

## Tim Carter: Publications (1978– )

### *Books*

*Edited books, major translations, and catalogues*

*Music editions*

*Commissioned essays and refereed articles*

*Encyclopedia/dictionary entries*

*Reviews*

*Journalism, sleeve-/liner-notes, etc.*

*Other translations*

Essays/articles in red are available on <<https://unc.academia.edu/TimCarter>>.

### *Books*

*Monteverdi's Voices: A Poetics of the Madrigal.* New York: Oxford University Press (in production).

(and Francesca Fantappiè) *Staging "Euridice": Theatre, Sets, and Music in Late Renaissance Florence.* Cambridge and New York: Cambridge University Press, 2021 (ISBN 978-1-316-51540-2; pp. xxix + 252), repr. 2023 (ISBN 978-1-009-00571-5).

*Rodgers and Hammerstein: "Carousel".* "Oxford Keynotes." New York: Oxford University Press, 2017 (ISBN 978-0-19-069343-5/978-019-069344-2; pp. xii + 147).

*Understanding Italian Opera.* New York: Oxford University Press, 2015 (ISBN 978-0-19-024794-2; pp. xiv + 267).

(and Richard A. Goldthwaite) *Orpheus in the Marketplace: Jacopo Peri and the Economy of Late Renaissance Florence.* "I Tatti Studies in Italian Renaissance History." Cambridge, Mass.: Harvard University Press, 2013 (ISBN 978-0-674-72464-8; pp. xiv + 479).

"*Oklahoma!*": *The Making of an American Musical.* New Haven and London: Yale University Press, 2007 (ISBN 978-0-300-10619-0; pp. xix + 327). Revised edition, New York: Oxford University Press, 2020 (ISBN 978-0-19-066520-3/978-0-19-066521-0; pp. xix + 307).

*Monteverdi's Musical Theatre.* New Haven and London: Yale University Press, 2002 (ISBN 0-300-09676-3; pp. x + 326).

*Monteverdi and his Contemporaries.* "Variorum Collected Studies Series," CS690. Aldershot, UK: Ashgate, 2000 (ISBN 0-86078-823-7; pp. xii + 270). Includes items marked + in list of commissioned essays and refereed articles, below.

*Music, Patronage and Printing in Late Renaissance Florence.* "Variorum Collected Studies Series," CS682. Aldershot, UK: Ashgate, 2000 (ISBN 0-86078-817-2; pp. xii + 282). Includes items marked \* in list of commissioned essays and refereed articles, below.

*Music in Late Renaissance and Early Baroque Italy.* London: Batsford, 1992; Portland, Ore.: Amadeus Press, 1992 (ISBN 0-7134-6730-4 [ISBN 0-931340-53-5]; pp. 288).

*W.A. Mozart: "Le nozze di Figaro".* "Cambridge Opera Handbooks." Cambridge: Cambridge University Press, 1987; repr. 1989, 1990, 1991, 1994, 1998 (ISBN 0-521-3027-6/0-521-31606-5; pp. xii + 180).

*Jacopo Peri (1561-1633): His Life and Works* (PhD dissertation, University of Birmingham, 1980). "Outstanding Dissertations in Music from British Universities." New York and London: Garland, 1989 (ISBN 0-8240-2346-3; pp. xiii + 519).

### *Edited books, major translations, and catalogues*

- The Cambridge History of Seventeenth-Century Music.* Edited by Tim Carter and John Butt. Cambridge: Cambridge University Press, 2005; repr. 2014 (ISBN 978-0-521-79273-8; pp. xxvii + 591).
- “*Con che soavità*”: *Essays in Italian Baroque Opera, Song, and Dance, 1580-1740*. Edited by Iain Fenlon and Tim Carter. Oxford: Clarendon Press, 1995 (ISBN 0-19-816370-3; pp. x + 336).
- Composing Opera: from “Dafne” to “Ulisse errante.”* Edited by Zygmunt Szwejkowski and Tim Carter. Translated by Tim Carter. “Practica musica” 2. Kraków, Musica Iagellonica, 1994 (ISBN 83-7099-010-X; pp. 200).
- Paolo Fabbri. *Monteverdi*. Translated by Tim Carter. Cambridge: Cambridge University Press, 1994 (ISBN 0-521-35133-2; pp. xv + 350).
- Polemics on the “Musica moderna”*: Agostino Agazzari, “*La musica ecclesiastica*”; Marco Scacchi, “*Breve discorso sopra la musica moderna.*” “Practica musica” 1. Kraków: Musica Iagellonica, 1993 (ISBN 83-7099-004-5; pp. 72).
- Denis Arnold. *Monteverdi*. Third Edition revised by Tim Carter. “The Master Musicians.” London: Dent, 1990 (ISBN 0-460-86026-7; pp. x + 245).
- The Music Collection of Christ Church, Oxford, Part Three: A Listing and Guide*. Brighton: Harvester Press, 1982 (ISBN 0-86257-013-1; pp. 38).

### *Music editions*

- Kurt Weill and Paul Green, “*Johnny Johnson*”: *A Play with Music in Three Acts*. Edited by Tim Carter. “The Kurt Weill Edition,” series I, vol. 13. New York: Kurt Weill Foundation for Music/European American Music Corporation, 2012 (ISBN 978-0-913574-69-0; pp. 348 [Edition]; pp. 115 [Critical Report]). [Winner of the Claude V. Palisca Award of the American Musicological Society for an outstanding scholarly edition or translation in the field of musicology published during 2012; winner of the Music Publishers’ Association Paul Revere Prize for book design in folios, 2013.]
- Jacopo Peri, “*Le varie musiche*” and *Other Songs*. Edited by Tim Carter. “Recent Researches in the Music of the Baroque Era” 50. Madison, Wisc.: A-R Editions, 1985 (pp. xli + 112). Recorded by Ellen Hargis. Harmonia Mundi, HMU907234, 1999.

