

Contents

<i>Notes on contributors</i>	vii
<i>Claudio Monteverdi's Venetian Operas: Sources, Performance, Interpretation</i> edited by Ellen Rosand and Stefano La Via	1
PART I	
Context and sources	7
1 Libertinism and politics: Notes for an <i>Incognito</i> reading of <i>L'Incoronazione di Poppea</i>	9
MARIO INFELISE	
2 <i>L'incoronazione di Poppea</i> within the context of <i>Le Ore ociose</i> (1656)	32
JEAN-FRANÇOIS LATTARICO	
3 Busenello and Monteverdi: Toward the <i>liaison des scenes</i>	45
MERITA MARTINO	
4 Editing <i>Poppea</i> : Source Provenance, Performance Practice, and Authorship	72
HENDRIK SCHULZE	
5 Monteverdi the Aristotelian dramatist: The "cheerful reversal" of <i>Il ritorno d'Ulisse in patria</i>	80
STEFANO LA VIA	
6 Notes on the music manuscript for <i>Il ritorno d'Ulisse in patria</i> in the music collection of Leopold I in Vienna	115
NICOLA USULA	

PART II

Performance and interpretation	147
7 "Una lingua sciolta" Listening to the voice of Anna Renzi WENDY HELLER	149
8 Reciting Monteverdi's operas: Sources, practices, and shifting paradigms GUILLAUME BERNARDI	178
9 Heavenly masquerades: On doubling in <i>Il ritorno d'Ulisse in patria</i> MAGNUS TESSING SCHNEIDER	194
10 Monteverdi in the garden: <i>L'incoronazione di Poppea</i> in Fascist Florence ANNA TEDESCO	212
11 Otho's perspective, Seneca's lesson: On recent stagings of <i>L'incoronazione di Poppea</i> MAURO CALCAGNO	258
12 Conducting Monteverdi's Venetian operas JANE GLOVER	274
<i>Index</i>	279