

1. Record Nr.	UNINA9910829087303321
Autore	Ford Charles (Charles C.)
Titolo	Music, sexuality and the enlightenment in Mozart's Figaro, Don Giovanni and Cosi Fan Tutte // Charles Ford
Pubbl/distr/stampa	Farnham, Surrey, U.K. ; ; Burlington, VT, : Ashgate Pub., 2012
ISBN	1-315-59692-X 1-317-09157-4 1-317-09156-6 1-280-68986-2 9786613666802 1-4094-4236-5
Edizione	[1st ed.]
Descrizione fisica	1 online resource (351 p.)
Disciplina	782.1092
Soggetti	Sex in music Opera - 18th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Contents; List of Figures and Tables; List of Music Examples; Notes on the Text; Part I: Overtures; 1 Introduction; 2 Enlightenment as Negative Freedom; 3 Enlightened Music; Part II: Masculine Music; 4 Music of Enlightened Masculinity; 5 Angry Masculine Music; 6 Libertinage and Musical Libertinage; 7 The Enlightenment's Legitimation of Feelings; 8 Sensitive Masculine Music; 9 Music of Enlightened Femininity; 10 Sorrowful Feminine Music; 11 Hysterical Feminine Music; 12 Music of Feminine Moral Frailty; 13 The Musical Ridicule of Female Intentions 14 Two Maids' and a Peasant Girl's Music Conclusions to Part III The Differentiation of Feminine Music; Part IV: Seductions; 15 Simple Musical Seductions; 16 Complex Musical Seduction: Fiordiligi and Ferrando; Part V: Finales; 17 Five Finales; 18 Don Giovanni and the Stone Man; 19 Kant, Sade and Don Giovanni; 20 Cosi fan tutte, Act II Finale; 21 The Futures of the Operas; Bibliography; Music Examples; Index
Sommario/riassunto	This analytical study 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 did not merely interpret Da Ponte's characterisations but lent them temporal, musical forms. Charles Ford's analysis presents a new method by which to relate the music of the operas to the thinking of the European Enlightenment, involving close readings of late eighteenth-century understandings of 'man' and nature, self and other, morality and transgression, and gendered identities and sexuali
