

Opera Buffa in Mozart's Vienna

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Edited by Mary Hunter and Michael Broome



The Culture Of Opera Buffa In Mozarts Vienna

Simon P. Keefe



The Culture Of 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 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 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

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

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

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

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

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 Dibdin 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 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 Understanding Italian Opera Tim Carter, 2015-09-16 Opera is often regarded as the pinnacle of high art A Western genre with global reach it is where music and drama come together in unique ways supported by stellar singers and spectacular scenic effects Yet it is also patently absurd why should anyone break into song on the dramatic stage and shrouded in mystique In this engaging and entertaining guide renowned music scholar Tim Carter unravels its many layers to offer a thorough introduction to Italian opera from the seventeenth to the early twentieth centuries Eschewing the technical musical detail that all too often dominates writing on opera Carter begins instead where the composers themselves did with the text Walking readers through the relationship between music and poetry that lies at the heart of any opera Carter then offers explorations of five of the most enduring and emblematic Italian operas Monteverdi's *The Coronation of Poppea* Handel's *Julius Caesar in Egypt* Mozart's *The Marriage of Figaro* Verdi's *Rigoletto* and Puccini's *La Bohème* Shedding light on the creative collusions and collisions involved in bringing opera to the stage the various and varying demands of the text and music and the nature of its musical drama Carter also shows how Italian opera has developed over the course of music history Complete with synopses cast lists and suggested further reading for each work discussed Understanding Italian Opera is a must read for anyone with an interest in and love for this glorious art

Three Modes of Perception in Mozart Edmund J. Goehring, 2004-11-11 This 2004 book is a full length scholarly study of what is widely regarded as Mozart's most enigmatic opera and Lorenzo Da Ponte's most erudite text Against the long standing judgement that the opera uses a misguided confidence in reason to traduce feeling Goehring's study shows how *Così fan tutte* affirms comedy's regenerative powers and its capacity to grant access to modes of sympathy and understanding that are otherwise inaccessible In making this argument the book surveys a rich literary operatic and intellectual territory It offers fresh perspective on the relationships between text and tone in the opera on the tension between comedy and philosophy and its representation in stage works and on the pastoral mode which the opera uses in subtle ways Throughout Goehring's argument is sustained by close readings of primary sources many of them little known and is richly illustrated with musical examples

The Great Tradition and Its Legacy Michael Cherlin, Halina Filipowicz, Richard L. Rudolph, 2003-10-01 Both dramatic and musical theater are part of the tradition that has made Austria especially Vienna and the old Habsburg lands synonymous with high culture in Central Europe Many works often controversial originally but now considered as classics are still performed regularly in Vienna Prague Budapest or Krakow This volume not only offers an excellent overview of the theatrical history of the region it is also an innovative cross disciplinary attempt to analyse the inner workings and dynamics of theater through a discussion of the interplay between

society the audience and performing artists

Words about Mozart Dorothea Link, Judith Nagley, 2005 Published as a tribute to the late Stanley Sadie these eleven essays look at compositional and performance matters consider new archival research and provide an overview of work since the bicentenary in 1991 Words About Mozart is published as a tribute to the late Stanley Sadie musicologist critic and editor of The New Grove Dictionary of Music and Musicians Of the eleven essays presented here three focus on compositional matters Julian Rushton examines the dramatic meaning of a recurring motif in Idomeneo Elaine Sisman sifts through the facts surrounding the genesis of Mozart's Haydn quartets and Simon Keefe matches up pairs of piano sonatas and concertos on the basis of their common compositional features Cliff Eisen considers some problems of performing practice posed by the solo keyboard parts in Mozart's concertos and Robert Philip surveys tempo fluctuations in a selection of historical recordings Felicity Baker's detailed analysis of aspects of the Don Giovanni libretto is a welcome contribution from the field of literary criticism Three studies offer new archival research Neal Zaslaw uncovers the background to one of Mozart's nonsense compositions Dorothea Link examines the Viennese Hofkapelle and creates a new context for understanding Mozart's court appointment and Theodore Albrecht proposes a candidate for Mozart's Zauberflöte Christina Bashford considers an aspect of Mozart reception in 19th century England connected with John Ella and Peter Branscombe presents a comprehensive overview of research published since the bicentenary in 1991 The volume includes a full bibliography of Stanley Sadie's publications and broadcasts Contributors THEODORE ALBRECHT FELICITY BAKER CHRISTINA BASHFORD PETER BRANSCOMBE CLIFF EISEN SIMON P KEEFE LEANNE LANGLEY DOROTHEA LINK ANDREW PORTER ROBERT PHILIP JULIAN RUSHTON ELAINE SISMAN NEAL ZASLAW

