

RHYTHMIC GESTURE IN

MOZART

LE NOZZE DI FIGARO



DON GIOVANNI

WYE JAMISON ALLANBROOK

Rhythmic Gesture In Mozart

Clive McClelland



Rhythmic Gesture In Mozart:

Rhythmic Gesture in Mozart Wye Jamison Allanbrook, 2016-05-06 Wye Jamison Allanbrook's widely influential *Rhythmic Gesture in Mozart* challenges the view that Wolfgang Amadeus Mozart's music was a pure play of key and theme more abstract than that of his predecessors. Allanbrook's innovative work shows that Mozart used a vocabulary of symbolic gestures and musical rhythms to reveal the nature of his characters and their interrelations. The dance rhythms and meters that pervade his operas conveyed very specific meanings to the audiences of the day.

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.

Wolfgang Amadè Mozart Stanley Sadie, 1996 This volume is a collection based on the Royal Musical Association's Mozart Conference of 1991, the principal scholarly event in the English-speaking world in commemoration of the bicentenary. It includes essays placing Mozart in the context in Salzburg and Vienna in which he worked, explaining aspects of his life and work hitherto obscure, essays interpreting his instrumental music, and a substantial series of studies on different aspects of his operas, from *Lucio Silla* to *La clemenza di Tito*, with particular stress on the creative processes in the Da Ponte operas.

On Mozart James M. Morris, 1994-11-25 A collection of essays which explore Mozart from various perspectives, suggesting the complexity of his character and his achievement.

Three Modes of Perception in Mozart Edmund J. Goehring, 2004-11-11 This 2004 book is a full-length scholarly study of what is widely regarded as Mozart's most enigmatic opera and Lorenzo Da Ponte's most erudite text. Against the long-standing judgement that the opera uses a misguided confidence in reason to traduce feeling,

Goehring's study shows how *Così* affirms comedy's regenerative powers and its capacity to grant access to modes of sympathy and understanding that are otherwise inaccessible. In making this argument, the book surveys a rich literary, operatic, and intellectual territory. It offers fresh perspective on the relationships between text and tone in the opera, on the tension between comedy and philosophy and its representation in stage works, and on the pastoral mode which the opera uses in subtle ways. Throughout, Goehring's argument is sustained by close readings of primary sources, many of them little known, and is richly illustrated with musical examples.

The Viennese Waltz Danielle Hood, 2022-06-01. Satirized by Strauss II to highlight the deceptive aristocratic class under Schoenberg, Mahler, and Webern's pens, the waltz became the pivot between the conscious and unconscious, forcing a paralytic second state analogous with the stagnation of the Habsburg Empire. The Viennese Waltz shows how, between 1864 and 1928, the waltz altered from signifier of upper-class artifice to the link between man and nature, and between Viennese and Other. Hood wields the Freudian concepts of the uncanny and the *doppelgänger* to explain this revolution from the simple signification of a dance to the psychological anxiety of a subject's place in society.

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*.

Ombra Clive McClelland, 2012-03-09. *Ombra* is the term which applies to an operatic scene involving the appearance of an oracle, demon, witches, or ghosts. Such scenes can be traced back to the early days of opera and were commonplace in the seventeenth century in Italy and France. Operas based on the legends of Orpheus, Iphigenia, and Alcestis provide numerous examples of *ombra* and extend well into the eighteenth century. Clive McClelland's *Ombra: Supernatural Music in the Eighteenth Century* is an in-depth examination of *ombra* and its many influences on classical music performance. McClelland reveals that *ombra* scenes proved popular with audiences not only because of the special stage effects employed but also due to increasing use of awe-inspiring musical effects. By the end of the eighteenth century, the scenes had come to be associated with an elaborate set of musical features, including slow, sustained writing, the use of flat keys, angular melodic lines, chromaticism, and dissonance; dotted rhythms and syncopation; tremolando effects; unexpected harmonic progressions; and unusual instrumentation, especially involving trombones. It is clearly distinct from other styles that exhibit some of these characteristics, such as the so-called *Sturm und Drang* or *Fantasia*. Furthermore, parallels can be drawn between these features and Edmund Burke's sublime of terror, thus placing *ombra* music on an important position in the context of eighteenth-century aesthetic theory.

