbal Fernández 18/day	Cristóbal Fernández 18/day	Andrés Guerra	Andrés Guerra	
<i>Peluquero</i> [Hairdresser]		Luis de Antonio 15/performance			Josef Terrile 15/day	Josef Terrile 15/day			
<i>Intendente</i> [Theatre manager]									
<i>Contador</i> [Ticket accountant]					Francisco del Valle 8/day				
<i>Repartidor de boletines</i> [Usher]		Julian Calvo 5/day Antonio Albarrán 5/day Francisco Balle				Antonio Saltini 5/day			
<i>Recadista y fijacartales</i> [Porter and poster hanging]					Andrés Robles 5/day	Andrés Robles 5/day			
<i>Director de los coches</i> [Carriage manager]		Antonio Rubio (avisador de coches) 10/day							
<i>Portero (y cabo de comparsas)</i> [Doorman (and stage group manager)]									
<i>Ayudante del portero</i> [Doorman assistant]									

SEASONS	1787	1787/88	1788/89	1789/90	1790/91	1790/91	1791/92	1792/93	1793/94
<i>Celador de todos los cobradores y alumbrales</i> [Manager of ticket sellers, ushers and lighting assistants]						Francisco Naranjo (including the lighting of the theatre) 495/day (for a main commission 60 and for an individual commission 25)	Francisco Naranjo 28/day		
<i>Alumbrales y barrenderos</i> [Lighting assistants and janitors]									
<i>Cobradores y acomodadores</i> [Ticket sellers and ushers]		Francisco Treller, Santiago Pantaleoni, Domingo Martínez Cordova, Josef Arroyo, Miguel Marrienda, Leopoldo Salon, Isidoro Miguel de la Cruz, Thomas Carranza, Felipe Masi, Bartholome Ibañez, Blas de Quiroga, Pedro Alonso, Ypolita de Robles, Maria Martínez, Alaria Ibañez and Gregoria Clemente							
<i>Cobradores supernumerarios</i> [Auxiliar ticket sellers]									

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
Source	BNE Mss 13993/7 (13) and <i>Origenes</i> , 366-367	BNE Mss 14053/1 (2) and <i>Origenes</i> , 379-380	<i>Origenes</i> , 384-385	BNE Mss 14053/6 (39) <i>Origenes</i> , 390-391	BNE Mss 14052/1 (74)	<i>Origenes</i> , 395-396 BNE Mss 14054/2 (15-19)	BNE Mss 14054/4 (5) <i>Origenes</i> , 400-401
Director of TCdP	Domenico Rossi	Domenico Rossi	Domenico Rossi	Domenico Rossi	Domenico Rossi 12000	Domenico Rossi	Juan Viñuela
Second director							
Treasurer	Antonio Santidrián [Salary?]				Juan Viñuela 12000		
Stage Director / Poeta [Poet]					Giovanni Boccherini 6000 + 6/day for housing		
COMPañÍA DE CANTADO (DANCING COMPANY)							
<i>Primera dama</i> [Prima donna]	Luisa Todí 120000	Ana Nava Aliprandi (with her husband Vicente Aliprandi) 74000	Mariana Albani 26000	Mariana Vinchi 58000		Mariana Vinchi 67200	Mariana Vinchi 12640
<i>Primera dama</i> [Prima donna]		Vicenta Boccucci 25000	Vicenta Boccucci 25000			Luisa Prósperi Crespi 30000	
<i>Primera dama</i> [Prima donna]		Rosalía Pelizzoni 19000 (Cotarelo writes 18999, but it is a mistake)				Luisa Gerbini 24000	
<i>Primera bufa</i> [Prima buffa]	Cecilia Bolognesi 40000			Luisa Prósperi Crespi (from 12 Decembr 1796 to 12 December 1797) 33000			
<i>Primera bufa</i> [Prima buffa]				Rosalía Pelizzoni 26000 (+ profit of a performance)			
<i>Segunda dama</i> [Seconda donna]		Josefa Pelizzoni Ronzi 10000				Josefa Pelizzoni Ronzi 10000	Josefa Pelizzoni Ronzi [?]

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Segunda dama</i> [Seconda donna]							Agata Bebilagua [?]
<i>Segunda dama</i> [Seconda donna]				Maria Paniza 13500			
<i>Segunda bufá</i> [Seconda buffa]				Josefa Pelizzoni Ronzi 11000			
<i>Tercera dama</i> [Terza donna]		Maria Accinelli 6000	Antonia Mey 8000				
<i>Sobresalienta</i> [female deputy]							
<i>Otra sobresalienta</i> [Another deputy]							
<i>Primer galán</i> [Primo uomo]							
<i>Primer tenor</i> [First tenor]	José Simoni 55600			Pompilio Paniza 26000		Miguel Schirra 35000	Lazzarini (<i>Origenes</i>)
<i>Otro primer tenor</i> [Another first tenor]				Vicente Praun (from 1 October 1796 to 1 October 1797) 32000		Vicente Praun [?]	
<i>Otro primer tenor</i> [Another first tenor]							
<i>Segundo tenor</i> [Second tenor]	Angelo (Ángel) Franchi 26000	Francesco Franchi (for 11 months) 9000		Francesco Franchi 14500		Francesco Franchi 17000	Fabri (<i>Origenes</i>)
<i>Segundo tenor</i> [Second tenor]						Giovanni Boccherini 4000	
<i>Otro segundo tenor</i> [Another second tenor]							
<i>Segundo galán</i> [Secondo uomo]							
<i>Tercer tenor</i> [Third tenor]							
<i>Primer bufó</i> [Primo buffo]	Francisco Albertarelli 42000	Francisco Albertarelli (for 3 months) 9000	Francisco Marchesi (for 2 months) 7000	Domingo Madrigali 36000		Jerónimo Cruciatto 36000	Paolo Boscoli 2286

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Primer bufío</i> [Primo buffo]	S. Pelizzoni 29000	Francisco Marchesi (for 9 months) 20000 and 2000 for the journey and housing (Cotarelo writes 24000)	Cayetano Neri 28000	Jerónimo Cruciatti 32000		Pablo Boscoli 22000	Josef Capuceti 1444
<i>Primer bufío</i> [Primo buffo] [Primo buffo caricato]		José Amicci 23000	Jerónimo Cruciatti 26000				
<i>Primer medio carácter</i> [Primo uomo di mezzo carattere]		Vicente Aliprandi (with his wife Ana Nava Aliprandi) 74000					
<i>Segundo bufío</i> [Secondo buffo]	Francisco Antonuchi 20000	Luis Pinetti 6000	Francisco Antoniucci 16000	Pablo Boscoli 15000			Goyoni (<i>Origenes</i>)
<i>Otro segundo bufío</i> [Another secondo buffo]				Francisco Antoniucci 16000			
[Secondo buffo caricato]							
Other buffos	Pasquale Giovanni 12000 Juan Liparini 6000 (BNE)	Francisco Antonuchi 16000 (BNE)	José Cara vita 6000 Maria Panizza [?] Pompilio Panizza [?]				Bartolomé Garton 64
[Secondo uomo di mezzo carattere]			Francisco Franchi 12000				
<i>Sobresaltante</i> [male deputy]							
<i>Parte de suplemento</i> [Extra]							
<i>Coristas</i> [Choir]						12	
<i>Supernumerario de primeros y segundos bufos</i> [deputy of first and second male roles]							
<i>Primer soprano</i> [First male soprano]							
<i>Primer soprano para ópera seria</i> [First male soprano for opera seria]							

