

Opera's Orbit

Exploring the dynamic yet problematic context of musical drama in Rome, this study probes opera's relationship to modernity during the late seventeenth and early eighteenth century. Opera instigated a range of discourses, most notably among Rome's Academy of Arcadians, whose apprehension towards opera refracted larger aesthetic and cultural debates, and socio-political tensions. Tcharos presents a unique perspective, engaging opera as a historical force that established a sphere of influence across several genres and matrices of culture. The juxtaposition of opera against the prominent forms of the oratorio, serenata, and cantata illustrates opera's constitutive role in a trans-genre cultural matrix, where the dialogical connections between musico-dramatic forms vividly capture the historicism, nostalgia, contradiction, and cultural reform that opera inspired. By illuminating other genres as reactionary sites of music and drama, *Opera's Orbit* boldly reconstructs opera's eighteenth-century critical turn.

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Musical Drama and the Influence of Opera in Arcadian Rome

STEFANIE TCHAROS



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For my parents, George and Emily

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Abbreviations

D-Mbs	Munich, Bayerische Staatsbibliothek
F-Pc	Paris, Conservatoire, in Bibliothèque Nationale de France
GB-Ckc	Cambridge, King's College, Rowe Music Library
GB-Lbl	London, British Library
GB-Ob	Oxford, Bodleian Library
I-MAc	Mantua, Biblioteca Comunale
I-MOe	Modena, Biblioteca Estense e Universitaria
I-Nc	Naples, Conservatorio di Musica San Pietro a Majella, Biblioteca
I-Ra	Rome, Biblioteca Angelica
I-Rac	Rome, Archivio Storico Capitolino
I-Ras	Rome, Archivio di Stato, Biblioteca
I-Rc	Rome, Biblioteca Casanatense, sezione Musica
I-Rli	Rome, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
I-Rn	Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II
I-Rsc	Rome, Conservatorio di Musica Santa Cecilia
I-Rvat	Rome, Biblioteca Apostolica Vaticana
S-Sk	Stockholm, Kungliga Biblioteket: Sveriges Nationalbibliotek
US-MT	Morristown (NJ), National Historical Park Museum

Note to the reader

I have provided Italian texts only when the original source is not published, or in the instance that I have worked with the text closely and produced my own translation. For archival and manuscript texts, I have left orthography as in the original, except for minor modifications of punctuation or for clarity. All musical examples have been drawn from manuscript sources. Original aspects have been retained except for bar lines, which have been regularized.