

## Nineteenth-Century Opera and the Scientific Imagination

Scientific thinking has long been linked to music theory and instrument making, yet the profound and often surprising intersections between the sciences and opera during the long nineteenth century are here explored for the first time. These touch on a wide variety of topics, including vocal physiology, theories of listening and sensory communication, technologies of theatrical machinery and discourses of biological degeneration. Taken together, the chapters reveal an intertwined cultural history that extends from backstage hydraulics to drawing-room hypnotism, and from laryngoscopy to theatrical aeronautics. Situated at the intersection of opera studies and the history of science, the book therefore offers a novel and illuminating set of case studies of a kind that will appeal to historians of both science and opera, as well as European culture more generally from the French Revolution to the end of the Victorian period.

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## Contents

*List of Figures* [page vii]

*List of Tables* [ix]

*List of Music Examples* [x]

*List of Contributors* [xi]

*Acknowledgements* [xv]

Introduction: The Laboratory and the Stage [1]

DAVID TRIPPETT AND BENJAMIN WALTON

PART I VOICES [19]

- 1 Pneumotypes: Jean de Reszke's High Pianissimos and the Occult Sciences of Breathing [21]

JAMES Q. DAVIES

- 2 Vocal Culture in the Age of Laryngoscopy [44]

BENJAMIN STEEGE

- 3 Operatic Fantasies in Early Nineteenth-Century Psychiatry [63]

CARMEL RAZ

- 4 Opera and Hypnosis: Victor Maurel's Experiments with Verdi's *Otello* [84]

CÉLINE FRIGAU MANNING

PART II EARS [107]

- 5 Hearing in the Music of Hector Berlioz [109]

JULIA KURSELL

- 6 From Distant Sounds to Aeolian Ears: Ernst Kapp's Auditory Prosthesis [134]

DAVID TRIPPETT

- 7 Wagner, Hearing Loss and the Urban Soundscape of Late  
Nineteenth-Century Germany [155]

JAMES DEAVILLE

PART III TECHNOLOGIES [173]

- 8 Science, Technology and Love in Late Eighteenth-Century  
Opera [175]

DEIRDRE LOUGHRIDGE

- 9 Technological Phantoms of the Opéra [199]

BENJAMIN WALTON

- 10 Circuit Listening [227]

ELLEN LOCKHART

PART IV BODIES [249]

- 11 *Excelsior* as Mass Ornament: The Reproduction  
of Gesture [251]

GAVIN WILLIAMS

- 12 Automata, Physiology and Opera in the Nineteenth  
Century [269]

MYLES W. JACKSON

- 13 Wagnerian Manipulation: Bayreuth and Nineteenth-Century  
Sciences of the Mind [287]

JAMES KENNAWAY

- 14 Unsound Seeds [303]

ALEXANDER REHDING

*Bibliography* [335]

*Index* [375]

