Reception into opera has produced some of the most powerful reimaginings of Greek and Roman sources since the Renaissance. Unlike most spoken dramas based on classical material, the principal operas with this subject matter (for example Monteverdi’s *L’incoronazione di Poppea*, Gluck’s *Iphigénie en Tauride*, Cherubini’s *Médée* and Strauss’ *Elektra*) are frequently performed today, and even Berlioz’s epic *Les Troyens* is occasionally revived. The introduction of DVD recording has ensured that operas like these, and also comparative rarities such as Szymanowski’s *King Roger* (a modernist take on *Bacchae*) are readily accessible worldwide.

There is plenty of room for new studies. The bibliography below lists the five major publications on the topic; it includes my own *Opera from the Greek*, which studies eight operas based on Greek tragedy and epic, and Robert Ketterer’s outstanding study of operas based on Roman history. A small number of operas, such as Strauss’ *Elektra* (which has chapters devoted to it in *Opera from the Greek* and Marianne McDonald’s *Sing Sorrow* as well as some journal articles) might well not need a fresh study; but McDonald’s Appendix, listing over 400 operas drawn from classical sources, shows that there is plenty of scope for new scholarship in this topic area.

I will myself contribute an Introduction surveying the current position of research on reception into opera, and an article on the development of the Iphigenia at Aulis story from Euripides via Racine to Gluck’s *Iphigénie en Aulide*. Some other distinguished scholars in this field will be personally invited to contribute, and further unsolicited contributions will also be welcome.

SELECT BIBLIOGRAPHY

EDITOR CV
Michael Ewans (MA Oxford, PhD Cambridge) is Conjoint Professor in the School of Humanities and Social Science at the University of Newcastle, Australia. Before retiring from the Chair of Drama in 2011 he specialized in directing plays and chamber operas, translating Greek tragedy and comedy, and writing books and articles which explore how operas and dramas work in the theatre. He is the author of Janáček’s Tragic Operas, Georg Büchner’s Woyzeck, Wagner and Aeschylus: the ‘Ring’ and the ‘Oresteia’, and Opera from the Greek: Studies in the Poetics of Appropriation. He has also published a complete set of accurate andactable translations of Aeschylus and Sophocles in four volumes, with theatrical commentaries. More recently he has published two volumes of comedies by Aristophanes, also in his own new translations with theatrical commentaries. He has recently completed a new book whose working title is Text, Music and Performance in Opera.

Michael Ewans was elected in 2005 to a Fellowship of the Australian Academy of the Humanities.

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Please supply an indication of the topic on which you would propose to write, and a brief CV.

Please submit your proposal as soon as possible, and at latest by October 1, 2013.