content of feminist history. This beautifully illustrated book gives you for the first time a full portrait of a strong woman artist who fought back against her art.

"The Wandering Life I Led" - Susan Sontag - 2005-07-27

Susan Sontag brings together her writings on the literary, visual, musical, and theatrical representations and reception of Hrotsvitha Macciusi, Duccio Mussato, an early modern woman whose lifestyle—geographical—"border-crossers" serves her as the starting point for an investigation of her and others' role as links between two worlds: "The Middle Ages" and modern Europe. Through close reading she cross geographical, gendered, cultural, and—in scholarly disciplines—disciplinary boundaries, and in so doing, opens up new avenues for the study of the reception of early modern history. The new work presented here by some of the most distinguished junior and senior scholars working today on the history, art, and culture of Italy helps to stimulate a broader scholarly discussion about early modern border-crossing and women's places in the early modern period in general.

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Recent research on this period has been especially fruitful, showing renewed interest in how opera operated within its local cultures, what audience members felt was at stake in opera performances, who the people-composers and performers-were who made opera possible. The essays for this volume capture the principal themes of current research: the "idea" of opera, opera criticism, the people of opera, and the emerging technologies of opera.

**Opera Remade, 1700-1750** - Charles Dill - 2017-07-05

Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work. Recent research on this period has been especially fruitful, showing renewed interest in how opera operated within its local cultures, what audience members felt was at stake in opera performances, who the people-composers and performers-were who made opera possible. The essays for this volume capture the principal themes of current research: the "idea" of opera, opera criticism, the people of opera, and the emerging technologies of opera.


The book brings together over forty years of research on seventeenth-century opera. In addition to investigations of extant scores and librettos, scholars have dealt with the associated areas of dance and scenography, as well as the dramatic structures and the librettist's role. This volume brings the principal themes of current research to the fore. Readers will find articles on important persons, composers, individual keystone operas, cities and terms. This book is a vital introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, operas, terms and more. The dictionary is accompanied by extensive notes, a helpful chronology, and an extensive bibliography.

**Ancient Rome in Early Opera - Robert Kettell - 2009**

A proud portrait of early opera's use of Roman history, from the perspectives of classical literature and music history.

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**Reading Cavalli's Operas for the Stage - Ellen Rosand - 2017-07-05**

After more than three centuries of silence, the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world. The world of Cavalli's La Straniera (at La Scala [Milan] and Covent Garden [London] in the same month (September 2008) of two different operas signals a new stage in the recovery of these extraordinary, yet little-known, operas. This book, co-edited by the author, offers a fresh perspective on Cavalli's operas, the librettists, and his contemporaries. A pioneer in methodological drama, Rosand brings Cavalli's operas to life in a unique way, with a focus on the dialogues between the composer and the librettist, and on their collaboration. The book is divided into four parts: The Manuscript Scores, Gaetano: Production and Interpretation, Making Librettos, and Cavalli in Venice.

**The Oxford Handbook of Opera - Helen M. Greenwald - 2014**

The Oxford Handbook of Opera captures the highly charged dynamic between opera and its audience, bringing together essays from leading scholars around the world. The essays address an extensive range of topics.

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**Inventing the Business of Opera** - Tim Carter - 2015-09-16

"Includes full-length Harmonia Mundi CD"--Cover, p. 1.

Opera's First Master - Tim Carter - 2015-09-16

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Opera's Orbit - Stefania Tschak - 2011-02-03

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Inventors of the Business of Opera - Tim Carter - 2015-09-16

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The genre amid the broad occultricial debates emerging at the crossroads of the early modern period and the contemporary world is one that remains beyond immediate grasp, often marked by an interplay of ideas including philosophy, history of science, theatre, broadcast media, and popular culture. This teasingly companionable crossroads chart and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media.


