

Enlightenment Inspires Composers

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Opera And The Enlightenment

Daniel Hartz



Opera And The Enlightenment:

Mozart and the Enlightenment Nicholas Till,1995 In this illuminating new study of Mozart s operas Nicholas Till shows that the composer was not a divine idiot but an artist whose work was informed by the ideas and discoveries of his time Examining the dramatic emergence of a modern society in eighteenth century Austria Till reappraises the history and meaning of the Enlightenment and Mozart s role within it Book jacket

Opera and the Enlightenment Thomas Bauman,Marita Petzoldt McClymonds,2006-12-14 This is a collection of essays to explore the wide dimensions and influence of eighteenth century opera In a series of articles by leading scholars in the field a range of perspectives are offered on the important figures of the day including Handel Vivaldi Gluck Rameau and Mozart and on the fundamental problems of creation revision borrowing influence and intertextuality Other essays reinterpret librettos of serious opera in the French and Italian theatre during the later eighteenth century Sister arts notably painting the novel ballet and the spoken stage are also examined in their relationship to the development of opera Bracketing the collection are studies of the early pastoral opera and of Prokofiev which expand our historical view of operatic life during the Age of Reason The book contains numerous rare illustrations and will be of interest to scholars and students of opera and theatre history

Drama and opera of the Enlightenment ,1997

Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così fan tutte Charles Ford,2016-04-29 Music Sexuality and the Enlightenment explains how Mozart s music for Le nozze di Figaro Don Giovanni and Cos fan tutte sounds the intentions of Da Ponte s characters and their relationships with one another Mozart by way of the infinitely generative and beautiful logic of the sonata principle did not merely interpret Da Ponte s characterizations but lent them temporal musical forms Charles Ford s analytic interpretation of these musical forms concerns processes and structures in detail and at medium to long term levels He addresses the music of a wide range of arias and ensembles and develops original ways to interpret the two largely overlooked operatic genres of secco recitative and finales Moreover Ford presents a new method by which to relate musical details directly to philosophical concepts and thereby the music of the operas to the inwardly contradictory thinking of the European Enlightenment This involves close readings of late eighteenth century understandings of man and nature self and other morality and transgression and gendered identities and sexuality with particular reference to contemporary writers especially Goethe Kant Laclos Rousseau Sade Schiller Sterne and Wollstonecraft The concluding discussion of the implied futures of the operas argues that their divided sexualities which are those of the Enlightenment as a whole have come to form our own unquestioned assumptions about gender differences and sexuality This along with the elegant and eloquent precision of Mozart s music is why Figaro Giovanni and Cos still maintain their vital immediacy for audiences today

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

Opera and the Politics of Tragedy Katharina Clausius,2023 A curated collection of Enlightenment operas paintings and literary works that

were all marked by the Telemacomania scandal a furious cultural frenzy with dangerous political stakes Imaginatively structured as a guided tour Opera and the Politics of Tragedy captures the tumultuous impact of the so called Telemacomania crisis through its key artifacts literary pamphlets spoken dramas paintings engravings and opera librettos drammi per musica Prominently featured in the gallery are two operas with direct ties to this aesthetic and political war Mozart and Cigna Santi's Mitridate 1770 and Mozart and Varesco's Idomeneo 1781 Reading and listening across the Enlightenment's cultural spaces its new public museums its first encyclopedias and its ever controversial operatic theater this book showcases the Enlightenment's disorderly historical revisionism alongside its progressive politics to expose the fertile creativity that can emerge out of the ambiguous space between what is ancient and what is modern **A History of**

Opera Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability Times Literary Supplement Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty Die Welt Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty first century this lucid and sweeping Boston Globe narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre's most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power **The Music of Christendom** Susan Treacy, 2021-06-17 Currently only Available in ePUB format

download If you use a Kindle reader rather than an epub compatible reader please request a Kindle file for the book by sending a copy of your receipt invoice email to kindle.ignatius.com Please allow 72 business hours for a response Music plays such an important part in everyone's life but how much do we know about the history of music How did music shape our civilization and how was music itself shaped by the Catholic Church Susan Treacy an experienced professor of music is an excellent guide to the history of music Every Catholic should own at least one book on music This is it **Opera and**

