



---

## Mozart's *Don Giovanni*

Jeremy Leong received a Ph.D. in Historical Musicology from the University of Wisconsin-Madison and a Graduate Certificate in Southeast Asian Studies with emphases on history, cultural studies, and Ethnomusicology. He had taught music at the University of Western Ontario and was Senior Teaching Fellow at the University of Wisconsin-Madison. Currently, he teaches music history at the University at Buffalo (SUNY) in partnership with SIM in Singapore.

by Jeremy Leong

[Introduction](#)

[The Opera of All Operas](#)

[Donna Anna and Don Giovanni](#)

[Donna Elvira and Don Giovanni](#)

[Zerlina and Don Giovanni](#)

[The Commendatore and Don Giovanni](#)

[Conclusion](#)

[Bibliography/Further Reading](#)

[Select Discography](#)

This article is for authorized use only. Unauthorized copying or posting is an infringement of copyright. If you have questions about using this article, please contact us: <http://www.armusicanthology.com/anthology/Contact.aspx>

---

# Mozart's *Don Giovanni*

Jeremy Leong

## Introduction

Undoubtedly, the music of Mozart, especially his opera *Don Giovanni*, was enjoyed and esteemed by the residents of Prague in the eighteenth century. *Le nozze di Figaro* (*The Marriage of Figaro*) was so successful that the impresario Pasquale Bondini eagerly commissioned another opera by Mozart for the city. The result was *Il dissoluto punito o sia Il Don Giovanni* (*The Dissolute Man Punished, or Don Giovanni*), which premiered in Prague on 29 October 1787. The character of the two operas, however, cannot be more different. As a comic opera with a happy ending, *Figaro* offers witty and insightful comments about class and society in eighteenth-century Europe. Despite being composed as a *dramma giocoso* like *Figaro*, *Don Giovanni* is grim. In the latter, the protagonist's indiscretions not only pose grave danger to women and his total disregard of the law upsets peace in society.

As the full title states, the unrepentant ways of Don Giovanni cannot be pardoned, as he is being transported into hell in the final scene and the rest of the characters are brought back on stage (in Mozart's revised ending), breathing a sigh of relief as the opera concludes with warning that evil deeds will always be punished.<sup>1</sup> In fact, from a musical stance, it seems that Don Giovanni's fate is already sealed right from the beginning. The ominous-sounding *Andante* section of the famous D-minor Overture that reappears in the Commendatore scene (Finale) has often been cited by scholars as a harbinger of death.<sup>2</sup> Enthusiasm for this opera grew rapidly since its premiere and has never abated. The idea of a libertine, who chose to live his life freely in the manner that challenged social norms, both fascinated and bemused critics, literati, and opera lovers across Europe of Mozart's time. By the nineteenth century, some regarded Don Giovanni as the model for all later operas to follow.

## The Opera of All Operas

After E. T. A Hoffman bestowed the title "Oper aller Opern" (Opera of all Operas) on *Don Giovanni* in 1813, its canonic status grew quickly and certainly by 1866, the opera had become an eminent work worldwide.<sup>3</sup> In Paris alone, three productions of the opera were staged in 1866 with lengthy articles in the press covering the history of *Don Giovanni* and performances of the work in other European opera houses followed suit as well.<sup>4</sup> In addition, more than forty instrumental arrangements (e.g., for orchestra, military band, chamber music, including various brass and woodwind ensembles, organ, etc.) of the music from *Don Giovanni* were published in

---

<sup>1</sup> Michael Robinson, "The Alternative Endings of Mozart's *Don Giovanni*," in *Opera buffa in Mozart's Vienna*, eds. Mary Hunter and James Webster (Cambridge and New York: Cambridge University Press, 2006), 261–85. According to Robinson, nineteenth-century audiences preferred the opera to end with Don Giovanni's descent into hell for dramatic purpose.

<sup>2</sup> Hermann Abert, *Mozart's Don Giovanni* (London: Eulenburg Books, 1976), 51.

<sup>3</sup> Mark Everist, *Mozart's Ghosts* (New York: Oxford University Press, 2012), 77.

<sup>4</sup> *Ibid.*, 78.

Paris in the same year. For many, the opera is just as much about the women characters as it is about Don Giovanni—Donna Anna, Donna Elvira, and Zerlina. Mozart's creation not only uncovers the complex emotions of the three female characters in matters of the heart, on a broader note, but it also serves to highlight how women's social roles were viewed by the opposite sex in eighteenth-century Europe. Yet, Liane Curtis argued that popular music textbooks often “glorify Don Giovanni while marginalizing the role of the women characters. The scenes chosen for discussion portrays the victimization of the women. . . [and] stress the dominance of Giovanni and the weakness of the women.”<sup>5</sup> Since the rights of women had yet to be won in the Age of the Enlightenment, are the three women intentionally depicted as helpless victims unable to resist the sexual charisma of Don Giovanni in the opera?

