

Contents

Illustrations	8
Figures	9
Tables	10
Abbreviations and Citations	12
Preface	15
Part One. Marking Time	
1. Venice's Years	21
1.1. Christendom's Year	22
1.2. The Liturgical Year	29
1.3. The Ducal Year	32
1.4. The Accounting Year	34
1.5. The Academic Year	35
1.6. The Virtual Year	36
2. Calendrical Markers and Their Cultural Foundations	38
2.1. Civic Markers	38
2.2. Liturgical Markers	45
2.3. Actuarial Markers	46
2.4. Rites of Political Passage	46
2.5. Civic and Diplomatic Feasts	49
2.6. Ducal Feasts	50
2.7. Double Feasts	50
3. Venice's Days and Hours	54
3.1. The Mobile Day	54
3.2. Civic Clocks	56

SONG AND SEASON

3.3. Religious Hours	59
3.4. Solar Time	62
3.5. Civic Bells	63
3.6. Bell-ringing Schedules	65
3.7. Hour-Glass Time	69
3.8. Workers' and Artisans' Bells	72
3.9. Timekeeping Reforms	74
3.10. The Emergence of Modern Timekeeping	78
3.11. Modern Equivalents for Venetian Time	80
3.12. Post-Republican Time	83

Part Two. Using Time

4. Theatrical Culture and Theatrical Time	87
4.1. <i>Commedia</i> and Theatrical Culture	87
4.2. Gambling and the Theater	93
4.3. Government Constraints on Productions	98
4.4. Economic Change and the Theater	101
4.5. Patronage Models and Practices	102
4.6. First, Last, and Ordinary Nights	105
4.7. Carnival as a State of Mind	106
4.8. Carnival as a Time of Year	107
4.9. Masking by the Hour	109
4.10. Pseudo-Carnival Days	111
4.11. Dating to the Day	112
5. Theatrical Periods and Seasons	115
5.1. A Composite Model of the Theatrical Year	115
5.2. Autumn	119
Autumn as a Comedy Season (119); Autumn as an Opera Season (120); The St. Luke's Period (120); The St. Marlin's Period (121)	
5.3. Advent	124
The St. Andrew's Period (124); The Novena of Christmas (125)	

SONG AND SEASON

5.4. Winter	126
The St. Stephen's Period (127); Carnival (132); Fat Week (134); Last Nights of Carnival (136); Last-Night Theatrical Banquets and Balls (137); Last "Days" vs. Last "Nights" (140)	
5.5. Spring	143
5.6. Temporal Dimensions of Productions	148
5.7. External Proofs of the Composite Model	149
6. Theatrical Specialization by Period	151
6.1. San Cassiano	152
6.2. SS. Giovanni e Paolo	156
6.3. San Moisè	157
6.4. San Salvatore	158
6.5. Sant'Angelo	160
6.6. San Giovanni Grisostomo	162
6.7. Piazzola	166
6.8. San Samuele	168
6.9. San Fantin and Other Small Theaters	169
6.10. San Benedetto and the Teatro La Fenice	173
6.11. Composite Production Profiles	174
7. Seasonal Reciprocity	176
7.1. Opera for Provincial Fairs	176
Autumn Venues (181); Spring Venues (188)	
7.2. Dramatic Music in Private Venues	195
Solo Motets (195); Oratorios (196); Cantatas (197); Serenatas (198); Private Concerts (199); Rehearsals (200); Contributions by Amateurs (200)	
7.3. Dramatic Music in Non-Theatrical Periods	201
Advent and the Novena of Christmas (201); Lent (202); Eastertide (203); The St. Anthony's Period (204); The Assumption Period (205); Autumn <i>Villeggiatura</i> (205)	
8. Season and Genre	206
8.1. Venice as a Metaphorical Stage	206
8.2. Opera as <i>Commedia</i>	209

SONG AND SEASON

8.3. Comedy, Tragedy, and Arcadian Reforms	210
The Reform of the <i>Dramma per musica</i> (210); The Revival of the Classical <i>Tragedia</i> (211); The Grimani vs. the Vendramin (213); Effects of the Grimani-Vendramin Contracts (219)	
8.4. Transitions and Gestations	220
Comedies with Music: Imer and Gori (220); The Reform of Comedy: Carlo Goldoni (223); Other Contributions to the <i>Opera buffa</i> (228); Reactions to the <i>Opera buffa</i> (229)	
8.5. Seasonal Dimensions of Genre Conflicts	232
Ambiguities of Spring Opera (234); Historical Dimensions of Genre Change (235)	
9. Season and Genre from the Middle Ages to Today	237
9.1. Medieval Models	237
9.2. Italy from 1660 to 1760	238
Florence (238); Naples (240)	
9.3. Europe from 1660 to 1760	241
Paris (241); Dresden (243)	
9.4. Europe after 1760	245
Opera Calendars under the French (246); Opera Calendars under the Austrians (248); Lenten Opera in Vienna (254)	
9.5. The Calendar of Venetian Opera at Large	256
9.6. Seasonal Models Today	262
Part Three. Telling Time	
10. Time According to the Eagles	267
10.1. The Eagles and the Moles	267
10.2. Cultural Artifacts and Temporal Order	267
Literary Artifacts (269); Musical Artifacts (271)	
10.3. The Eagles and their “Chronologies”	276
Ivanovich (276); Bontini (278); Groppo (283); Rossi (290); Galvani (292); Wiel (293); Alm (295)	
10.4. Time in Genre Surveys	298
Opera Surveys (298); Theater and Drama Studies (300); Chronologies for other Locales (301); Work Dates in Music Encyclopedias (301)	
10.5. Time, Genre, and Chronology	302

SONG AND SEASON

11. The Chronicles of the Moles	304
11.1. The Post and the News	306
11.2. Censorship and the News	311
11.3. Weekly News from Venice	312
<i>Avvisi</i> from Venice (313); The <i>Pallade veneta</i> Manuscripts (315); The <i>Mercuri</i> (315); Reports of the Papal Legate (316); <i>Avvisi</i> sent with Diplomatic Reports (317)	
11.4. Weekly News Aggregations	317
<i>Bologna</i> (318); The <i>Corriere ordinario</i> (Vienna) (318); The <i>Diario ordinario</i> (Rome) (319)	
11.5. Monthly News Aggregations	319
<i>Le Mercure galant</i> (320); <i>La Gaceta de Madrid</i> (321); <i>Pallade</i> <i>veneta</i> (321); News Translations (322); Post-Republican News (324)	
11.6. Theatrical News in Government Records	325
Diplomats' Records (325); Spies' Records (327); Censors' Records (330); Notaries' Records (332); Other Sources for Chronology (333)	
11.7. Indigenous Theatrical Moles	334
Goldoni as Consul (335); Rousseau as Ambassadorial Secretary (335); Casanova as Government Informer (336)	
11.8. From Chronicles to Dates	337
Dispatch Dates (33); Rectifying Dates from the Moles (338); Error Rates for the Eagles (344)	
12. New Times, New Tellers	346
12.1. New Times	346
12.2. New Tellers	347
Pietro Gradenigo (348); Gasparo Gozzi (349)	
12.3. The Polemics of Genre	351
12.4. The Polemics of Cultural Time	354
12.5. The Enduring Theatrical Calendar	356
Sources Cited	359
General Index	375
Index of Musical Works	391