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# THE NATIONAL COURT THEATRE IN MOZART'S VIENNA

*Sources and Documents 1783–1792*




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# National Court Theatre In Mozarts Vienna Sources And Documents 1783 1792

**Donald Jay Grout, Hermine Weigel  
Williams**



## **National Court Theatre In Mozarts Vienna Sources And Documents 1783 1792:**

The National Court Theatre in Mozart's Vienna Dorothea Link, 1998-01-01 The National Court Theatre in Mozart's Vienna provides a valuable context for Mozart's career as an opera composer in Vienna by investigating the operation of the court theatre under Emperors Joseph II and Leopold II The author brings together a large number of hitherto unavailable archival sources namely the diary of Count Karl Zinzendorf from which transcriptions have been made of all passages that address the music and theatre in Vienna from Easter 1783 to Easter 1792 theatre account books with transcriptions of payment records for all the salaried performing personnel as well as the semi annual lists of subscribers to the boxes in the theatre and the theatre posters almanacs newspapers and records kept by the theatre administration which have been compiled by the author into a performance calendar The final section of the book rounds out the picture of Josephinian theatre with a discussion of the theatre's management and an analysis of the attendance figures **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 **Mozart in Vienna** Simon P. Keefe, 2017-09-21 Comprehensive and engaging exploration of Mozart's greatest works focussing on his dual roles as performer and composer in Vienna *The Original Portrayal of Mozart's Don Giovanni* Magnus Tessing Schneider, 2021-11-15 The Original Portrayal of Mozart's Don Giovanni offers an original reading of Mozart's and Da Ponte's opera Don Giovanni using as a lens the portrayal of the title role by its creator the baritone Luigi Bassi 1766 1825 Although Bassi was coached in the role by the composer himself his portrayal has never been studied in depth before and this book presents a large number of new sources first and second hand accounts which allows us to reconstruct his performance scene by scene The book confronts Bassi's portrayal with a study of the opera's early German reception and performance history demonstrating how Don Giovanni as we know it today was not only created by Mozart Da Ponte and Luigi Bassi but also by the early German adapters translators critics and performers who turned the title character into the arrogant and violent villain we still encounter in most of today's stage productions Incorporating discussion of dramaturgical thinking of the late Enlightenment and the difficult moral problems that the opera raises this is an important study for scholars and researchers from opera studies theatre and performance studies music history as well as conductors directors and singers Mozart's Piano Concertos Simon P. Keefe, 2001 This study investigates the interactive relationship between the piano and the orchestra in Mozart's concertos by exploring the historical implications and hermeneutic potential of dramatic dialogue **Understanding Italian Opera** Tim Carter, 2015-09-16

Opera is often regarded as the pinnacle of high art A Western genre with global reach it is where music and drama come together in unique ways supported by stellar singers and spectacular scenic effects Yet it is also patently absurd why should anyone break into song on the dramatic stage and shrouded in mystique In this engaging and entertaining guide renowned music scholar Tim Carter unravels its many layers to offer a thorough introduction to Italian opera from the seventeenth to

the early twentieth centuries Eschewing the technical musical detail that all too often dominates writing on opera Carter begins instead where the composers themselves did with the text Walking readers through the relationship between music and poetry that lies at the heart of any opera Carter then offers explorations of five of the most enduring and emblematic Italian operas Monteverdi's *The Coronation of Poppea* Handel's *Julius Caesar in Egypt* Mozart's *The Marriage of Figaro* Verdi's *Rigoletto* and Puccini's *La Bohème* Shedding light on the creative collusions and collisions involved in bringing opera to the stage the various and varying demands of the text and music and the nature of its musical drama Carter also shows how Italian opera has developed over the course of music history Complete with synopses cast lists and suggested further reading for each work discussed *Understanding Italian Opera* is a must read for anyone with an interest in and love for this glorious art

**The Italian Opera Singers in Mozart's Vienna** Dorothea Link, 2022-11-22 Dorothea Link examines singers voices and casting practices in late eighteenth century Italian opera as exemplified in Vienna's court opera from 1783 to 1791 The investigation into the singers voices proceeds on two levels understanding the performers in terms of the vocal dramatic categories employed in opera at the time and creating vocal profiles for the principal singers from the music composed expressly for them In addition Link contextualizes the singers within the company in order to expose the court opera's casting practices Authoritative and insightful *The Italian Opera Singers in Mozart's Vienna* offers a singular look at a musical milieu and a key to addressing the performance practice problem of how to cast the Mozart roles today

**Mozart** Simon P. Keefe, 2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years The studies are broad and focused demonstrating a large number of viewpoints methodologies and orientations and the material spans a wide range of subject areas including biography vocal music instrumental music and performance Written by leading researchers from Europe and North America these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging exciting nature of Mozart scholarship in general The volume is essential reading for researchers students and scholars of Mozart's music

