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*L'interregno dell'interregno' (1814-1815) e «Atar» di Mayr*, «Donizetti Studies», 4, 2024, pp. 11-39.

*Abstract*

Early Ottocento opera in Italy has been referred to as an “interrègne entre Cimarosa et Rossini” (definition by Stendhal). Political history and history of opera are deeply intertwined, since the “interrègne” largely coincides with the Napoleonic rule in Italy. How and when this interrègnum (the author prefers to call it an “age of plurality”, moulded on Paul W. Schroeder definition of the Restoration as an “age of recuperation”) came to an end? What were the dynamics of continuity and rupture when the Napoleonic empire broke down, between 1814 and 1815? How does evenemential history affect operatic performances? The present essay focuses on an almost forgotten opera by Giovanni Simone Mayr, *Atar*, and on its two versions (Genoa, June 1814; Milan, January 1815) as a case study, cross-referencing biographical, historical, philological, and compositional data. (Incidentally, a rather obscure point in Rossini’s biography, his Genoese engagements in 1814, will also be addressed.) *Atar* tells us a great deal about both the political changes that took place in that crucial year and the changes in Italian opera—and Mayr’s musical thinking.