

GASTVORTRAG

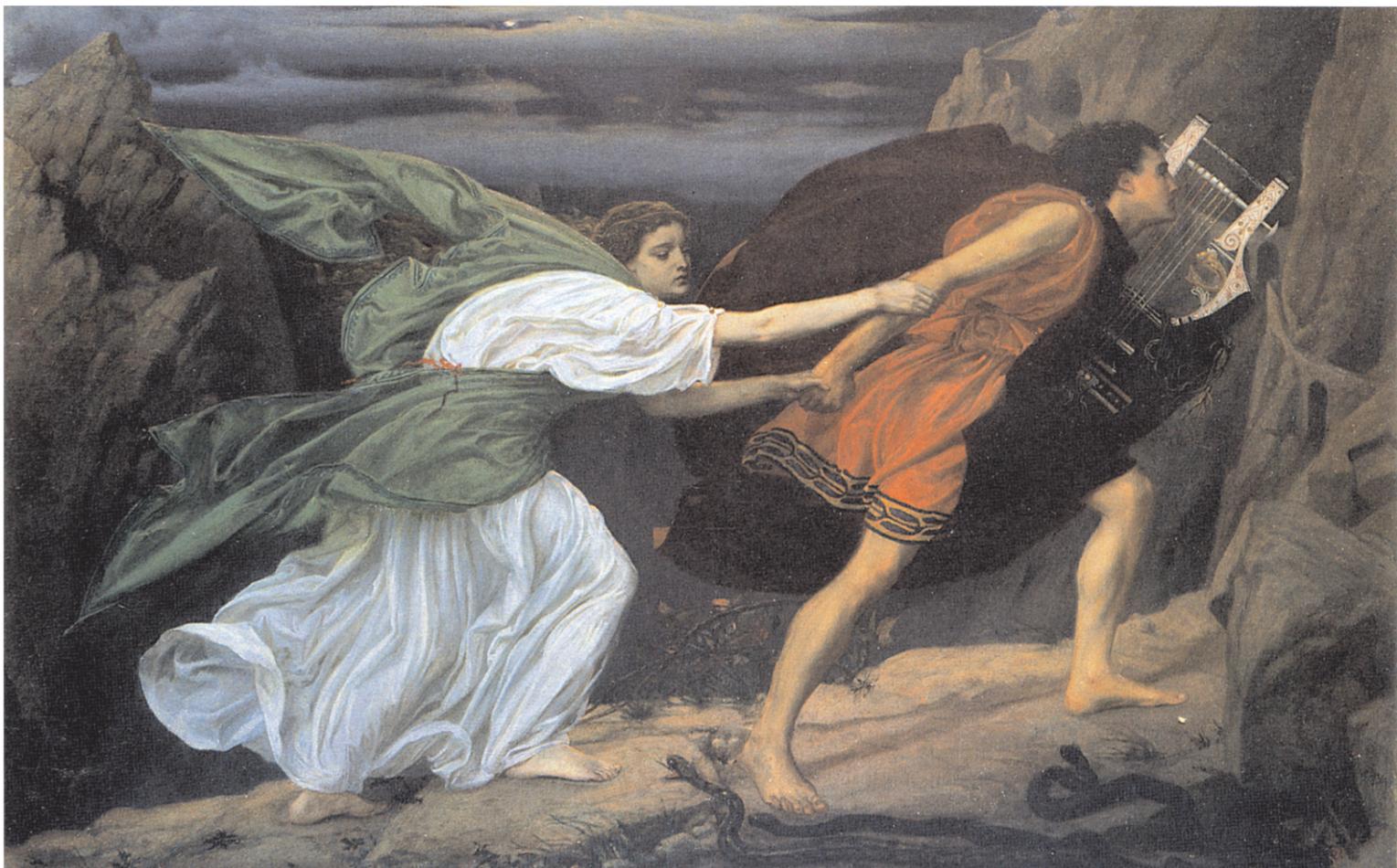
Prof. Dr. Dorit Tanay

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Rethinking the Birth of Opera around 1600: Music and Science and Music as Science

am Dienstag 05.11.2019

16 Uhr c.t. im Tonstudio (PT 4.0.47)



The birth of Opera around 1600 is more often than not interpreted as the culmination of Renaissance culture in general, and its adherence to a quasi-enchanted world of harmonious resemblances wherein—to use Gary Tomlinson's phrasing—words and tones were always already joined in nature, representing a culture that sung its place for many decades.

According to this view, sung words disclosed the hidden harmony that underpinned their significance, and the invention of recitative style was not a revolution but merely reflected the broader Renaissance world-view of ubiquitous harmonic interconnectedness.

In my talk I will propose to remove the mysterious veil that has covered up early opera and connect its birth to the new scientific mode of thought and discoveries associated with the late sixteenth- and early seventeenth-century intellectual culture.