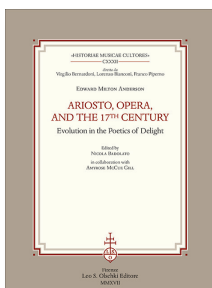


EDWARD MILTON ANDERSON  
**ARIOSTO, OPERA,  
AND THE 17<sup>TH</sup> CENTURY**  
EVOLUTION IN THE POETICS OF DELIGHT

EDITED BY NICOLA BADOLATO  
IN COLLABORATION WITH AMYROSE MCCUE GILL

La fortuna dell'Ariosto nel teatro italiano per musica del Seicento è copiosa, ramificata, affascinante: in un'epoca di profonde innovazioni stilistiche e compositive, letterati e musicisti trovano nella esuberante materia narrativa dell'*Orlando furioso* una miniera per le loro invenzioni sceniche. Allo storico della letteratura, del teatro, della musica, dell'arte e della cultura lo studio dei testi per musica ispirati al poema ariostesco offre un campo lussureggiante per meglio conoscere e comprendere la disseminazione del poema epico-cavalleresco



nell'Europa moderna, esaminata in passato soltanto per campionature ed esempi specifici.

Il lavoro del compianto italianista statunitense Edward M. Anderson ripercorre le tappe principali della diffusione e influenza dell'*Orlando furioso* sulle scene musicali del Seicento italiano, sia attraverso la ricostruzione di un profilo storico-critico complessivo, sia mediante il recupero e la trascrizione filologicamente accertata di una quarantina di testi drammatici derivati dai principali filoni narrativi ariosteschi.

*The success of the Orlando furioso in Italian musical dramas is both considerable and complex. This book examines the main phases of the poem's circulation within and influence on the seventeenth-century music scene by reconstructing an extensive historical and critical profile of musical uses of the poem, and by recovering and philologically verifying the transcription of around forty unpublished dramatic texts derived from the multiplicity of Ariosto's narrative themes.*

EDWARD MILTON ANDERSON (1966–2013), gifted musician and noted scholar of Ariosto, was Assistant Professor of Humanities at Rice University from 2009, when he received his doctorate in Italian from Cambridge University. A recipient of the Yale University A. Bartlett Giamatti Prize Fellowship for outstanding achievement in the humanities, he was elected President of the Graduates at St John's College, Cambridge, for the 2003–2004 academic year, a period during which he directed Art Song & Vocal Chamber Performance at the Aspen Music Festival & School.

NICOLA BADOLATO, dottore di ricerca in Musicologia e Beni musicali, pianista e clavicembalista, ha svolto un post-doc nella Yale University. Ha pubblicato edizioni di drammi per musica di Carlo Maria Maggi (Pisa, F. Serra, 2010), Giovanni Faustini (Firenze, L.S. Olschki, 2012) e Benedetto Ferrari (Firenze, L.S. Olschki, 2013), e delle opere inscenate a Roma da Filippo Juvarra tra il 1710 e il 1714 (Torino, Fondazione 1563 per l'Arte e la Cultura, 2016); collabora all'edizione critica delle opere di Francesco Cavalli (Kassel, Bärenreiter, 2012 sgg.) e attende all'edizione del *Ciro* di Alessandro Scarlatti.

**Historiae Musicae Cultores, vol. 132**

2017, cm 17 × 24, XII–280 pp. con II figg. n.t.

e appendice documentaria su CD-ROM. [ISBN 978 88 222 6501 2]

<https://www.olschki.it/libro/9788822265012>

CASA EDITRICE

Casella postale 66 • 50123 Firenze  
info@olschki.it • pressoffice@olschki.it

Tel. (+39) 055.65.30.684



LEO S. OLSCHKI

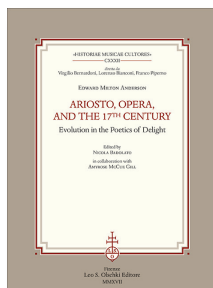
P.O. Box 66 • 50123 Firenze Italy  
orders@olschki.it • www.olschki.it

Fax (+39) 055.65.30.214

EDWARD MILTON ANDERSON  
**ARIOSTO, OPERA,  
AND THE 17<sup>TH</sup> CENTURY**  
EVOLUTION IN THE POETICS OF DELIGHT

EDITED BY NICOLA BADOLATO  
IN COLLABORATION WITH AMYROSE McCUE GILL

The success of the *Orlando furioso* in seventeenth-century Italian musical drama is considerable, complex, and fascinating: in an era of profound stylistic and compositional innovation, writers and musicians found the exuberant narrative of Ariosto's epic to be a gold mine for their new theatrical inventions. For the historian of literature, theatre, music, art, and culture, the lyrics inspired by Ariosto's poem offer rich material from which to better understand the circulation of this chivalric epic in early modern Europe – a



topic which, until now, has been examined primarily via a limited number of specific examples.

The work of the late American Italianist Edward M. Anderson examines the main phases of the circulation and influence of the *Orlando furioso* on the seventeenth-century music scene

by reconstructing an extensive historical and critical profile of musical uses of the poem, and by recovering and painstakingly transcribing around forty unpublished dramatic texts derived from Ariosto's primary narrative themes.

EDWARD MILTON ANDERSON (1966–2013), gifted musician and noted scholar of Ariosto, was Assistant Professor of Humanities at Rice University from 2009, when he received his doctorate in Italian from Cambridge University. A recipient of the Yale University A. Bartlett Giamatti Prize Fellowship for outstanding achievement in the humanities, he was elected President of the Graduates at St John's College, Cambridge, for the 2003–2004 academic year, a period during which he directed Art Song & Vocal Chamber Performance at the Aspen Music Festival & School.

NICOLA BADOLATO, PhD in Musicology and Musical Heritage (2007), is a pianist and harpsichordist who completed his postdoctoral research at Yale University (2009). He has published editions of the musical dramas of Carlo Maria Maggi (Pisa, F. Serra, 2010), Giovanni Faustini (Florence, L.S. Olschki, 2012), and Benedetto Ferrari (Florence, L.S. Olschki, 2013), as well as of the works staged in Rome by Filippo Juvarra between 1710 and 1714 (Turin, Fondazione 1563 per l'Arte e la Cultura, 2016). He is currently collaborating on a critical edition of Francesco Cavalli's operas (Kassel, Bärenreiter, 2012 ff.) and is editing Alessandro Scarlatti's *Il Ciro*.

**Historiae Musicae Cultores, vol. 132**

2017, cm 17 × 24, XII–280 pp. with 11 ill. and documents on CD-ROM.

[ISBN 978 88 222 6501 2]

<http://en.olschki.it/libro/9788822265012>

CASA EDITRICE

Casella postale 66 • 50123 Firenze  
info@olschki.it • pressoffice@olschki.it

Tel. (+39) 055.65.30.684



LEO S. OLSCHKI

P.O. Box 66 • 50123 Firenze Italy  
orders@olschki.it • www.olschki.it

Fax (+39) 055.65.30.214