***Appearances of Anna Girò (1723-1749)***

|  | **Year.Month.Day[[1]](#footnote-1)** | **Opera or Festa Teatrale\*** | **Theater, Place** | **Composer(s)** | **Librettist(s)** | **Girò’s Role** |
| --- | --- | --- | --- | --- | --- | --- |
| 1 | 1723 | *La ninfa infelice e fortunata* | Dolfin, Treviso | G. Boniventi, G. Maccari (attrib.) | Fr. Silvani | Mirtillo |
| 2 | 1724.x.14 | *Laodice* | S. Moisè, Venice | T. Albinoni | A. Schietti | Clistene |
| 3 | 1724.xii.09~ | *Il nemico amante* | S. Moisè, Venice | F. Chelleri? and G. M. Buini  | A. Schietti | Idalma |
| 4\* | 1724.xii.26 | *Agide, re di Sparta* | S. Moisè, Venice | G. Porta | L. Bergalli | Filoastro |
| 5 | 1725.ii.3~ | *Gli sdegni cangiati in amore* **[d. = Alderano Cibo Malaspina]** | S. Moisè, Venice | G. M. Buini~ | Fr. Silvani | Evanco |
| 6 | 1726.xi.09 | *Dorilla in Tempe*  | Sant’Angelo, Venice | A. Vivaldi | A. M. Lucchini | Eudamia |
| 7 | 1726.xii.27 | *Medea e Giasone* | Sant’Angelo, Venice | G. Brusa | G. Palazzi | Issifile |
| 8 | 1727.ii.10[[2]](#footnote-2) | *Farnace* | Sant’Angelo, Venice | A. Vivaldi | A. M. Lucchini | Tamiri |
| 9 | 1727.xi.19[[3]](#footnote-3) | *Tamerlano\** | Regio Ducale, Milan | A. Giai | A. Piovene | Irene |
| 10 | 1727.xi.15 | *Orlando* [*furioso*] | Sant’Angelo, Venice | A. Vivaldi | G. Braccioli | Alcina |
| 11 | 1728.i.19 | *Rosilena ed Oronta* | Sant’Angelo, Venice | A. Vivaldi | G. Palazzi | Oronta |
| 12 | 1728.ii.04 | *Gli odi delusi dal sangue* | Sant’Angelo, Venice | B. Galuppi, G.B. Pescetti | A. M. Lucchini | Evandro [sc Ant. Mauro] |
| 13 | 1728.x.26 | *Teodorico* | Formigliare Bologna | G. M. Buini et al. | G. M. Buini?, after A. Salvi | Clotilde |
| 14 | 1728.28.xii[[4]](#footnote-4) [“Carn.1729”] | *Atenaide* | Pergola, Florence | A. Vivaldi | A. Zeno | Pulcheria |
| 15 | 1729.ii.7[[5]](#footnote-5) | *Catone in Utica* | Pergola, Florence | L. Vinci  | P. Metastasio | Emilia |
| 16 | 1730.Carn. | *Ezio* | Regio Ducale, Milan | R. Broschi | P. Metastasio | Onoria |
| 17 | 1730.Carn. | *Semiramide riconosciuta* | Regio Ducale, Milan | G. Giacomelli | P. Metastasio | Tamiri |
| 18 | 1730.v.17 | *Dalisa* | S. Samuele, Venice | J. A. Hasse | N. Minato | Edita |
| 19 | 1730.Carn. (d. Wirico Filippo Lorenzo, co Daun) | *Ezio* | Regio, Milan | R. Broschi | P. Metastasio | Onoria |
| 20 | 1731.Carn. | *Poro* [= *Alessandro nelle Indie*] | Regio, Milan | N. Porpora | P. Metastasio | Erissena [sc Aless Mauri; Ven. cast] |
| 21 | 1731.v.4[[6]](#footnote-6) | *Farnace*  | Omodeo, Pavia | A. Vivaldi | A. M. Lucchini | Tamiri[[7]](#footnote-7) |
| 22 | 1731.xii.26 [“Carn. 1732”] | *Semiramide* | Arciducale, Mantua | A. Vivaldi  | Fr. Silvani | Semiramide |
| 23 | 1732.i.26[[8]](#footnote-8) | *Farnace* | Arciducale, Mantua | A. Vivaldi | A. M. Lucchini | Tamiri |
