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Titolo	The Don Giovanni moment [[electronic resource]] : essays on the legacy of an opera // edited by Lydia Goehr & Daniel Herwitz
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Descrizione fisica	1 online resource (265 p.)
Collana	Columbia themes in philosophy, social criticism, and the arts
Altri autori (Persone)	GoehrLydia HerwitzDaniel Alan <1955->
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Don Giovanni : "And what communion hath light with darkness?" / Ingrid Rowland -- Don Juan and Faust : on the interaction between two literary myths / Ernst Osterkamp -- "Hidden secrets of the self" : E.T.A. Hoffmann's reading of Don Giovanni / Richard Eldridge -- Don Juan in Nicholas's Russia (Pushkin's The stone guest) / Boris Gasparov -- Morike's Mozart and the scent of a woman / Hans Rudolf Vaget -- The Gothic libertine : the shadow of Don Giovanni in German romantic music and culture / Thomas S. Grey -- Don Juan as an idea / Bernard Williams -- Kierkegaard writes his opera / Daniel Herwitz -- The curse and promise of the absolutely musical : Tristan and Isolde and Don Giovanni / Lydia Goehr -- Authority and judgment in Mozart's Don Giovanni and Wagner's Ring / Philip Kitcher and Richard Schacht -- Mozart's Don Giovanni in Shaw's comedy / Agnes Heller -- Giovanni auf Naxos / Brian Soucek -- Homage to Adorno's 'Homage to Zerlina' / Berthold Hoeckner -- Adorno and the Don / Nikolaus Bacht.
Sommario/riassunto	Mozart's Don Giovanni is an operatic masterpiece full of iconic and mythical tensions that still resonate today. The work redefines the terms of power, seduction, and morality, and the resulting conflict between the aesthetic and the ethical is deeply rooted in the Enlightenment and romanticism. The Don Giovanni Moment is the first book to examine the aesthetic and moral legacy of Mozart's opera in the literature, philosophy, and culture of the nineteenth century. The

prominent scholars in this collection address the opera's impact on the philosophical visions of Kierkegaard, Goethe, and Williams and its influence on the literary and dramatic works of Pushkin, Hoffmann, Mörike, Byron, Wagner, Strauss, and Shaw. Through a close and careful analysis of Don Giovanni's literary and philosophical reception and its many appropriations, rewritings, and retellings, these contributors treat the opera as a vantage point from which theory and philosophy can reconsider romanticism's central themes. As lively and passionate as the opera itself, these essays continue the spirited debate over the meaning and character of Don Giovanni and its powerful legacy. Together they prove that Mozart's brilliant artistic achievement is as potent and relevant today as when it was first performed two centuries ago.