## Figures

- I.1 A demonstration of Charles Wheatstone's 'Enchanted Lyre' [page 11]
- 1.1 Thomas J. Mays, 'Tracings taken from chests of Indian girls' [36]
- 1.2 Holbrook Curtis, 'The Tonograph' [40]
- 1.3 Watts-Hughes's voice-figures in Holbrook Curtis, *Voice Building and Tone Placing* [42]
- 2.1 'Ammoniaphone', *Life*, 7, 159 (14 January 1886) [45]
- 2.2 Ammoniaphone users in *Health*, 3, 74 (5 September 1884) [46]
- 2.3 'Laryngoscope', Johann Nepomuk Czermak, *Der Kehlkopfspiegel und seine Verwerthung für Physiologie und Medizin* (1860) [52]
- 2.4 Image of the laryngoscope in use from Lennox Browne, *The Throat and Its Diseases* (1887) [53]
- 2.5 Laryngoscopic views in Morell Mackenzie, *Hygiene of the Vocal Organs* (1886) [53]
- 4.1 Cover illustration for Albert de Rochas, *Les Sentiments, la musique et le geste* [90]
- 4.2 *Un Vieux menuet dansé par Lina* in Rochas, *Les Sentiments* [94]
- 4.3 *Le 'Miserere' du Trouvère* in Rochas, *Les Sentiments* [95]
- 7.1 André Gill, 'Richard Wagner' (1869) [170]
- 8.1 Christoph Friedrich Bretzner, *Die Luftbälle, oder der Liebhaber à la Montgolfier* (1786), title page [187]
- 8.2 'Drei Knaben', from *Die Zauberflöte*, Neubrandenburg/Neustrelitz, 2013 [195]
- 10.1 'The Magnetic Rope', from Andrew Jackson Davis, *The Present Age and Inner Life* (1853) [239]
- 10.2 Carlo Matteucci, 'Piano dei telegrafi elettrici in Toscana' (1861) [245]
- 11.1 Front cover of *Il teatro illustrato* (March 1881) [254]
- 11.2 Costume design for 'Il telefono' in *Excelsior* [261]
- 14.1 Tovey's evolutionary model of music, from a modal turn of phrase to the *Tristan* chord [314]

- 14.2 Ernst Haeckel, Parallel evolution of embryos from various species (1874) [315]
- 14.3 J. J. Grandville, 'L'homme descend vers le brute' (1843) [320]
- 14.4a Johann Kasper Lavater, 'Vom Frosch zum Apollo Belvedere' (1775–78) [323]
- 14.4b J. J. Grandville, 'L'homme descend vers la grenouille' (1844) [325]
- 14.5 Ernst Kurth's analysis of the opening bars of *Salome* (1913) [330]

## Tables

- 3.1 A comparison of de Ernst de Valenti's and Peter Schneider's reports of the patient's speech [page 75]
- 7.1 Key nineteenth-century texts on the ear and its diseases and injuries [161]



## Music Examples

- 5.1 Berlioz, *Symphonie fantastique*, arr. F. Liszt, IV: March to the Scaffold, bb. 17–25 [page 117]
- 5.2 Berlioz, *Symphonie fantastique*, arr. F. Liszt, IV: March to the Scaffold, bb. 62–71 [118]
- 5.3 Berlioz, *Symphonie fantastique*, arr. F. Liszt, IV: March to the Scaffold, bb. 78–86 [120]
- 6.1 Richard Wagner, *Lohengrin*, Act I scene 2, bb. 551–575 [135]
- 6.2 Franz Schreker, *Der ferne Klang*, Act I scene 1 [151]
- 8.1 Haydn, *Il mondo della luna*, Act II, Sinfonia, bb. 1–10 [181]
- 8.2 Haydn, *Il mondo della luna*, Act II, ‘tree symphony’, bb. 1–14 [182]
- 8.3 Haydn, *Il mondo della luna*, Act II, ‘Che mondo amabile’, bb. 44–49 [183]
- 8.4 Paisiello, *Il mondo della luna*, Act II, ‘air’, bb. 1–21. Österreichische Nationalbibliothek Musiksammlung, Mus.Hs.17806/2 [184]
- 8.5 Ferdinand Fränzl, *Die Luftbälle, oder Der Liebhaber à la Montgolfier* (1785), Act II finale: instrumental ritornello while the balloons ascend [191]
- 8.6 Mozart, *Die Zauberflöte*, Act II finale, ‘Bald prangt, den Morgen zu verkünden’ [197]
- 10.1 Puccini, *La scossa elettrica*, bb. 1–12 [230]
- 10.2 Romualdo Marenco, ‘I fattorini del telegrafo. Galop’, from *Excelsior* (1881), piano reduction [247]
- 11.1 Romualdo Marenco, ‘Galop’, preceded by a waltz, from *Excelsior* (1881), piano reduction [264]
- 12.1 Richard Wagner, *Parsifal*, Act II, bb. 1025–1034 [283]

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