

# OPERA AND SOVEREIGNTY

Transforming Myths in Eighteenth-Century Italy

MARTHA FELDMAN

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# Opera And Sovereignty Transforming Myths In Eighteenth Century Italy

**Olivia Bloechl** 

#### **Opera And Sovereignty Transforming Myths In Eighteenth Century Italy:**

Opera and Sovereignty Martha Feldman, 2010-10-05 Performed throughout Europe during the 1700s Italian heroic opera or opera seria was the century s most significant musical art form profoundly engaging such figures as Handel Haydn and Mozart Opera and Sovereignty is the first book to address this genre as cultural history arguing that eighteenth century opera seria must be understood in light of the period's social and political upheavals Taking an anthropological approach to European music that s as bold as it is unusual Martha Feldman traces Italian opera s shift from a mythical assertion of sovereignty with its festive forms and rituals to a dramatic vehicle that increasingly questioned absolute ideals She situates these transformations against the backdrop of eighteenth century Italian culture to show how opera seria both reflected and affected the struggles of rulers to maintain sovereignty in the face of a growing public sphere In so doing Feldman explains why the form had such great international success and how audience experiences of the period differed from ours today Ambitiously interdisciplinary Opera and Sovereignty will appeal not only to scholars of music and anthropology but also to those interested in theater dance and the history of the Enlightenment Italian Opera in the Age of the American Revolution Pierpaolo Polzonetti, 2011-03-17 Polzonetti reveals how revolutionary America inspired eighteenth century European audiences and how it can still inspire and entertain us The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 The perfect accompaniment to courses on eighteenth century opera for both students and teachers this Companion is a definitive reference resource Italy's Eighteenth Century Paula Findlen, Wendy Wassyng Roworth, Catherine M. Sama, 2009 In the age of the Grand Tour foreigners flocked to Italy to gawk at its ruins and paintings enjoy its salons and caf s attend the opera and revel in their own discovery of its past But they also marveled at the people they saw both male and female In an era in which castrati were rock stars men served women as cicisbei and dandified Englishmen became macaroni Italy was perceived to be a place where men became women The great publicity surrounding female poets journalists artists anatomists and scientists and the visible roles for such women in salons academies and universities in many Italian cities also made visitors wonder whether women had become men Such images of course were stereotypes but they were nonetheless grounded in a reality that was unique to the Italian peninsula This volume illuminates the social and cultural landscape of eighteenth century Italy by exploring how questions of gender in music art literature science and medicine shaped perceptions of Italy in the age of the Grand Tour Staging the Nation: Opera and Nationalism in 19th-Century Hungary Krisztina Lajosi, 2018-02-27 Opera was a prominent political forum and a potent force for nineteenth century nationalism As one of the most popular forms of entertainment opera could mobilize large crowds and became the locus of ideological debates about nation building Despite its crucial role in national movements opera has received little attention in the context of nationalism In Staging the Nation Opera and Nationalism in 19th Century Hungary Krisztina Lajosi examines the development of Hungarian national thought by exploring the theatrical and operatic practices

that have shaped historical consciousness Lajosi combines cultural history political thought and the history of music theater and highlights the role of the opera composer Ferenc Erkel 1810 1893 in institutionalizing national opera and turning opera loving audiences into a national public The Castrato Martha Feldman, 2016-08-02 The Castrato is a nuanced exploration of why innumerable boys were castrated for singing between the mid sixteenth and late nineteenth centuries It shows that the entire foundation of Western classical singing culminating in bel canto was birthed from an unlikely and historically unique set of desires public and private aesthetic economic and political In Italy castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and paradoxically in satire verbal abuse and even the symbolism of the castrato's comic cousin Pulcinella Sacrifice in turn was inseparable from the system of patriarchy involving teachers patrons colleagues and relatives whereby castrated males were produced not as nonmen as often thought nowadays but as idealized males Yet what captivated audiences and composers from Cavalli and Pergolesi to Handel Mozart and Rossini were the extraordinary capacities of castrato voices a phenomenon ultimately unsettled by Enlightenment morality Although the castrati failed to survive their musicality and vocality have persisted long The Oxford Handbook of the Baroque John D. Lyons, 2019-08-08 Few periods in history are so past their literal demise fundamentally contradictory as the Baroque the culture flourishing from the mid sixteenth to the mid eighteenth centuries in Europe When we hear the term Baroque the first images that come to mind are symmetrically designed gardens in French chateaux scenic fountains in Italian squares and the vibrant rhythms of a harpsichord Behind this commitment to rule harmony and rigid structure however the Baroque also embodies a deep fascination with wonder excess irrationality and rebellion against order The Oxford Handbook of the Baroque delves into this contradiction to provide a sweeping survey of the Baroque not only as a style but also as a historical cultural and intellectual concept With its thirty eight chapters edited by leading expert John D Lyons the Handbook explores different manifestations of Baroque culture from theatricality in architecture and urbanism to opera and dance from the role of water to innovations in fashion from mechanistic philosophy and literature to the tension between religion and science These discussions present the Baroque as a broad cultural phenomenon that arose in response to the enormous changes emerging from the sixteenth century the division between Catholics and Protestants the formation of nation states and the growth of absolutist monarchies the colonization of lands outside Europe and the mutual impact of European and non European cultures Technological developments such as the telescope and the microscope and even greater access to high quality mirrors altered mankind s view of the universe and of human identity itself By exploring the Baroque in relation to these larger social upheavals this Handbook reveals a fresh and surprisingly modern image of the Baroque as a powerful response to an epoch of crisis Grétry's Operas and the French Public R.J. Arnold, 2017-07-05 Why in the dying days of the Napoleonic Empire did half of Paris turn out for the funeral of a composer The death of Andr Ernest Modeste Gr try in 1813 was one of the sensations of the age setting off months of tear

