

***Le Nozze di Figaro*: The Embodiment of the Enlightenment through the Lens of Vocal Art and Drama**

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ABSTRACT

Opera has historically been a powerful vehicle for political expression, conveying messages far beyond the music and drama on stage. This study investigates opera's role in shaping political thought during the Enlightenment, focusing on Mozart's *Le Nozze di Figaro*. Far from mere entertainment, this opera, inspired by Beaumarchais' controversial play *Le Mariage de Figaro*, was a powerful medium for social critique. Set in the context of 18th-century Europe, the opera reflects the ideals of the Enlightenment, challenging the established social order and promoting concepts such as individual rights, equality, and reason. By analyzing the opera's characters musically and dramatically, this analysis reveals how *Le Nozze di Figaro* critiques the feudal system and catalyzes revolutionary thought, particularly concerning the French Revolution. This paper concludes that the fusion of music and literature in opera, exemplified by *Le Nozze di Figaro*, was instrumental in shaping the revolutionary movements that transformed Europe, demonstrating opera's enduring relevance as a political and social change force.

Introduction

The intersection of art and politics has always played a crucial role in driving societal change. During the 18th century, opera served as a critical medium in which the ideals of critique of authority and articulation of revolutionary ideas found a thrilling, creative outlet. One of the most celebrated of such operas, the Figaro Trilogy (most famously, collaborations between Pierre-Augustin Caron de Beaumarchais and Wolfgang Amadeus Mozart) was a masterpiece of drama that, through its key motifs – class struggle, animosity between individual liberty and the illegitimate power of an elite, and resistance against the power of an all-encompassing state – was perhaps the most potent distillation of the ideals held by Enlightenment authors and thinkers and articulated in the form of a literal 'trilogy' of operas on the eve of the French Revolution. During the years preceding the French Revolution, aristocratic state power was at the height of its vice, even as it sat on the brink of collapse due to encroaching ideals of reason, equality and a secular approach to governance by the very authors and thinkers of the Enlightenment. The stakes were high. Both Beaumarchais and Mozart's *Le Nozze di Figaro*, ariettas and all, were stinging indictments of the aristocracy – and, therefore, of the very fiction of aristocratic nobility. Both were part of an extraordinary public show of dissent by circulating 'radical' ideas among elite and general audiences alike. Opera's perfect combination of narrative and music made it an especially powerful medium for forming public sensibilities, and the biting satire of the noble aristocracy in the Figaro Trilogy, along with its clever servants triumphing over tyrannous masters, spoke to a public that was primed for change. Opera's stories and strong emotions served as effective propaganda for the socio-political ideals that sparked revolutionary movements throughout Europe. There was an urgent Enlightenment political message behind the creation of *Le Nozze di Figaro*. By analyzing the work through the lens of political opera, this study will show us how Mozart and Da Ponte's characters, Figaro and Susanna, and even the Countess, became avatars of Enlightenment ideals and how their struggle against usurping power evoked contemporary tensions to rally their audience to overturn

the repressive hierarchies of their age. This analysis places the Figaro Trilogy at the artistic intersection of politics and history.

Overview of The Figaro Trilogy

Pierre Augustin de Beaumarchais' life experiences were the basis of his plays of the Figaro Trilogy. Beaumarchais was always interested in the upper classes' political perversion and the lower classes' social power. When he was a child, he invented a method for making pocket watches more reliable, but this method was stolen by and accredited to his boss. Because of this, Beaumarchais always felt a disdain towards the rich. This led him to write his Figaro Trilogy, a set of comedic plays with themes of an unjust and evil nobility tricked by a cunning and witty lower class. This was due to the popularity of the Enlightenment, which criticized the abusive control the upper classes maintained due to their supposed God-given right. These plays only exacerbated the idea that power was given to these upper classes due to their popularity as plays and as an opera by Wolfgang Amadeus Mozart. In addition to writing anti-aristocracy plays, Beaumarchais played a significant part in supporting the American Revolution by providing ammunition, supplies, and money. *Le Nozze di Figaro* was an opera strongly inspired by Beaumarchais' second play of the Trilogy, "*Le Mariage du Figaro*." Wolfgang Amadeus Mozart was praised as a highly talented composer from age three, playing in the courts of Austrian rulers. When *Le Nozze di Figaro* was completed in 1786, aligning with the eve of the French Revolution, the Austrian crown censored its public release due to its mockery of the nobility and themes of servants outwitting their masters. To be premiered publicly, Mozart removed the more apparent jabs at the nobility but kept the idea of the lower classes overpowering the upper classes. On the day of the opera's debut in 1786, it was an overwhelming success amongst the public and remains one of the world's most performed operas.

