

Opera Buffa in Mozart's Vienna

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Edited by Mary Hunter and Michael S. H. Brown



Opera Buffa In Mozarts Vienna

Austin Glatthorn



Opera Buffa In Mozarts Vienna:

The Culture of Opera Buffa in Mozart's Vienna Mary Hunter, 1999-01-01 Mozart's comic operas are among the master works 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 II was striving for a German national theater Hunter attributes opera buffa's success to the sheer pleasure it can provide 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 *Così 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

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 *Così 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

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* From Garrick to Gluck Daniel Heartz, 2004 A collection of 18 essays on musical theatre in the eighteenth century written between 1967 and 2001 **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 **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 **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

The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 Reflecting a wide variety of approaches to eighteenth century opera this *Companion* brings together leading international experts in the field to provide a valuable reference source Viewing opera as a complex and fascinating form of art and social ritual rather than reducing it simply to music and text analysis individual essays investigate aspects such as audiences architecture of the theaters marketing acting style and the politics and strategy of representing class and gender Overall the volume provides a synthesis of well established knowledge reflects recent research on eighteenth century opera and stimulates further research The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our

culture both past and present Eighteenth century opera is experiencing continuing critical and popular success through innovative and provoking productions world wide and this Companion will appeal to opera goers as well as to students and teachers of this key topic

Feasting & Fasting in Opera Pierpaolo Polzonetti, 2021-11-11 Feasting and Fasting in Operashows 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

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 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

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

The Oxford Handbook of Topic Theory Danuta Mirka PhD, 2014-10-16 Topics are musical signs developed and employed primarily during the long eighteenth century Their significance relies on associations that are clearly recognizable to the listener with different genres styles and types of music making Topic theory which is used to explain conventional subjects of musical composition in this period is grounded in eighteenth century music theory aesthetics and criticism while drawing also from music cognition and semiotics The concept of topics was introduced into by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres As the invention of a twentieth century academic topic theory as a field is comparatively new and The Oxford Handbook of Topic Theory provides a much needed reconstruction of the field's aesthetic underpinnings The volume grounds the concept of topics in eighteenth century music theory aesthetics and criticism Documenting the historical reality of individual topics on the basis of eighteenth century sources it traces the origins of topical mixtures to transformations of eighteenth century musical life and relates topical analysis to other methods of music analysis conducted from the perspectives of composers performers and listeners Focusing its scope on eighteenth century musical repertoire The Oxford Handbook of Topic Theory lays the foundation for further investigation of topics in music of the nineteenth twentieth and twenty first centuries

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*, *Così 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 present influence our appreciation of these fascinating representations of women.

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 arm's reach that prevents them from recognizing what is happening to them until the truth is finally unmasked.

Mozart's Viennese Instrumental Music Simon P. Keefe, 2007 A study of stylistic reinvention, a practically and empirically based theory that explains how innovative, putatively inspired ideas take shape in Mozart's works and lead to stylistic reformulation. From close examination of a variety of works, this work shows that stylistic reinvention is a consistent manifestation of stylistic development.

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.

Opera as Anthropology Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology. It rests on the following central arguments: on the one hand, opera is quite a new and exotic topic for anthropologists, while on the other, anthropology is still perceived as an unusual approach to opera. Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research. The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical

accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude Lévi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another

Music Theatre and the Holy Roman Empire Austin Glatthorn, 2022-07-07 Reveals how the Holy Roman Empire's cultural networks c 1800 underpinned the transnational spread of music for the German language stage

[The Cambridge Companion to Opera Studies](#) Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline

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