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Apuntador</i> [Prompter]	Andrés Casado 10220	Andrés Casado 5688	Andrés Casado 18/day 3000	Andrés Casado 6450		Andrés Casado	Vicente Penqui 78
<i>Segundo apuntador</i> [Second prompter]		Caetano Baldi 3000	Caetano Baldi 3000	Caetano Baldi 3000		Caetano Baldi y Ramón Briceño	Flores (<i>Origenes</i>)
<i>Botifuera</i> [Second prompter]	Caetano Baldi 4000						
COMPañIA DE BAYLES. (DANCING COMPANY)							
<i>Inventor y compositor de bailes</i> [Choreographer]	Domingo Rossi [26000]	Domingo Rossi	Domingo Rossi			Domingo Rossi	Charles-Auguste Favier 1592
<i>Primeros bailarines serios</i> [First male serious dancers]	Domingo Rossi 26000 Pietro Angiolini 40000	Juan Montecini (and his wife) (from 10 July) 25083 (Colarelo writes 95000) Nicolás Ferlotti 27700 Luis Bianchi 23000	Jean Pierre Giraud 40000			Domingo Rossi, Andrés Deshayes, Juan Pedro Giraud, Alejo Huard y Luis Moreau (I).	Alexis Huard 8372
<i>Primeras bailarinas</i> [First female dancers]		Teresa Mazzorati Monticini (with her husband) 25083 Josefa Radaeli Pontigi 15000 Josefa Spontoni (and her husband) 23000	Teresa Mazzoratti Monticini 27472 Josefa Radaeli Pontiggi 15000	Teresa Melazzi (until Carnival) 50000 Josefa Radaeli 20000 Josefa Spontoni 14000		Alexandrina Hutin 60000 Luisa Lavoissier 55000 Rosa Couston 40000 Josefa Radaeli Pontigi 36000 Elena Hutin [?]	Alexandrina Hutin 8418 Marie Ortañce 2770
<i>Primeros bailarines absolutos</i> [First male absolute dancers]			José Cappocetti 10000	Jean Pierre Giraud 54000			
<i>Primeros bailarines fuera de concierto</i> [Other first male dancers]			José Cappocetti 12000				

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Primeros grotescos</i> [First grotesque dancers]	Los Fiorellis 28000	Evangelista Fiorelli (and his wife Luigia Fiorelli) 28000 Cayetano Guidetti (and his wife) 32620 María Guidetti Luisa Fiorelli Gertrudis Danunzio (and her husband Pietro Danunzio) 15000	Evangelista Fiorelli and his wife Luisa Celini 28000 Pascual Angiolini 13000 Gertrudis Danunzio (and her husband Pedro Danunzio) 15000 Pedro Bedotti 8000	Evangelista Fiorelli and Luisa Fiorelli 28000			
<i>Primeras grotescas</i> [First female grotesque dancers]							
<i>Primeros grotescos fuera de concierto</i> [Other first grotesque dancers]							
<i>Otros primeros bailarines</i> [Other first dancers]							
<i>Bailarines</i> [Other dancers]	Gertrudis Danunci 12000 Pasquale Angiolini 12000			Pietro Angiolini [?] Pasquale Angiolini [?]			Josef Capuceti 1260 Francesco Lolli 2058 Antonio Barata 1968 Teresa Rinaldi 594
<i>Segundos bailarines</i> [Second dancers]	Teresa Melazzi 24000 (with Luigia and Luigi Olivieri)	Luis Curioni, Santina Spontoni, Antonio Medina (<i>Orígenes</i>)					
<i>Segundos grotescos</i> [Second grotesque dancers]				Gertrudis Danunzio (and her husband) 15000			

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Terceros bailarines</i> [Third dancers]	Luisa and Luis Olivieri 24000 (with Teresa Melazzi)	Josef Cuzioni (and Luis Cuzioni figurante) 13000					
<i>Terceros bailarines fuera de concierto</i> [Other third dancers]		Josef Costantini (partes de suplemento) 3000					
<i>Tercera bailarina</i> [Third female dancer]							
<i>Primeros bailarines de medio carácter fuera de concierto</i> [First mid-character dancers]		José Cappocetti 8000					
<i>Terceros bailarines de medio carácter</i> [Third mid-character dancers]							
<i>Bailarina de medio carácter</i> [Female mid-character dancer]				Giudita Mari 10000		Giudita Mari 10000	
<i>Bailarines de medio carácter</i> [mid-character dancers]							
<i>Primera figurante</i> [First female walk-on dancer]							

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]	
<i>Cuerpo de baile</i> [Corps de ballet]		<i>Diez parejas, con niños, para los Amorinos</i> [Ten couples with children for the Amorinos]	Regina Mercandotta 4000 Judit Mari [?] Antonia Muñoz 2800 Maria Nieto 1000 Andrés Tassani 3000 Antonio Rajas and his children Manuel Rajas and Paula Rajas 12/day Raimundo Mata 6/day	Carolina Pérez [?] Paula Rajas [?] Maria Infante 1000 Raimunda Mata [?] Ana Lorenzani 3600 Josefa Lezcano [?] Angela Velutti [?]				
<i>Figurantes</i> [Walk-on female dancers]	Margarita Ducof, Beatriz Salomoni, Regina Mercandotti, Maria Salucci, Bernarda Liotard, Magdalena Bertoni, Angela Beluti, Raimunda Mata, Saturnina Fernández	Ysidora Pachini 1000 Angela Velutti 3600 Bernardina Leotar 3000 Maria Nieto 1000 Maria Ynfantes (for 2 months) 182 Raymunda Mata 1896 Antonia Muñoz 1264 Judita Prada (for 9 months) 3500 Anna Lorenzani (from June) 3000		Carolina Pérez [?] Paula Rajas [?] Maria Infante 1000 Raimunda Mata [?] Ana Lorenzani 3600 Josefa Lezcano [?] Angela Velutti [?]			Maria Gay, Ana Lorenzani, Angela Velutti, Teresa Rinaldi, Maria Infante, Paula Luengo (daughter of Manuel), Josefa Lezcano (daughter of Francisco), Carolina Pérez (Nicolás Pérez's wife), Señora Brambila (daughter of Dionisio Brambilla)	Genoveva Julie 504 Maria Ynfantes 392 Raimunda mata 420 Carlota Pérez 480 Paula Luengo 540 Josefa Lezcano 240

