

*Musical Theatre:
Source Study*

Original article

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***La molinara* in the Theatre of Stepan S. Apraksin
(Based on the Note Manuscripts
of the Apraksin & Golitsyn's Collection
in the Russian State Library)**

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Abstract. The article considers the features of the Russian version of Giovanni Paisiello's opera *La molinara*. The Moscow premiere by the Russian Imperial Troupe took place in 1816 in the house of Stepan S. Apraksin on Bolshaya Znamenka. The Apraksin & Golitsyn's Collection in the Department of Manuscripts of the Russian State Library (F. 11/III) has preserved manuscript materials of the combined part of the performers with the Russian text underlay for two acts of the opera

(Unit of st. 7. 147 l.). Some conclusions can be drawn from a comparative analysis of these materials with the autograph from the collections of the library of the Naples Conservatory of Music, the incipits given in *Répertoire International des Sources Musicales* from a manuscript copy belonging to the Grand Duchess Elena Pavlovna, and other versions available for research. The opera was presented in Russia not with recitatives but with spoken dialogues; the names were Russified. Of the 12 numbers from the first act recorded in the autograph, only 10 were performed; the Russian version contains musical material not found in the Neapolitan original, though close to other versions. In the episodes that coincide with the autograph, the musical text is similar, albeit the rhythmic pattern is often modified while retaining the pitch of the sounds. In many cases, the vocal parts were revised to facilitate performance tasks, variants of embellishments were recorded, the tessitura of individual numbers was changed, and cuts were applied.

Keywords: Giovanni Paisiello, *L'amor contrastato, ossia La molinara*, Stepan Stepanovich Apraksin, Imperial Troupe, Antonina Ivanovna Barancheeva, Russian version, Italian opera in Russia, musical theatre of the 18th–19th centuries

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*Музыкальный театр:
источниковедение*

Научная статья

**«Прекрасная мельничиха» в театре
С. С. Апраксина
(по материалам нотных рукописей
фонда Апраксиных-Голицыных РГБ)**

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Аннотация. В статье рассматриваются особенности русской редакции оперы Дж. Паизиелло «Прекрасная мельничиха». Ее московская премьера силами русской Императорской труппы состоялась в 1816 году в доме С. С. Апраксина на Большой Знаменке. В фонде Апраксиных-Голицыных Научно-исследовательского отдела рукописей Российской государственной библиотеки (Ф. 11/III) сохранились рукописные материалы сводной партии певцов с русской подтекстовкой двух актов оперы (Ед. хр. 7. 147 л.). Сравнительный анализ этих материалов с автографом из фондов библиотеки Неаполитанской консерватории, инципитами, приведенными в RISM из рукописной копии, принадлежавшей великой княжне Елене Павловне, и другими доступными для исследования версиями, позволил сделать несколько выводов. Опера в России представлялась не с речитативами, а с разговорными диалогами; имена

русифицированы. Из 12 номеров первого акта, зафиксированных в автографе, исполнялись только 10; в русской редакции есть музыкальный материал, отсутствующий в неаполитанском оригинале, но близкий другим версиям. В совпадающих с автографом эпизодах музыкальный текст схож, однако при сохранении высоты звуков часто модифицирован ритмический рисунок. Во многих случаях в вокальные партии внесены правки для облегчения исполнительских задач, зафиксированы варианты украшений, изменена тесситура отдельных номеров, сделаны купюры.

Ключевые слова: Дж. Паизиелло, «Прекрасная мельничиха», С. С. Апраксин, Императорская труппа, А. И. Баранчеева, русская редакция, итальянская опера в России, музыкальный театр XVIII–XIX веков

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Introduction

The article aims to identify the specific features of the Moscow version of Giovanni Paisiello's opera *L'amor contrastato, ossia La molinara*¹ using materials from the Apraksin & Golitsyn's Collection kept in the Department of Manuscripts of the Russian State Library (F. 11/III). The opera premiered in Naples (1788), and by the end of the 18th century it had been staged no less than 26 times in many Italian cities, as well as in Berlin, Vienna, Lisbon, and Prague. *La molinara* came to Russia in the 19th century. For a more detailed analysis of the Russian version of the opera, the circumstances were studied, which accompanied its performance by the Moscow Imperial Troupe at the home theatre of Stepan S. Apraksin on Bolshaya Znamenka in 1816; in addition, manuscript materials were reviewed.

The studies focused on the versions of Western European musical-theatrical works and their performances on the Russian stage are of undoubted relevance as they provide an opportunity to correlate the processes that took place in the Russian opera theatre at the stage of its formation and the European experience. In particular, a study that was carried out in relation to André Gretry's opera *Les mariages samnites* [1]. Furthermore, Larisa V. Kirillina examined the performance of Beethoven's *Fidelio* in Russia in the 19th century [2], while Irina P. Susidko and Pavel V. Lutsker explored the revision of Johann Adolf Hasse's opera *Tito Vespasiano* for a performance in honor of the coronation of Empress Elizaveta Petrovna (1742) [3] and the adaptation of the repertoire of Locatelli's traveling troupe in Russia [4].