Historical Context of The Figaro Trilogy

The Enlightenment

Beginning in 1685 and ending in 1815, the Age of Reason, more formally known as the Enlightenment, was a period of radical reorientation of Europe's political, societal, and philosophical positioning. The Enlightenment strived for a world where humankind thrived through the ideals of skepticism, secularism, and individualism. Enlightenment age thinkers argued against traditional authority and dogma, advocating for individual liberty, religious tolerance, and the separation of church and state. The source of these ideals can be traced back to the likes of René Descartes and Isaac Newton, promoting rationality and reason with the quotes, "It is not enough to have a good mind. The main thing is to use it well" (Descartes, 1673) and "Truth is ever to be found in simplicity, and not in the multiplicity and confusion of things" (Newton, 1687). Focusing on France, where the values of the Enlightenment were not highly respected and even received with hostility, the Enlightenment proved to be the single most important and necessary event in the growth of France as a whole. For centuries, the French people lived under the rule of the King and the Church, their power being given through "divine right." This "divine right" was also given to the aristocracy, which had complete and total control over those under them. This was the belief French Enlightenment thinkers worked to erase as it simply did not conform to common rationality but created disparities throughout French society. This caused many issues within French society as many aristocrats used their control to commit unjust acts, evade the law, and manipulate those under them. This was precisely what Enlightenment thinkers sought to love: a just and rational society.

The French Revolution

When the Figaro Trilogy by Pierre-Augustin Caron de Beaumarchais was conceived, King Louis XVI had reconvened the Estates General, creating a system of politics creatively disadvantageous to the Third Estates or the commoners, making up 90-95% of the population. As exemplified by historian Peter McPhee, "The calling of the Estates-General facilitated the expression of tensions at every level of French society and revealed social divisions which challenged

the idea of a society of orders” (McPhee, 2001). This created a significant issue as the Estates General mandated taxes that heavily burdened the lower classes while the upper classes lived lives of luxury. Eventually, after years of fighting for justice, in 1789, the French Revolution started. The French Revolution, spanning from 1789 to 1799, was the event that transformed French society and had a profound impact on the world. It began as a response to widespread hatred towards the monarchy, economic struggle, and social inequality. The Revolution sought to overthrow the absolute monarchy and establish a republic based on the Enlightenment principles of liberty, equality, and fraternity. As stated by historian Georges Lefebvre, "The revolution was the culmination of a long social and economic development which... made the bourgeoisie the masters of the world" (Lefebvre, 1939). Key events, such as the storming of the Bastille and the Reign of Terror, exemplified the need for radical change. The Revolution abolished feudal privileges, reformed the legal system, and introduced the Declaration of the Rights of Man and the Citizen, proclaiming that "Men are born and remain free and equal in rights." Its importance not only stems from internal reforms and the birth of modern political ideologies but also from its influence on following revolutions and movements for democracy and human rights across the globe.

Analysis of Characters and Scenes

Figaro

Table 1. Original Text and Translation of *Bravo, signor padrone & Se vuol ballare* (Source: opera-arias.com)

	Original Text/Dialogue	Translation
1	<p>Bravo, signor padrone <i>Figaro:</i> Bravo, signor padrone! Ora incomincio a capir il mistero... e a veder schietto tutto il vostro progetto: a Londra è vero? Voi ministro, io corriero, e la Susanna... secreta ambasciatrice. Non sarà, non sarà. Figaro il dice.</p>	<p>Well done, my noble master. <i>Figaro:</i> Well done, my noble master! Now I begin to understand the secret... Moreover, to see your whole scheme clearly: to London, isn't it? You go as a minister, I as a courier, and Susanna... the secret ambassadress. It will not be. For Figaro has commanded it.</p>
2	<p>Se vuol ballare <i>Figaro:</i> Se vuol ballare Signor Contino, il chitarrino le suonerò. Se vuol venire nella mia scuola la capriola le insegnerò. Saprò... ma piano, meglio ogni arcano dissimulando</p>	<p>If you want to dance <i>Figaro:</i> If, my dear Count, you feel like dancing, it's I who will play the guitar. If you'll come to my school, I'll teach you the capriole. I'll know how... but wait, I can uncover His secret design</p>

