

1. Record Nr.	UNINA9910461519103321
Autore	Woodfield Ian
Titolo	Performing operas for Mozart : impresarios, singers and troupes / / Ian Woodfield [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2012
ISBN	1-107-22978-2 1-139-20996-5 1-280-48529-9 1-139-22291-0 9786613580276 1-139-21811-5 1-139-21502-7 1-139-22463-8 1-139-22120-5 1-139-01369-6
Descrizione fisica	1 online resource (xv, 274 pages) : digital, PDF file(s)
Disciplina	792.5094
Soggetti	Impresarios Opera - Production and direction - Germany - Leipzig - 18th century Opera - Production and direction - Czech Republic - Prague - 18th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Pasquale Bondini -- Die Entfuhrung aus dem Serail -- The Italian troupe in Prague -- The Prague Figaro -- The genesis of Don Giovanni -- The premiere of Don Giovanni -- The casting of Don Giovanni -- The Leipzig Don Giovanni -- The 1788 Prague Don Giovanni -- Mozart's music in Leipzig -- Josepha Duschek's academy (22 April 1788) -- Mozart's academy (12 May 1789) -- Guardasoni in Warsaw -- The premiere of La clemenza di Tito -- The Leipzig reception of the Da Ponte operas (1792-1794) -- Guardasoni diversifies.
Sommario/riassunto	The Italian opera company in Prague managed by Pasquale Bondini and Domenico Guardasoni played a central role in promoting Mozart's

operas during the final years of his life. Using a wide range of primary sources which include the superb collections of eighteenth-century opera posters and concert programmes in Leipzig and the *Indice de' teatrali spettacoli*, an almanac of Italian singers and dancers, this study examines the annual schedules, recruitment networks, casting policies and repertoire selections of this important company. Woodfield shows how Italian-language performances of *Figaro*, *Don Giovanni*, *Cosi fan tutte* and *La clemenza di Tito* flourished along the well-known cultural axis linking Prague in Bohemia to Dresden and Leipzig in Saxony. The important part played by concert performances of operatic arias in the early reception of Mozart's works is also discussed and new information is presented about the reception of Josepha Duscheck and Mozart in Leipzig.