Apart from *La molinara* from the Apraksin & Golitsyn's collection,² the following scores provided the material for the study: an autograph of the first three-

¹ The original title of the opera *L'amor contrastato* (R 1.76); further productions in different cities of Italy and abroad are known as *La molinara ossia L'amor contrastato*, *La molinara*, *La mulinara ossia L'amor contrastato*, *La mulinara*, *L'amor contrastato ossia La molinarella*, etc. [Sartori, C. (1990). *I libretti italiani a stampa dalle origini al 1800: catalogo analitico con 16 indici*. Bertola & Locatelli, pp. 137–139, 166–170]. In Russia, in the 18th century, the title *The Maid of the Mill* was more commonly used; although presumably from German editions of *Die Schöne Müllerin* the title *The Beautiful Maid of the Mill* was also spread.

² *Melnicicha*. Opera. Paisello [Consolidated party of singers]. In *NIOR RSL* [Research Department of Manuscripts in Russian State Library]. F. 011/III. Unit of st. 7. 147 l.

act opera's version from the collections of the library of the Naples Conservatory of Music San Pietro a Majella,³ a copy of the two-act opera's version,⁴ that belonged to Grand Duchess Elena Pavlovna (now it is included in the collection of the Princes of Mecklenburg-Schwerin in The State Library of Mecklenburg-Vorpommern⁵), a copy of the two-act opera's version from the collections of the Saxon State and University Library Dresden,⁶ a Munich copy of the two-act version from the collections of The Bavarian State Library,⁷ a copy of the two-act version from the collections of The Baden State Library,⁸ and a clavier of the Viennese two-act version from the collections of the Austrian National Library.⁹

The Moscow Fire of 1812 and the Imperial Theatre

In September 1812, three quarters of Moscow's wooden buildings were destroyed by fires. On October 10 (22), the cavalry under the command of General Alexander Kh. Benckendorff entered the city: "We entered the ancient capital that was still smoking. [...] Ruins and ashes cluttered all the streets."¹⁰ A marvelous, spacious, and comfortable wooden theatre with a colonnade on a stone foundation, built in 1808 to a design by Carlo Rossi — the New Imperial (Arbat) Theatre — also burned down. Presumably, the last performance was held at the theatre on August 27. When the Imperial Troupe was evacuated, not enough wagons were available

³ Paisiello. *L'Amor contrastato*. In *Biblioteca del Conservatorio di musica S. Pietro a Majella*. Autograf. Rari 3.1.3.–3.1.4.

⁴ *L'amor contrastato*. Manuscript copy. RobP 1.76. D-SWl Mus. 4111. *RISM*. <https://opac.rism.info/id/rismid/rism240003476?sid=33706339>

⁵ Kade, O. (1893). *Die Musikalien-Sammlung des Grossherzoglich Mecklenburg-Schweriner Fürstenhauses aus den letzten zwei Jahrhunderten: alphabetisch-thematisch verzeichnet und ausgearbeitet* (Vol. 2). Sandmeyersche Hofbuchdruckerei, p. 106.

⁶ *L'Amor contrastato*. Mus.3481-F-503. <https://digital.slub-dresden.de/werkansicht/df/89318/999>

⁷ Paisiello, Giovanni. *La molinara*. Bayerische Staatsbibliothek. Manuscript copy D-Mbs, Mus. ms. 6319. <https://opac.rism.info/id/rismid/rism1001012098>

⁸ *L'Amor contrastato*. Badische Landesbibliothek. Arr-Don Mus. Ms. 1520. <https://www.deutsche-digitale-bibliothek.de/item/3F4JOGBXG4UHX3F2SG36ATEE4SB3VQGN>

⁹ Paisiello, Giovanni. *La Molinara*. Klavierauszug, Handschrift (18. Jh.), 263 Bl. https://digital.onb.ac.at/RepViewer/viewer.faces?doc=DTL_7100105&order=1&view=SINGLE

¹⁰ *Zapiski Benkendorfa. 1812 god. Otechestvennaja vojna. 1813 god. Osvobozhdenie Niderlandov [Benckendorff's Notes. 1812 Patriotic War. 1813 Liberation of the Netherlands]*. (2001). LRC Publishing House Languages of Slavic Culture, p. 77.

(only 30 of the 150 needed were found); therefore, the major part of the property was not transported, including precious sheet music [5, p. 102]. Fortunately, several private theatres have survived, among them one in the house of the Major General Pyotr A. Pozdnyakov, a passionate theatre enthusiast.¹¹ The theatre was used by the French for performances during the occupation.¹² According to some sources, retired cavalry general Stepan S. Apraksin (1757–1827) took the theatre props left over from the French into his house.¹³ In his city mansion on Bolshaya Znamenka (the house at the intersection of Znamenka Street and Arbat Square, the Intendant’s military headquarters was located during the occupation. The building suffered little damage from fires, and albeit it was looted, the mansion was quickly restored after the liberation of Moscow. The Moscow Imperial Theatre reopened there in August 1814.