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Figurantes</i> [Walk-on male dancers]	Juan Pitrot, Jerónimo Bisarelli, Ángel Flambo, Luis Lacomba, José Ronzi, José Barbieri (1), Pedro D'Anunzio, Francisco Pachini, Manuel Raxas	Antonio Medina 5000 Agustín Ferrari 4000 Luis Ronci, 4000 Francisco Pachini 2528 Antonio Nariichi 2528 Antonio Manuel and Paula Rojas 3792 Nicolás Pérez and Carolina Pérez 6820 Cayetano Zanneti (for 9 months) 1524		Pedro Danunzio (see his wife) Luis Ronzi 4000 Agustín Ferrari 4000 Santiago Visarelli 4000 José Barbieri 4000 Andrés Tasani 4000 Nicolás Pérez 4000 Manuel Rajas 4000 [?] Francisco Pachini 4000 Francisco Duvinno 4000 Francisco Lezcano [?]		Francisco Lolli Doucet, José Pin, Luis Ronzi, Agustín Ferrari, Andrés Tassani, Manuel Luengo, Francisco Lezcano, Nicolás Pérez, Raimundo Mata, Santos García, Santiago Visarelli	Josef Doucet 282 Josef Barbieri 746 Manuel Luengo 748 Felipe Pulcheli 872 Agustín Ferreri 786 Andrea Tassani (Zassani) 692 Luis Comba (and his 2 children) 1024 Nicolás Pérez 384 Francisco Lezcano 240 Juan Navarro 198
<i>Otros bailarines</i> [Other dancers]				Josefa Dalmaci (from 1 October 1796 to 1 October 1797) 8000			
<i>Avisador de operistas y bailarines</i> [Time manager for singers and dancers]							

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
ORCHESTRA (see Appendix F for a complete list)							
<i>Compositor y director música</i> [Composer and music director]							
<i>Maestro de clave</i> [Harpichordist and maestro di capella]		Bernardo Acero (de capilla)				Bernardo Acero 8000	
<i>Templador de clave</i> [Harpichord tuner]		Ramón Bricieño 1580		Ramón Bricieño 1825			
<i>Primer violín ópera</i> [Violin leader for operas]		Francisco Salomoni				Melchor Ronzi 24000	
<i>Segundo violín</i> [Violin II leader]							
<i>Primer violín bailes</i> [Violin leader for ballets]		José Spontoni	José Spontoni (with his daughter) 24000			Juan Scanavino 15000	
Segundo violín de bailes [Violin II leader for ballets]							
<i>Aviador de la orquesta</i> [Time manager for orchestra members]	Andrés Robles 2920						

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
COMPañÍA ESPAÑOLA (ACTING COMPANY)							
Director						Francisco Castellanos	
Actors						Antonio Ponce, Rafael Pérez, Juan Carretero Iglesias, Tomás López, Isidro Adorno, Clemente Gil, José Álvarez, Juan Blanco and Antonio Rávago	José Oros, 26 Juan de Mata, 39 Tomás López, 842 Eugenio Pérez, 306 Ignacio Rioboo, 500 Josef Fernández, 394 Blas Flores, 828 Eusebio Fernández, 822 Vicente Galán, 594 Manuel Campuzano, (<i>Orígenes</i>)
Actresses						Maria Josefa Riche Blasón, Lorenza Sampelayo, Joaquina Briones (mother of Maria Malibrán), Joaquina Ibáñez, María Ríos, Francisca Amor and Coleta Godínez de Paz	Maria Vázquez, 290 María García, 162 María Parra, 400 Manuela Carmona, 414 Teresa Cadet, 374 Josefa Ramos, 732 Anotnia Aguin and Marrachina, (<i>Orígenes</i>)

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
OTHERS							
<i>Pintor escenógrafo</i> [Stage designer and painter]	Antonio y Ángel María Tadei (hermanos) 30000	Antonio y Ángel María Tadei (hermanos)					
Others (other and unspecified jobs)	Francisco Valle 2920 Josef Agüera 950 Pedro Huerta 950 Juan Ardisoni 950 Antonio Albrán 1825 Juan Rusingana 950						Joaquín Granel, Santiago Alonso, Josef Bocuchi, Manuel López, Luis Cruz, Francisco Martín, Marcelo García, Matías Ruiz, Mateo Aguirre, Ramón Mata, Antonio Archemi, Juan Martín, Francisco Pérez, Pasqual de la Cruz, Gregorio Sánchez, María Turriños, Manuel Caro, Juan Ardison, Juan Antonio Ruiz, Roque Arteaga, Dionisio Sanz, Josef Muñoz, Julian Moreno, Juan de Santiago, Francisco Alonso, Bernardino Raredo, Juan de Olalla, Ygancio Bargas, Donato Solito, Pasqual Bero, Juan Blanco, Josef García, Melchor Sánchez, Francisco Valle and Martín Narvaez
<i>Tramoyista/Maquinista</i> [Fly system technician]	José Sosa 5840	José Sosa					

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Sastrería</i> [Costumes department]					Josef Rosi, sobreestante, 10/day Juan Permiñón, oficial 10/day Jaime Dañino, oficial, 10/day Yganacio Encinas, oficial, 10/day Josefa Hernández, oficiala, 4/day María Araca, oficiala, 4/day		
<i>Maestro Sastre y guardarropa</i> [Costume designer]	Pedro Ballesteros [Baragino?] 1825	Andrés Guerra			Francesco Piatoli 8000		
<i>Peluquero</i> [Hairdresser]	Josef Terrile 2470	Terrile 2000			Josef Terrile, 10/day		Josef Terrile 612
<i>Intendente</i> [Theatre manager]		Francisco Bayardo 5250			Francisco Bayardo, 15/day		
<i>Contador</i> [Ticket accountant]	Mariano Mur 4400	Josef Aguera 4200			Josef Aguera, 15/day and 30 doblones for housing		
<i>Repartidor de boletines</i> [Usher]					Francisquin, 8/day		
<i>Recadista y fijacarteles</i> [Porter and poster hanging]					Tomás González, 8/day		
<i>Director de los coches</i> [Carriage manager]	Modesto Villadares 2920				Modesto Villadares, 8/day		
<i>Portero (y cabo de comparsas)</i> [Doorman (and stage group manager)]					Sargento Pérez, 8/day		
<i>Ayudante del portero</i> [Doorman assistant]					Marcelo García, 1/day		

SEASONS	1794/95	1795/96	1796/97	1797/98	1798	1798/99	1799/[00]
<i>Celador de todos los cobradores y alumbrantes</i> [Manager of ticket sellers, ushers and lighting assistants]					Manuel Caro, 5/day		
<i>Alumbrantes y barrenderos</i> [Lighting assistants and janitors]		Antonio Argenti 8000 Luis Cruz 2450 Miguel martin 1050 Juan Martín 660			Miguel Martín, 7/day Mateo Aguirre, 7/day		
<i>Cobradores y acomodadores</i> [Ticket sellers and ushers]	[Cobradores?] Rafael Roco, Pedro Riva, Vicente Morales, Mariano Lorenzo, Simón Molina, Vicente Villarias, Josef Rodriguez, Julián Moreno and Marceio Collado 760 each	8 Cobradores 8/day each 2 Cobradores 5/day each			Juan Ardison, 5/day Roque Arteaga, 4/day Mariano Lorenzo (Palcos), 4/day Simón Molina, 4/day Juan Antonio Riva, 4/day Julian Moreno, 4/day Pedro Lambarri de la Huerta, 5/day		
<i>Cobradores supernumerarios</i> [Auxiliar ticket sellers]					Pedro García, 2/day Antonio de Olivera, 2/day Josef Muños, 2/day Donato Solito, 2/day Dionisio Sanz, 2/day Josef Moreno, 2/day		

APPENDIX N:

LIST OF THE STAGE CANVASES AND OTHER OBJECTS
DESCRIBED ON THE 1795 INVENTORY

APPENDIX N

LIST OF THE STAGE CANVASES AND OTHER OBJECTS DESCRIBED ON THE 1795 INVENTORY

A summary of the stage canvases and their sizes as well as other objects described on the 1795 inventory follows:

- Lobby curtain (91 *varas* of canvas)¹
- Cabinet curtain (113 *varas* of canvas)
- Living room curtain (113 *varas* of canvas)
- Campaign curtain (113 *varas* of canvas)
- Porch curtain (128 *varas* of canvas)
- Shady valley curtain (128 *varas* of canvas)
- Cave curtain (127 *varas* of canvas)
- Temple curtain (127 *varas* of canvas)
- Garden curtain (127 *varas* of canvas)
- Transparent curtain (?)