### *Commissioned essays and refereed articles*

Note: Pre-1999 items marked \* are included in Tim Carter, *Music, Patronage and Printing in Late Renaissance Florence*, “Variorum Collected Studies Series,” CS682 (Aldershot, UK: Ashgate, 2000), and those marked + in idem, *Monteverdi and his Contemporaries*, “Variorum Collected Studies Series,” CS690 (Aldershot, UK: Ashgate, 2000)

- “Monteverdi’s *Arianna*: From Mantua (1608) to Venice (1640) and Back,” *Il Saggiatore musicale*, forthcoming.
- “Ottavio Rinuccini’s *Narciso*: A Study and Edition.” *Journal of Seventeenth-Century Music* (forthcoming).

- “*Io conobbi la voce che adoro*: Vocal Impersonations in the Act IV Finale of *Le nozze di Figaro*.” In *Analyzing Mozart’s Operas*. Edited by Lauri Suurpää and Nathan Martin.
- “Analysis in Context: Leuven Proceedings in Musicology.” Leuven: Peeters (forthcoming).
- “*Il Narciso* di Ottavio Rinuccini. Considerazioni su un libretto mal riuscito.” In *Tecnica, toni e commistione di generi. Dai prodromi del melodramma al 1636*. Edited by Carolina Patierno et al. Padua: Studium (forthcoming).
- “*Fa’ riflesso al mio discorso*: ‘Singing’ and ‘Speaking’ in Monteverdi’s Operas.” In *The Beginnings of Opera in Europe*. Edited by Michael Klaper and Nastasia Sophie Tietze. Turnhout, Belgium: Brepols (forthcoming).
- “*Darf man das?* Listening to Music This Way and That.” *Basler Beiträge zur Historischen Musikpraxis* 42 (2024): 327–39.
- “Experiments in ‘Symphonic Drama’ on the US Radio (1937–1938).” In *Word, Sound and Music in Radio Drama*. Edited by Pim Verhulst and Jarmila Mildorf, 167–90. “Word and Music Studies” 21. Leiden: Brill, 2024.
- “Some Thoughts on (Early Modern) Sound, Space, and Time.” In *Music, Place, and Identity in Italian Urban Soundscapes circa 1550–1860*. Edited by Simone Caputo, Franco Piperno, and Emanuele Senici, 24–35. London and New York: Routledge, 2023.
- “Kurt Weill’s ‘Song of the Free’ (1942): A «United Nations Anthem»?” In *The Works of Kurt Weill: Transformations and Reconfigurations in 20th-Century Music*. Edited by Naomi Graber and Marida Rizzuti, 117–44. “Composers in Context” 5. Turnhout, Belgium: Brepols, 2023.
- “‘...e poi le parole’: Towards a History of the Libretto.” In *The Cambridge Companion to Seventeenth-Century Opera*. Edited by Jacqueline Waeber, 22–38. Cambridge and New York: Cambridge University Press, 2023.
- “‘Hear the beat of dancing feet’: *42nd Street* (1933) and the ‘New’ Film Musical.” In *The Oxford Handbook of the Hollywood Musical*. Edited by Dominic Broomfield-McHugh, 227–51. New York and Oxford: Oxford University Press, 2022.
- “On Birds, Singers, and Sound: Singing to the Instrument in Early Seventeenth-Century Italy.” In “*Cantare nel gravicembalo*”: *Ensemble- und Begleitpraxis in der italienischen Musikkultur um 1600/Practices of Ensemble Playing and Accompaniment in Italian Musical Culture c. 1600*. Edited by Augusta Campagne and Markus Grassl, 23–37. “Anklaenge 2020/21: Wiener Jahrbuch für Musikwissenschaft.” Vienna: Hollitzer Verlag, 2022.
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- “Epyllia and Epithalamia: Some Narrative Frames for Early Opera.” *The Italianist* 40/3 (2020): 382–99.
- “Broadway Goes to War.” In *Music in World War II: Coping with Wartime in Europe and the United States*. Edited by Pamela Potter, Christina Baade, and Roberta Montemorra Marvin, 131–47. Bloomington: Indiana University Press, 2020.
- “Lost in Translation: Rodgers and Hammerstein’s *Carousel* on the Silver Screen.” In *The Oxford Handbook of Musical Theatre Screen Adaptations*. Edited by Dominic McHugh, 515–41. New York and Oxford: Oxford University Press, 2019.
- “Music and Dance.” In *A Cultural History of the Emotions in the Baroque and Enlightenment Age*. Edited by Claire Walker, Kate Barclay, and David Lemmings, 53–69. London: Bloomsbury, 2019.

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- “Beyond Drama: Monteverdi, Marino, and the Sixth Book of Madrigals (1614).” *Journal of the American Musicological Society* 69 (2016): 1–46. Translated as “Túl a drámán: Monteverdi, Marino és a hatodik madrigálkötet (1614).” *Magyar Zene* 55/4 (November 2017): 365–92 (Part I); 56/1 (February 2018), 73–88 (Part II).
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- (and Erik Levi) “The History of the Orchestra.” In *The Cambridge Companion to the Orchestra*. Edited by Colin Lawson, 1–21. Cambridge: Cambridge University Press, 2003.
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