As Nikolai P. Rozanov pointed out, “The theatre or ‘theatrical directorate’, as it is indicated on the plan of 1817, occupied the entire second floor of the right side of the house up to the depth of the courtyard. The access to the theatre was from a passing alley, located on the right side of the house, which was later destroyed.”¹⁴ On the stage of this small home theatre the Imperial Troupe had played for four years:

Apraksin’s theatre was very insufficient in capacity, the stage was cramped and did not allow for complicated productions, the stifling heat in the theatre in the hot season forced to refuse to organize summer performances,

¹¹ Pozdnyakov, a hero of two Russian-Turkish campaigns, arranged a theater in an outbuilding of his house in 1810. Sila N. Sandunov served as its director. Before the war it was one of the best equipped theaters in Moscow.

¹² The French stole props and everything that could be used for their productions from all over Moscow, including the decoration of Moscow churches. As indicated by Olga V. Rozina and Maria N. Pavlova, in the court theater of Napoleon appeared “and expensive comfortable furniture, and bronze, and gilded girandoles, and colored carpets” [6, p. 184], and costumes were made from plundered expensive fabrics and lace [5, p. 103].

¹³As indicated by Rozina and Pavlova, according to the memories of contemporaries, when the Russians returned to the city, dead horses were lying on this stage [6, p. 185].

¹⁴ Rozanov, N. P. (1930). “Pushkinskie” doma, sokhranivshiesya v Moskve do nashego vremeni [“Pushkin” Houses That Have Survived in Moscow to This Day]. In Vinogradov L. A., Chulkov N. P., & Rozanov N. P. *Pushkin v Moskve: sbornik statej* [*Pushkin in Moscow. Collection of Articles*]. Tipografiya izdatel’sтва Kommunisticheskoy akademii, p. 92–96.

the location of the restrooms was very inconvenient — they were placed far from the stage, when moving to which the actors often caught cold.¹⁵

The patriotic upsurge and the joy of victory over Napoleon’s army were reflected in the repertoire of the reopened Moscow theatre. The catalog of Vasily Vasilyevich Fedorov mentions productions of the ballets-divertissements such as *Militia, or Love for the Fatherland; Russians in Germany, or The Consequence of Love for the Fatherland; The Triumph of Russia, or Russians in Paris* by Catterino A. Cavos and other works.¹⁶

In the 1814/1815 season, foreign operas, both Italian and French in Russian, were also resumed. Whether a performance could be presented again depended largely on the degree of preservation of props and sheet music. Thus, it was already 1816 that turned out to be especially eventful for premieres. Of particular note is the production of *La molinara* by Giovanni Paisiello (1740–1816) to a libretto by Antonio Palomba (1705–1769). One of the most popular operas in Europe was described by Tatiana S. Kruntuyaeva as “perfect in its subtle humor” [7, p. 93].¹⁷ The opera was first performed on October 26 in a benefit for actress Antonina (Antonida) I. Barancheeva (1788–1838).¹⁸ In *Notes of a Contemporary* by Stepan P. Zhikharev dated October 18, 1805, she was mentioned in the list of Russian actors and actresses as a performer of roles of “noble mothers and grand ladies in dramas and comedies” among serfs of Aleksey E. Stolypin.¹⁹ In 1806, Stolypin’s troupe became part of the Imperial Troupe. It was generally accepted that “the income from the performance partially or completely went to the beneficiary” [8, p. 54].

¹⁵ Pogozhev, V. P. (1906). *Stoletie organizatsii imperatorskikh moskovskikh teatrov* [Centenary of the Organization of the Imperial Moscow Theatres]. (Vol. 1) Izdanie direksii moskovskikh Imperatorskikh teatrov, pp. 220–221..

¹⁶ Fedorov, V. V. (2001). *Repertoire of the Bolshoi Theatre of the USSR, 1776–1955* (Vol. 1: 1776–1856). Ross, pp. 93, 95–97, 101–102, 106, 108–109. (In Russ.).

¹⁷ The original genre designation of the libretto was *commedia per musica*. In later versions, there is also *dramma giocoso per musica*.

¹⁸ Fedorov, V. V. (2001). *Repertoire of the Bolshoi Theatre of the USSR*, p. 105

¹⁹ Zhikharev S. P. (1955). *Zapiski sovremennika* [Memoirs of a Contemporary] (Part 1). Izdatel’stvo Akademii Nauk SSSR, p. 141.

Paisiello in Russia

The Russian audience became acquainted with Paisiello's operas in the last quarter of the 18th century, when Catherine II invited him to occupy the position of court Kapellmeister. The composer was also responsible for teaching Grand Duchess Maria Feodorovna, born Princess Sophia Dorothea von Württemberg. Precisely to the latter Paisiello dedicated *Regole per bene accompagnare il partimento...* (1782) [9, p. 21]. After the premiere of *I filosofi immaginari*, Paisiello became the Empress's favorite composer [10, p. 507]. In many ways, this love can be explained by the unique style of the composer: his intrinsic ability to grasp the typical properties of characters and to reveal them vividly [11, p. 88], his skillful way of embodying a variety of female characters, his flexible and agile musical language, his effective ensembles [7, pp. 118–119].

