Perspectives of Venetian Opera (PVO)

**Views**

*Factual framework*: simple lookup for work-titles, dates, authors, composers

Literary and theatrical perspectives

Patronage perspectives: Who were the named patrons? What jurisdictions did they represent? With which theaters were they aligned?

Temporal and theatrical frameworks

**Field meanings**

1. VenOp Perspectives: Field [column] list in Venop2009\_finalDBaANSI12

A-D: absent

E: Modern year [4 chars]

F: Key Record: modern year+/+ordinal within year (based on exact date)

G: Work title (normal use, no resorting for elisions—L’Amor, not Amor…L’)

H: Theater

I-M: Work number in five catalogues of Venetian opera

 I: Galvani: catalogue of works 1637-1700; sub-orders works by theater)

 J: Wiel (catalogue of works 1700-1800; random order within year; Wiel did not understand Venetian time at hcal level; in 23% of his listings the year is off by 1)

 K: Bonlini: catalogue of works 1637-1730, with numbers added in MS from Apostolo Zeno’s manuscript continuation to 1742 (from the Marciana Nat’l Library).

 L: Groppo: 1637-1747, with entry numbers from his manuscript continuation to 1761 (from the Marciana Nat’l Library).

 M: Irene Alm: catalogue of Venetian opera libretti, including a few duplications with separate numbers, in the UCLA music library, Rubsamen Collection. My bracketed names of composers and librettists follow Alm’s example. In the spreadsheet, the indicator is “(attrib)”. She only gave them full credit if they were identified in the object at hand. Most cataloguers follow oral tradition, which works 90% of the time, but causes big problems when it is wrong or when conflicts arise.

N. Composers. Surname. first name. In pastiches, numerals in parens (1,2) refer to specific acts of the opera.

O. Librettists.

P. Patron (dedicatee of the libretto).

Q, R. Civic allegiance (Q), place of residence (R); Col. AI should also be here

S, T. Longitude and latitude of Field R, if given.

U, V. Location of surviving musical sources—Scores (U), Arias, ouvertures (V). RISM sigla used, but some cells need updating. Could be linked to discreet RISM indicators (8-10 numerals).

W, X, Y. Entr’actes—W-prologues, battle scenes (sporadic, to 1700), X-balli, Y-comic intermezzi (here titled by the performers, female role first, after 1706).

Z. Dramatic genre. Overwhelmingly call *drammi per musica* until c1730. Typically written in three acts; *tragedie in musica* could have five acts. (Farsical operas in the 19th century had one act.)

==I had to stop here for right now. Most of the remaining 10-20 fields are related to the **interpretation of time**.

Time and why it matters.

Sant’Angelo Tables

No. of works, 1677-1761: 198 (Most active theater in Venice)