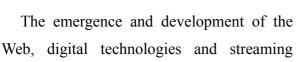




L'opéra dans le cyberespace : Médias, technologie et histoire / Opera in the Web Age: Media, Technology and History

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Opera Fanaticism in the Web Age





media have apparently revolutionised the musical sphere since the late twentieth century. Opera makes no exception. In this paper, I will discuss the wide impact of digitisation and global computer network upon the presentation and reception of operatic music and culture, focusing on contemporary opera fanaticism in Italy. My enquiry is based on the field research that I have carried out – mainly in April and May 2019 – around some important Italian opera houses and their 'noisy' audiences, including the *loggione* of the Teatro alla Scala and an influential operatic weblog of the early 2010s (*Il corriere della Grisi*). Linking sociohistorical considerations with different approaches coming from marketing studies, social media studies and performance studies, I will try to situate the long-lasting relation between opera singers, opera fanatics, (new) media and recording technologies in a broader perspective, both chronologically and sociologically. I argue that the ostensible success of opera in the Web age – as a musical genre, as a business and even as a passion – has a long cultural history that cannot be properly understood via the superficial dichotomy between the alleged operatic 'obsolescence' and the purportedly 'amnesiac' Web revolution.

Nicolò Palazzetti is a musicologist and cultural historian specialising in twentieth-century music, music analysis, aesthetics and cultural transfers. From January 2019, he is a Postdoctoral Research Fellow at the Laboratoire d'Excellence GREAM of the Université de Strasbourg, studying the impact of digitisation and streaming of opera upon the presentation, diffusion and reception of this genre. He completed a doctoral thesis in 2017 at the École des Hautes Études en Sciences Sociales (Paris) dedicated to the reception of Béla Bartók in Italy. From September 2017 to December 2018, he served as a Teaching Fellow at the Department of Music of the University of Birmingham (UK). He has also been awarded a six-month scholarship from the Fondazione Giorgio Cini (Venice, 2015-16) and a three-month scholarship from the Paul Sacher Stiftung (Basel, 2018-2020).