The Russian period was quite productive for Paisiello. According to the contract, the composer was obliged to present at least two operas a year. Not only were *I filosofi immaginari* successful, but also *Il matrimonio inaspettato*, otherwise known as *Il marchese Tulipano*, or *The Peasant Marquis or the Sausage Maker (The Village Marquis)* in the Russian version, *La finta amante*, *Alcide al Bivio*, *La serva padrona*, *Il barbiere di Siviglia*, *ovvero La precauzione inutile*, and *Il Mondo della Luna*.

In December 1783, Paisiello was allowed to take leave until January 1, 1785 with retention of salary. Although he had to deliver to the court all the music he would compose at that time [12, p. 330]. According to the first biographer and student of the composer, Giovanni de Dominicis,²⁰ "Her Majesty agreed to his request [...] and ordered to give four thousand rubles for his travel"²¹ [13, p. 27]. Paisiello eventually did not return from his leave, thus causing his dismissal. The Imperial Theatre retained the copyright to his works, and probably

²⁰ The biographer's brother, the singer Francesco de Dominicis, often performed in the operas of Paisiello [14, p. 14].

²¹ According to the *Grove Music Online Dictionary*, 4,000 rubles was the annual salary of Paisiello at the Russian court from September 1779 [15], i.e. the Empress ordered that he be given an annual salary. At that time, one ruble was enough to travel 100 versts (a little over 100 km) in a mail coach.

whenever the composer sought to improve his finances, he sent scores and voices of new works to St. Petersburg. Between 1784 and 1801 he wrote about 25 more operas.

Versions of La molinara (The Maid of the Mill)

La molinara by Paisiello in three acts premiered in the summer of 1788 at the *Teatro Fiorentini* in Naples. This production was resumed the following year, as indicated on the title page of the autograph of the first edition (*Illustration 1*). From 1789 and on, in other Italian cities, the opera was more often staged in two acts, such as in Rome at the Teatro Capranica (1789, *Illustration 2*) or in Venice in 1790 (*Illustration 3*).



Illustration 1. Title page. Autograph, opera score *L'amor contrastato* by Giovanni Paisiello (act I). Source: Paisiello. *L'Amor contrastato*. Biblioteca del Conservatorio di musica S. Pietro a Majella. Autograf. Rari 3.1.3. F. 1

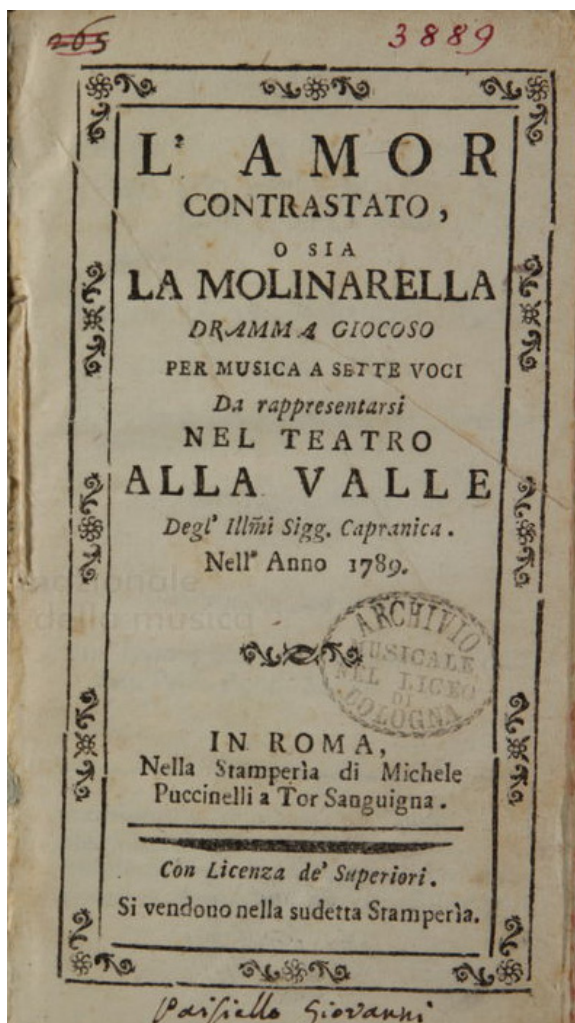


Illustration 2. Giovanni Paisiello.
L'Amor contrastato. Libretto. Title page.
Rome (1789). Source: Archivio musicale
nel liceo di Bologna

In her article, Gordana Lazarevich mentions a French version presented in Paris in 1789 as *La molinarella* with nine numbers by Luigi Cherubini [16, p. 425]. This version was even more radical than the transformation of the three-act opera into a two-act opera in the Northern Italian versions, as the duet was moved from the third act to the second act. The third act of the Paris *La molinarella* has an added finale, the second act lacks the arias of Luigino and Amaranta and the sextet, nine of the thirteen arias are new: the three retain the text of Palomba, six are written to Antonio Andrea's text; the music for eight arias was composed by Luigi Cherubini, for one by Antonio Bianchi [17, pp. 148–149]; thus, this version can be considered a pasticcio.

