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Mozart Da Ponte Operas

Rodney Bolt



Mozart Da Ponte Operas:

Mozart's Da Ponte Operas Burton D. Fisher, Lorenzo Da Ponte, 2007 The partnership of Wolfgang Amadeus Mozart and Lorenzo da Ponte composer and librettist respectively for *The Marriage of Figaro* *Don Giovanni* and *Cos fan tutte* was one of the most extraordinary collaborations in the history of opera The book features biographic profiles of composer and librettist Mozart Master of Musical Characterization and Da Ponte Ambassador of Italian Culture plus a complete portrait of each opera featuring Principal Characters Brief Story Synopsis Story Narrative with Music Highlight Examples and complete Libretto with Italian and English translations side by side **The Mozart-Da Ponte Operas. The Cultural and Musical Background to "Le Nozze Di Figaro, Don Giovanni" and "Cosi Fan Tutte". [Mit Noten.] - Oxford [usw.]: Clarendon Press 1988. 273 S., 11 S. Abb. 8°** Andrew Steptoe, 1988 **The Mozart-Da Ponte Operas** Andrew Steptoe, 1988 This book charts the musical cultural and social contexts of Mozart's collaborations with the librettist Lorenzo Da Ponte illuminating these great masterpieces along with Mozart's creative process and the functions of 18th century opera

Mozart's Da Ponte Operas, 2006-01-01 A comprehensive guide to the 3 operas Mozart composed to librettos by Lorenzo da Ponte featuring complete translated Librettos Story Narrative with Music examples and Burton D Fisher's in depth Commentary and Analysis *The Mozart-Da Ponte Operas* Mary Du Mont, 2000-03-30 This reference guide provides access to almost 1 000 books book chapters articles and dissertations about the three Mozart Da Ponte operas *Le nozze di Figaro* *Don Giovanni* and *Così fan tutte* Mozart and Da Ponte collaborated on these operas between 1786 and 1791 The literature detailed in this volume includes material published from Mozart's death to the present Following an introduction to the operas the bibliography section lists the literature by works in general and by each of the three operas A discography groups entries by opera and original recording date This guide will appeal to music and opera scholars As an essential research tool sections are cross referenced throughout Separate author title and subject indexes complete the volume **The librettos of Mozart's operas: The works for Salzburg and Milan** Wolfgang Amadeus Mozart, 1992 First Published in 1993 Routledge is an imprint of Taylor Francis an informa company **The librettos of Mozart's operas: The Da Ponte operas** Wolfgang Amadeus Mozart, 1992 The Da Ponte Operas Wolfgang Amadeus Mozart, 1992 First Published in 1993 Routledge is an imprint of Taylor Francis an informa company *Dramma Giocoso* Julian Rushton, 2012 The three Mozart Da Ponte operas offer an inexhaustible wellspring for critical reflection possessing a complexity and equivocation common to all great humane works They have the potential to reflect and refract whatever locus of contemporaneity may be the starting point for enquiry Thus even postmodern and postmillennial concerns far from seeming irrelevant to these operas are instead given new perspectives by them while the music and the dramatic situations have the multivalency to accept each refreshed palette of interpretation without loss of their essential character These operas seem perennially new In exploring the evergreen qualities of *Don Giovanni* and *Le Nozze di Figaro* the authors of this book do not shun approaches that have

foundations in established theory but refract them through such problems as the tension between operatic tradition and psychological realism the coexistence of multiple yet equal plots and the antagonism between the tenets of tradition and the need for self actualization In exploring such themes the authors not only illuminate new aspects of Mozart s operatic compositions but also probe the nature of musical analysis itself *Così fan tutte* Wolfgang Amadeus Mozart,2014-10-01 Following the great successes of *Le nozze di Figaro* and *Don Giovanni* *Cos fan tutte* was the last of the three operas that Mozart wrote with the librettist Lorenzo Da Ponte Although well received at its premiere in Vienna in 1790 it was then largely neglected until the mid twentieth century Its comic but deeply felt portrayal of the foibles of young people in love has since become recognized as perhaps the most sophisticated and perfect of all Mozart s operas This guide contains articles that describe the genesis of the opera and the circumstances surrounding its first performances a musical commentary which takes the reader through the opera s main themes and an overview of the ways in which it fell out of favour in the nineteenth century A detailed description of its more recent performance history reflects how the work has now established a secure position in the repertory of opera houses throughout the world The guide also includes sixteen pages of illustrations a musical thematic guide the full libretto with English translation a discography bibliography and DVD and website guides