stained commemorations reminiscences and revivals of his work To understand this singular event this interdisciplinary study looks back to Gr try s earliest encounters with the French public during the 1760s and 1770s seeking the roots of his reputation in the reactions of his listeners. The result is not simply an exploration of the relationship between a musician and his audiences but of developments in musical thought and discursive culture and of the formation of public opinion over a period of intense social and political change The core of Gr try s appeal was his mastery of song Distinctive direct and memorable his melodies were exported out of the opera house into every corner of French life serving as folkloristic tokens of celebration and solidarity longing and regret Gr try s attention to the subjectivity of his audiences had a profound effect on operatic culture forging a new sense of democratic collaboration between composer and listener This study provides a reassessment of Gr try s work and musical thought positioning him as a major figure who linked the culture of feeling and the culture of reason and who paved the way for Romantic notions of spectatorial absorption and the power of music *Machines* Bonnie Gordon, 2023-05-31 An exploration of the castrato as a critical provocation to explore the relationships between sound music voice instrument and machine Italian courts and churches began employing castrato singers in the late sixteenth century By the eighteenth century the singers occupied a celebrity status on the operatic stage Constructed through surgical alteration and further modified by rigorous training castrati inhabited human bodies that had been mechanized to produce sounds in ways that unmechanized bodies could not The voices of these technologically enhanced singers with their unique timbre range and strength contributed to a dramatic expansion of musical vocabulary and prompted new ways of imagining sound the body and personhood Connecting sometimes bizarre snippets of history this multi disciplinary book moves backward and forward in time deliberately troubling the meaning of concepts like technology and human Voice Machines attends to the ways that early modern encounters and inventions including settler colonialism emergent racialized worldviews the printing press gunpowder and the telescope participated in making castrati In Bonnie Gordon's revealing study castrati serve as a critical provocation to ask questions about the voice the limits of the body and the stories historians tell Mozart, Haydn and Early Beethoven, 1781-1802 Daniel Heartz, 2009 A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence The Oxford Handbook of Opera Helen M. Greenwald, 2014 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume s major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory

analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love Opera and the Political Imaginary in Old Regime France Olivia Bloechl, 2018-03-01 From its origins in the 1670s through the French Revolution serious opera in France was associated with the power of the absolute monarchy and its ties to the crown remain at the heart of our understanding of this opera tradition especially its foremost genre the trag die en musique In Opera and the Political Imaginary in Old Regime France however Olivia Bloechl reveals another layer of French opera s political theater The make believe worlds on stage she shows involved not just fantasies of sovereign rule but also aspects of government Plot conflicts over public conduct morality security and law thus appear side by side with tableaus hailing glorious majesty What's more opera's creators dispersed sovereign like dignity and powers well beyond the genre's larger than life rulers and gods to its lovers magicians and artists This speaks to the genre's distinctive combination of a theological political vocabulary with a concern for mundane human capacities which is explored here for the first time By looking at the political relations among opera characters and choruses in recurring scenes of mourning confession punishment and pardoning we can glimpse a collective political experience underlying and sometimes working against ancienr gime absolutism Through this lens French opera of the period emerges as a deeply conservative yet also more politically nuanced genre than previously thought Constructing Charisma Edward Berenson, Eva Giloi, 2013 Railroads telegraphs lithographs photographs and mass periodicals the major technological advances of the 19th century seemed to diminish the space separating people from one another creating new and apparently closer albeit highly mediated social relationships Nowhere was this phenomenon more evident than in the relationship between celebrity and fan leader and follower the famous and the unknown By mid century heroes and celebrities constituted a new and powerful social force as innovations in print and visual media made it possible for ordinary people to identify with the famous to feel they knew the hero leader or star to imagine that public figures belonged to their private lives This volume examines the origins and nature of modern mass media and the culture of celebrity and fame they helped to create Crossing disciplines and national boundaries the book focuses on arts celebrities Sarah Bernhardt Byron and Liszt charismatic political figures Napoleon and Wilhelm II famous explorers Stanley and Brazza and celebrated fictional characters Cyrano de Bergerac Not without Madness Fabrizio Della Seta, 2024-05-31 Opera often seems to arouse either irrational enthusiasm or visceral dislike Such madness as Goethe wrote is indispensable in all theater and yet in practice sentiment and passion must be balanced by sense and reason Exploring this tension between madness and reason Not without Madness presents new analytical approaches to