In Russia, *La molinara* was performed in Saint Petersburg in November 1798 by an Italian troupe on the stage of the Bolshoi (Kamenny) Theatre and was repeated several times over the next few years [7, p. 117]. The first Russian-language version of the opera in two acts also appeared in St. Petersburg in 1811, a couple of years after the two-act version of the opera called *Die Schöne Müllerin* was performed at the Deutsches Theatre. The Russian production was resumed in 1822 (translated from the German by Nikolai S. Krasnopolsky [8, pp. 56, 67]).

In Moscow, the Russian version translated by Alexei F. Merzlyakov after the premiere in October 1816 remained in the repertoire in the following

year of 1817.²² In his *Memories*, Dominicis wrote about his attendance at one of these performances [14, p. 17]. The sheet music collection of the Apraksin & Golitsyn's fund preserved the combined part of the singers with Russian text underlay.²³

Comparison of Sources

The Russian version presents the materials of the two acts. A comparison of the libretto of the Neapolitan three-act version (1788) and the two-act Venetian version (1790) shows that the compositional transformation left the finale of the second act unchanged. The Saxon State and University Library Dresden's copy of the score of the two-act opera version, where *Fine dell'Opera* is indicated after the finale, confirms this point. A copy of the score from the collection of Grand Duchess Elena Pavlovna, described in the *Répertoire International des Sources Musicales* (RISM), also lists two acts. Presumably, the Moscow version of the opera likewise had two acts. Although the final of the opera is not additionally indicated in the summary part of the singers of the Apraksin version, the last mark of the bar line consists of three long and three short lines with a curl in all parts. The back of the sheet is clean, as is the subsequent preserved sheet in the unit; however, there are the spines of three cut sheets between them.

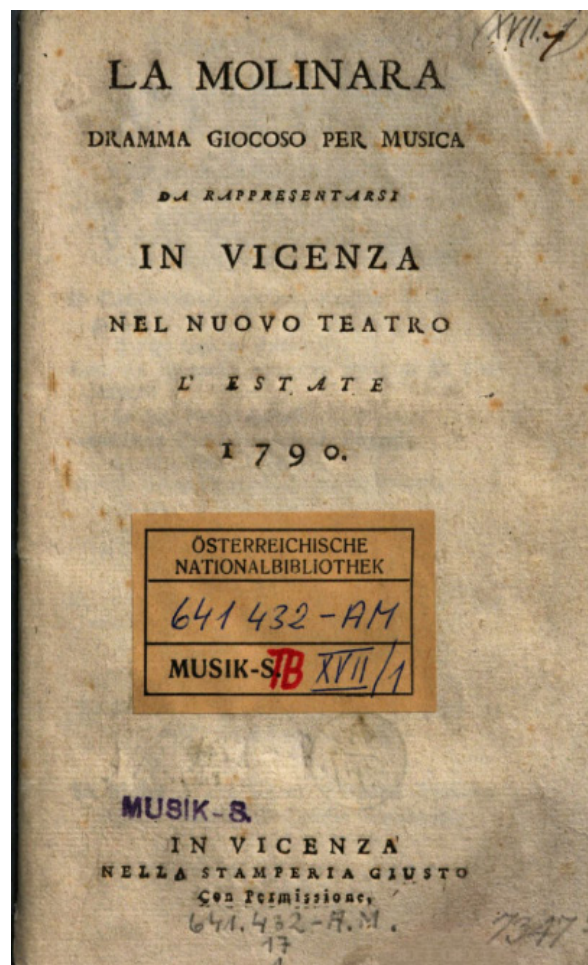


Illustration 3. Giovanni Paisiello. *La molinara*. Libretto. Title page. Venice (1790). Source:

<http://data.onb.ac.at/rep/105540C8>

²² Fedorov, V. V. (2001). *Repertoire of the Bolshoi Theatre of the USSR* (Vol. 1: 1776–1856). Ross, p. 105.

²³ Melnicicha. Opera. Paisello. [Consolidated party of singers]. In *NIOR RSL*. F. 011 / III

It is currently not possible to assert that these contained material of the third act or, alternatively, that all the musical material ended in the second act and the sheets were cut out for lack of use.

The Russian materials have some significant differences from the autograph, though a similarity to the copy that belonged to Grand Duchess Elena Pavlovna is detected.

At the Apraksin Theatre, *La molinara* was performed not with recitatives, but with spoken dialogues that replaced them (their text is missing from the score), which was a common practice. In the vocal parts the pronunciation norm is fixed with the replacement of “o” with “a,” and some of the names of the actors are Russified. Stefano Garzonio considers this approach to be a representative example of arranging foreign operas, with the most important element being “the use of Russian realities as a technique for the full cultural assimilation of the translated texts” [18, p. 637]. Further, he specifies:

In their arrangement, the translators tried to bring the text as close as possible to the tastes and perception of the Russian audience. The translations had, on the one hand, to meet the rhythmic requirements of the music [...], on the other hand, they tried to transfer the entire cultural complex of realities of action and characters into the new, Russian cultural space [Ibid., p. 638].

