

## **ABSTRACT**

### **Patronage, Politics, and Music in 1830s Spain**

This project examines the development of musical production in 1830s Spain, focusing particularly on how Spanish composers in Madrid negotiated contemporary aesthetic trends and politics to create music that framed Spain as an equal on the international stage. In doing so, this project reconsiders Spanish nationalism, arguing for a broader interpretation based upon contemporary Spanish thinkers and artists. A series of case studies and the creation of a network graph of artists, intellectuals and patrons from the period provide new lenses for understanding musical culture from this period. The first chapter serves as both an introduction to historical events and to the ways in which modern scholars of various fields have interpreted these events and artistic products of this time with respect to broader narratives of Romanticism and Nationalism. The second chapter details the establishment of the Real Conservatory of Música de Madrid in 1830 and uses a combination of archival documents to demonstrate the active role Queen María Cristina de Borbón played in creating this Neapolitan-inspired institution and the initial backlash from the Madrilenian public at the Italianate structure of the conservatory. The third chapter explores artistic networks in Madrid and traces hundreds of connections between individuals and institutions throughout the decade using a digital network graph powered by Gephi, while the fourth chapter focuses specifically on the Liceo Artístico Literario de Madrid, an instructive and recreational organization established in 1838. Through these case studies, this dissertation challenges traditional music history narratives about this period, showing how Spaniards took ownership of adopted genres and styles, working them into the fabric of their own society and ultimately using music as a tool to promote themselves as artists and as Spaniards on an international stage.