| 24 | 1733.xi.14 | *Motezuma* | Sant’Angelo, Venice | A. Vivaldi | G. or A. Giusti | Mitrena |
| 25 | 1734.Carn. [d Andrea da Lezze, P and VC] | *Arsace*  | Filarmonico, Verona | G. M. Orlandini |  | Statira |
| 26 | 1734.Carn. | *Lucio Papirio dittatore* | Filarmonico, Verona | G. Giacomelli | A. Zeno | Papiria |
| 27 | 1735.Carn. | *Adelaide* | Filarmonico, Verona | A. Vivaldi | d. Antonio Grimani, capitano, vice podestà | Adelaide |
| 28 | 1735.Carn.[[9]](#footnote-9) | *Tamerlano* | Filarmonico, Verona | A. Vivaldi (also impresario) | A. Piovene | Asteria |
| 29 | 1735.v.18 | *Griselda* | S. Samuele, Venice | A. Vivaldi | C. Goldoni, after A. Zeno | Griselda |
| 30 | 1735.xii.26? | *Cesare in Egitto* | Regio Ducale, Milan | G. Giacomelli | G. F. Bussani | Cornelia |
| 31 | 1736.Carn. | *Ginevra, principessa di Scozia* | Pergola, Florence | A. Vivaldi | A. Salvi | Ginevra |
| [?] | 1736-37? | *?* | Pesaro[[10]](#footnote-10) |  |  |  |
| 32 | 1737.Carn. | *Demetrio* | Bonacossi, Ferrara | J. A. Hasse | P. Metastasio | Cleonice |
| 33 | 1737.Carn. | *Alessandro nell’Indie* | Bonacossi, Ferrara | J. A. Hasse | P. Metastasio | Cleofide |
| 34 | 1737.v. | *Catone in Utica [w. Giacomo Zaghini as Arsace]* | Filarmonica, Verona | A. Vivaldi | P. Metastasio | Marzia |
| 35 | 1737.x? | *Farnace* | Dolfin, Treviso | A. Vivaldi | A. M. Lucchini | Tamiri |
| 36 | 1737.xii.28 | *L’oracolo in Messsenia*  | Sant’Angelo, Venice | A. Vivaldi | A. Zeno | Merope |
| 37 | 1738.i.27 | *Rosmira* | Sant’Angelo, Venice | A. Vivaldi et al. | S. Stampiglia | Rosmira |
| 38 | 1738.ii.12 | *Armida al campo d’Egitto* | Sant’Angelo,. Venice | A. Vivaldi~ | G. Palazzi~ | Armida |
| 39 | 1738.Summer | *Siroe, re di Persia* | La Fenice, Ancona | A. Vivaldi | P. Metastasio | Emira |
| 40 | 1738.Aut.? | *Rosmira* | Stadt Theater, Klagenfurt | A. Vivaldi | S. Stampiglia | Rosmira |
| 41 | 1739.Carn. | *Siroe, re di Persia* | Bonacossi, Ferrara | A. Vivaldi | P. Metastasio | Emira |
| 42 | 1739.Carn. | *Attalo, re di Bitinnia* | Bonacossi, Ferrara | J. A. Hasse | Fr. Silvani | Arsinoe |
| 43 | 1739.April? | *Ciro riconosciuto* | Tummel-Platz, Graz | [pastiche] | P. Metastasio, rev. P. Mingotti | Mandane |
| 44 | 1739.Aut. | *Rosmira* | Tummel-Platz, Graz | A. Vivaldi~: **Sartori says Vinci** | S. Stampiglia, rev. P. Mingotti | Rosmira |
| 45 | 1740.Carn. | *Catone in Utica* | Tummel-Platz, Graz | [Many, inc. Vivaldi] | P. Metastasio, rev. P. Mingotti | [Marzia] |
| 46 | 1740 | *Amor, Odio, e Pentimento* | Tummel-Platz, Graz | G. Porta | F. Passarini | ? |
| 47 | 1742.Carn. | *L’oracolo in Messenia* | Kärtnertor (Teatro Privilegiato), Vienna | A. Vivaldi | A. Zeno | With Girò |