According to the researcher, the Russification was reflected in the fact that “Italian composers sometimes tried to introduce elements of Russian musical culture (melodies, songs, dances, etc.) into their musical compositions” [Ibid., p. 636].

The libretto by Palomba deliberately uses Greek names: Calloandro means “handsome man,” the baroness is called Eugenia, i.e., “nobly born,” the notary Pistofolo is “faithful lover,” the maid Amaranta is “unchanging, immortal” [17, p. 140]. In the Russian version, the protagonist’s name turned into Anyuta, and there appeared Count, Countess, and Notary. All names before the note system and in the indications are given in Latin, while Cyrillic is found only in the text underlay (*Table 1*).

Table 1. Character Names in the Autograph and the Russian Version

Autograph	The Moscow version
Rachelina	Aniuta
Eugenia	Graffinya / Countess
Amaranta	Amaranta
notaro Pistofolo	Natarius / Notary
don Rospolone	Rospalon / Raspolon
don Luigino	Luigino
don Calloandro	Graff / Count

Compared to the Neapolitan autograph, some changes also occurred in the musical numbers. The Moscow version lacks Luigino's aria (No. 2) and the duet from Act I (No. 9), though it contains arias not included in the autograph, which, however, have analogies with other versions, including the RISM incipit from the copy belonging to Grand Duchess Elena Pavlovna.

Below are a few examples. The beginning of the Notary's aria "Per'ya, chernila..." ("Feathers, ink...") No. 4 from Act II (*Example 1*) is similar to the incipit 1.34.2 of the aria *Scritti addio vi lascio* in RISM (*Example 2*). The manuscript seems to indicate that the translation of the text underlay was corrected during rehearsals, and that a 34-bar-long cut was made in the second half of the number (the bars are crossed out in ink). In the three-act and a number of two-act versions, the aria with the text *Scritti addio vi lascio* is present, and yet it has different musical material in the vocal part: both in the autograph (*Example 3*), in the Baden copy, in the Vienna clavier (*Example 4*), and in the Munich version of Act II (*Example 5*).

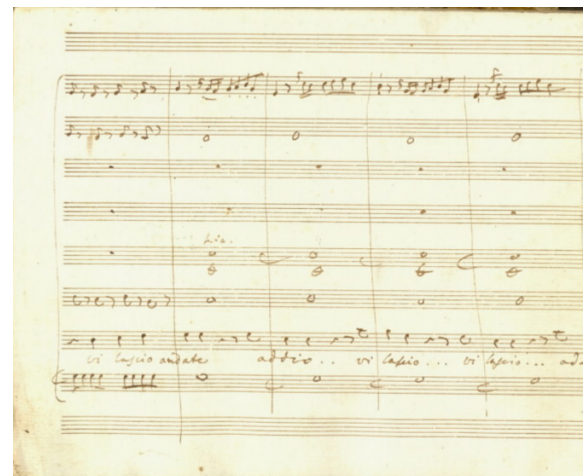
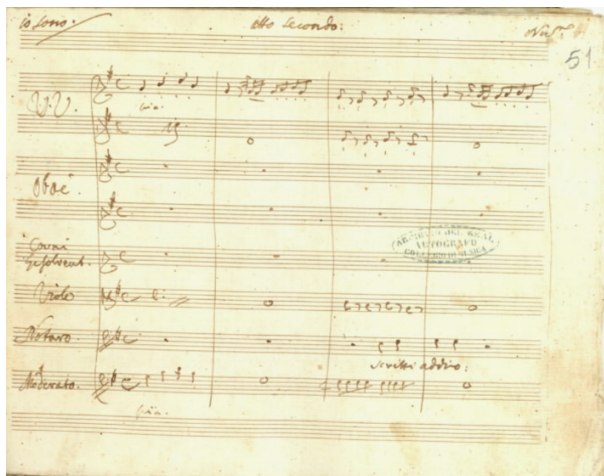
Luigino's aria "Mne sud'bina..." ("To me fate...") No. 6 (*Example 6*) from Act II of the Russian version is absent both in the autograph and in the two-act versions, but its beginning coincides with incipit 1.38.1 *La fortuna un cor* in RISM (*Example 7*). Since no such text exists in the Italian versions of the libretto from the late 1780s and early 1790s, this number can be assumed to have appeared later and may have been created exclusively for staging in Russia. The author of the music is unknown. Arguably, this number, as with the Act II finale of the Viennese and Baden versions, could have been written not by Paisiello but by another composer.



Example 1. Vocal incipit, Notary's aria (No. 4), Act II,
Russian version (F. 11/ III. L. 103rev.)



Example 2. Vocal incipit, Notary's aria, Act II (1.34.2; B; Notaro; D), RISM



Example 3. Notary's aria *Scritti addio vi lascio*, Act II.
Source: Paisiello. *L'Amor contrastato*. Biblioteca del Conservatorio di musica
S. Pietro a Majella. Autograf. Rari 3.1.4. F. 51



Example 4. Notary's aria *Scritti addio vi lascio*, Act II. Vienna. Source: Paisiello, Giovanni. *La Molinara*. Klavierauszug, Handschrift (18. Jh.), p. 213. https://digital.onb.ac.at/RepViewer/viewer.faces?doc=DTL_7100105&order=1&view=SINGLE



Example 5. Vocal incipit, Notary's aria, Act II (1.12.2; B; Notaro; G), Munich (Manuscript copy D-Mbs, Mus.ms. 6319), RISM.