- Subterranean curtain (100 *varas* of canvas)

- Weapons room curtain (132 *varas* of canvas)

¹ A *vara castellana* is equivalent to 0,835905 m. A *vara cuadrada* [vara square] is equivalent to 0,6987 m².

- Rainbow curtain (121 *varas* of canvas)
- Navy curtain (121 *varas* of canvas)
- Flames curtain (poor condition)
- Castle curtain (121 *varas* of canvas)

- Front cover or entrance to a garden with the hole opened by the same door (poor condition)
- Curtain of embouchure or curtain (131 *varas* of canvas)
- *Bambalinas* [small canvases]: clouds, air, tower with its door, waves of the sea, ruins, pieces of wall, trees, etc.
- 27 different doors, 22 wooden statues, 12 tents, 13 canvas boats, a triumphal car, 3 Solomon columns and a multitude of loose pieces and smaller canvases²

² 'Telón de Vestíbulo (91 varas de lienzo) / Telón de Gabinete (113 varas de lienzo) / Telón de Salón (113 varas de lienzo) / Telón de Campaña (113 varas de lienzo) / Telón de Pórticos (128 varas de lienzo) / Telón de Valle umbroso (128 varas de lienzo) / Telón de Gruta (127 varas de lienzo) / Telón de Templo (127 varas de lienzo) / Telón de Jardín (127 varas de lienzo) / Telón Transparente (?) / Telón de Otro Jardín (122 varas de lienzo) / Telón de Subterráneo (100 varas de lienzo) / Telón de Salón de Armas (132 varas de lienzo) / Telón de Arco Iris (121 varas de lienzo) / Telón de Marina (121 varas de lienzo) / Telón de Llamas (mal estado) / Telón de Castillo (121 varas de lienzo) / Telón de Torneo o Estacato (132 varas de lienzo) / Telón de Portada o entrada a un jardín con el hueco abierto por la misma puerta (mal estado) / Telón de Embocadura o cortina (131 varas de lienzo) / Bambalinas de: nubes, aire, torre con su puerta, olas de mar, ruinas, trozos de muralla, árboles, etc. / 27 puertas diferentes, 22 estatuas de madera, 12 tiendas de campaña, 13 barcas de lienzo, un carro triunfal, 3 columnas salomónicas y multitud de piezas sueltas y lienzos menores' 'Ymbentario de la Asociación [de Óperas de los Caños del Peral]', 1795, BNE M/759, 30-45.

APPENDIX O:
TRANSCRIPTION OF THE COSTUMES
DESCRIBED IN DIFFERENT INVENTORIES

APPENDIX O:
TRANSCRIPTION OF THE COSTUMES
DESCRIBED IN DIFFERENT INVENTORIES

Inventory of the costumes for the performances at Teatro de los Caños del Peral ¹

Opera de la Talisba:

- 1 Bestido de la Primera Dama de turca
- 1 Ropon de color de café con plata
- 1 Roponcillo con plata de musulina y calzon de raso blanco
- 2ª Dama: Bestido à la antigua española lirio y blanco con plata
- 3ª Dama: Bestido de turca ropon berde con plata roponcillo y calzon de raso blanco con plata
- 1r Galan: Ropon encarnado con plata
roponcillo y calzon de raso blanco con plata
- 2º Galan: Ropon de color de lirio con plata
roponcillo y calzon de raso blanco con plata
- 3 Galan: Bestido de filosedà la antigua con guarniciones berdes y plata
- 3 Bufo: Bestido de cautivo de sombra completo.

Opera de los Jitanos:

Primera Dama:

- 1º. Guardapiés de filosedà encarnado con oro
Juvon de terciopelo con oro
Cofia y cinturon
- 2º. Guardapiés de tafetan blanco con sobrepuestos encarnados y cuerpo obscuro
- 3º. tafetan negro de mago
- 4º. de linon blanco con talcos de oro
- 2ª Dama: Bestido de paisana encarnado con cintas blancas delantal blanco con cinta
obscura y cuerpo obscuro
- 3ª Dama: Guardapiés encarnado de filosedà con cintas blancas cuerpo obscuro delantal blanco
con cinta de rosa
- 1r Bufo: 1. Chupa y calzon de calamandria de color de maon con felpillas negras

- 2. Bestido de mago

¹ 'Inventario de vestuario para las representaciones del Teatro de los Caños del Peral', date unknown, BNE Mss 13996/9 (13). For further information see the inventory organised in 1791 located at ARCM 5086/16 and the inventory organised in 1795 located at BNE M 759.

3. Soldado ridiculo casaca amarilla con buelta solapa y chupa berde. Calzon encarnado con capote de Principela musga cinta blanca

2º Bufo: Casaca de Paño de color de canola calzon de camelote y chupa principela musga

2º Tenor: 1º. Capotillo de calamandria con felpilla negra; lo restante de este vestido era alquilado

2º. Bestido de Mago

Opera del Principe de Taranto:

1ª Dama: 1º. Bestido de aldeana azul con plata delantal blanco

2º. de percal Blanco con terciopelo negro y lentejuelas este bestido se hizo nuevo de segunda bez

3º. Crespon blanco con plata cola encarnada

2ª Dama: 1º. Bestido de tafetan Blanco con cinta cuerpo y delantal de color de rosa.

2º. Una tulleta de color de Barquillo con guarnicion negra

3º. Tulleta de tafetan de color de cenizas

3ª Dama: Zagalejo de color lirio, con cinta blanca cuerpo y delantal blanco con cinta de color de lirio

1ro Tenor: Uniforme azul con bibos encarnados chaleco y calzon de paño blanco

1ro Bufo: Bestido de Raso berde con guarnicion encarnada bueltas y chupa encarnada con guarnicion blanca

2º Bufo: Bestido igual en todo al anterior

otro bestido de color de pizarra

2º Tenor: El bestido de este era alquilado.

Opera de las bodas de Laureta:

1ª Dama: Zagalejo de casimira encarnado y corpeto de lo mismo delantal azul guarnecido de encage de oro falso

2ª Dama: Guardapiés Azul de tafetan con picos encarnados y corpiño morado y delantal blanco

3ª Dama: Guardapiés azul con picos encarnados de tafetan delantal y corpiño blanco

1r Tenor: Bestido alquilado

1r Bufo: Casaca de lana de anascote con ojal encarnado

Calzon obscuro de lo mismo

Chaleco Blanco de raso con ojales negros

2º Bufo: Chaqueta Plateada con ojal de rosa

Calzon de principela

Chaleco rayado, con ojal de rosa.

