WoVen
WOMEN, OPERA AND THE PUBLIC STAGE IN EIGHTEENTH-CENTURY VENICE

Photo: MB/NTNU (from left: B. Sisk, M. Butler, M. Buccarelli, B. Kägler, C. Jeanneret, E. Schreiner, T. Korneeva, D. Colonna)

News and events

NEW! WoVen Online Seminars 2024 starting 14 March
International Conference Rome crossroad of Arts between the 17th and 20th centuries (Rome, 14-16 May 2024) Call for papers - deadline: 15 March!

FORTHCOMING: International Conference Women, Opera and the Public Stage in Eighteenth-Century Venice (Trondheim, 11-13 April 2024). Masterclass on Baroque ornamentation (9 April) and Opening concert (10 April) with Ann Hallenberg!

The Teatro Sant'Angelo at the time of Antonio Vivaldi (Venice, 16-18 November 2023)


Staging History for Today’s Audiences: Women in Early Opera. Deda Cristina Colonna in conversation with Karina Valnumsen Hansen and Melania Buccarelli. 7 February 2023, NTNU

2022 Jan Kiepura Prize to Deda Cristina Colonna for her production of Rameau’s Castor et Pollux at Warszawska Opera Kameralna (2021)

2022 Vladimir Fédérov Award to Margaret Butler for her article 'Opening a Celebrity’s Closet: Cecilia Davies and the de Bellis Collection', in Fontes Artis Musicae 68/4 (2021)

Venice, 23-24 May 2022 - WoVen Colloquium ‘Concepts, Sources and Methodologies’

Conference report by B. Kägler and EM. Schreiner, Eighteenth Century Music, 20/1 (2023), 116-119

Tagungsbericht EM. Schreiner, H-Soz-Kult (26.09.2022)


The interdisciplinary project ‘Women, Opera and the Public Stage in Eighteenth-Century Venice’ (WoVen) brings together a research team dedicated to reimagining the links between women and European operatic culture in the eighteenth century.

WoVen explores the role of operatic women in the construction, representation, and reception of models for women in the eighteenth century. The project contextualizes the activities of female performers, composers, authors, theatre managers, patrons, and audience members within wider contemporary critical discourses about women's education and place in society.


While the project's focus is on operatic women in eighteenth-century Venice, WoVen aims to go beyond microhistory and the national history of women in Italy to examine female role in the transnational literary and gender history of early modern Europe. By reconstructing careers, activities, and acting practices of female singers and their impact on opera production, and by shedding new light on how Italian opera was practiced and how it accompanied the life of women of the past, WoVen will enhance our understanding of Italian opera's impact on the construction of gender roles and models over the long eighteenth century.

Project Leader

Melania Bucciarelli  Professor in Historical Musicology
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Department of Music

Research Team

- Margaret Butler  (University of Wisconsin-Madison)
- Deda Cristina Colonna  Opera director & Coreographer (Schola Cantorum Basiliensis)
- Aliene Mari Holder  PhD candidate (NTNU)
- Christine Jeanneret  (University of Copenhagen)
- Tatiana Korneeva  Postdoctoral Fellow (NTNU)
Scientific Advisor

- Britta Kägler (University of Passau)
- Francesca Menchelli-Buttini (Conservatorio di Musica ‘G. Rossini’, Pesaro)
- Brad Carlton Sisk PhD candidate (NTNU)
- Judit Zsovár Soprano Composer Creative artist & Musicologist

Research assistants

- Evelina Bruno
- Karina V. Hansen
- Oliver Riordan
- Solveig Rønning

Master studentships

For students writing their thesis on topics related to the WoVen project.

Funding

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