Valeria De Lucca is a Lecturer in Music at the University of Southampton. Her work focuses on the circulation of music in early modern culture, systems of opera production between the court and the public theaters, patronage of music, with particular regard to women’s patronage, and visual aspects of the operatic spectacle. After completing her Ph.D. in musicology at Princeton University with a dissertation on patronage of music between Rome and Venice in seventeenth-century Italy (under the supervision of Wendy Heller), she was a Andrew W. Mellon postdoctoral fellow at the University of Cambridge (2008-2009) and a British Academy Postdoctoral Fellow at the University of Southampton (2009-2012). During the year 2012-2013, Valeria was a **Jane and Morgan Whitney Fellowship, in residence at The Metropolitan Museum of Art, New York (USA).** Valeria received grants from the Mellon Foundation, the American Council of Learned Societies and the British Academy and has presented papers at international conferences in the United States, Canada, and Europe. Her chapters and articles appear in collections of essays and in *Rivista Italiana di Musicologia*, *The* *Mozart Society of America Newsletter*, *The Journal of Musicology*, *Renaissance Studies, Early Music* and *The Journal of Seventeenth-Century Music*. She was invited to contribute the chapter “Patronage” to *The Oxford Handbook of Opera* edited by Helen Greenwald (2014).

Valeria co-edited a collection of essays on music in Rome in the early seventeenth century and a volume on the role of costumes in opera and musical theater which stems from a conference she organized in 2012. Her monograph, *The Politics of Princely Entertainment*, which examines the patronage of music and theater of the Colonna family during the second half of the seventeenth century, is forthcoming with Oxford University Press. Her current projects include the co-editorship of a volume on music and space in early modern Rome, an article on the harpsichords of he Colonna family and a the study of a new area, the reception of operetta in Italy.

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