2º Tenor: Bestido alquilado

1ª Dama: 1º. Bestido de sarga azul turquí con juven encarnado listado de azul celeste delantal azul con cinta encarnada

2º. tafetan blanco con guarnicion azul y abellana

2ª Dama: Bestido de crespon azul con transparentes blanco

1r Tenor: 1º y 2º Bestido alquilerados

1r Bufo: Casaca y calzon azul de raso con guarnicion encarn[ad]a

Chaleco de carne y sobre chaleco de Rosa guarnicion zul, y Botines de tafetan negro con guarnicion azul y rosa

2º Bufo: Casaca de figuron de raso punon guarnecido de plata chupa azul guarnecido de lo mismo calzon de raso encarnado; este ultimo bestido se saco del alman del Retiro

2º Tenor: alquilerado

Oracios y Curiacios:

1ª Dama: Bestido blanco de tafetan con guarnicion blanca y rosa de crespon

2ª Dama: Bestido de tafetan carmelita con guarnicion de crespon blanco y cinta de carmelita

1r Bufo: Bestido de figuron de raso azul turqui pintado y guarnecido de oro calzon de lo mismo

chupa encarnada de raso pintada este bestido se saco del alman del retiro

2º Bufo: Casaca de lana plateada con boton negro y chupa bordada calzon de raso azul turquiel calzon desecho del retiro

1º y 2º Tenor ropa suya

Los Enemigos Generosos:

1ª Dama: Bestido de filosedada azul y tonelete de musulina

2ª Dama: Bestido azul de filosedada con cuerpo encarnado y guarnicion Blanca con delantal de raso encarnado y galon Plata

1r Bufo: Bestido de camelote azul, rayado con cinta de carmelita calzon de los mismo chupa encarnada con cinta de lo mismo

2º Bufo: huniforme encarnado con solapa blanca y bolon dorado calzon blanco de paño

1r Tenor: Bestido de suyo.

2º Tenor: Bestido de lo suyo

El Rey Tiodoro [Teodoro]:

Primera Dama: Bestido suyo

2ª Dama: Bestido color de rosa con guarnicion azul con talco y lantejuelas

1r bufo: Bestido de general alquilerado

2º Bufo: Casaca berde con solapa y buelta encarnada con ojales de plata chupa azul con ojales negros

3 Bufo: Bestido de turco color de carmelita de filosedada con talcos de plata calzon de raso Blanco con felpilla blanca y plata

Cantoras aldeanas:

1ª Dama: Un bestido de rasolistado con flores tegidas y guarniciones azules delantal y mangas de musulina

2º Dama: Un bestido de ermosilla listas amarillas y berdes con flores y guarnición blanca mangas y delantal de musulina lisa

3ª Dama: Un bestido de ermosilla azul con listas blancas y ramos con guarnición rosa, delantal y mangas de musulina lisa

1r Bufo: 1 Bestido de terciopelo cortado con flor menuda completo

2º Bufo: 1º. 1ª Bata de Principela listada de barios colores

2º. 1 Bestido completo de cartulina de seda rayada de color de abellana con guarnicion de cordoneso amarilla y blanca

1r Tenor: Uniforme blanco con solapa y buelta encarnada y calzon de la opera del Principe de taranto

2º Tenor: Se bestia en esta opera de suyo

Sordo en la Posada:

1ª Dama: Bestido de crespon blanco con forro de tafetan blanco con guarnicion azul y Rosa

2ª Dama: Bestido de Filoseda de color de Rosa con guarnicion de crespon blanca y Rosa

1r Bufo: 1º. Bestido de figuron de tapizon de flores con calzon de lo mismo sin chupa

2º. Bata de tafetan morado con alamares de plata

2º Bufo: 1 Frac de Paño de color de aceytuna con botones dorados y blancos, calzon de maon de color de oro rayado, chaleco de cotonia blanca

1r Tenor: Le serbia el bestido de las cantoras Aldeanas

2º Yd.: Bestido alquilado

3º Tenor: 1º. Bata de tafetan Plateado

2º alquilado

Los amantes à la Dote:

1ª Dama: Bestido de raso Blanco con guarnicion de escama de color de rosa

2ª Dama: Bestido color de lila de tafetan con guarnicion blanca

3ª Dama: Bestido de tafetan morado con guarnicion blanca

1r Bufo: Casaca y calzon de duroi morado con bueltas y chupa encarnada con ojales de oro

2º Bufo: Bestido de casimiro morado y chupa de rizo con calzon de duroi y galon de oro

1r Tenor: El bestido de las cantoras.

La Molinera:

1ª Dama: Bestido tafetan color de gris y guarnicion color de rosa.

2ª Dama: Bestido de tafetan Blanco con guarnicion de amaranto

1ro Tenor: 1º. Frac y calzones de raso color de oro y sobrepuestos negros con plata chaleco rayado de negro y roa

2º Bestido de olandilla plateado con guarnicion rosa y calzon de lo mismo

2º Tenor: Bestido alquilado

2º Bestido completo de crea blanca

2º Bufo: Casaca y calzon de calamandria azul y chupa encarnada con guarnición de oro.

Matrimonio secreto:

Primera Dama: Sacaba el bestido de los Oracios

2ª Dama: Bestido de raso amaranto con guarnicion blanca

3ª Dama: Bestido de tafetan azul turqui con guarnicion de lo mismo

1r Tenor: Frac de Paño chaleco de cotonia pintada los calzones de este bestido no los à entregado

1r Bufo: Lebita color de aceytuna con divisa de color de naraja calzones y chupa suyos

2º Bufo: Bestido de Rizo azul con greca de plata y chupa de gasa de oro

Juanita y Bernardon:

1ª Dama: Bestido de raso azul con cuerpo de color de café guarnecido de galon de oro delantal y gorro de cereza con galon de oro.

2ª Dama: Guardapiés encarnado de tafetan con curpo berde con galon de oro delantal blanco

3ª Dama: Tulleta de tafetan gris

1r Tenor: huniforme corto berde solapa y cuello blanco guarnecido de oro los calzones alquilados

2º Tenor: Casaca de duroi morado calzon encarnado y chaleco azul de lo mismo chupa encarnada con ojales negros.

1r Bufo: 1º. Bestido de tafetan morado con ojales azules calzon de seda morado chupa de griseta color de oro con flores.

2º Camisa de lienzo libero una chupa de duroi azul cubierta con serafina chaleco encarnado ojal negro

3º Alquilado.

2º Bufo: Dolman y calzon azul de lana con piel blanca y oro y chaqueta encarnada de lo mismo con oro cartera encarnada todo de usar.

La Nina:

1ª Dama: Camisa de perca blanca con encaxe

2ª Dama: Camisa de tafetan color de café

1r Tenor: 1º. Bestido de Pastor completo de felpa de seda blanca y chaleco de seda con guarnicion negra

2º. Lebita de Paño plateado chaleco bordado calzon de maon que no à entregado

1r Bufo: Casaca de paño azul con galon de oro calzon de paño color de ante y chupa blanca de franela

2º Bufo: Chupa y calzon de senpiterna y chaleco de cotonia blanco.