<p>scoprir potrò! L'arte schermendo, l'arte adoprando, di qua pungendo, di là scherzando, tutte le macchine rovescerò.</p>	<p>More easily by dissembling. Acting stealthily, Acting openly, Here stinging, There mocking, All your plots I'll overthrow.</p>
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Le Nozze di Figaro introduces Figaro, valet of Count Almaviva and the righteous protagonist of the opera, with his first recitativo (musical declamation) and cavatina (short song), "Bravo, signor padrone" and "Se vuol ballare, signor Contino". In this very recitativo, the evil nature of the Count and aristocracy are introduced with Figaro declaiming; from this recitativo, the revolutionary theme and impact of the opera are displayed. Figaro will work to undo and overturn the evil plans of the Count, which is exactly what the nobility of 18th century Europe was apprehensive of. A mere page, Figaro mentions his plans to outwit the Count, instilling the idea that the lower class has the power to overthrow the power of the nobility. Moving to the aria, Mozart uses distinct musical features to display Figaro's control over the aria. The aria is composed in a rather comic style, creating the idea that to Figaro, his plans to outwit the Count are simply a game to him that he knows he will win.

Allegretto

FIGARO

Se vuol bal - la - re si - gnor Con - ti - no, se vuol bal - la - re
Will der Herr Graf im Tan - zen sich ü - ben, will der Herr Graf im

7

Fig.

si - gnor Con - ti - no, il chi - tar - ri - no le suo - ne - rò, il chi - tar -
Tan - zen sich ü - ben, ganz nach Be - lie - ben, ich spiel ihm auf, ganz nach Be -

Figure 1. Section A excerpt of *Se vuol ballare* (Source: Bärenreiter)

Mozart starts the aria in the style of a minuet, a dance popular to all classes of France at the time; a 3/4 time signature and Allegretto marking indicating the smooth dance that both Figaro and the Count will partake in which Figaro. Figaro will meet at the same level as the Count and dance the same dance, indicating that Figaro knows precisely what the Count will do and which moves he will make to exact his plan. His actions explain that people of lower classes are not less than others but can do exactly what the upper classes can and even go beyond to outwit the nobility at their own game.

64 Presto

Fig. L'ar - te scher-men - do, l'ar - te a - do - pran - do, di qua pun - gen - do,
So wie ein Fech - ter will ich pa - rie - ren, bald will ich ste - chen,

70

Fig. di là scher-zan - do, tut - te le mac - chi-ne ro - ve-scie - rò, ro -
bald re - ti - rie - ren, und so durch-kreu - ze ich schlaue sei-nen Plan, schlaue

p cresc.

Figure 2. Section B excerpt of *Se vuol ballare* (Source: Bärenreiter)

In transitioning from a dance that Figaro and the Count both know and can partake in, Figaro switches into a rapid, contra dance style melody, a dance only known by lower-class members. This transition is where Figaro will catch the Count abusing his power. Whirling the Count through a dance unfamiliar to him, Figaro controls and manipulates the Count to do as he pleases. The constant use of embellishments such as trills and grace notes at such a rapid tempo causes the characters and listeners to become dizzy, emulating the situation on the Count. By moving into this whirlwind of a dance unknown by the Count, Figaro can use his lower status to catch the Count off guard and uncover his evil doings, furthering the idea that regardless of class, those of lower classes can and will easily outwit those of the upper classes.

Susanna

Throughout *Le Nozze di Figaro*, Susanna is a fast-paced, witty character who works with the Countess to thwart the plans of the Count. Susanna arguably plays the most essential role out of all the opera characters due to Mozart's precise embodiment of the Enlightenment within her character. First, she demonstrates her control and power through her wit in her aria *Venite inginocchiatevi* or *Come, kneels down*. She has just accompanied Cherubino, the Count's young page, in his love song to the Countess. Understanding the situation, Susanna must find a way for Cherubino to continue seeing the Countess without being noticed by the Count, yet another scheme to trick the Count. Therefore, she takes full charge in the aria, telling Cherubino, who is of noble birth, precisely what to do and to do exactly what she says; knowing her wit and power over the Count, Cherubino fully submits to her. The language used throughout the aria is direct and unfazed by any power dynamic; Susanna has a plan and will make it happen. She commands Cherubino to "Drittissimo: guardatemi. Madama qui non è / Restate fermo, or via, giratevi, bravo!" or "Look straight at me. Pretend the Countess is not here. / Stand still, now go, turn around, well done!" (Da Ponte, 1786). Susanna is the driving force behind the entire opera, working with Figaro, Cherubino, and the Countess to create plots to catch the Count and humiliate him. This requires her to take on roles, musically and dramatically, of women of a much higher social class than she. In her final aria, *Deh vieni non tardar* or *Come, do not delay*, she emulates the style of the Countess. Within this aria are elements of emotion and depth, which differs from her quick wit from her earlier arias. Emulating stylistic effects similar to those of the Countess' earlier aria, Mozart uses a much slower tempo with a fuller melodic line containing fermatas, allowing cadenzas and embellishments.



