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Mozart's Operas

A Critical Study
(1913)

Edward Joseph Dent

Mozart's Operas A Critical Study

Michael Hüttler, Hans Ernst Weidinger



Mozart's Operas A Critical Study:

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 Edward Joseph Dent, 1913 *The Authentic Magic Flute Libretto* Michael Freyhan, 2009-10-26 Shortly after Wolfgang Amadeus Mozart's death his widow Constanze sent a manuscript copy of one of his most beloved operas *Die Zauberflöte* to the court of the Elector of Cologne It was eventually published by Nicolaus Simrock in 1814 as the first full score edition However the question still remains as to why this early copy in her possession diverges from Mozart's autograph in so many libretto details *The Authentic Magic Flute Libretto* Mozart's Autograph or the First Full Score Edition investigates the origin and claim to authenticity of the first full score edition of *Die Zauberflöte* drawing attention to the close bond between words and music Michael Freyhan brings the subtlety of the first edition word setting to the attention of scholars musicians and opera lovers setting out the evidence for its authenticity and detailing the quest pursued in 15 countries for the earliest possible historical sources Freyhan examines the differences between the first edition and the autograph discussing the quality of the word setting supported by 32 musical examples and evaluating the relationship of the two texts in terms of language and literature The following chapters discuss the early history of the autograph focusing on four alleged owners its market value and the misleading catalogue numbering systems seen on the first page Details of the performance and publication history of the first edition text are followed by a new perspective on the disputed authorship of the libretto in light of the possible existence of two authentic texts A concluding chapter discusses Mozart's sketches and

working methods while an appendix traces the character and career of Karl Ludwig Giesecke one of the writers who claimed ownership of the opera's libretto The book also includes several photos and the complete first edition libretto in German and with literal English translation providing a side by side text comparison with the autograph text

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

Curating Opera Stephen Mould, 2021-02-09 Curation as a concept and a catchword in modern parlance has over recent decades become deeply ingrained in modern culture The purpose of this study is to explore the curatorial forces at work within the modern opera house and to examine the functionalities and processes that guide them In turn comparisons are made with the workings of the traditional art museum where artworks are studied preserved restored displayed and contextualised processes which are also present in the opera house Curatorial roles in each institution are identified and described and the role of the celebrity art curator is compared with that of the modern stage director who has acquired previously undreamt of licence to interrogate operatic works overlaying them with new concepts and levels of meaning in order to reinvent and redefine the operatic repertoire for contemporary needs A point of coalescence between the opera house and the art museum is identified with the transformation towards the end of the nineteenth century of the opera house into the operatic museum Curatorial practices in the opera house are examined and further communalities and synergies in the way that works are defined in each institution are explored This study also considers the so called birth of opera around the start of the seventeenth century with reference to the near contemporary rise of the modern art museum outlining operatic practice and performance history over the last 400 years in order to identify the curatorial practices that have historically been employed in the maintenance and development of the repertoire This examination of the forces of curation within the modern opera house will highlight aspects of authenticity authorial intent preservation restoration and historically informed performance practice

Feasting & Fasting in Opera Pierpaolo Polzonetti, 2021-11-11 Feasting and Fasting in Opera shows that the consumption of food and drink is an essential component of opera both on and off stage In this book opera scholar Pierpaolo Polzonetti explores how convivial culture shaped the birth of opera and opera going rituals until the mid nineteenth century when eating and drinking at the opera house were still common Through analyses of convivial scenes in operas the book also shows

how the consumption of food and drink and sharing or the refusal to do so define characters identity and relationships Feasting and Fasting in Opera moves chronologically from around 1480 to the middle of the nineteenth century when Wagner s operatic reforms banished refreshments during the performance and mandated a darkened auditorium and absorbed listening The book focuses on questions of comedy pleasure embodiment and indulgence looking at fasting poisoning food disorders body types diet and social ethnic and gender identities in both tragic and comic operas from Monteverdi to Puccini Polzonetti also sheds new light on the diet Maria Callas underwent in preparation for her famous performance as Violetta the consumptive heroine of Verdi s La traviata Neither food lovers nor opera scholars will want to miss Polzonetti s page turning and imaginative book **Quarterly Bulletin** Los Angeles Public Library,1916 Music in Eighteenth-Century Austria David Wyn Jones,2006-11-02 The music of Haydn Mozart and Beethoven forms a cornerstone of the modern repertoire but very little is known about the context in which these composers worked This volume of twelve essays by leading international scholars considers some of the musical traditions and practices of this little understood period of music history Beginning with the early decades of the eighteenth century the volume documents selected aspects of musical life and style from the late Baroque period through to the early years of the nineteenth century The four main areas covered in this exploration of music history are orchestral music sacred music opera and keyboard music Georg Reutter Haydn s teacher Antonio Salieri Mozart s colleague and W lfl a rival of Beethoven are just three of the period s prominent musicians who are discussed at length **Ottoman Empire and European Theatre Vol. I** Michael Hüttler,Hans Ernst Weidinger,2013-06-15 The first volume of the book series Ottoman Empire and European Theatre focuses on the period between 1756 and 1808 the era of W A Mozart 1756 1791 and Sultan Selim III 1761 1808 These historical personalities whose life spans overlap were towering figures of their time Mozart as an extraordinary composer and Selim III as both a politician and a composer Inspired by the structure of opera the forty four contributions of Volume I are arranged in eight sections entitled Ouverture Prologue Acts I V and Epilogue The Ouverture includes the opening speeches of diplomats politicians and scholars as well as a memorial text for the Genius of Opera Turkish prima donna Leyla Gencer 1928 2008 The Prologue The Stage of Politics features texts by distinguished historians who give an historical overview of the Ottoman Empire and Europe in the late eighteenth century from both Turkish and Austrian points of view Act I features texts concerning Diplomacy and Theatre and Act II takes the reader to Europe South West and North Act III has contributions concerning theatre in Central Europe while Act IV deals with Mozart and the world of the seraglio Act V turns our attention to the Ottoman Sultan Selim III and the Epilogue considers literary and theatrical adventures of The Hero in the Sultan s Harem Contributions by Metin And Emre Araci T lay Artan Esin Akalin Thomas Betzwieser Annemarie B nsch Emil Brix Christian Brunmayr Bertrand Michael Buchmann Aysin Candan Helga Dostal Erich Duda Wolfgang Greisenegger Heidemaria G rer Matthew Head Caroline Herfert Bent Holm Frank Huss Michael H ttler Nadja Kayali Hans Peter Kellner Alexandre Lh a

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