Mozart, Genius, and the Possibilities of Art Edmund Joseph Goehring, 2024. Demonstrates

that the concept of genius is as vitally needed as ever and can illuminate the workings of Mozart's creative imagination. Much recent distinguished Mozart criticism has set out a critique of the concept of genius. Whether following the scientist seeking greater objectivity, the postmodernist proclaiming the death of the author, the historian concerned about anachronism, or the critic who warns about making despotic claims, this demystifying literature has taken the weakening of genius's accumulated cultural authority as an indispensable step in arriving at a clarified Mozart. Mozart: Genius and the Possibilities of Art advances a contrary claim. It proposes that anti-Romantic accounts of Mozart's genius themselves get lost in both the infinitely big in utopianism and millenarianism and the infinitesimally small in materialism and process. Throughout the book buttresses this argument with probing readings from contemporary documents ranging from ephemeral periodical literature to Kant's Third Critique, along with original analyses of the music itself. Goehring's book goes on to detail a contrasting Romantic portrait of Mozart's genius, one that allowed for ambiguity, embraced experience, and did not scorn reason. In Mozart's day, the term genius spoke to the unquantifiable and unpredictable in human inventiveness. And it continues to do so today. Goehring shows how the persisting fascination with an ingenious Mozart wells up from the middle of things, from the particularity of human beings, their genie, and the visible yet complex world of human intention and action. *Music and the Politics of Negation* James R. Currie, 2012-08-23. Over the past quarter century, music studies in the academy have their postmodern credentials by insisting that our scholarly engagements start and end by placing music firmly within its various historical and social contexts. In *Music and the Politics of Negation*, James R. Currie sets out to disturb the validity of this now quite orthodox claim. Alternating dialectically between analytic and historical investigations into the late 18th century and the present, he poses a set of uncomfortable questions regarding the limits and complicities of the values that the academy keeps in circulation by means of its musical encounters. His overriding thesis is that the forces that have formed us are not our fate.

The Cambridge Companion to Mozart Simon P. Keefe, 2003-05-22. The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of the composer, enhancing the reader's appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart's works in all of the genres in which he excelled, and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music.

Orientalism, Masquerade and Mozart's Turkish Music Matthew Head, 2018-12-13. Matthew Head explores the cultural meanings of Mozart's Turkish music in the composer's 18th-century context, in subsequent discourses of Mozart's significance for Western culture, and in today's not entirely post-colonial world. Unpacking the ideological content of Mozart's

numerous representations of Turkey and Turkish music Head locates the composer's exoticisms in shifting power relations between the Austrian and Ottoman Empires and in an emerging orientalist project At the same time Head complicates a presentist post colonial critique by exploring commercial stimuli to Mozart's turquerie and by embedding the composer's orientalism in practices of self disguise epitomised by masquerade and carnival In this context Mozart's Turkish music offered fleeting liberation from official and proscribed identities of the bourgeois Enlightenment Mozart Royce E. Wates, 2010-09-01 Amadeus Mozart An Introduction to the Music the Man and the Myths explores in detail 20 of the composer's major works in the context of his tragically brief life and the turbulent times in which he lived Addressed to non musicians seeking to deepen their technical appreciation for his music while learning more about Mozart the man than the caricature portrayed in the 1986 movie Amadeus this book offers extensive biographical and historical background debunking many well established Mozart myths along with guided study of compositions representing every genre of 18th century music opera concerto symphony church music divertimento and serenade sonata and string quartet Author Royce E Wates a Mozart specialist has taught music history to thousands of non musicians both undergraduates and adults as a Professor of Music at Boston University and from 2002 2004 as director of Boston University's Adult Music Seminar at Tanglewood summer residence of the Boston Symphony Orchestra Mozart An Introduction to the Music the Man and the Myths provides a unique combination of biographical detail up to date research detailed musical analyses and clear definitions of terms Amateurs as well as more advanced musicians will gain a greater understanding of Mozart's encyclopedic mastery **Varieties of Musical Irony** Michael Cherlin, 2017-04-27 Irony one of the most basic pervasive and variegated of rhetorical tropes is as fundamental to musical thought as it is to poetry prose and spoken language In this wide ranging study of musical irony Michael Cherlin draws upon the rich history of irony as developed by rhetoricians philosophers literary scholars poets and novelists With occasional reflections on film music and other contemporary works the principal focus of the book is classical music both instrumental and vocal ranging from Mozart to Mahler The result is a surprising array of approaches toward the making and interpretation of irony in music Including nearly ninety musical examples the book is clearly structured and engagingly written This interdisciplinary volume will appeal to those interested in the relationship between music and literature as well as to scholars of musical composition technique and style **The Eighteenth Centuries** David T. Gies, Cynthia Wall, 2018-02-02 Today when globalization is a buzzword invoked in nearly every realm we turn back to the eighteenth century and witness the inherent globalization of its desires and at times its accomplishments During the chronological eighteenth century learning and knowledge were intimately connected across disciplinary and geographical boundaries yet the connections themselves are largely unstudied In The Eighteenth Centuries twenty two scholars across disciplines address the idea of plural Enlightenments and a global eighteenth century transcending the demarcations that long limited our grasp of the period's breadth and depth Engaging concepts that span