Staging Scenes from the Operas of Mozart William Ferrara, 2014-05-08 In Staging Scenes from the Operas of Mozart A Guide for Teachers and Singers opera director William Ferrara offers the perfect resource for the dramatic preparation of opera scenes for directors and student performers Topics include study and research rehearsal planning blocking characterization and costuming for four of Mozart's most popular operas He surveys basic concepts of opera acting and directing and provides a step by step guide to the rehearsal process While much has appeared on the history and musical performance practice of the operas of Mozart no guide to the directing and acting of his operas with simple concise staging instructions and practical information concerning casting props and costumes has yet seen publication Featuring over one hundred illustrations including costume designs by Martha Ferrara the author breaks new ground for student performers and directors alike as he walks readers through the process of staging scenes from Mozart's operas The first part of the guide which focuses on study and preparation comprises five chapters ideas for organizing the opera class a description of the job of the director a step by step review of the rehearsal process a set of five exercises for researching and analyzing the scenes and a vocabulary for actors and directors The next four sections of the book consist of detailed staging guides for a selection of scenes from Mozart's most frequently performed operas Le Nozze di Figaro Don Giovanni Cos fan tutte and Die Zauberflöte The

introduction to each scene includes a brief discussion of the story and characters suggestions for costuming and minimal set and props The heart of this guide is the text and translation of each scene embedded with line by line acting notes and blocking directions and diagrams These are for use by the actors during speaking and blocking rehearsals and are especially valuable when rehearsing recitatives Intended for college and university voice teachers seeking guidance for developing a scenes program or opera workshop class this is also the perfect workbook for students studying opera stage direction as well as graduate and undergraduate students performing opera scenes by Mozart *Mozart's Così Fan Tutte* Ian Woodfield,2008 A groundbreaking new approach proposes answers to many of the opera s unresolved questions WINNER of the Mozart Society of America Marjorie Weston Emerson Award for 2008 This study proposes a hypothesis to account for some of the opera s long standing problems It suggests that Mozart considered the idea that the pairings in Act II should not be crossed that each of the two disguised officers should seek to seduce his own woman Although this alternative plot structure was rejected signs of it may remain in the final score in the uneasy co existence of dramatic duplicity and musical sincerity and in the ending in which the easy restitution of the original couples seems not to take account of the new passions that have been aroused Evidence that several of the singers were re cast is also presented In addition to these radically new ideas about the conceptual genesis of Cos the book also provides a full account of the work s compositional history based on early Viennese and Bohemian copies Four different versions are identified including a significant revision in which Mozart removed the Act II finale canon The composer s probable involvement in the 1791 Prague production is also discussed IAN WOODFIELD is Professor of Historical Musicology School of Music and Sonic Arts Queen s University Belfast **Enlightenment World** Martin Fitzpatrick,2004-07-22 Draws together the work of thirty nine leading international experts on the European Enlightenment c1660 1800 to offer informed comprehensive and up to date analysis of this period as both an historical epoch and a cultural formation BOOKJACKET *Animation, Plasticity, and Music in Italy, 1770-1830* Ellen Lockhart,2017-09-19 This pathbreaking study of Italian stage works reconsiders a crucial period of music history the late eighteenth century through the early nineteenth century In her interdisciplinary examination of the statue animated by music Ellen Lockhart deftly shows how Enlightenment ideas influenced Italian theater and music and vice versa As Lockhart concludes the animated statue became a fundamental figure within aesthetic theory and musical practice during the years spanning 1770 1830 *Animation Plasticity and Music in Italy 1770 1830* begins with an exploration of a repertoire of Italian ballets melodramas and operas from around 1800 then traces and connects a set of core ideas between science philosophy theories of language itinerant performance traditions the epistemology of sensing and music criticism *Mozart's Viennese Instrumental Music* Simon P. Keefe,2007 A study of stylistic re invention a practically and empirically based theory that explains how innovative putatively inspired ideas take shape in Mozart s works and lead to stylistic re formulation From close examination of a variety of works this work shows that stylistic re invention is a consistent manifestation of stylistic

