

Figaro In Prag - Zu Strukturellen Und Gesellschaftlichen Bedingungen Der Mozart-rezeption: Zu Strukturellen Und Gesellschaftlichen Bedingungen Der Moz - Helmut Strauss

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'Mit mÃfÃ¼tterlichen Armen umfÃfÃ¼ngt die Stadt an der Donau den sturmbewegten KÃfÃ¼nstler als Heimat seiner Meisterjahre'. Zu dieser schwÃfÃ¼rmerischen, auf Wolfgang Amadeus Mozartbezogenen Geschichtsverzerrung des ÃfÃ¼sterreichischen Musikforschers Bernhard Paumgartner bemerkt Wolfgang Hildesheimer in seiner maÃfÃ¼gebenden, biographischen Mozart-Monographie: '[Es] bleibt als Implikation, daÃfÃ¼ Mozart in Wien ErfÃfÃ¼llung und Ruhepunkt fand. Wir kÃfÃ¼nnen sie nur dahingehend berichtigen, daÃfÃ¼ bekanntlich das Gegenteil der Fall war'. Anders als in Wien erreichte Mozart in Prag breite PopularitÃfÃ¼t und Anerkennung. Besonders deutlich wird dieser gravierende Unterschied zwischen Wien und Prag in der Aufnahme Mozarts in der Figaro-Rezeption. Im Rahmen dieser Arbeit sollen daher anhand der Figaro-Rezeption RÃfÃ¼ckschlÃfÃ¼sse auf die strukturellen und gesellschaftlichen Bedingungen der Mozart-Rezeption in Prag gezogen werden. Daher wird der Ansatz dieser Arbeit eher im weiteren Sinnemusikgeschichtlich ausgerichtet sein, um musiksoziologische und sozialgeschichtliche Aspekte zu integrieren. Nach einem wirtschafts- und sozialgeschichtlichen ÃfÃ¼berblick folgt eine Analyse der Rezeptions- und AuffÃfÃ¼hrungsbedingungen in Prag; es wird in diesem Kapitel von der Musikausbildung in BÃfÃ¼hnen, von der italienischen Operntradition in Prag und vom Nostitz'schen Nationaltheater im politisch-sozialen Spannungsfeld die Rede sein. Danach schlieÃfÃ¼t sich ein Kapitel ÃfÃ¼ber Mozart und Prag an, in dem seine Kontakte nach Prag, die ersten AuffÃfÃ¼hrungen des Figaro in Wien und Prag betrachtet werden und Mozarts erste Prag-Reise Anfang 1787 betrachtet werden. In einer abschlieÃfÃ¼enden Betrachtung werden die Ergebnisse der vorangehenden Darlegungen um strukturelle und ÃfÃ¼ffentlichkeitstheoretische ÃfÃ¼berlegungen zu Mozart und der Prager 'Sonderkultur' ergÃfÃ¼nzt. Als Hauptquellen werden die von Otto Erich Deutsch herausgegebenen Mozart-Dokumente, die Mozart-Briefe, Charles Burneys 'Tagebuch einer musikalischen Reise', das 'Jahrbuch der Tonkunst von Wien und Prag' (1795) und Franz Xaver Niemetscheks

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