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Mozarts Operas

Edward Joseph Dent



Mozarts Operas:

Mozart's Operas Edward Joseph Dent, 1913 **Mozart's Operas** Mary Kathleen Hunter, 2008 This wise and friendly guide to Mozart's operas encompasses the full range of his most popular works Figaro Don Giovanni Cos Magic Flute Seraglio Clemenza di Tito as well as lesser known works like Mitridate and Il re Pastore Music historian Mary Hunter provides a lively introduction to each opera for any listener who has enjoyed a performance either on the stage or in a video recording and who wishes to understand the opera more fully The Companion includes a synopsis and commentary on each work as well as background information on the three main genres in which Mozart wrote opera seria opera buffa and Singspiel An essay on the anatomy of a Mozart opera points out the musical conventions with which the composer worked and suggests nontechnical ways to think about his musical choices The book also places modern productions of the operas in historical context and explores how modern directors producers and conductors present Mozart's works today Filled with factual information and interesting issues to ponder while watching a performance this guide will appeal to newcomers and seasoned opera aficionados alike **Mozart's Operas** Daniel Hertz, 1990 Renowned Mozart scholar Daniel Hertz brings his deep knowledge of social history theater and art to a study of the last and great decade of Mozart's operas Mozart specialists will recognize some of Hertz's best known essays here but six pieces are new for the collection and others have been revised and updated with little known documents on the librettist's composer's and stage director's craft All lovers of opera will value the elegance and wit of Professor Hertz's writing enhanced by thirty seven illustrations many from his private collection The volume includes Hertz's classic essay on Idomeneo 1781 the work that continued to inspire and sustain Mozart through his next and final six operas Thomas Bauman brings his special expertise to a discussion of Die Entführung aus dem Serail 1782 The ten central chapters are devoted to the three great operas composed to librettos by Lorenzo da Ponte Le nozze di Figaro 1786 Don Giovanni 1787 and Cos fan tutte 1790 The reader is treated to fresh insights on da Ponte's role as Mozart's astute and stage wise collaborator on the singers whose gifts helped shape each opera and on the musical connections among the three works Parallels are drawn with some of the greatest creative artists in other fields such as Molière Watteau and Fragonard The world of the dance one of Hertz's specialties lends an illuminating perspective as well Finally the essays discuss the deep spirituality of Mozart's last two operas Die Zauberflöte and La Clemenza di Tito both 1791 They also address the pertinence of opera outside Vienna at the end of the century the fortunes and aspirations of Freemasonry in Austria and the relation of Mozart's overtures to the dramaturgy of the operas Famous Mozart Operas Spike Hughes, 1972-01-01 Music excerpts are presented to show Mozart's use of tonal quality voice interaction and mood and melody changes in his five greatest operas **Recognition in Mozart's Operas** Jessica Waldoff, 2006-04-13 Since its beginnings opera has depended on recognition as a central aspect of both plot and theme Though a standard feature of opera recognition a moment of new awareness that brings about a crucial reversal in the action has been largely neglected in opera