*The Grove Book of Opera Singers* Laura Williams Macy, 2008 Covering over 1500 singers from the birth of opera to the present day this marvelous volume will be an essential resource for all serious opera lovers and an indispensable companion to the enormously successful *Grove Book of Operas* The most comprehensive guide to opera singers ever produced this volume offers an alphabetically arranged collection of authoritative biographies that range from Marion Anderson the first African American to perform at the Met to Benedict Zak the classical tenor and close friend and colleague of Mozart Readers will find fascinating articles on such opera stars as Maria Callas and Enrico Caruso Ezio Pinza and Fyodor Chaliapin Lotte Lehmann and Jenny Lind Lily Pons and Luciano Pavarotti The profiles offer basic information such as birth date vocal style first debut most memorable roles and much more But these articles often go well beyond basic biographical information to offer colorful portraits of the singer's personality and vocal style plus astute evaluations of their place in

operatic history and many other intriguing observations Many entries also include suggestions for further reading so that anyone interested in a particular performer can explore their life and career in more depth In addition there are indexes of singers by voice type and by opera role premiers The articles are mostly drawn from the acclaimed Grove Music Online and have been fully revised and the book is further supplemented by more than 40 specially commissioned articles on contemporary singers A superb new guide from the first name in opera reference The Grove Book of Opera Singers is a lively and authoritative work beautifully illustrated with color and black and white pictures It is an essential volume and the perfect gift for opera lovers everywhere *The Cambridge Companion to The Magic Flute* Jessica Waldoff,2023-11-02 Since its premiere in 1791 The Magic Flute has been staged continuously and remains to this day Mozart's most performed opera worldwide This comprehensive user friendly up to date critical guide considers the opera in a variety of contexts to provide a fresh look at a work that has continued to fascinate audiences from Mozart's time to ours It serves both as an introduction for those encountering the opera for the first time and as a treasury of recent scholarship for those who know it very well Containing twenty one essays by leading scholars and drawing on recent research and commentary this Companion presents original insights on music dialogue and spectacle and offers a range of new perspectives on key issues including the opera's representation of exoticism race and gender Organized in four sections historical context musical analysis critical approaches and reception it provides an essential framework for understanding The Magic Flute and its extraordinary afterlife *The Cambridge Companion to Eighteenth-Century Opera* Anthony R. DelDonna,Pierpaolo Polzonetti,2009-06-25 The perfect accompaniment to courses on eighteenth century opera for both students and teachers this Companion is a definitive reference resource *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 *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

**Music Theatre and the Holy Roman Empire** Austin Glatthorn, 2022-07-07 Packed full of new archival evidence that reveals the interconnected world of music theatre during the Classical era this interdisciplinary study investigates key locations genres music and musicians Austin Glatthorn explores the extent to which the Holy Roman Empire delineated and networked a cultural entity that found expression through music for the German stage He maps an extensive network of Central European theatres reconstructs the repertoire they shared and explores how print media personal correspondence and their dissemination shaped and regulated this music He then investigates the development of German melodrama and examines how articulations of the Holy Roman Empire on the musical stage expressed imperial belonging Glatthorn engages with the most recent historical interpretations of the Holy Roman Empire and offers quantitative empirical analysis of repertoire supported by conventional close readings to illustrate a shared culture of music theatre that transcended traditional boundaries in music scholarship

*Sentimental Opera* Stefano Castelvechi, 2013-10-24 *Sentimental Opera* is a study of the relationship between opera and two major phenomena of eighteenth century European culture the cult of sensibility and the emergence of bourgeois drama A thorough examination of social and cultural contexts helps to explain the success of operas such as Paisiello's *Nina* as well as the extreme emotional reactions of their audiences Like their counterparts in drama literature and painting these works brought to the fore serious contemporary problems including the widespread execution of deserters the treatment of the insane and anxieties relative to social and familial roles They also developed a specifically operatic version of the dominant language of sensibility This wide ranging study involves such major cultural figures as Goldoni Diderot and Mozart while refining our understanding of the theatrical genre system of their time

**The Catholic Beethoven** Assistant Professor of Musicology Nicholas Chong, 2025-01-23 *The Catholic Beethoven* offers a new view of Beethoven and his religious music by demonstrating that both the composer and his sacred works were influenced by the German Catholicism of his era to a much greater extent than has been thought It draws on revisionist historical research into the role of religion in the Enlightenment especially the Catholic Enlightenment to interpret

both the composer's religious works and documentary evidence of his spiritual outlook. In addition, it is the first book-length treatment of Beethoven's sacred music that is not focused only on the *Missa solemnis* but also examines the *Mass in C*, *Christus am Iberge* and the *Gellert Lieder*.

**The Castrato** Martha Feldman, 2016-08-02 *The Castrato* is a nuanced exploration of why innumerable boys were castrated for singing between the mid sixteenth and late nineteenth centuries. It shows that the entire foundation of Western classical singing culminating in *bel canto* was birthed from an unlikely and historically unique set of desires: public and private, aesthetic, economic and political. In Italy, castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and paradoxically in satire, verbal abuse and even the symbolism of the castrato's comic cousin *Pulcinella*. Sacrifice in turn was inseparable from the system of patriarchy involving teachers, patrons, colleagues and relatives whereby castrated males were produced not as nonmen as often thought nowadays but as idealized males. Yet what captivated audiences and composers from Cavalli and Pergolesi to Handel, Mozart and Rossini were the extraordinary capacities of castrato voices, a phenomenon ultimately unsettled by Enlightenment morality. Although the castrati failed to survive, their musicality and vocality have persisted long past their literal demise.

**A Short History of Opera** Donald Jay Grout, Hermine Weigel Williams, 2003 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.

**Notes for Clarinetists** Albert R. Rice, 2017 *Notes for Clarinetists: A Guide to the Repertoire* offers historic and analytical information concerning thirty major works for solo clarinet, clarinet and piano and clarinet and orchestra. This information will enhance performance and be useful in preparing and presenting concerts and recitals.

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