divisions of chronology and continent these essays address topics ranging from mechanist biology painted geographies and revolutionary opera to Americanization theatrical subversion of marriage and plantation architecture Weaving together many disparate threads of the historical tapestry we call the Enlightenment this volume illuminates our understanding of the interconnectedness of the eighteenth centuries Mozart Tim Carter, Distinguished Professor of Music Emeritus Tim

Carter, 2025-09-10 Why do Mozart's musical works in major and minor keys sound so different from each other and what creative insights might these differences reveal In *Mozart A Tale of Two Keys* Tim Carter explores the composer's instrumentation tuning and temperament techniques offering new insights into his symphonies and sonatas **Opera in**

Context Mark A. Radice, 1998 These essays by respected scholars examine representative operatic productions from diverse national schools and periods together forming a comprehensive history of the staging techniques of opera over the centuries

Mozart's Piano Concertos Neal Zaslaw, 1996 A celebration and exploration of a monumental achievement **Mozart the Performer** Dorian Bandy, 2023-12-05 Mozart today is known as one of the foremost composers in Western music yet during his lifetime his compositional mastery seemed to pale in comparison with his achievements on the concert platform Mozart knew that his fame was due to his piano playing and improvisations and as a result much of the music he wrote was intended to serve a single aim to set the stage quite literally for compelling and captivating performances In his piano works symphonies and operas he sought to amuse stir and ravish an awe struck public Mozart the Performer brings to life this elusive side of Mozart's musicianship Over the course of five variations Dorian Bandy traces the influence of showmanship on Mozart's style imbuing his output with a theatricality and evanescence easily lost behind the scrim of familiarity This insightful and imaginative book reveals the countless ways performance influenced Mozart's compositional habits ultimately offering a genuinely novel understanding of why centuries later Mozart's music still captivates us and inspiring new ways of listening to it **E. T. A. Hoffmann, Cosmopolitanism, and the Struggle for German Opera** Francien

Markx, 2015-11-02 In this first monograph on E T A Hoffmann and opera Francien Markx examines Hoffmann's writings on opera and the challenges they pose to established narratives of aesthetic autonomy the search for a national opera and Hoffmann's biography Markx discusses Hoffmann's lifelong fascination with opera against the backdrop of eighteenth century theater reform the creation of national identity contemporary performance practices and musical and aesthetic discourses as voiced by C M von Weber A W Schlegel Heine and Wagner among others The book reconsiders the traditional view that German opera followed a deterministic trajectory toward Wagner's Gesamtkunstwerk and reveals a cosmopolitan spirit in Hoffmann's operatic vision most notably exemplified by his controversial advocacy for Spontini in Berlin

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