

OPERA AND SOVEREIGNTY

Transforming Myths in Eighteenth-Century Italy

MARTHA FELDMAN

“Martha Feldman wields her vast array of sources with great intensity and imagination, virtually propelling the reader into a memorable one-on-one experience with the previously unfathomable eighteenth-century world of opera seria in performance. Her anthropological approach is startlingly original and yields powerful insights.”

Marita Petzoldt McClymonds,
University of Virginia

CLOTH £28.50

THE UNIVERSITY OF CHICAGO PRESS
www.press.uchicago.edu



New to Routledge in 2009

JOURNAL OF THE
ROYAL MUSICAL
ASSOCIATION



Published by Routledge on behalf of
the Royal Musical Association

Editor: **Dr Rachel Cowgill**, *University of Leeds, UK*

The ***Journal of the Royal Musical Association*** is one of the major international refereed journals in its field. Its editorial policy is to publish outstanding articles in fields ranging from historical and critical musicology to theory and analysis, ethnomusicology and popular music studies. The journal works to disseminate knowledge across the discipline and communicate specialist perspectives to a broad readership, while maintaining the highest scholarly standards.

Other Music Journals from Routledge

- Contemporary Music Review
- Ethnomusicology Forum
- Jazz Perspectives
- Journal of Mathematics and Music
- Journal of Musicological Research
- Journal of New Music Research
- Music Education Research
- Muziki: Journal of Music Research in Africa
- Popular Music and Society

www.informaworld.com/music

 **Routledge**
Taylor & Francis Group

www.informaworld.com/jrma

GUIDELINES FOR CONTRIBUTORS

Contributions should be sent to the incoming editor:

Professor Steven Huebner
McGill University
555 Sherbrooke West
Montreal, Quebec H3A 1E3
Canada
huebner@music.mcgill.ca

The return of contributions cannot be guaranteed unless return postage is provided.

Essays should normally be no more than about 15,000 words in length. 6,000 words is a normal lower limit, though exceptions can be considered if the subject matter warrants it. Authors should indicate the word count with the original submission.

When an article has been accepted for publication the author should send the final version as a Word file on disk or on email to the editors while also posting a hardcopy version with music examples and photographs. Music examples and photographs can be submitted as electronic files — eps format should be used with a jpg or pdf file for printing out, photographs should be scanned at 300 dpi. Manuscripts should be double spaced throughout and printed on one side of the paper only and hand-written corrections to music examples for drawing should be as clear as possible. Italic and bold fonts can be used, right margins should be left unjustified. An abstract of about 8 lines should be written to start the paper. An author biography of about 6 lines should be written.

Footnotes should be numbered consecutively and be typed, double spaced, on separate pages at the end. Musical examples, figures, tables, etc. should be supplied on separate sheets.

Contributors who wish to reproduce photographs should provide good black and white prints, full details of the source and the full address of the copyright holder if this differs. Photographs will not normally be considered unless they are an intrinsic part of the contribution, and their inclusion will always be at the discretion of the editors. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. The full address of the copyright holder should be provided.

Punctuation should follow standard British practice. Single quotation marks should be used with double reserved for quotations within quotations. Punctuation that is not part of the quoted material should be outside closing quotation marks, as should footnote indicators. Longer quotation should be indented left without quotation marks and double spaced. Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be followed by a translation in square brackets. Verse citations should be in the original language followed by a prose translation in square brackets.

Dates should be on the following model: c. 1740, 1840s, 5 February 1943. References should be to: Act I scene 2, op. 1 no. 2 in E major, Ex. 12 and Exx. 12–14, Fig. 3 and Figs. 6–9, motif(s) and leitmotif(s). For precise identification of pitch, use this system.



Sample footnotes (do not abbreviate journal titles):

¹ John Whenham, *Claudio Monteverdi: 'Orfeo'*, Cambridge Opera Handbooks, 3rd edn (Cambridge, 1996), 44–6.

² Gerald Abraham, ed., *The Age of Beethoven, 1790–1830*, New Oxford History of Music, 8 (Oxford, 1982), 100–6.

³ Curt von Westernhagen, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge, 1978), II, 77f.

⁴ Winton Dean, 'French Opera', in Abraham, *Beethoven*, 137–46.

⁵ Ernest Newman, *The Life of Richard Wagner*, IV (1947; rpt. New York, 1981), 212–15.

⁶ Edgar Istel, 'Beethoven's *Leonora* and *Fidelio*', *Musical Quarterly*, 7 (1921), 228–31.

⁷ K. T. Rohrer, '“The Energy of English Words”: A Linguistic Approach to Henry Purcell's Method of Setting Texts', Ph.D. diss. (Princeton University, 1980), 33.

⁸ Rohrer, 249n3.

⁹ Whenham, *Monteverdi: 'Orfeo'*, 57.

First proofs may be read and corrected by contributors provided that they can give the editor an address through which they can be reached without delay and are able to return the corrected proofs, by airmail where necessary, within three days of receipt.

CAMBRIDGE

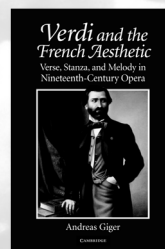
Best in Scholarship from Cambridge

Verdi and the French Aesthetic

Verse, Stanza, and Melody in
Nineteenth-Century Opera

Andreas Giger

\$99.00: Hardback: 978-0-521-87843-2: 304 pp.



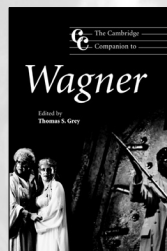
The Cambridge Companion to Wagner

Edited by Thomas S. Grey

Cambridge Companions to Music

\$95.00: Hardback: 978-0-521-64299-6: 392 pp.

\$29.99: Paperback: 978-0-521-64439-6



The Cambridge Companion to the Musical

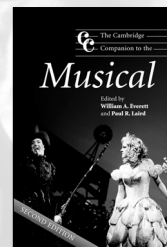
Second Edition

Edited by William A. Everett and
Paul R. Laird

Cambridge Companions to Music

\$90.00: Hardback: 978-0-521-86238-7: 428 pp.

\$24.99: Paperback: 978-0-521-68084-4



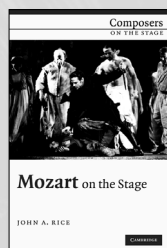
Mozart on the Stage

John Rice

Composers on the Stage

\$80.00: Hardback: 978-0-521-81634-2: 280 pp.

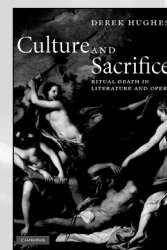
\$29.99: Paperback: 978-0-521-01661-2



Essays on Handel and Italian Opera

Reinhard Strohm

\$43.00: Paperback: 978-0-521-08835-0: 330 pp.



Culture and Sacrifice

Ritual Death in Literature and Opera

Derek Hughes

\$85.00: Hardback: 978-0-521-86733-7: 326 pp.



Never Sang for Hitler

The Life and Times of Lotte Lehmann,
1888-1976

Michael H. Kater

\$35.00: Hardback: 978-0-521-87392-5: 416 pp.

Prices subject to change.

www.cambridge.org/us



CAMBRIDGE
UNIVERSITY PRESS

Cambridge Journals Online

For further information about this journal please
go to the journal website at:

<http://www.journals.cambridge.org/opr>

CAMBRIDGE
UNIVERSITY PRESS