studies In Recognition in Mozart's Operas musicologist Jessica Waldoﬀ draws on a broad base of critical thought on recognition from Aristotle to Terence Cave to explore the essential role it plays in Mozart's operas The result is a fresh approach to the familiar question of opera as drama and a persuasive new reading of Mozart's operas **Mozart and His Operas** David Cairns, 2006 A noted music critic weaves a brilliantly engaging narrative which puts Mozart's operas in the context of his life showing how they illuminate his creativity as a whole *Mozart's Operas* Daniel Heartz, Heartz/Bauman, 1990 Renowned Mozart scholar Daniel Heartz brings his deep knowledge of social history theater and art to a study of the last and great decade of Mozart's operas Mozart specialists will recognize some of Heartz's best known essays here but six pieces are new for the collection and others have been revised and updated with little known documents on the librettist's composer's and stage director's craft All lovers of opera will value the elegance and wit of Professor Heartz's writing enhanced by thirty seven illustrations many from his private collection The volume includes Heartz's classic essay on Idomeneo 1781 the work that continued to inspire and sustain Mozart through his next and final six operas Thomas Bauman brings his special expertise to a discussion of Die Entführung aus dem Serail 1782 The ten central chapters are devoted to the three great operas composed to librettos by Lorenzo da Ponte Le nozze di Figaro 1786 Don Giovanni 1787 and Cos fan tutte 1790 The reader is treated to fresh insights on da Ponte's role as Mozart's astute and stage wise collaborator on the singers whose gifts helped shape each opera and on the musical connections among the three works Parallels are drawn with some of the greatest creative artists in other fields such as Molière Watteau and Fragonard The world of the dance one of Heartz's specialties lends an illuminating perspective as well Finally the essays discuss the deep spirituality of Mozart's last two operas Die Zauberflöte and La Clemenza di Tito both 1791 They also address the pertinence of opera outside Vienna at the end of the century the fortunes and aspirations of Freemasonry in Austria and the relation of Mozart's overtures to the dramaturgy of the operas **Mozart's Operas** Edward Joseph Dent, 1913 **Performing Operas for Mozart** Ian Woodfield, 2012 A study of the Prague Italian opera company and its role in performing Mozart's works in the late eighteenth century [Recognition in Mozart's Operas](#) Jessica Waldoﬀ, 2006-04-13 Since its beginnings opera has depended on recognition as a central aspect of both plot and theme Though a standard feature of opera recognition a moment of new awareness that brings about a crucial reversal in the action has been largely neglected in opera studies In Recognition in Mozart's Operas musicologist Jessica Waldoﬀ draws on a broad base of critical thought on recognition from Aristotle to Terence Cave to explore the essential role it plays in Mozart's operas The result is a fresh approach to the familiar question of opera as drama and a persuasive new reading of Mozart's operas **Understanding the Women of Mozart's Operas** Kristi Brown-Montesano, 2021-11-09 Is The Marriage of Figaro just about Figaro Is Don Giovanni's story the only one or even the most interesting one in the opera that bears his name For generations of critics historians and directors it's Mozart's men who have mattered most Too often the female characters have been understood from the male protagonist's point of view or

simply reduced on stage and in print to paper cutouts from the age of the powdered wig and the tightly cinched corset It's time to give Mozart's women and Mozart's multi-dimensional portrayals of feminine character their due In this lively book Kristi Brown Montesano offers a detailed exploration of the female roles in Mozart's four most frequently performed operas *Le nozze di Figaro* *Don Giovanni* *Cos fan tutte* and *Die Zauberflöte* Each chapter takes a close look at the music libretto text literary sources and historical factors that give shape to a character re-evaluating common assumptions and proposing fresh interpretations Brown Montesano views each character as the subject of a story not merely the object of a hero's narrative or the stock figure of convention From amiable Zerlina to the awesome Queen of the Night to calculating Despina all of Mozart's women have something unique to say These readings also tackle provocative social political and cultural issues which are used in the operas to define positive and negative images of femininity revenge power seduction resistance autonomy sacrifice faithfulness class maternity and sisterhood Keenly aware of the historical gap between the origins of these works and contemporary culture Brown Montesano discusses how attitudes about such concepts past and current influence our appreciation of these fascinating representations of women

Mozart's Operas and National Politics

Martin Nedbal, 2023-08-10 This wide-ranging study explores how Czech and German nationalism influenced the reception of Mozart's operas in Prague over the centuries It demonstrates the role of politics in the construction of the Western musical canon revealing how both Czech and German factions in Prague used Mozart's legacy to promote their political interests [Mozart the Dramatist](#) Brigid Brophy, 1988 This study sets Mozart especially his four most celebrated operas in the context of Enlightenment literature and thought For this new edition the author has revised a number of passages and has focused on *Idomeneo* and *La Clemenza di Tito*