## Donna Anna and Don Giovanni

In the case of Donna Anna, a masked intruder breaks into her room one night and attempts to rape her. She recounts the frightening incident to her fiancé, Don Ottavio, in Act 1, no. 10 (“Don Ottavio, son morta!” [Don Ottavio, I shall die!]), and tells of how she fought the rapist. To her horror, she later finds out that the intruder was someone she knew—Don Giovanni. Yet much of the literature surrounding *Don Giovanni* seems to cast aspersion on Donna Anna's claim and affirms that she is culpable in the seduction and guilty of being receptive to Giovanni's sexual advances.<sup>6</sup> Consequently, her actions also contributed to her father's murder. William Mann went so far as to insinuate that she deserves to be “pleasantly raped.”<sup>7</sup> Before passing judgment on her character, it would be wise to examine her music to determine whether she is a trustworthy person. Outrage by the experience, she finds solace from Don Ottavio and in her aria in D major (no. 10) (“Or sai chi l'onore” [Now you know who tried to steal my honor]) she asks Don Ottavio as her fiancé to avenge her father's death, because Don Giovanni has dishonored her. The use of oscillating sixteenth notes as accompaniment creates an unsettling mood underscores the mental anguish suggested in her opening lines. Asking Don Ottavio to remember her father's wound, the mood turns even darker as she recounts the gruesome death of her father, the Commendatore, with the line “rimira di sangue coperto il terreno” (the ground all around covered with blood) over fifth-related harmonies—C-flat<sup>9</sup>-C<sup>7</sup>-f-C<sup>7</sup>-f -C-flat<sup>9</sup>- C<sup>7</sup>- F punctured by repeated sixteenth notes in the accompaniment. To understand Donna Anna's anguish, it is important to examine the society in which women in the eighteenth century lived:

. . . women were the property of man, an important condition that is essential to understanding Donna Anna's status and the central role of her father, the Commendatore. . . But the crime against the father is more than murder; the attempt on his daughter's honor defiled the honor of his family. And had the rape been successful, the value of the daughter, minus her virginity, would have been greatly

<sup>5</sup> Liane Curtis, “The Sexual Politics of Teaching Mozart's ‘Don Giovanni,’” *NWSA Journal* 12:1 (Spring 2000): 125. The four textbooks that Curtis mentions are Grout and Palisca's *A History of Western Music* (1996), Roger Kamien's *Music: An Appreciation* (1992), Kenneth Levy's *Music: A Listener's Introduction* (1983), and Joseph Kerman's *Listen* (1980).

<sup>6</sup> Julian Rushton, *W. A. Mozart Don Giovanni* (Cambridge: Cambridge University Press, 1981), 59–60.

<sup>7</sup> William Mann, *The Operas of Mozart* (London: Cassell, 1977), 468.

diminished. To attack on Donna Anna was an attack on her father's property, wealth, and status.<sup>8</sup>

In the Act 2 sextet (no. 19), Don Ottavio and Donna Anna both mourn the death of the Commendatore and when Ottavio tries to comfort her ("Tergi il ciglio, o vita mia" [Dry your eyes, my own]), the modal shift from D major to D minor underscores Donna Anna's refusal of his help in her line "Lascia, ah, lascia alla mia pena questo picciolo ristoro" (Leave me this small outlet to my grief). This is followed by a sharp modulation to E-flat major as she reveals that only death can end her sorrow. Her words "sol la morte, o mio tesoro" (only death, my treasure) highlight her troubled emotion and are supported by a descending Alberti bass line, D–C–B–C–B-flat –A–A-flat–G. The fact is two terrible traumas in a single night—the unwelcome sexual encounter with Don Giovanni and the murder of her father—have brought extreme grief to Donna Anna. As a result, she finds it difficult to have feeling for any man, let alone Don Ottavio whom she professes to love. In eighteenth-century Europe, the concept of a female's femininity would often connote a strong sense of sexual submissiveness to men.<sup>9</sup> However, by demonstrating strength and courage, Donna Anna rejected Don Giovanni's unwanted advances and was rebuked by some critics. The question remains: do you think she could have acted differently in such a confronting situation?