El Baron Fingido:

1ª Dama: 1º. Bestido de sarga de seda borado de blanco

2º. Bestido de percar blanco guarnecido de encaxe.

2ª Dama: Bestido de tafetan blanco y guarnición de rosa delantal de crespón con cinta de lo mismo

1r Tenor: Calzones de sarga de seda negros y el resto del bestido suyo

1r Bufo: Bestido de Raso casaca y calzon encarnado y chupa blanca con sobrepuestos de seda y lantejuela

2º Bufo: Bestido de figurón azul pintado con galón de plata chupa y calzon de raso encarnado y plata

Quien la hace la paga:

1ª Dama: 1º. Camisa de percar bordada de lantejuelas y flores encarnadas

2º Uniforme casaca de paño azul con solapa y buelta blanca chupa y calzon de percar

1r Tenor: 1º. Vestido de diplomático completo bordado de matices

2º Uniforme igual al de la 1ª Dama

2ª Dama: Vestido de raso blanco con guarnición encarnada y morada

2º Tenor: Casaca y calzon morado y chupa azul de sempiterna

1r Bufo: Frac de Paño azul chaleco y calzon de puntón de seda

2º Bufo: Casaca y calzon de sempiterna plateada chupa de raso encarnado bordado de matices.

Monte de San Bernardo:

1ª Dama: Un sitioyen de raso de color pulga guarnecido de piel

2ª Dama: Bestido de tafetan plateado guarnecido de pieles

1r Tenor: Par de calzones de paño plateado. la lebita y el chaleco no la [ha] entregado

2º Tenor: bestido suyo

Quatro bestidos de olandilla morada de mujer nueve yd. de hombre de coristas

1r Bufo: bestido alquilado

2º Bufo: Casaquilla de estameña morada con pieles chaleco encarnado y un morral de Badana los restantes bestidos de compañías eran alquilados

La Camila:

1ª Dama: Un Domino de tafetan gris

2ª Dama: Vestido de aldeana á la antigua guardapiés de tafetan de rosa juvón de carmelita chaleco azul y delantal turquí

1r Tenor: Bestido completo de paño de color de ante á la chanberga guarnecida de negro faja de tafetan de rosa

1r Bufo: Bestido de antigua española color carmelita guarnición de terciopelo blanco pantalón blanco de seda faja de tafetan blanca

Un bestido de un niño á la antigua trusas y ropilla no á entregado el pantalón ni el tali

2º Bufo: bestido de alquiler á la chanberga.

3º Bufo: Bestido de contrabandista chaqueta y chaleco de Bayeta guarnecida de oro calzon de color de ante y cofia de tafetan rosa

2º Tenor: bestido de contrabandista chaqueta berde chaleco encarnado y calzonmorado todo de bayeta segundo bestido á la chanberga alquilados.

10 pares de botines de correa

11 Cananas de los mismo completas para los coristas el resto de los Bestidos alquilados

La Opera Un efecto natural:

Primera Dama: bestido de serrana alquilado

2ª Dama: bestido suyo

Primer Bufo: bestido de portillon halquilado

2º Bufo: Casaca de sarga color carmelita con estrellas de p[un]to y chaleco de lana

1r Tenor: Ropa suya

Inventory of the costumes for the performances at Teatro de los Caños del Peral²

dos bestidos de Polaco uno azul y otro encarnado con calzon y chaleco blanco

tres bestidos de grotescos calzon de estopilla blanca

chaquetillas de raso berde con lantejuelas y chalecos blancos

quatro bestidos de Marinero de terliz de cuadros morado y blanco chaqueta y pantalón

Quatro bestidos de paysanas jubones y guardapieses de color de oro

dos zagalejos de musulina dos chaquetas de raso berde y una negra para turcas

Un bestido de niño de chino de raso azul con plata

quatro chaquetas Moradas con guarnicion de Plata

tres chaquetas y toneletes de picos de raso berde con guarniciones de Plata

Unas Yd. de Muger

tres goras de raso azul rayadas de blanco.

Lo demas de los bestidos son alquilados

Esta ropa es correspondiente á los Zelos del Serrallo

dos zagalejos de raso blanco, con listas encarnadas

tres pares de calzones de lo mismo

cinco chaquetillas de turco de raso amarillo

correspondiente à el Bayle del Quixote

siete chaquetas de antigua española de raso encarnado y dorado con ribetes de colores

7 dichas de sarga de lana

10 pares de calzones de sarga de barios colores

2 bestidos de carton y gasa plateada p[ar]a armados

8 jubones de paisana de barios colores à la antigua

Menudencias que corresponden à las operas:

2 Pares de charreteras doradas

² Manuel García, 'Inventario de vestuario para las representaciones del Teatro de los Caños del Peral', (after 1800) BNE Mss 13996/9 (14).

1 Yd. de Estambre
 12 Pares de zapatos de Besero blanco
 11 Yd. de Yd. negros de Cordovan
 1 Yd. de Yd. color de Rosa de seda
 2 Yd. de botas de Cordovan
 6 Pares de zapatillas de Besero blanco con tacones y punteras de madera
 2 Pares de Botines de correas
 4 Pares de medias de seda de barios colores
 1 Par de estambre negras
 2 Corbatas una blanca y otra encarnada
 1 Chaco con plumage encarnado y guarnicion de oro
 1 Sombrero con cabos de oro y Pluma encarnada.
 6 Sombreros buenos con cabos de oro plata y negros.
 2 Blancos à la chanberga con pluma
 10 Sombreros negros tendidos.
 6 Sombreros redondos de copa alta
 2 Sombrerillos á la antigua forrados de terciopelo negro
 2 Sombreros de bufo con galon de oro
 2 Sombreros de bufo de tres picos con plumage de papel
 9 Sombreros ordinarios
 5 Gorros de carton forrados en tafetan
 2 Gorros de Polaco uno negro y otro Blanco
 6 Sombreros de paja los quatro forrados en tafetan de barios colores
 2 Gorros de turco uno guarnecido y otro sin guarnecer
 2 Sables buenos
 2 Espadines con sus cinturones y un gancho de acero
 1 Plumage blanco.
 25 Pares de Pantalones de Perca de lana y seda de diferentes tamaños
 20 Ropones de perca de lana de diferentes clases.
 12 Roponcillos de persa de Yd. Yd.
 18 Camisas grandes y chicas de sacerdote de seda y lana de barias clases y generos
 6 Pares de Pantalones de antigua española de lana obscura de barios tamaños
 5 Bestidos de sombra un pantalon y un [manto] todo de tafetan color de ceniza
 8 Chaquetas de bayeta azul de catalanes.
 9 Pares de calzones de catalanes de bayeta azul
 6 Chaquetas de Miqueletes de Yd.
 11 Becas del Monte de S[a]n Bernardo de sarga negra
 75 Casacas de tenor y Bufo de seda de Barios colores
 28 Casacas Ridiculas de sarga y olandilla de todas clases
 15 Huniformes de sarga azul y forros amarillos.