| 48 | 1743.v.22 | *Ezio* | S. Samuele, Venice | G. B. Lampugnani | P. Metastasio | Fulvia [w Carestini as Ezio] |
| 49 | 1744.xii.26[[11]](#footnote-11)  | *Ricimero* | Regio Ducale, Milan | B. Galuppi | [Fr. Silvani] | Edwige |
| 50 | 1745.I.31 | *L’Ippolito* | Regio Ducale, Milan | Chr.W.Gluck | G. Gorini Corio | Fedra |
| 51 | 1747.v.10 | *Achille in Sciro* | S. Samuele, Venice | G. B. Runcher | P. Metastasio | Achille |
| 52 | 1748.Carn. | *Artaserse* | Regio, Piacenza | G. Carcani | P. Metastasio | Mandane |
| 53 | 1749.Aut. | *Lucio Papirio dittatore* | Tummel-Platz, Graz | anon., from Fr. Zopis | P. Mingotti troupe | Papiria |

Table 2. Operas in which Anna Girò sang, 1723-1749.

1. Connotes the start of a production unless further clarified. [↑](#footnote-ref-1)
2. Corresponding to the libretto dated 1726 (Sartori #9734) and to the Giordano MS 36. Another version (corresponding to Sartori #9735 and Giordano MS 37) seems to have been planned for autumn 1727, but no Venetian production at that time can be confirmed (see *A New Chronology*, pp. 391f). Not every libretto listed with the first Sartori citation is identical. The US-Cla citation has no dedicatee; that given by Sartori is dedicated to the duke of Modena, while #9735 (as listed by Sartori) is dedicated to Violante, princess of Tuscany. There are significant cast differences between the versions as found in Sartori and Alm, although Antonio Mauro is the scene designer for both. [↑](#footnote-ref-2)
3. Name day of Elisabeth Christine. [↑](#footnote-ref-3)
4. Also performed on the 29th and 31st. [↑](#footnote-ref-4)
5. Production continued until 1 March. [↑](#footnote-ref-5)
6. Dedicated to Delfina Visconti, this version has a cast significantly different from those of 1727. Pietro Mauro sings as Aquilio in the Pavia production. Vivaldi is identified in its libretto (Sartori #9740) as *maestro di cappella* to the duke of Lorraine, to prince Philipp of Hesse-Darmstadt, and the Joseph Johann Adam, prince of Liechtenstein. [↑](#footnote-ref-6)
7. With Pietro Mauro as Aquilio. [↑](#footnote-ref-7)
8. The final production in Mantua’s old theater. The new Teatro Comico opened the following year. [↑](#footnote-ref-8)
9. The fact that the work was a *tragedia* suggests that it was the last work of Carnival and would have followed Adelaide. Libretti for productions at the Teatro Filarmonico were unusually vague their designations. [↑](#footnote-ref-9)
10. A letter by Antonio Mauro (1739) refers his having lent money to Girò and her step-sister “two years ago” for a trip to Pesaro {Moretti citation}. The four traceable musical works performed there in that year were either oratorios or memorial works. [↑](#footnote-ref-10)
11. Libretto dedicated on 23 December 1744, which normally predicted an opening on the 26th. [↑](#footnote-ref-11)