### Donna Elvira and Don Giovanni

Of the three women, Donna Elvira is the only one that Don Giovanni has succeeded in carrying out his plans—seduction, lying to her for three days, and then ruthless desertion. It is unfortunate that she continues to be obsessed over the man who jilted her. Leporello seems sympathetic, as he cautions her about the many sexual "conquests" his master had and his inability to be faithful (the "Catalogue Aria," no. 4 "Madamina, il catalogo è questo" [My dear lady, this is a list]). From then on, Donna Elvira is determined to prevent Don Giovanni from hurting others. As Don Giovanni is just about to have Zerlina in the palm of his hand, Donna Elvira intervenes and exposes him as a deceiver; and when he suggests that she is still hopelessly in love with him, Donna Elvira launches into a fiery attack with the aria "Ah! Fuggi il traditor!" (Ah! Flee from the traitor!). The agitated urgency suggested by the dotted-rhythm accompaniment complements Donna Elvira's highly energized melodic line moving in large leaps, all to emphasize the fury of her righteous indignation. The swift, ascending run on "fallace" (deceptive) invites the audience to envision Donna Elvira pointing her finger and staring contemptuously at Don Giovanni as she utters that word. Donna Elvira's aria is persuasive, as she and Zerlina eventually walk off together, leaving Don Giovanni alone, unfulfilled, and ready to pursue his next amorous adventure. In Act 2 trio (no. 15), Don Giovanni, again, tries to woo Donna Elvira and this time around, she has mixed feelings ("Dei, che cimento è questo!" [What a quandary is this!]) about him. The full expression of her complicated emotions comes later in the act, through her aria "Mi tradì quell'alma ingrata" (no. 21 [That ungrateful wretch betrayed me]) in E-flat major. This aria, in rondo form, vacillates between two emotional extremes: love and hate. While Donna Elvira professes her strong

<sup>8</sup> Curtis, 127.

<sup>9</sup> Charles Ford, *Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così fan tutte* (Farnham: Ashgate Publishing Ltd., 2012), 104.

feelings for Don Giovanni and her willingness to forgive him, the tonal and harmonic structures of her line “provo ancor per lui pietà” (but I still would forgive him) seem to contradict the decision she is about to make. As if unsure of herself, she repeats the line three times, first in F major ending on an imperfect authentic cadence, then in B-flat major for the next two. The second repeat ends with a deceptive cadence (V<sup>7</sup>-vi) on the word “pietà” and a deceptive cadence (V-vii<sup>07</sup>/vi-vi) is used again on the words “ancor per” in the third repeat before closing on, yet again, another imperfect authentic cadence. None of the repeats are in the home key of E-flat major, which tonally suggests that her willingness to forgive is still in question and harmonically, the use of deceptive cadences on important words reminds her to be cautious of the deceitful nature of her lover. Although the final refrain of this line is indeed set in E-flat major, the first two repeats, however, still end on a questioning half cadence on the word “pietà,” while the third iteration pauses only briefly on a perfect cadence.

Seemingly unconvinced of her rage towards Don Giovanni, Donna Elvira redirects her thoughts on what appeals to her most: his personality (“ma se guardo il suo cimento, palpitando il cor mi va” [But if I gaze upon his personality, my heart still beats with excitement]). Again, the music that accompanies these two lines betrays the positive messages in the text. The first line features an ascending chromatic melody that represents Donna Elvira’s elation, pondering about the presence of her lover, but her happiness is somewhat undermined, harmonically, by a descending chromatic bass from F to C. The second line is set in the dominant minor, ending with a deceptive cadence (V<sup>7</sup>-VI) in G minor suggesting that danger is lurking just beneath her euphoria. Critical of the chauvinism of men, Charles Ford states that:

Eighteenth-century literature is full of the sticky ends of lovesick women. . .

The limited range of choices open to a single woman—marriage, hysteria, misery or banishment—was one of the most arrogant, dismissive and enduring constructs of the Enlightenment reason of eighteenth-century men.<sup>10</sup>

The one glaring foible Donna Elvira has is that she is too trusting of Don Giovanni. In the trio of Act 2, Leporello, under the insistence of Don Giovanni, disguises as him and both play on the trust of Donna Elvira and try to fool her again. Though her love for Don Giovanni is all too human, do you believe he is solely to blame?