36
Sus.
- sco - se, vie - - - - ri, vie - ri, ti vo' la
Pfa - den, komm doch, komm doch! Ich will mit

39
Sus.
fron - te in - co - ro - nar, di ro - se, ti vo' la
Ro - sen krän - zen dein Haar, mit Ro - sen, ich will mit

43
Sus.
fron - te in - co - ro - nar, in - co - ro - nar di
Ro - sen krän - zen dein Haar, dein Haar, dein Haar mit

Figure 3. Excerpt from *Deh vieni non tardar* (Source: Bärenreiter)

These musical elements within this aria show stark differences compared to Susanna's earlier pieces, bringing Susanna closer to the essence of the Countess. They show that class is not what drives societal power; it is competency and intelligence, ideas entirely influenced by the Enlightenment and its emphasis on reason and common sense.

La Contessa Almaviva

Table 2. Original Text and Translation of *Porgi Amor* (Source: opera-arias.com)

Original Text	Translation
Porgi amor <i>La Contessa:</i> Porgi, amor, qualche ristoro al mio duolo, a' miei sospir. O mi rendi il mio tesoro, o mi lascia almen morir.	Bring O Love <i>Countess:</i> O love, bring some relief To my sorrow, to my sighs; O give me back my loved one Or in mercy, let me die.

La Contessa is an exception to Mozart's noble characters. Painted as a lamenting figure, she contrasts with the typical dramatic roles of Mozart's noble women who have cadenzas furiously executed by characters such as Fiordiligi from *Così fan Tutte* but with simple melodies and lyrics that easily resonate with the listeners. Act two introduces the

Countess with a seemingly simple cavatina, *Porgi amor*. Its tempo of larghetto extends the text and creates a sense of longing supported by the text.



Figure 4. Excerpt from *Porgi amor* (Source: Bärenreiter)

This emphasis on the Countess' emotions is important to the impact of the opera due to two reasons. First, the music of the Countess' cavatina draws the audience. It emphasizes the effect of the Count's scandalous actions on the helpless Countess, with whom the listener easily sympathizes. Second, it establishes the importance of the Countess as a foundational character. According to the societal norms of the time, women were commonly overlooked and seen as objects. With the Countess solidified as a character easily understood and sympathized with by the audience, her role and importance to the opera theme are evermore greatly intensified. These two points are elemental to the opera being a manifestation of the Enlightenment as not only do the Countess and her musical numbers exemplify and reveal the evil doings and the abuse of power by the nobility but also the importance and foundation that women have in society, supporting the ideas popularized by the Enlightenment. Another area where these themes are further displayed is in the duet, *Sull'aria*, between the Countess and Susanna.

Table 3. Original Text and Translation of *Sull'aria* (Source: opera-arias.com)

Original Text	Translation
Sull'aria <i>Susanna & La Contessa:</i> Che soave zeffiretto Questa sera spirerà Sotto i pini del boschetto.	That Sweet Breeze <i>Susanna & the Countess:</i> What a gentle little Zephyr This evening will sigh Under the pines in the little grove.

This duet further solidifies the foundational role that women have. In this duet, Susanna and the Countess write a letter to the Count convincing him to meet Susanna in the garden, where they will execute their plan of exposing the Count for his terrible and abusive actions. This duet has commonly been quoted in popular media, such as the movie *Shawshank Redemption*: "I'd like to think they were singing about something so beautiful, it can't be expressed in words, and makes your heart ache because of it" (Darabont, 1994). Mozart does something magical within this duet. He uses such delicate and alluring music to not only portray but highlight the ideas of resistance and power against higher classes in a manner so memorable for all. The duet is not a quick and playful piece about the scheme but considers each phrase, repeated by the Countess and Susanna, truly emphasizing the language.



