

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 repertoire's social values and habits. In a concluding chapter, she discusses *Cos fan tutte* as a work profoundly concerned with the conventions of its repertoire and with the larger idea of convention itself and reveals the ways Mozart and da Ponte pointedly converse with their immediate contemporaries.

Cattle Kids: A Year on the Western Range, Demons Fire (A Tale of the Demon World), On Shaky Ground: The New Madrid Earthquakes of 1811-1812 (MISSOURI HERITAGE READERS), Behind the Wheel: Driving Poems, The Garment, The Neurotic Personality of Our Time, In Search of Lost Time, Volume IV: Sodom and Gomorrah (A Modern Library E-Book), Tower of Basel: The Shadowy History of the Secret Bank that Runs the World,

Monson's review of Mary Hunter's *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*, describes the unique methodology Hunter. PART TWO: The Closed Musical Numbers of Opera Buffa and Their Social Source Version, *The culture of opera buffa in Mozart's Vienna: a poetics of*. Download Citation on ResearchGate On Dec 1, , Jolanta T. Pekacz and others published *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of*. Download Citation on ResearchGate On Jan 1, , R. Kimbrough and others published Book review. *The Culture of Opera Buffa in Mozart's*. *The culture of opera buffa in Mozart's Vienna: a poetics of entertainment / Mary Hunter*. View the summary of this work. Bookmark: carrollshelbymerchandise.com *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*. Abstract. *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* .

The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment. Princeton University Press, xiii, pp. Reviewed by Dale E. Monson In *Mary Hunter. The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*. Princeton, N.J.: Princeton University Press, Pp. \$ 45, ?

The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment. Princeton, N.J.: Princeton University Press, Pp. \$ Permalink: carrollshelbymerchandise.com; Title: *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment / Mary Hunter*.

Review: Antonio Salieri and Viennese Opera, by John A. Rice; *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*, by Mary Hunter. write critically about the Da Ponte canon without considering it in relationship to a wider cultural milieu. *Opera Buffa in Mozart's Vienna*, a collection of fifteen.

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