



Mozarts Opern

Steffen Lösel



Mozarts Opern:

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

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

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-Bibliographien Karl F. Stock, Rudolf Heilinger, Marylène Stock, 2011-07-22 The work Mozart Bibliographies is published to commemorate Wolfgang Amadeus Mozart s 250th birthday 1 612 independent and hidden bibliographies as well as reference works on Mozart s life his works and his family are recorded here with commentaries It also covers non independent bibliographies catalogues of his works exhibition catalogues discographies and filmographies With a few exceptions all the entries are based on title autopsy The bibliographies are divided into titles on Mozart s family Constanze Mozart Karl Mozart Leopold Mozart Maria Anna Nannerl Mozart Wolfgang Amadeus Mozart and Wolfgang Amadeus d J Franz Xaver Wolfgang Mozart The extensive material is indexed by names titles and subject headings providing varied insights and access *Mozarts Opern* Wolfgang Amadeus Mozart, 1872 *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 *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 **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 readers 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 **Theological Anthropology in Mozart's La clemenza di Tito** Steffen Lösel, 2022-07-13 This book asks what theological messages theologically educated Catholics in late eighteenth century Prague might have perceived in Mozart s late opera seria La clemenza di Tito The book s thesis is two

fold first that Catholics might have heard the opera's advocacy of enlightened absolutism as a celebration of a distinctly Catholic understanding of political governance and second that they might have found in the opera a metaphor for the relationship between a gracious God and humanity caught up in sin expressed as sexual concupiscence pride and lust for power The book develops its interpretation of the opera through narrative character analyses of the main protagonists an examination of their dramatic development and by paying attention to the biblical and theological associations they may have evoked in a Catholic audience The book is geared towards academic readers interested in opera theologians historians and those who work at the intersection of theology and the arts It contributes to a better understanding of the theological implications of Mozart's operatic work

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 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

Così fan tutte, An Opera of Mimetic Revelation Isabel Díaz-Morlán, 2025-09-01 Isabel Díaz Morlán reads the characters of *Così fan tutte* an opera by Mozart and Da Ponte through the lens of René Girard's theory of unconscious mimetic desire The opera features couples who resemble those from classical literature including Ovid's Collatinus and Lucretia Cervantes's Anselmo and Camila and Shakespeare's Leonatus and Imogen The book explores the sources of the libretto comparing them with each other and with the libretto itself to detect the themes that reveal the mechanism of mimetic desire This offers the groundwork for the analysis of key moments of the opera in which the combined

action of words dramatic action and above all music show how Ferrando and Guglielmo as well as Fiordiligi and Dorabella fall into mimetic rivalry an incitement to desire and hypocrisy always within a *m* connaissance that prevents them from recognizing what is happening to them until the truth is finally unmasked *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 **La Clemenza Di Tito** John A. Rice, 1991-06-24 The first book to be devoted to Mozart's opera *La clemenza di Tito* with historical and critical analysis *Essays on Opera, 1750-1800* John A. 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 **Antonio Salieri and Viennese Opera** John A. Rice, 1998 Publisher Description *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 **W. A. Mozart** Thomas Bauman, 1987 This addition to the Cambridge Opera Handbooks series is also the first full-length study of Mozart's *Die Entführung aus dem Serail* It aims to familiarize the reader with all aspects of the work Mozart's writing of the opera and

its literary antecedents its plot its musical structure its reception and performance history The reader will find much that is new in Thomas Bauman's study He discusses the opera in relation to other Oriental operas in the light of eighteenth century apprehensions of the East and as an attempt to reconcile the conventions of German opera in the early 1780s with Viennese taste and Mozart's own maturing operatic aesthetic The text is well illustrated with pictures and music examples and a full discography lists the available recordings of the opera This will be essential reading for all who have an interest in Mozart's operas whether as student scholar or opera lover

Mozart Julian Rushton, 2006-02-01 Wolfgang Amadeus Mozart is one of the great icons of Western music An amazing prodigy he toured the capitals of Europe while still a child astonishing royalty and professional musicians with his precocious skills he wrote as an adult some of the finest music in the entire European tradition Julian Rushton offers a concise and up to date biography of this musical genius combining a well researched life of the composer with an introduction to the works symphonic chamber sacred and theatrical of one of the few musicians in history to have written undisputed masterpieces across every genre of his time Rushton offers a vivid portrait of the composer ranging from Mozart the Wunderkind travelling with his family from Salzburg to Vienna Paris London Rome and Milan to the mature author of such classic works as *The Marriage of Figaro* *Don Giovanni* and *The Magic Flute* During the past half century scholars have thoroughly explored Mozart's life and music offering new interpretations of his compositions based on their historical context and providing a factual basis for confirming or more often debunking fanciful accounts of the man and his work Rushton takes full advantage of these biographical and musical studies as well as the definitive New Mozart Edition to provide an accurate account of Mozart's life and equally important an insightful look at the music itself complete with musical examples An engaging biography for general readers that will also be an informative resource for scholars this new addition to the prestigious Master Musicians series offers an authoritative portrait of one of the defining figures of European culture

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 Enigmatic Realm of **Mozarts Opern**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Mozarts Opern** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those who partake in its reading experience.

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