Lorenzo Da Ponte April Fitzlyon,2018-01-01 This is the revised edition of April FitzLyon s celebrated biography of Mozart s librettist who provided the brilliant witty texts for *The Marriage of Figaro* *Don Giovanni* and *Così fan tutte* Born a Jew in the Republic of Venice Da Ponte became a Christian before involving himself in political and amorous intrigue and having to flee like his friend Casanova to Vienna pursued by both the Inquisition and jealous husbands As court poet to Joseph II he succeeded Metastasio and worked with many composers until his escapades forced him to move on to London where he managed the Theatre Royal Haymarket After a series of financial disasters he moved to New York where he worked several jobs before becoming a professor at Columbia He helped to introduce Italian opera to the USA and in old age wrote his notoriously unreliable memoirs This fascinating portrait provides a colourful picture of eighteenth and nineteenth century life in four capitals combining musical and literary history with an account of the social life of the period Lorenzo Da Ponte Sheila Hodges,2002-06-15 Three of the greatest operas ever written *The Marriage of Figaro* *Don Giovanni* and *Cos fan tutte* join the exquisite music of Wolfgang Amadeus Mozart with the perfectly matched libretti of Lorenzo Da Ponte Da Ponte s own long life 1749 1838 however was more fantastic than any opera plot A poor Jew who became a Catholic priest a priest who became a young gambler and rake a teacher poet and librettist of genius who became a Pennsylvania greengrocer an impoverished immigrant to America who became professor of Italian at Columbia University wherever Da Ponte went he arrived a penniless fugitive and made a new and eventful life Sheila Hodges follows him from the last glittering years of the Venetian Republic to the Vienna of Mozart and Salieri and from George III s London to New York City *Mozart's Don Giovanni* Burton D. Fisher,2005 A comprehensive guide to Mozart s DON GIOVANNI featuring insightful and in depth

Commentary and Analysis a complete newly translated Libretto with Italian English side by side and over 30 music highlight examples

The Librettist of Venice Rodney Bolt, 2008-12-11 In 1805 Lorenzo Da Ponte was the proprietor of a small grocery store in New York But since his birth into an Italian Jewish family in 1749 he had already been a priest a poet the lover of many women a scandalous Enlightenment thinker banned from teaching in Venice the librettist for three of Mozart's most sublime operas a collaborator with Salieri a friend of Casanova and a favorite of Emperor Joseph II He would go on to establish New York City's first opera house and be the first professor of Italian at Columbia University An inspired innovator but a hopeless businessman who loved with wholehearted loyalty and recklessness Da Ponte was one of the early immigrants to live out the American dream In Rodney Bolt's rollicking and extensively researched biography Da Ponte's picaresque life takes readers from Old World courts and the back streets of Venice Vienna and London to the New World promise of New York City Two hundred and fifty years after Mozart's birth the life and legacy of his librettist Da Ponte are as astonishing as ever

Mozart's Don Giovanni Wolfgang Amadeus Mozart, Ellen H. Bleiler, Lorenzo Da Ponte, 1985-01-01 Don Giovanni has been called the greatest opera ever composed an almost perfect work Along with Aida La Boheme and Carmen Mozart's masterpiece is one of the most often performed operas The work is so admired that when the Italian composer Gioacchino Rossini was asked which of his own operas he liked best Rossini unhesitatingly replied Don Giovanni This Dover edition contains the standard Italian libretto of Don Giovanni side by side with a complete new English translation Convenient and portable it also includes an informative Introduction a complete List of Characters and an easy to follow Plot Summary All repeats are given in full so you can follow the text as it is sung without losing your place With this inexpensive handy guide opera lovers can appreciate every word of Mozart's brilliant comic drama in the original Italian or in modern English An ideal companion for reading along with a recording a broadcast or at the performance itself this superb volume is a first rate aid to enjoyment of one of the world's most celebrated operas

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

W. A. Mozart: *Così Fan Tutte* Bruce Alan Brown, 1995-11-24 At once the most light hearted and disturbing of Mozart and Da Ponte's Italian comic works the opera has provoked widely differing reactions from listeners for more than two centuries This study provides a detailed account of the libretto's complex origins in myth and Italian literary classics

Mozart Studies 2 Cliff Eisen, 1997 Published to complement *Mozart Studies* published in 1991 *Mozart Studies 2* offers a forum for the most important trends in recent Mozart scholarship including substantial contributions in gender and genre studies close readings of individual works among them the Prague symphony and *Le nozze di Figaro* textual and contextual research and new directions in analysis both for the operas and instrumental music At the same time it also aims to suggest directions for future research In addition to Cliff Eisen the contributors include leading Mozart scholars among them Mary Hunter John Platoff Wolf Dieter Seiffert and Elaine Sisman

Opera Guy A. Marco, 2002-05-03 *Opera* is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published

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*

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