12 Yd. Encarnados con forros de diferentes colores.
 6 Bestidos de Paxes de Camelote y sarga encarnada con galon de oro.
 83 Chupas de barios generos y bordados.
 29 Chalecos de tafetan grabo.
 53 Medias corazas de garte, de barias clases y cinco mas chicas
 19 Mantos de Romanos de calamandria encarnada.
 11 Mantos de romano de cristal de color de oblea.
 19 Medias corazas de estezado y una entera
 7 Mantos de romano de cristal con guarnicion blanca buenos
 59 Casacas de olandilla de uniformes y sarga de barios colores.
 14 Camisas de romano de estopilla con guarnicion azul.
 13 Casaquillas de calamandria berde con cuello y buelta encarnada.
 8 Ropones y roponcillo y siete pares de calzones para turco.
 8 Casacas de Principela y Paño blanco con cuello y solapa negra
 10 Casacas encarnadas de barias telas de lana
 7 Casacas de Paño de barias clases utiles
 17 Chaquetillas de lana morada p[ar]a turco.
 6 Casacas de lacayo de Paño con franja
 8 Chupas de lo mismo
 mas 16 toneletes de romano de olandilla y lana
 6 Roponcillos de Perca de olandilla encarnada
 15 Huniformes de soldado inbalido.
 168 Piezas de olandilla entre chaquetas chalecos y calzones.
 20 Botargas de sarga de color de carne con sus zapatos
 12 Pantalones de olandilla pajiza
 600 Juvones de barias clases, colores, y telas, en tres lios
 50 Barias Piezas inserbibles de barias clases.
 40 Cinturones y estolas de sacerdote
 19 tunicas cortas de linon, Musulina y Crespon, de romano.
 3 Yd. Sargas de musulina
 4 Camisas de Muger de Musulina y linon
 3 Faldas de lo mismo
 3 Mantos dos de musulina y uno de Crespon
 33 Mantos de romano de seda
 7 Ropones de turco de Hombre y Muger de seda
 7 Medias tunicas de romano de raso
 12 Roponcillos de turco de seda
 9 Camisas de muger de seda
 2 Briales de raso blanco y una falda de antigua española

25 Pares de calzones de turco de tafetan
 12 Bestidos de Armados de gasa acerada y un par de botines.
 151 corazas de romano de barios generos
 42 Medias corazas de Yd.
 82 Bestidos de Yd. de seda
 86 Bestidos de Yd. de olandilla y lana.
 34 Bestidos de Furia de barias clases, unos con toneletes y otros sin el
 2 Juegos de 12 Bestidos de la antigua española sin pantalones uno encarnado y otro oscuro de bayeta
 26 Chaquetas à la antigua española de raso.
 50 Pares de calzones y trusas de raso y olandilla
 17 Chaquetas de olandilla y lana à la antigua
 17 Capas à la antigua de lana y seda
 31 Pares de calzones y pantalones de seda y lana
 6 Abitos completos de San Francisco
 16 Chaquetas de paño azul husares con buelta amarilla
 42 Casacas de olandilla de barios colores de tropa
 1 Pareja de arlequin de paño y camelote
 8 Casacas de aldeanos de duroy: largas
 19 Casacas de librea de olandilla
 13 Chupas de librea de olandilla
 5 Pares de calzones de librea de olandilla
 78 Casaquillas de seda p[ar]a Bayle: largas
 74 Chaquetillas de Bayle de barias clases
 108 Chalecos y juvoncillos de bayle de barios generos
 58 Ropones y roponcillos de turco: de seda
 77 Guardapiés y toneletes de seda
 3 Roponcillos
 todo de seda de barias clases
 3 Camisas de Muger
 3 Faldas à la antigua
 3 Lebitas de lana à la antigua
 28 Roponcillos à la beneciana y de cautivos de cristales.
 68 Pares de calzon de seda
 60 Chupas de barias clases con mangas y sin ellas.
 53 Pares de calzones de lana
 33 Pares de calzones de grotesco de seda de barios generos y colores.
 25 Casacas de diferentes generos y clases.
 27 Entre chaquetas y chalecos de husar.
 6 Chaquetas de lana obscura de payos.

1 Pieza del Baldes que figura un manto de hindido
 6 Banderas de tafetan quatro con palos y dos sin ellos
 9 Tunicas de hindio de barias clases con fleco encarnado
 14 Chupas de majo de seda de barias clases
 10 Ropillas à la antigua de seda y olandilla mui malas.
 2 Casacas y una chupa de librea de lana
 15 Piezas de Marinero entre chaquetas chalecos y pantalones de seda y de cuti.
 22 Cofias de tafetan de barias clases
 12 Delantales de serrana de lana con cintas de barios colores
 46 Corpetos de olandilla negra y de color de carne.
 3 Zamaras de pastor de pieles
 4 Pedazos de mantos de seda de colonas
 24 Corpetos de grotescos de barias clases.
 26 Roponcillos de Persa de barias clases
 7 Medias camisas de cautibo de musulina rayadas y 4 chalecos.
 25 Chalequitos y juvenes de muger de barias clases
 5 Toneletes y un manto de seda de furia
 1 Tonelete y un manto de felpa de lana de indio
 1 Quinteto que conpone cinco juvenes de chino de sarga color de rosa y uno de Chino
 37 Corazas de romano de barias clases: malas malas
 3 Batas y dos casacas de lana de seda: malas
 6 Corpiños buenos bordados de lantejuelas
 1 Botarga de lienzo de demonio
 1 Bestido de lienzo y estopilla de trasformacion
 51 Piezas de barias clases y trages malos
 12 Toneletes de lana entre ellos dos capas à la antigua
 11 Pares de medias de furia muy malas.
 16 Pares de zapatos de colsadillo de diferentes tamaños y clases
 Un par de Botas grandes de cochero
 Una porcion de faxas de gasa de oro
 5 Gorras de quartel biejas y
 6 colas de gorras de granadero
 128 Gorros de todas clases entre malos y vuenos.
 18 Sombreros negros à la antigua española y uno berde
 6 Yd. de lana y gaxa
 1 Porcion de pedazos de gasa de barias clases y colores
 20 Porta sables de lienzo y gamuza
 12 Cartucheras de Yd. Yd.
 1 Canana
 26 Pelucas buenas

16 Yd. malas.
 6 Pares de bigotes
 2 Planchas de hierro una grande y otra chica.
 2 Escaleras una mala y otra buena
 1ª Anequeleria que hace à cinco almarios
 2 Almarios pequeños
 2 Almarios grandes
 1 Arcon de madera
 1 Papelera bieja
 2 Bancos
 1 Mesa de tijera
 1 Tablado grande de bayle con sus pasamanos alrededor
 1 Mesa de juego rota
 1 Cepo con su candado
 [back of the sheet] Da. Ynes de Castro. Juanita amigo Juanita. Manuel Garcia. Amigo

Inventory of the costumes and other items at the storage of El Retiro³

Almacen del Retiro:

32 Estandartes de toda clase de telas unos con palos y otros sin el: con borlas de plata
 150 Piezas compuestas de jovones chupas toneletes y otras de barios colores y fedas
 48 Piezas compuestas de calzones chalecos y toneletes de bolante de seda de barios colores
 82 Pares de calzones de seda de barios generos.
 67 Casacas de seda de todo jenero y colores.
 22 Chaquetas de chino de seda pintada
 109 Pares de pantalones de sarga fina encarnada guarnecidos de plata
 104 Pares de calzones Yd.