## Zerlina and Don Giovanni

As early as the peasant’s chorus (no. 5) in the first act, Don Giovanni finds himself wildly attracted to Zerlina. Following that, he attempts to seduce her in three other occasions, the last of which he uses force and tries to rape her (Act 1 Finale). Coming from a humble background, she falls for Don Giovanni’s charm and promise of love despite her being betrothed to Masetto. When her infidelity comes to light, instead of justifying her action, she pleads for punishment in the aria “Batti, batti, o bel Masetto” (no. 12 [Beat me, beat me, my Masetto]) which seems, at least on the surface, her consenting to being physically abused. On closer examination, the opposite is true. It is a song about appeasing Masetto’s anger by using her feminine wiles. The following line “starò qui com’ agnellina” (I’ll stay here like a lamb) is set to three repeated F major arpeggios, where such repetitions are usually reserved by Mozart for scenes about

<sup>10</sup> Ford, 108.

seduction.<sup>11</sup> Zerlina clearly knows her fiancé well and she is forgiven with Masetto's recitative "Guarda un po' come seppe questa strega sedurmi! Siamo pure i deboli di testa!" (See how this little witch knew how to get around me! We must be weak in the head!) that follows. Scholars remain divided when it comes to evaluating the character of Zerlina. As a peasant girl in the Enlightenment, she is fully aware of how men perceive her in society, as naïve and highly sexual. By playing into that perception, Ford is critical of Zerlina's ulterior motive:

She presents herself in a thoroughly Enlightened feminine guise as the guilty victim of her own nature. She implicitly admits falling for Giovanni's charms, and now pleads for punishment. But there is cunning here. The dialectic between sexual freedom, women's luxuriant dwelling amidst the embraces of natural desires, and sexual dependency, woman's incarnation of male desire, lies behind the seductive disorientation of Zerlina. . .<sup>12</sup>

Curtis, however, is more supportive of Zerlina. She argues that, as a poor female, Zerlina's actions are guided by her desire for personal security: "But Zerlina uses her seductive power because that is the *only* power she has. As Masetto's young wife she has no other choice in life but to try to make the best of things. So sex is not her goal; rather, submission and domestic stability are."<sup>13</sup> What both arguments do not seem to deny is that instead of accepting those male perceptions of her as something negative, Zerlina has certainly turned them into her own advantage.

## The Commendatore and Don Giovanni

Indeed, the most discussed scene in the entire opera is the Finale to Act 2. The deceased Commendatore, having accepted Don Giovanni's invite, shows up for dinner and asks Don Giovanni to repent. When Giovanni refuses to change his evil ways, the Don is drawn into the underworld. It remains debatable as to how to interpret the death of Giovanni. Did he receive everlasting torment in the Christian inferno? Or is it possible to view his death from a different perspective. Felicity Baker argues that, as a libertine, Don Giovanni is indifferent to any system of belief and being a promiscuous man, he also does not think much about how religion will affect his afterlife or soul.<sup>14</sup> In contrast, Simone de Beauvoir believes that Don Giovanni's tragic end is clearly the result of his rejection of God.<sup>15</sup> Evidence to support this interpretation of the Christian inferno is present when Don Giovanni starts to experience the pain and horror of death as he cries out "Chi l'anima mi lacera? Chi m'agita le viscere?" (Who lacerates my soul? Who torments my body?) with the use of diminished and augmented sixth harmonies to bring intensity to this dramatic moment. However, what leads Don Giovanni to this moment in the first place? It is his naïve notion of the underworld that is the cause of his demise, and his surprise reaction clearly indicates that he really does not have an idea of Christianity. Preceding this dramatic

---

<sup>11</sup> Ford, 140.

<sup>12</sup> Ford, 141.

<sup>13</sup> Curtis, 126.

<sup>14</sup> Felicity Baker, "The Figures of Hell in the *Don Giovanni* Libretto," in *Words about Mozart*, eds. Dorothea Link and Judith Nagley (Woodbridge, Suffolk [UK]: Boydell Press, 2005), 95–96.

<sup>15</sup> Bernard Williams, *On Opera* (New Haven, CT: Yale University Press, 2006), 36.

moment, the Commendatore, in return, invites Don Giovanni to dine with him, despite Leporello's objection. Here again, it demonstrates that Don Giovanni does not think much about the supernatural either, as he takes the Commendatore's hand in acceptance and immediately realizes his mistake when a chill permeates his whole body. Furthermore, his firm resistance to the Commendatore's repeated calls to repent clearly shows he has no intention of changing, even in the face of death. But what kind of death? The Commendatore is not from Heaven. He is made of stone and stone, as a product of nature, symbolizes death as it "is the seal on the tomb."<sup>16</sup> As a supernatural being, the Commendatore operates in the "realm of cause and effects which [though] lie beyond the natural," differs from the doctrine of Christianity which focuses on "guilt and judgment."<sup>17</sup> In other words, the Commendatore brings death to Giovanni as an *end* to his life, nothing more. In fact, the final sextet indicates where Don Giovanni has been situated, not in the Christian inferno, but rather, along with Proserpina and Pluto, Greco-Roman gods that are part of nature. So, can audiences reconcile the two images of death of Don Giovanni (one that focuses on the eternal suffering in the Christian inferno versus another that sees death merely as a natural end of life) in Da Ponte's libretto? Baker believes that the juxtaposition of these two images is clearly the clever invention of the writers of *Don Juan* and offers her view on how to understand these two seemingly contradictory messages about the death of Don Giovanni. Baker suggests that the torment he goes through, which although ended his philandering behaviors, also "stopped when he died."<sup>18</sup> For his evil deeds, he pays the price of a painful death but no more will he be tortured in his afterlife. For Donna Anna, Giovanni's death brings justice to the murder of her father and restores her honor; as for Donna Elvira and Zerlina, a sense of closure and the ability to move on with their lives.