Figure 5. Excerpt from *Sull'aria* (Source: Bärenreiter)

The lilting melodies shared by Susanna and the Countess and the flowing accompaniment of the orchestra bring life and meaning to the rather vague text. When Susanna and the Countess share the same melody or join together in harmony, it represents a communal understanding of the oppression enforced by the upper class. Even with their differences in class and situations, Mozart depicts Susanna and the Countess equally supporting each other in their struggles and plans of receiving justice for the Count's actions.

Il Conte Almaviva

Despite being bombarded with censorship, Mozart and Da Ponte were still able to keep the foundational message of the opera through the Count. The Count embodies the abuse of power by the nobility, the unjust God-given right of power, and the true nature of the upper classes. First, the Count provides a perfect example of nobility abusing their power by his attempts to enforce his *droit du seigneur* or his "right" to sleep with any female subject the night of their marriage. Seen throughout the opera, the Count attempts to execute this "right" by making sure he has constant access to Susanna's bedroom and trying to completely ban Susanna from marrying Figaro. The Count's abuse of power affects Susanna, Figaro, and the Countess, who is hit hardest. The true sadness and lamenting spirit of the Countess seen in her arias, *Porgi amor* and *Dove sono*, show the audience the detrimental effects of the Count's abuse of power, which was applied to 18th-century European nobility. This personification of the nobility's abuse of power exemplifies how this God-given power was not used for its rightful purpose but to disadvantage and manipulate people. The Count further shows that he only uses his God-given power to hurt others through his recitativo and aria, *Hai già vinta la causa!... Vedro mentr'io sospiro*.

Table 4. Original Text and Translation of *Hai già vinta la causa!... Vedro mentr'io sospiro* (Source: opera-arias.com)

Original Text	Translation
Hai già vinta la causa <i>Il Conte:</i>	We've won our case! <i>The Count:</i>

<p>Hai già vinta la causa! Cosa sento! In qual laccio io cadea? Perfidi! Io voglio... Di tal modo punirvi... A piacer mio la sentenza sarà... Ma s'ei pagasse la vecchia pretendente? Pagarla! In qual maniera! E poi v'è Antonio, che a un incognito Figaro ricusa di dare una nipote in matrimonio. Coltivando l'orgoglio di questo mentecatto... Tutto giova a un raggiro... il colpo è fatto.</p>	<p>We've won our case! What do I hear! I've fallen into a trap! The traitors! I'll punish them so! The sentence Will be at my pleasure ... But supposing He has paid off the claims of the old woman? Paid her? How? ... and then there's Antonio Who'll refuse to give his niece in marriage To a Figaro, of whom nothing is known. If I play on the pride Of that half-wit ... Everything favors my plan ... The dice is cast.</p>
<p>Vedro mentr'io sospiro <i>Il Conte:</i> Vedrò mentre io sospiro, felice un servo mio! E un ben ch'invan desio, ei posseder dovrà? Vedrò per man d'amore unita a un vile oggetto chi in me destò un affetto che per me poi non ha? Ah no, lasciarti in pace, non vo' questo contento, tu non nascesti, audace, per dare a me tormento, e forse ancor per ridere di mia infelicità. Già la speranza sola delle vendette mie quest'anima consola, e giubilar mi fa.</p>	<p>While I am sighing <i>The Count:</i> Must I see a serf of mine made happy While I am left to sigh, And him possess a treasure Which I desire in vain? Must I see her, Who has roused in me a passion She does not feel for me, United by the hand of love to a base slave? Ah no, I will not give you The satisfaction of this contentment! You were not born, bold fellow, To cause me torment And indeed to laugh At my discomfiture. Now only the hope Of taking vengeance Eases my mind And make me rejoice.</p>

Jealous of Figaro and Susanna's relationship, the Count is determined to do all he can to prevent their marriage. As seen by the text of *Vedro mentr'io sospiro*, the Count will ensure that Susanna, who does not reciprocate his feelings, does not marry Figaro, who the Count describes as a base slave. Despite Figaro and Susanna having done but gladly serve the Count, he is determined to ruin their happiness. Mozart uses love as a theme that is easily relatable. However, the situation portrayed is easily attached to unjust taxation of lower classes, inhumane working conditions, extortion of money or goods, and even violence. Despite trying to ruin the happiness of Susanna and Figaro, the Count is stopped by precisely who he had overlooked: Susanna, Figaro, and the Countess. In the final ensemble number of the opera, the Count gets down on his knees and begs the Countess, "Contessa, perdono" or "Forgive me, Countess" (Da Ponte, 1786). This scene is when all the power of the Count is dissolved. He has worked throughout the entire opera and used all his power, yet his supposedly weak servants still outsmart him. The audience is shown how weak

the Count is, even with God-given control or power. From this, it is understood that no matter the power and injustice of the upper classes, the witty lower classes will prevail.

