

Neoclassical Drama

- Satire
- *The Beggar's Opera*
 - Best known satirical play from this era is "The Beggar's Opera"
 - A ballad opera, a satiric play using some of the conventions of opera, but without the recitative
 - Written by John Gay
 - Play took aim at the passionate interest of the upper classes in Italian opera, and simultaneously set out to lampoon the notable Whig statesman Robert Walpole
 - First Prime Minister of England under George I
 - Centered around a supposed bribery scandal he was involved in



Opera And The Enlightenment

Anna Parkitna

Opera And The Enlightenment:

Opera and the Enlightenment Thomas Bauman, Marita Petzoldt McClymonds, 2006-12-14 This is the first collection of essays to explore the wide dimensions and influence of eighteenth century opera. In a series of fresh articles by leading scholars in the field new 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. Allied arts notably painting, the novel, ballet and the spoken stage are also examined in their relationship to the development of opera. The book contains numerous rare illustrations and will be of interest to scholars and students of opera and theater history. **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

From Garrick to Gluck Daniel Heartz, 2004 A collection of 18 essays on musical theatre in the eighteenth century written between 1967 and 2001. **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 *Così 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 Così still maintain their vital immediacy for audiences today.

[Drama and opera of the Enlightenment](#), 1997 **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

A Subtler Music Luis Rene Gámez,1997 **Opera and Enlightenment** Downing A. Thomas,2002

Music and the French Enlightenment Cynthia Verba,1993

Around the middle of the eighteenth century the leading figures of the French Enlightenment engaged in a philosophical debate about the nature of music This book traces the development of the ideas discussed focusing on three different events that occurred roughly simultaneously Rameau s formulation of the principle of the fundamental bass the writing of the Encyclopedie edited by Diderot and d Alembert with articles on music by Rousseau and the Querelle des Bouffons over Italian comic opera and French tragic opera The philosophes in the typical manner of Enlightenment thinkers were able to move freely from the broad issues of philosophy and criticism to the more technical questions of music theory considering music as both art and science Their dialogue was one of extraordinary depth and richness and dealt with some of the most fundamental issues of the French Enlightenment Verba reconstructs the link between music theory and criticism that has been lost over time presenting intensive passages from the debate in English translation for the first time

Music and the French Enlightenment Cynthia Verba,2017 Prompted by controversial views of the composer theorist Jean Philippe Rameau the leading figures of the French Enlightenment engaged in a vigorous philosophical debate about the nature of music Their dialogue was one of extraordinary depth and richness and dealt with some of the most fundamental issues of the French Enlightenment In the newly revised edition of Music and the French Enlightenment Cynthia Verba updates this fascinating story with the prolific scholarship that has emerged since the book was first published rear cover

Mozart the Dramatist Brigid Brophy,2013-09-19 Brigid Brophy first published her passionate profoundly original Mozart the Dramatist in 1964 revisiting it subsequently in 1988 Organised by theme the text offers brilliant readings of Mozart s five most famous operas Die Entf hrung aus dem Serail Le Nozze di Figaro Don Giovanni Cos fan tutte and Die Zauberfl te while a 1988 preface reconsiders Idomeneo and La Clemenza di Tito Brophy s analysis is richly informed by her readings and interests in psychoanalysis myth and relations between the sexes but her stress above all is on Mozart s unique excellence his double supremacy both as a classical and psychological artist An illuminating invigorating thought provoking and profoundly human book of immense value to any lover of Mozart Jane Glover

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 Grabu 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 *Recognition in Mozart's Operas* Jessica Waldfogel, 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 Waldfogel 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 in Warsaw** Anna Parkitna, 2024-12-31 A microcosm of busy operatic life during the reign of the enlightened King Stanisław August Poniatowski (1764-95) Warsaw reveals complex processes and entanglements affecting dissemination of opera in the late eighteenth century To the fun-loving city torn by whimsical contradictions imported as well as domestic opera provided attractive and increasingly accessible urban entertainment while also serving important utilitarian functions prescribed by local initiatives Warsaw's participation in transnational circulations of works and performers encompasses both ideological and pragmatic factors that not only had far-reaching consequences for the city itself but also for Europe's shared cultural space *Dramatic Expression in Rameau's Tragédie en Musique* Cynthia Verba, 2012 *History of Opera* Stanley Sadie, 1989 A survey of opera covering baroque pre-classical classical 19th century and 20th century It includes an introductory essay on the nature and social place of opera and is organized by century examining national developments within the chronological framework Discussion of stage design and production is included offering the student researcher or enthusiast an opportunity to see the development of design stage movement and gesture in the context of the development of opera itself The book contains many illustrations engravings prints and photographs *The Age of Enlightenment, 1745-1790* Egon Wellesz, Frederick William Sternfeld, 1973 Covers the period that witnessed many changes in the aesthetic and formal conceptions of music in techniques styles and media such as the growth in instrumental music in both quality and stature as religious music ceased to play the leading part the decline of opera buffa opera comique and Singspiel the establishment of the standard orchestra the dominance of the

piano over the harpsichord and clavichord and new forms such as the symphony string quartet and solo concerto became the media for great masterpieces **Opera** George Henry Hubert Lascelles Earl of Harewood,1993 *Lorenzo Da Ponte*
Herbert Lachmayer,Reinhard Eissendle,2005 **Così?** Charles C. Ford,1991

Enjoying the Tune of Phrase: An Emotional Symphony within **Opera And The Enlightenment**

In a world consumed by displays and the ceaseless chatter of fast communication, the melodic elegance and psychological symphony produced by the published term usually diminish into the backdrop, eclipsed by the relentless noise and disturbances that permeate our lives. Nevertheless, set within the pages of **Opera And The Enlightenment** an enchanting fictional value filled with fresh emotions, lies an immersive symphony waiting to be embraced. Constructed by a masterful composer of language, this charming masterpiece conducts visitors on a psychological trip, well unraveling the concealed songs and profound influence resonating within each cautiously constructed phrase. Within the depths with this emotional assessment, we can discover the book's central harmonies, analyze their enthralling writing type, and submit ourselves to the profound resonance that echoes in the depths of readers' souls.

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