development The Cambridge Companion to The Magic Flute Jessica Waldo, 2023-11-02 Since its premiere in 1791 The Magic Flute has been staged continuously and remains to this day Mozart's most performed opera worldwide This comprehensive user friendly up to date critical guide considers the opera in a variety of contexts to provide a fresh look at a work that has continued to fascinate audiences from Mozart's time to ours It serves both as an introduction for those encountering the opera for the first time and as a treasury of recent scholarship for those who know it very well Containing twenty one essays by leading scholars and drawing on recent research and commentary this Companion presents original insights on music dialogue and spectacle and offers a range of new perspectives on key issues including the opera's representation of exoticism race and gender Organized in four sections historical context musical analysis critical approaches and reception it provides an essential framework for understanding The Magic Flute and its extraordinary afterlife The Secular Commedia Wye Jamison Allanbrook, Mary Ann Smart, Richard Taruskin, 2014-06-07 Wye Jamison Allanbrook's The Secular Commedia is a stimulating and original rethinking of the music of the late eighteenth century Hearing the symphonies and concertos of Haydn and Mozart with an ear tuned to operatic style as their earliest listeners did Allanbrook shows that this familiar music is built on a set of mimetic associations drawn from conventional modes of depicting character and emotion in opera buffa Allanbrook mines a rich trove of writings by eighteenth century philosophers and music theorists to show that vocal music was considered aesthetically superior to instrumental music and that listeners easily perceived the theatrical tropes that underpinned the style Tracing Enlightenment notions of character and expression back to Greek and Latin writings about comedy and drama she strips away preoccupations with symphonic form and teleology to reveal anew the kaleidoscopic variety and gestural vitality of the musical surface In prose as graceful and nimble as the music she discusses Allanbrook elucidates the idiom of this period for contemporary readers With notes musical examples and a foreword by editors Mary Ann Smart and Richard Taruskin **Operatic Migrations** Downing A. Thomas, 2017-07-05 This volume takes an interdisciplinary approach to studying a wide range of subjects associated with the creation performance and reception of opera in varying social and historical contexts from the eighteenth to the twentieth centuries Each essay addresses migrations between genres cultures literary and musical works modes of expression media of presentation and aesthetics Although the directions the contributions take are diverse they converge in significant ways particularly with the rebuttal of the notion of the singular nature of the operatic work The volume strongly asserts that works are meaningfully transformed by the manifold circumstances of their creation and reception and that these circumstances have an impact on the life of those works in their many transformations and on a given audience's experience of them Topics covered include transformations of literary sources and their migration into the operatic genre works that move across geographical and social boundaries into different cultural contexts movements between media and or genre as well as alterations through interpretation and performance of the composer's creation the translation of spoken theatre to lyric theatre the theoretical

issues contingent on the rendering of speech into song and the transforming effects of aesthetic considerations as they bear on opera Crossing over disciplinary boundaries between music literary studies history cultural studies and art history the volume enriches our knowledge and understanding of the operatic experience and the works The book will therefore appeal to those working in the field of music literary and cultural studies and to those with a particular interest in opera and musical theatre

Immerse yourself in heartwarming tales of love and emotion with Crafted by is touching creation, Tender Moments: **The Culture Of Opera Buffa In Mozarts Vienna** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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The Culture Of Opera Buffa In Mozarts Vienna Introduction

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





























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