



Mozarts Opern

**Karl F. Stock, Rudolf
Heilingner, Marylène Stock**

Mozarts Opern:

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*

Mozart's Opera Don Giovanni Wolfgang Amadeus Mozart, Lorenzo Da Ponte, 2015-09-17 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant [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 **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

Opera in the Viennese Home from Mozart to Rossini Nancy November, 2024-01-18 A unique window on the world of nineteenth century amateur music making provided by the study of domestic musical arrangements of opera

Mozart's Operas Edward Joseph Dent, 1913

Performing Operas for Mozart Ian Woodfield, 2012 A study of the Prague Italian opera company and its role in performing Mozart s works in the late eighteenth century

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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 Bohème* 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

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

Idomeneo Wolfgang Amadeus Mozart, 2010-06 Mozart wrote *Idomeneo* when he was twenty-four years old and the opera was described by Albert Einstein as one of those works that even a genius like Mozart could write only once in his life It is one of most astonishing achievements of an altogether astonishing career In this newly commissioned guide Julian Rushton explains the special nature of the music in a detailed analysis of its themes and development while Nicholas Till places the opera in its context as an expression of the Enlightenment Gary Kahn explores the performance history of an opera which although

largely ignored for over a hundred and fifty years has now taken its place as part of the international operatic repertoire A selection of the unique letters between Mozart and his father written during the opera's composition is also included

Mozart and His Operas David Cairns, 2006 A noted music critic weaves a brilliantly engaging narrative which puts Mozart's operas in the context of his life showing how they illuminate his creativity as a whole **Mozart's Don Giovanni**

Wolfgang Amadeus Mozart, Burton D. Fisher, Lorenzo Da Ponte, 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 **Mozart's Operas and National Politics** Martin Nedbal, 2023-08-10 This

wide ranging study explores how Czech and German nationalism influenced the reception of Mozart's operas in Prague over the centuries It demonstrates the role of politics in the construction of the Western musical canon revealing how both Czech and German factions in Prague used Mozart's legacy to promote their political interests **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 **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 **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

Opera Guy A. Marco, 2001 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 Provided by publisher **Cyclopedia of Music and Musicians: Naaman-Zwillingsbrüder** John Denison Champlin, William Foster Apthorp, 1890

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