Sovereignty Martha Feldman, 2010-10-05 Performed throughout Europe during the 1700s Italian heroic opera or opera seria was the century's most significant musical art form profoundly engaging such figures as Handel Haydn and Mozart Opera and Sovereignty is the first book to address this genre as cultural history arguing that eighteenth century opera seria must be understood in light of the period's social and political upheavals Taking an anthropological approach to European music that's as bold as it is unusual Martha Feldman traces Italian opera's shift from a mythical assertion of sovereignty with its festive forms and rituals to a dramatic vehicle that increasingly questioned absolute ideals She situates these transformations against the backdrop of eighteenth century Italian culture to show how opera seria both reflected and affected the struggles of rulers to maintain sovereignty in the face of a growing public sphere In so doing Feldman explains why the form had such

great international success and how audience experiences of the period differed from ours today Ambitiously interdisciplinary Opera and Sovereignty will appeal not only to scholars of music and anthropology but also to those interested in theater dance and the history of the Enlightenment

Art and Ideology in European Opera Rachel Cowgill, David Cooper, Clive Brown, 2010 Opera that most extravagant of the performing arts is infused with the contexts of power brokering and cultural display in which it was conceived and experienced For individual operas such contexts have shifted over time and new meanings emerged often quite remote from those intended by the original collaborators but tracing this ideological dimension in a work's creation and reception enables us to understand its cultural and political role more clearly sometimes conflicting with its status as art and sometimes enhancing it This collection is a Festschrift in honour of Julian Rushton one of the most distinguished opera scholars of his generation and highly regarded for his innovative studies of Gluck Mozart and Berlioz among many others Colleagues associates and former students pay tribute to his work with essays highlighting the interplay between opera art and ideology across three centuries Three broad themes are opened up from a variety of approaches nationalism cosmopolitanism and national opera opera class and the politics of enlightenment and opera and otherness British opera is represented by studies of Purcell Dido Holst Stanford and Britten but the collection sustains a truly European perspective rounded out with essays on French opera funding Bizet Mozart Mendelssohn Verdi Puccini Janacek Nielsen Rimsky Korsakov and Schreker Several works receive some of their first extended discussion in English

Opera and Enlightenment Downing A. Thomas, 2002

Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così Fan Tutte Charles C. Ford, 2012 This analytical study explains how Mozart's music for *Le Nozze di Figaro* *Don Giovanni* and *Cos fan tutte* sounds the intentions of Da Ponte's characters and their relationships with one another Mozart did not merely interpret Da Ponte's characterisations but lent them temporal musical forms Charles Ford's analysis presents a new method by which to relate the music of the operas to the thinking of the European Enlightenment involving close readings of late eighteenth century understandings of man and nature self and other morality and transgression and gendered identities and sexuality

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

Opera, a History of the Impossible Genre Jeffrey Langford, 2024-10-01 *Opera a History of the Impossible Genre* offers an accessible and chronological survey of opera Beginning in the 16th century each chapter hones its focus on a representative opera and composer and provides discussion on historical and political context With further reading lists key term definitions

and composer biographies to support learning this book covers the fundamental elements of the genre including subject matter musical structure aria and ensemble forms singing styles orchestra and the structure of the libretto The book will also help readers develop an appreciation of opera as a form of musical entertainment which despite seemingly insurmountable financial philosophical and artistic hurdles has overcome the impossible to become one of the most popular and thrilling types of music heard on stage today Opera a History of the Impossible Genre is an approachable undergraduate textbook for students of opera and survey courses The Immortal Operas: A Journey Through Greatness Pasquale De Marco, 2025-03-08 In the realm of opera few composers have achieved the same level of acclaim and adoration as Wolfgang Amadeus Mozart His immortal operas with their exquisite melodies masterful orchestration and profound emotional depth have captivated audiences for centuries and continue to be performed and enjoyed around the world This comprehensive exploration of Mozart's operatic masterpieces takes readers on a journey through the brilliance of his compositions delving into the stories characters and music that have made them timeless classics From the effervescent wit of The Marriage of Figaro to the dark drama of Don Giovanni from the playful charm of Cos fan tutte to the allegorical depths of The Magic Flute Mozart's operas span a wide range of emotions and themes Through his music Mozart explores the complexities of human nature delving into the realms of love betrayal forgiveness and redemption His operas are not mere entertainment they are profound reflections on the human condition offering insights into our innermost thoughts and desires With his innovative use of harmony orchestration and vocal writing Mozart created a new paradigm for opera influencing generations of composers to come In this book readers will embark on a captivating exploration of Mozart's operatic world examining the historical and cultural context in which they were created as well as their musical and dramatic significance The lives of the characters the intricacies of the plots and the musical highlights that make these operas so beloved are all explored in depth Whether you are a seasoned opera aficionado or a newcomer to the world of classical music this book will deepen your appreciation for Mozart's genius and provide a deeper understanding of his immortal operas Prepare to be swept away by the brilliance of Mozart's operatic masterpieces as you journey through the pages of this book Discover the timeless appeal of his music its ability to transcend time and cultural boundaries and its enduring power to move and inspire audiences From the soaring melodies to the dramatic recitatives from the comedic moments to the heart wrenching arias Mozart's operas offer a profound and unforgettable experience that continues to enchant and amaze This book is an essential companion for anyone interested in opera classical music or the life and work of Wolfgang Amadeus Mozart It is a comprehensive and accessible guide to his operatic masterpieces providing a deeper understanding of their music stories and enduring legacy If you like this book write a review *Aesthetics of Opera in the Ancien Régime, 1647-1785* Downing A. Thomas, 2002 This is the first study to recognize the broad impact of opera in early modern French culture Downing A Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political

agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth

Opera's Second Death Slavoj Zizek, Mladen Dolar, 2013-10-18 Opera's Second Death is a passionate exploration of opera the genre its masterpieces and the nature of death Using a dazzling array of tools Slavoj Zizek and coauthor Mladen Dolar explore the strange compulsions that overpower characters in Mozart and Wagner as well as our own desires to die and to go to the opera

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

Grétry's Operas and the French Public R.J. Arnold, 2017-07-05 Why in the dying days of the Napoleonic Empire did half of Paris turn out for the funeral of a composer The death of Andr  Ernest Modeste Gr try in 1813 was one of the sensations of the age setting off months of tear stained commemorations reminiscences and revivals of his work To understand this singular event this interdisciplinary study looks back to Gr try's earliest encounters with the French public during the 1760s and 1770s seeking the roots of his reputation in the reactions of his listeners The result is not simply an exploration of the relationship between a musician and his audiences but of developments in musical thought and discursive culture and of the formation of public opinion over a period of intense social and political change The core of Gr try's appeal was his mastery of song Distinctive direct and memorable his melodies were exported out of the opera house into every corner of French life serving as folkloristic tokens of celebration and solidarity longing and regret Gr try's attention to the subjectivity of his audiences had a profound effect on operatic culture forging a new sense of democratic collaboration between composer and listener This study provides a reassessment of Gr try's work and musical thought positioning him as a major figure who linked the culture of feeling and the culture of reason and who paved the way for Romantic notions of spectatorial absorption and the power of music

Postcolonial Opera Juliana M. Pistorius, 2025-05-27 Opera has long been known for its ability to be used as a tool for colonial expression But it is increasingly used to narrate histories of colonial trauma oppression and struggle What does it mean for a colonial form to represent the experiences of those it used to exclude and undermine How can opera adapt to

meet the challenges of ethical representation and reparation In response to these questions Postcolonial Opera William Kentridge and the Unbounded Work of Art examines the social and political role of opera in the postcolony Taking the multimedia operatic experiments of William Kentridge South Africa s most celebrated contemporary visual artist as a starting point author Juliana M Pistorius investigates contemporary opera s potential to process the troubled histories that haunt post and decolonial societies Centered around the critical theoretical themes of return confession mourning time displacement and totality the book considers Kentridge s productions for puppets *Il Ritorno d Ulisse* 1998 *Confessions of Zeno* 2002 his operatic installation for a miniature automated theatre *Black Box Chambre Noire* 2005 his chamber work for performers and machines *Refuse the Hour* 2012 and his processional operas *Triumphs and Laments* 2016 *The Head the Load* 2018 Pistorius argues that the artist s newly conceived operatic form built on ideas of unboundedness rather than totality or formlessness offers opportunities to engage anew with questions of race coloniality and cultural belonging in the postcolony While Kentridge s pieces take the artist s responsibility to deal with the genre s colonial past seriously she shows how they also offer humor beauty and catalytic opportunities to reimagine the form and function of opera in the postcolonial present Postcolonial Opera intervenes in contemporary debates about opera s relevance and contributes to the growing study of the art form s relationship with race and coloniality Ultimately Pistorius argues that Kentridge s multimedia experiments at once local and global present compelling perspectives on the contradictions and compromises of the genre s position in the postcolony

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