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The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 The perfect accompaniment to courses on eighteenth century opera for both students and teachers this Companion is a definitive Understanding the Women of Mozart's Operas Kristi Brown-Montesano, 2021-11-09 Is The Marriage reference resource 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 Zauberfl te 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 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 The Politics of Opera Mitchell Cohen, 2017-08-28 A wide ranging look at the interplay of opera and political ideas classics through the centuries The Politics of Opera takes readers on a fascinating journey into the entwined development of opera and politics from the Renaissance through the turn of the nineteenth century What political backdrops have shaped opera How has opera conveyed the political ideas of its times Delving into European history and thought and an array of music by such greats as Lully Rameau and Mozart Mitchell Cohen reveals how politics through story lines symbols harmonies and musical motifs has played an operatic role both robust and sotto voce Cohen begins with opera s emergence under Medici absolutism in Florence during the late Renaissance where debates by humanists including Galileo s father led to the first operas in the late sixteenth century Taking readers to Mantua and Venice where composer Claudio Monteverdi flourished Cohen examines how early operatic works like Orfeo used mythology to reflect on governance and policy issues of the day

such as state jurisdictions and immigration Cohen explores France in the ages of Louis XIV and the Enlightenment and Vienna before and during the French Revolution where the deceptive lightness of Mozart's masterpieces touched on the havor of misrule and hidden abuses of power Cohen also looks at smaller works including a one act opera written and composed by philosopher Jean Jacques Rousseau Essential characters ancient and modern make appearances throughout Nero Seneca Machiavelli Mazarin Fenelon Metastasio Beaumarchais Da Ponte and many more An engrossing book that will interest all who love opera and are intrigued by politics The Politics of Opera offers a compelling investigation into the intersections of music and the state

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Historical Musicology Stephen A. Crist, Roberta Montemorra Marvin, 2004 Many of the achievements of musical scholarship are established on documentary foundations These essays study how scholars interpret source material for their research argue for a wider selection of source material present ideas for new ways of reading documents Studies 2 Simon P. Keefe, 2015-09-10 Cultural historical and reception related contexts are central to understanding Mozart one of the greatest and most famous musicians of all time Widening and refining the lens through which the composer is viewed the essays in Mozart Studies 2 focus on themes issues works and repertories perennially popular among Mozart scholars of all kinds pointing to areas primed for future study and also suitable for investigation by musicians outside the scholarly community Following on from the first Mozart Studies volume internationally renowned contributors bring new perspectives to bear on many of Mozart's most popular works as well as the composer's letters biography and reception Chapters are grouped according to topics covered and collectively affirm the vitality of Mozart scholarship and the significant role it continues to play in defining and redefining musicological priorities in general Sentimental Opera Stefano Castelyecchi, 2013-10-24 Castelyecchi presents a critical re evaluation of the operatic genre system and the cult of sensibility in the age of Mozart Così fan tutte, An Opera of Mimetic Revelation Isabel Díaz-Morlán, 2025-09-01 Isabel D az Morl n reads the characters of Cos fan tutte an opera by Mozart and Da Ponte through the lens of Ren 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 Piano Music of Robert Schumann, Series II Robert Schumann, 2013-02-26 Major compositions from period 1838 53 Humoreske Novelletten Sonate No 2 43 Clavierst cke

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