thinking about eighteenth and nineteenth century opera through the lenses of its historical and cultural contexts In these twelve essays Fabrizio Della Seta explores the concept of opera as a dramatic event and an essential moment in the history of theater Examining the meaning of opera and the devices that produce and transmit this meaning he looks at the complex verbal musical and scenic mechanisms in parts of La sonnambula Ernani Aida Le nozze di Figaro Macbeth and Il trovatore He argues that approaches to the study of opera must address performance interpretation composition reception and cultural ramifications Purely musical analysis does not make sense unless we take into account music s dramatic function Containing many essays available for the first time in English Not without Madness bridges recent divisions in opera studies and will attract musicologists musicians and opera lovers alike **Cognate Music Theories** Ignacio Prats-Arolas, 2024-03-01 This volume explores the possibilities of cognate music theory a concept introduced by musicologist John Walter Hill to describe culturally and historically situated music theory Cognate music theories offer a new way of thinking about music theory music history and the relationship between insider and outsider perspectives when researchers mediate between their own historical and cultural position and that of the originators of the music they are studying With contributions from noted scholars of musicology music theory and ethnomusicology this volume develops a variety of approaches using the cognate music theory framework and shows how this concept enables more nuanced and critical analyses of music in historical context Addressing topics in music from the seventeenth to nineteenth centuries this volume will be relevant to musicologists music theorists and all researchers interested in reflecting critically on what it means to construct a theory of music Chapter 9 of this book is freely available as a downloadable Open Access PDF at http www taylorfrancis com under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license Venice and the Cultural Imagination Michael O'Neill, Mark Sandy, Sarah Wootton, 2015-10-06 In the era of the Grand Tour Venice was the cultural jewel in the crown of Europe and the epitome of decadence This edited collection of eleven essays draws on a range of disciplines and A Poetics of Handel's Operas Nathan approaches to ask how Venice's appeal has affected Western culture since 1800 Link, 2023 A Poetics of Handel s Operas explores the concurrence between the narratives of Handelian operas and how these stories are represented through actions words and music Nathan Link offers a new approach for interpreting and constructing the stories of Handel's operas while highlighting the representational fabric by which they are conveyed to the Bewitching Russian Opera Inna Naroditskaya, 2018-11-01 In Bewitching Russian Opera The Tsarina from State viewer to Stage author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant

connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns Through contemporary performance theory she demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender A close look at a series of operas and musical theater productions from Catherine the Great's fairy tale operas to Tchaikovsky s Pique Dame illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other under the patriarchal dominance of the subsequent period These tsarinas successfully fostered the concept of a modern nation and collective national identity only to then have their power and influence undone in Russian cultural consciousness through the fairy tales operas of the 19th century that positioned tsarinas as magical and dangerous figures rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state Ultimately this book demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself Routledge Handbook of Music Signification Esti Sheinberg, William P. Dougherty, 2020-03-17 The Routledge Handbook of Music Signification captures the richness and complexity of the field presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross disciplinary approaches to the subject Examinations of music signification have been an essential component in thinking about music for millennia but it is only in the last few decades that music signification has been established as an independent area of study During this time the field has grown exponentially incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean Research in music signification typically embraces concepts and practices imported from semiotics literary criticism linguistics the visual arts philosophy sociology history and psychology among others By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced and by encouraging critical dialogues this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification This book addresses a wide array of readers from scholars who specialize in this and related areas to the general reader who is curious to learn more about the ways in which music makes sense Desire and Pleasure in Seventeenth-Century Music Susan McClary, 2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the

Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate know procedures to produce radically new ways of experiencing time and the Self	/n

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