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Opera and Vivaldi

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From the *New York Times* review of the Dallas Opera's performance of *Orlando furioso* and the international symposium on Baroque opera:

> ". . . it was a serious, thoughtful, consistent and imaginative realization of a beautiful, long-neglected work, one that fully deserved all the loving attention it received. As such, the production and its attendant symposium made a positive contribution to the cause of Baroque opera . . . . "

Baroque opera experienced a revival in the late twentieth century. Its popularity, however, has given rise to a number of perplexing and exciting questions regarding literary sources, librettos, theater design, set design, stage movement, and costumes—even the editing of the operas.

In 1980, the Dallas Opera produced the American premier of Vivaldi's *Orlando furioso*, which met with much acclaim. Concurrently an international symposium on the subject of Baroque opera was held at Southern Methodist University. Authorities from around the world met to discuss the operatic works of Vivaldi, Handel, and other Baroque composers as well as the characteristics of the genre. Michael Collins and Elise Kirk, deputy chair and chair of the symposium, edited the papers to produce this groundbreaking study, which will be of great interest to music scholars and opera lovers throughout the world.

Contributors to *Opera and Vivaldi* include Shirley Wynne, John Walter Hill, Andrew Porter, Eleanor Selfridge-Field, Howard Mayer Brown, William Holmes, Ellen Rosand, and the editors.

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