Source: <https://opac.rism.info/id/rismid/rism1001012098>



Example 6. Vocal incipit, Luigino's aria (No. 6), Act II,
Russian version (F. 11/ III. L. 107rev.)



Example 7. Vocal incipit, Luigino's aria, Act II
(1.38.1; Aria. Allegro; T; Luigino; A), RISM

The duet of Anyuta and the Notary “Kogda moj pastushok...” (“When my shepherd boy...”) (*Example 8*) has similarities with the duet *Il mio garzon il piffero suonara* (“When my boy will play the piper”) from Act II of the two-act Baden version (*Example 9*), the lyrics being identical in meaning. The incipit from the copy belonging to the Grand Duchess Elena Pavlovna (*Oh il mio caro pupazzetto*, *Example 10*) is analogous to the duet from Act III in the autograph (*Example 11*). Such overlaps between different versions of the opera prove that staging practice was still dominated by the 18th-century principle of adapting the work to the specific conditions of a particular theatre.



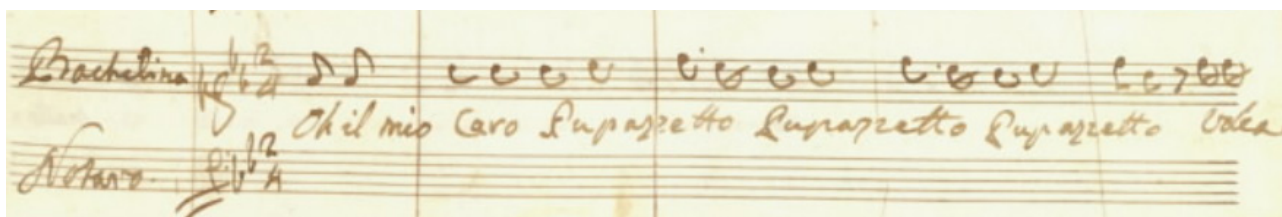
Example 8. Vocal incipit, duet of Anyuta and Notary (No. 10), Act II,
Russian version (F. 11/III. L. 112rev.)



Example 9. Duet of Rachelina and Notary *Il mio garzon il piffero suonara*.
Badische Landesbibliothek: *L'Amor contrastato*. Arr-Don. Mus. Ms. 1520. Source:
<https://www.deutsche-digitale-bibliothek.de/item/3F4JOGBXG4UHX3F2SG36ATEE4SB3VQGN>



Example 10. Vocal incipit, duet of Rachelina and Notary,
(1.47.1; Duetto. Allegro; S; Rachelina; B|b), RISM



Example 11. Duet of Rachelina and Notary *Oh il mio caro pupazzetto*, Act III.
Source: Paisiello. *L'Amor contrastato*. Biblioteca del Conservatorio di musica
S. Pietro a Majella. Autograf. Rari 3.1.4. P. [470]

The verbal text of the vocal parts in the numbers coinciding with the autograph reveals a number of differences. The translation is non-equirhythmic, so the rhythmic pattern in the melody is often changed. The text underlay was also changed. For example, in the Act II finale in the Russian copy it was corrected during rehearsals, the original text underlay is crossed out in ink in some places and a new version is signed above the vocal line, but in Latin letters.

The adopted performance practice is fixed: repetitions of sounds at the end of phrases (in the autograph) are replaced by descending passages, for example, in the introduction (No. 1 “Vsyо gotovo...” [“Everything is ready...”], bars 6, 10) or in Anyuta’s aria (No. 2 “Bednaya Anyuta...” [“Poor Anyuta...”]), the musical text of which is similar to No. 3 of the autograph (Rachelina’s cavatina). Some editing (mainly in the male vocal parts) is found, intended to facilitate performance. Multiple repetitions of a single note, as a characteristic buffoonish technique, are replaced by leaps, thus preserving the comic character and, at the same time, facilitating intonation. In the introduction, for instance, in bar 37 in the Notary’s part, a leap in the third lobe on *d*¹ replaces the fourfold repetition of *b*. From bar 38 to bar 62, the Notary’s part is rhythmically recorded differently from the autograph, the changes being made later than in the copy, i.e., the translation of the words was also corrected during rehearsals.

Additionally, some variants of the performed embellishments are recorded in the Russian version. For example, a variant of the fioritures is given in the final section of Anyuta’s aria No. 2 “Bednaya Anyuta...” [“Poor Anyuta”] from Act I, in a lighter shade of ink in smaller notes. The Quintet “Rabotat’ mne okhota...” [“I want to work...”] from Act II (coincides with No. 5 from Act II in the autograph) is a rare instance of embellishments being written out not only in a solo but also in an ensemble number in all parts.