This innovative study by one of the foremost experts on Monteverdi and seven-century opera examines the composer's celebrated final work, Il ritorno d'Ulisse in patria, which he began in his late sixties. This study considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Monteverdi,espoused, proposed, and committed to loa d’Enea (1641). Although its music has not survived, its chronological placement between the other two operas opens new prospects for better understanding all three, both in their specific Venetian context and as the creations of an old master. A thorough review of manuscript and printed sources of Ritorno and Poppea, in conjunction with those of their extensive literary companion, offers new possibilities for recovering the questions of authenticity that have swirled around Monteverdi’s last opera. At the same time, the memoirs of James I of England and of the Duke of Buckingham, among others, establish a critical self-awareness and (self)-positioning concerning identification and belonging. Social identities such as gender, sexuality, race, class, dis/ability, age or non/religiosity are closely linked to the historical, social, regional, and temporal dimensions of these works—Il ritorno d’Ulisse (1640) and L’incoronazione di Poppea (1642)—from a new perspective. Ellen Rosand, one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final work, Il ritorno d'Ulisse in patria, which he began in his late sixties. This study considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Monteverdi, espoused, proposed, and committed to loa d’Enea (1641). Although its music has not survived, its chronological placement between the other two operas opens new prospects for better understanding all three, both in their specific Venetian context and as the creations of an old master. A thorough review of manuscript and printed sources of Ritorno and Poppea, in conjunction with those of their extensive literary companion, offers new possibilities for recovering the questions of authenticity that have swirled around Monteverdi’s last opera. At the same time, the memoirs of James I of England and of the Duke of Buckingham, among others, establish a critical self-awareness and (self)-positioning concerning identification and belonging. Social identities such as gender, sexuality, race, class, dis/ability, age or non/religiosity are closely linked to the historical, social, regional, and temporal dimensions of these works—Il ritorno d’Ulisse (1640) and L’incoronazione di Poppea (1642)—from a new perspective. Ellen Rosand, one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final work, Il ritorno d'Ulisse in patria, which he began in his late sixties. This study considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Monteverdi, espoused, proposed, and committed to loa d’Enea (1641). Although its music has not survived, its chronological placement between the other two operas opens new prospects for better understanding all three, both in their specific Venetian context and as the creations of an old master. A thorough review of manuscript and printed sources of Ritorno and Poppea, in conjunction with those of their extensive literary companion, offers new possibilities for recovering the questions of authenticity that have swirled around Monteverdi’s last opera. At the same time, the memoirs of James I of England and of the Duke of Buckingham, among others, establish a critical self-awareness and (self)-positioning concerning identification and belonging. Social identities such as gender, sexuality, race, class, dis/ability, age or non/religiosity are closely linked to the historical, social, regional, and temporal dimensions of these works—Il ritorno d’Ulisse (1640) and L’incoronazione di Poppea (1642)—from a new perspective. Ellen Rosand, one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final work, Il ritorno d'Ulisse in patria, which he began in his late sixties. This study considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Monteverdi, espoused, proposed, and committed to loa d’taria di una donna di Monteverdi, a delle danze, and conclude with readings of several productions of the work. Ellen Rosand, one of the foremost experts on Monteverdi and seventeenth-century opera examines the composer's celebrated final work, Il ritorno d'Ulisse in patria, which he began in his late sixties. This study considers these works as not merely a pair but constituents of a trio, a Venetian trilogy that, Monteverdi, espoused, proposed, and committed to loa d’niltaria di una donna di Monteverdi, a delle danze, and conclude with readings of several productions of the work. Ellen Rosand

The Oxford Handbook of the New Cultural History of Music

This volume demonstrates a new approach to cultural history, as it now being practiced by both historians and musicologists, and the field's quest to grasp the realms of human experience, understanding, communication and meaning through the study of music and of musical practices. The contributors employ a resonant new meta-historical synthesis which combines the theoretical perspectives drawn from the "new cultural history" and "new music history" of the last three decades. This edition outlines recent developments in scholarship. Contributions represent a multiplicity of approaches: theoretical, contextual and close reading. Case studies reach beyond literature and music to engage with related fields including humanities, social sciences, and popular culture. This teasingly companionable crossroads chart and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media.

Monteverdi's Last Operas: A Venetian Trilogy - Ellen Rosand - 2017-02-13

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Dreaming with Open Eyes - Ayana O. Smith - 2019-01-29

Dreaming with Open Eyes examines visual symbolism in late seventeenth-century Italian opera, contextualizing the genre amid the broad occultricial debates emerging at the crossroads of the early modern period and the contemporary world. This book is an essential companion to the crossroads chart and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media.