 22 Pantalones de lo mismo con guarnicion berde y plata
 84 Pantalones berdes de estameña con galon de Plata
 39 Calzones Berdes con galones de Plata y algunos azules
 8 Pares de Pantalones de sarga amarilla con guarnicion negra
 9 Yd. con guarnicion de Plata: de olandilla
 50 Calzones de estameña amarilla con guarnicion de Plata.
 87 Chaquetas de estameña verde con bueltas amarillas guarnecidas de Plata
 86 Chalecos de Yd. amarillos Yd.
 59 Chaquetas de senpiterna amarillas con guarnicion negra y plata
 Chupas de Estameña azul con guarnicion negra encarnada y plata
 36 Chaquetas de cautivo de estameña azul con guarnicion de Plata

³ 'Inventario de vestuario y enseres en el Almacén de Retiro', date unknown, BNE Mss 13996/9 (15).

56 Chaquetas de estameña encarnadas con galones de Plata

27 Chaquetas de Estameña encarnada con mangas de olandilla negra con plata

93 Casaquillas de lana azul con buelta encarnada y Plata

Chalecos Berdes de estameña con galon de Plata y un par de calzones

8 Chupas con mangas de sarga berde con galon de Plata y una sin mangas.

15 Chupas Pequeñas de sarga azul con mangas y bueltas encarnadas guarnecidas de plata

29 Chupas y casaquillas de sarga azul con galon de plata corpetos de jardinero de lienzo blanco con cintas de colores y mangas de sarga encarnadas

17 Casaquillas de pajes de sarga encarnada con buelta azul

12 Csaquillas de Yd. de Yd. con buelta berde

14 Casacas redondas encarnadas con galon de plata y felpilla negra

35 Ropones de Persa de sarga encarnada con guarnicion berde y plata

24 Bestidos de Paje de sarga berde con cuello encarnado y plata

36 Bestidos de romano de olandilla pintados con galon de oro

36 Ropones de Persa de gasa de plata con guarniciones negros con flequillo de Plata

48 Ropones de romano cuerpo y medio [tonele] azul tonelete encarnado manguetas blancas y carne guarnecido de encage de Plata tela de calamandria quatro de ellos sin tonelete

18 Vestidos de Romano cuerpo y faldillas encarnado y tonele azul de calamandria con galon de plata

24 Vestidos de Romano con faldetas azules y encarnadas cuerpo encarnado y vuelta azul guarnecido de Plata de senpiterna

15 Casacas de Page encarnadas con buelta berde galon de Plata: de calamandria

26 Casacas azules de Pajes de senpiterna con buelta encarnada y galon de Plata dos sin faldillas

23 Bestidos de romano cuerpo y faldetas de calamandria azul toneletes y vuelta amarilla de senpiterna con galon de Plata

20 Casaquillas de senpiterna encarnadas con galones de Plata de diferentes clases con mangas y sin ellas

4 Casaquillas de senpiterna de paje encarnadas con buelta azul y galones de Plata

35 Ropones de estameña de barios colores y clases con galones de Plata.

3 Vestidos à la romana de sarga encarnada galonados de Plata y flecos de romano

21 Vestidos de Romano cuerpo y faldeta carmesi tonele blanco guarnicion de oro de raso todos

30 Chaquetillas à la antigua española encarnadas y azules con galon de Plata y bueltas azules y encarnadas

33 Calzones à la antigua española encarnados y azules con guarnicion de Plata y bueltas azules y encarnadas.

16 Toneles à la romana con plata encarnados azules y negros

79 Toneletes de faldillas encarnados y negros con plata

12 Corazas encarnadas de reyes de armas con plata unas con mangas y otras sin ellas

4 Casacas de tafetan encarnado guarnecidas de plata con felpilla berde y mangas y guarnicion por abajo berde con plata
19 Pares de Pantalones de lienzo y gasa de Plata

2 Ropones grandes de lienzo pintados para sacerdotes chinos
12 Casacas de lana de barias clases y colores
1 Casaca y una chupa de camelote carmesi
27 Casaquillas y chupas de lana de barias clases y colores guarnecidas de Plata
12 chupas de estameña blancas de molinero, guarnecidas de negro
14 Pares de calzones de lo mismo
16 Corazas de estezado guarnecidas de Plata
8 Calzones de lo mismo
1 Bestido de estatua de lienzo blanco
1ª Botarga de olandilla obscura
1 Par de pantalones de estameña berde
1 Almadon encarnado y dos forros berdes
1 Tiguer de felpa de seda con dos cabezas y dos rabos
73 Gorros verdes con amarillo galon de Plata de Persianos
10 Balonas de punto forradas de tafetan negro
47 Gorros de comparsas encarnados y negros de Persas
21 Gorro negros con la cola encarnada de Yd.
19 Gorros blancos de lienzo listados de cinta encarnada y berde
60 Pares de botines grandes y chicos de olandilla amarilla algunos con espuelas
92 Gorros de turco azul y blanco con plata
1 Manojos de sobrepuestos con felpillas
42 Gorros de turco amarillos con el frontero berde y blancos con Plata
24 Gorros de Chino de tafetan Pintado
11 Gorros de genizaros de estameña azul y amarilla con Plata
8 Guardapolvora de madera con sus cintas berdes.
20 Gorras granaderas con felpa negra y cola de gasa de Plata
29 Gorros de chino de barias clases
35 Gorros de barias clases con galon de Plata
23 Gorros de cautivo encarnados y azules con Plata
236 Gorros de todas las clases
22 Sombreros blancos y sesenta negros de barias clases
2 Arcones grandes de madera
1 Lacena. Yd.
1 Morion de ojadelata con su celada
7 Lios de talis y cinturones de barias clases
Caudal de musica

APPENDIX P:

TRANSCRIPTION OF JOSEPH TERILE'S COLLECTION OF WIGS

APPENDIX P

TRANSCRIPTION OF JOSEPH TERILE'S COLLECTION OF WIGS

Relación de pelucas

Pelucas del teatro de los caños del peral que están en poder de Joseph Terile
peluquero de d[ic]ho teatro¹

N[úmer]o

2 pelucas de pelo blondo a boden Echara de paris y melinda

5 pelucas blondas con cofias de ylo. Tiene una Barbieri

6 pelucas color castaño claro

2 pelucas color clico

2 Pelucas blanca

3 pelucas gris

5 pelucas de pelo castaño

3 pelucas de hombre para caleta ó Borsa

1 peluca de pelo a la Romana

8 pelucas negra Redonda

16 pelucas de furias

[56 pelucas]

De Paris

¹ Anon., 'Relación de pelucas', unknown date [fl. 1795-1799], BNE 13992/10 (1).

1 de pelo Blondo de [H]olanda

1 de pelo de cabra

1 de pelo rubio

1 de pelo castaño con penca de Moler

2 de pelo castaño cofia de Melindre

1 peluca negra cofia de Melindre

1 pelo castaño cofia de ylo [hilo]

1 pelo castaño cofia de seda

65 Son