The Role of Opera in Political Communication

Music and Political Communication

Music has always been a landmark feature of humanity. Music's history and effects on life as we know it are believed to have been created at the dawn of humanity. Because of humanity's evolutionary relation with music, political scientist Jean-Marie Donegani states, "The human response to music is unavoidable" (Donegani, 2004). This is why music has served and still serves as a manifestation and vessel of many political ideals. Music possesses a force that, without any visual stimuli, can create an image that resounds with the listener, as described by Donegani, "This is the paradox within music's very expression: without referring to any visible image of the world, the music nonetheless reveals something about the world, and, free of any referential ties, its language depends on something other than itself" (Donegani, 1). From large-scale operas such as *Le Nozze di Figaro* by Wolfgang Amadeus Mozart focusing on themes such as the growing discontent of the aristocracy eventually leading to the French Revolution or *La Marseillaise* written in 1792 by Claude Joseph Rouget de Lisle arousing national pride and served as a symbol of revolutionary pride, music plates and still plays such an important role in the influence and dissemination of political ideas. From this, it is understood that music is a powerful vessel for politics.

Literature's Reflection on Socio-Political Climate

Literature holds the power to convey ideas and change through language. Literature has been a mirror of society's triumphs and tribulations and a medium for change for centuries. Through language and literature, authors have explored social norms, injustices, and political structures and have taken the time to either praise or critique them, influencing public opinion and inspiring reform. In the case of Beaumarchais' *Figaro Trilogy*, he used these plays to critique the existing political structure and social norms of 18th-century France. He emphasized and noted how the nobility looked down upon the lower classes while being tricked and outwitted by them. Beaumarchais uses his language to portray the aristocracy's unjust and abusive power to the public, raising awareness and foreshadowing the French Revolution. Other than the *Figaro Trilogy*, countless other works of literature have worked to find change throughout history. Novels such as Harriet Beecher Stowe's *Uncle Tom's Cabin* shaped the abolitionist movement in the United States, highlighting the realities of slavery and garnering support for its abolition. Countless other works inspire change within history, but it must be understood that literature reflects the sociopolitical climate of its time and wields the power to shape, challenge, and transform the world it resides in. Through literature's ability to evoke empathy, provoke thought, and inspire action, literature remains a force that shapes individuals' and societies' moral and political consciousness.

Conclusion

Opera, or the combination of music, language, and the human voice, has worked throughout history to foster change and encourage societal growth. With the French Revolution on the brink of emergence, social tensions were at an all-time high, and change was needed. There were urges for change throughout Europe, yet change manifested through music, literature, and opera in France. From the impacts these forms of art have made, countless other composers have followed in the footsteps of Mozart. From Beaumarchais' *Le Mariage du Figaro* to Mozart's *Le Nozze di Figaro*, music and literature have worked to enforce change in 18th-century Europe with new ideas of the Enlightenment. *Le Nozze di Figaro*, supported by *Le Mariage du Figaro*, worked to identify precisely what change needed to be made

and exemplified that need for change through characters, storylines, and music that all could easily understand. As *Le Nozze di Figaro* remains one of the most performed operas in the modern age, one can quickly reflect on how its artistic and musical composition compelled an entire country to rally for change. Works such as Verdi's *Va Pensiero*, motivating Italian national spirit, and Beethoven's *Eroica* Symphony, supporting a future of democracy, have served as another beacon for change, inspiring movement through a more fostering and neutering lens of the arts. These examples remind all that with its rich blend of music, drama, and visuality, opera has constantly played pivotal roles in fostering socio-political change. By capturing the spirit of their times, they gave voice to the collective opinion, inspiring movements, challenging the status quo, and continuing the evolution of societies worldwide. Whether through the revolutionary strength of *Le Nozze di Figaro*, the nationalistic spirit of *Va, pensiero*, or the democratic ideas of the *Eroica* symphony, these works of art demonstrate the enduring effort and power the arts have propelled political and societal transformation.

Acknowledgments

I would like to thank my advisor for the valuable insight provided to me on this topic.

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