The vocal numbers were often cut. When comparing the Countess’s aria No. 3 “Vsyо uzh yasno i zlodeyu” [“Everything is clear to the villain”] with the autograph (No. 4 Eugenia’s aria *Di con alma incostante* from Act I), for example, the first five bars of the vocal part coincide (*Example 12*), then the Russian copy records the text with the six bar cut. Further, there is again a similarity, but later there are noticeable discrepancies, indicating a different edition. Moreover, the tonality in this number is changed, along with the tessitura: *E-flat major* instead of *G major* in the autograph (a *tertia* lower). Note that in the Baden version Eugenia’s aria *Di con alma incostante* coincides with the autograph.



Все ушь ясно и зладею я не дамъ сабой шутить вераломной

Example 12. Vocal incipit, Countess’s aria (No. 3), Act I,
 Russian version (F. 11/III. L. 12rev.)

The cuts are also found in the Count's aria No. 6 "Gromko zvuchnoyu truboyu..." ["Loudly sound the trumpet..."], Anyuta's aria No. 8 "Zamolchite..." ["Be silent..."], and the Notary's aria No. 9 "Dajte srok..." ["Give the term..."], which generally coincide, respectively, with numbers 7, 10, and 11 of Act I in the autograph. The reasons for this may be various. On the one hand, the small stuffy theatre probably required a reduction of the performance time. On the other hand, the cuts greatly facilitated the vocal parts, as they omitted, as a rule, either repetitions of phrases or elaboration sections.

The finale of Act I has many discrepancies with the autograph and other versions of the score. There are cuts of repeated phrases in the Count's and Notary's parts (No. 10 "Tam Notarius" ["There Notary"]), which are not found in all other sources. The instrumental introduction is the same length as in the autograph (32 bars), whereas in all the "German" copies (Dresden, Baden, Vienna) it is only 12 bars long. Up to bar 131 in the autograph, the Russian version generally coincides with it, as well as with the Baden and Viennese copies with the exception of the cuts in the Count's and Notary's parts and some rhythmic and tessitural corrections resulting from the change of prosody, primarily in the Notary's part. From bar 131 onwards, the musical text is closer to the Viennese version, although even in comparison with it the Russian score shows differences in rhythmic pattern and tonalities, the repeated phrases have been cut, and new embellishments have been written out.

A duet from Act II, *Nel cor piu non mi sento*, is of particular interest as perhaps the most famous number of the opera. Ludwig van Beethoven was inspired to compose the Variations on a Theme by Paisiello (WoO 70). In his article, Alexander E. Maykapar enumerates variations on this theme by other composers such as Johann Baptist Wanhal, Ferdinand Kauer, Johann Nepomuk Hummel, Giovanni Bottesini, Theobald Böhm, and Louis Drouet [19, p. 31]. Maykapar supposes that in this duet Paisiello borrowed the theme of the St. Petersburg city romance "Na to l', chtoby pechali" ["For the sake of sorrows"] [Ibid., p. 24]. Gardzonio, on the contrary, believes that this romance, found in songbooks up to the end of the 19th century, serves as a vivid example of the Russification of Italian arias, when, thanks to the inclusion in song collections, favorite opera numbers "began to pass into everyday life and urban folklore [...]" and their change in this process to the point of unrecognizability testifies to their complete russification" [18, pp. 640–641].

In the Moscow version of *La molinara*, the duet “Prostis’, serdtse nezhnoe, so svobodoj yunykh let” [“Farewell, tender heart, to the freedom of young years”] was performed at the beginning of Act II (Anyuta and the Count), in the autograph it was No. 3 of the same act (Rachelina and the Notary), and it is also present in the Baden and Viennese versions (*Example 13*).



Example 13. Vocal incipit, duet of Anyuta and the Count (No. 10), Act II,
Russian version (F. 11/III. L. 91 rev.)

The authors of the Russian version could seem to have recognized the familiar romance “For the sake of sorrows” and used its words, which are close in meaning and stanza structure. However, this did not happen. The duet is a translation of the lyrics of the Italian libretto, which gives the question of the origin of its melody an added poignancy. Nevertheless, the arguments are still insufficient to provide an answer.

Conclusion

The materials of the production of Paisiello’s *La molinara* (1816) preserved in the Apraksin & Golitsyn’s Collection provide an insight into the practice of adapting European opera in Russia. The copy of the score was probably supplied by the Directorate of the Imperial Theatres and subsequently revised with due regard for the abilities of the Moscow soloists. Given that no references are made to the performance of *La molinara* by this troupe after 1817, the manuscript may have remained in the house on Znamenka when the performances were moved to the Pashkov House in the summer of 1818. After the death of Stepan S. Apraksin, his family moved all the collections, including the library, to the L’govo estate near Moscow, from where the collection entered the Russian State Library in the 20th century [20, pp. 80–81]. Thus, the importance of the sheet music archive in the Apraksin & Golitsyn’s Collection increases, among other things, for the study of the activities of the Moscow Imperial Troupe and the Imperial Theatre as a whole. These assumptions require a further painstaking study of the entire Manuscript Collection of the Apraksin & Golitsyn.

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