The Culture of Opera Buffa in Mozart's Vienna

Mary Hunter, 1999-04-12 Mozart's comic operas are among the masterworks of Western civilization and yet the musical environment in which Mozart and his librettist Lorenzo da Ponte wrote these now popular operas has received little critical attention In this richly detailed book Mary Hunter offers a sweeping synthetic view of opera buffa in the lively theatrical world of late eighteenth century Vienna Opera buffa Italian language comic opera persistently entertained audiences at a time when Joseph was striving for a German national theater Hunter attributes opera buffa's success to its ability to provide sheer pleasure and hence explores how the genre functioned as entertainment She argues that opera buffa like mainstream film today projects a social world both recognizable and distinct from reality It raises important issues while containing them in the merely entertaining frame of the occasion as well as presenting them as a series of easily identifiable dramatic and musical conventions Exploring nearly eighty comic operas Hunter shows how the arias and ensembles convey a multifaceted picture of the repertory's social values and habits In a concluding chapter she discusses *Cos fan tutte* as a work profoundly concerned with the conventions of its repertory and with the larger idea of convention itself and reveals the ways Mozart and da Ponte pointedly converse with their immediate contemporaries

Opera Buffa in Mozart's Vienna

Mary Kathleen Hunter, James

Webster,1997-11-27 This collection of essays presented by an internationally known team of scholars explores the world of Vienna and the development of opera buffa in the second half of the eighteenth century Although today Mozart remains one of the most well known figures of the period the era was filled with composers librettists writers and performers who created and developed opera buffa Among the topics examined are the relationship of Viennese opera buffa to French theatre Mozart and eighteenth century comedy gender nature and bourgeois society on Mozart s buffa stage as well as close analyses of key works such as Don Giovanni and Le nozze di Figaro **W.A. Mozart, Idomeneo** Julian Rushton,1993 Idomeneo by common consent Mozart s greatest serious opera is a rich synthesis of the dramatic potentialities of Italian opera seria French tragedie lyrique and recent German opera It was composed for the finest orchestra in Germany and some excellent singers Mozart s relish of the challenge and his problems with some performers and the bureaucracy are uniquely documented in his letters home and these form the basis here of a vivid account of the genesis of the opera A detailed synopsis relates the musical and dramatic action of the opera while further chapters trace the historical development of its subject matter from myth to libretto and chart the opera s performance history including a description of Richard Strauss s 1931 reworking Later chapters consider the opera s general structure and musical forms and analyze passages of particular interest **Mozart, Haydn and Early Beethoven, 1781-1802** Daniel Heartz,2009 A vivid portrait of Mozart and Haydn s greatest achievements and young Beethoven s works under their influence **A Short History of Opera** Donald J. Grout,Hermine Weigel Williams,2003-07-18 When first published in 1947 A Short History of Opera immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre s beginnings in the seventeenth century and follows its progress to the present day A Short History of Opera examines not only the standard performance repertoire but also works considered important for the genre s development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage A Short History of Opera is now more than ever the book to turn to for anyone who wants to know about the history of this art form **Essays on Opera, 1750-1800** JohnA. Rice,2017-07-05 The study of opera in the second half of the eighteenth century has flourished during the last several

decades and our knowledge of the operas written during that period and of their aesthetic social and political context has vastly increased This volume explores opera and operatic life of the years 1750 1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety

Morality and Viennese Opera in the Age of Mozart and Beethoven Martin Nedbal, 2016-09-13 This book explores how the Enlightenment aesthetics of theater as a moral institution influenced cultural politics and operatic developments in Vienna between the mid eighteenth and early nineteenth centuries Moralistic viewpoints were particularly important in eighteenth century debates about German national theater In Vienna the idea that vernacular theater should cultivate the moral sensibilities of its German speaking audiences became prominent during the reign of Empress Maria Theresa when advocates of German plays and operas attempted to deflect the imperial government from supporting exclusively French and Italian theatrical performances Morality continued to be a dominant aspect of Viennese operatic culture in the following decades as critics state officials librettists and composers including Gluck Mozart and Beethoven attempted to establish and define German national opera Viennese concepts of operatic didacticism and national identity in theater further transformed in response to the crisis of Emperor Joseph II s reform movement the revolutionary ideas spreading from France and the war efforts in facing Napoleonic aggression The imperial government promoted good morals in theatrical performances through the institution of theater censorship and German opera authors cultivated intensely didactic works such as Die Zauberflöte and Fidelio that eventually became the cornerstones for later developments of German culture

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