## Conclusion

Given such a multi-faceted story, opera lovers and critics continue to find themselves intrigued by *Don Giovanni* because it is an uncommon work. The protagonist challenges the operatic convention of a hero, since he pursues a life of self fulfilment and gratification that ultimately leads to his destruction. The presence of the supernatural element, which is more akin to the imagination of Romantics of the nineteenth century, runs contrary to the ideals of the Enlightenment. Yet it was such unconventionality of the opera that had inspired the works of other composers and writers. Notable examples were Liszt's *Réminiscences de Don Juan*, Chopin's Variations on "Là ci darem la mano" (duet sung by Don Giovanni and Zerlina), and Beethoven's Diabelli Variations (no. 22 based on Leporello's aria "Notte e giorno faticar"), among others. Regarding literary works, George Bernard Shaw's *Don Juan in Hell*, which is the third act of his four-act play *Man and Superman* warrants attention. The third act has forwarded some provocative and opposing ideals, featuring role reversals that may prompt some to view Mozart's *Don Giovanni* differently. For instance, what if the evolutionary process has somehow favored females and made them the dominant species? In Shaw's play, Doña Ana (corresponds to the character Donna Anna in Mozart's opera) is the aggressor and she pursues Don Juan

<sup>16</sup> David Punter, "Don Juan, or, the Deferral of Decapitation: Some Psychological Approaches," in *Don Juan*, ed. Nigel Wood (Buckingham, Philadelphia, PA: Open University Press, 1993), 126.

<sup>17</sup> Williams, 39.

<sup>18</sup> Baker, 91.

---

relentlessly to make him marry her, but he refuses. In the third act, the two meet in hell. Don Juan reveals his philosophy about life, morality, love, and beauty to her. As cynical as it may seem, Don Juan believes marriage has nothing to do with love and beauty. Instead his views raise questions about marriage: What if marriage is merely a cultural “entrapment” for men designed to provide women with a sense of security and biological fulfillments? For these and other reasons, the character Don Giovanni continues to manifest itself in the social narrative of the contemporary world, which may explain why Mozart’s opera remains popular more than two centuries after its premiere. *Don Giovanni* unabashedly sheds light on contentious issues such as love and infidelity, and especially the treatment of and violence against women, with a score that continues to remind audiences that it may be the opera of all operas.

---

## Bibliography/Further Reading

- Abert, Hermann. *Mozart's Don Giovanni*, trans. Peter Gellhorn. London: Eulenburg Books, 1976.  
<https://www.worldcat.org/title/mozarts-don-giovanni/oclc/873336301>
- Baker, Felicity. "The Figures of Hell in the *Don Giovanni* Libretto." In *Words about Mozart*, eds. Dorothea Link and Judith Nagley, 77–106. Woodbridge, Suffolk: Boydell Press, 2005.  
<https://www.worldcat.org/title/words-about-mozart-essays-in-honour-of-stanley-sadie/oclc/56608310>
- Cairns, David. *Mozart and His Operas*. London: Allen Lane, 2006.  
<https://www.worldcat.org/title/mozart-and-his-operas/oclc/937075383>
- Curtis, Liane. "The Sexual Politics of Teaching Mozart's 'Don Giovanni.'" *NWSA Journal* 12:1 (Spring, 2000): 119–42.  
<https://www.worldcat.org/title/sexual-politics-of-teaching-mozarts-don-giovanni/oclc/936853643>
- Everist, Mark. *Mozart's Ghosts*. New York: Oxford University Press, 2012.  
<https://www.worldcat.org/title/mozarts-ghosts-haunting-the-halls-of-musical-culture/oclc/5168496802>
- Ford, Charles. *Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così fan tutte*. Farnham [UK]: Ashgate Publishing Ltd., 2012.  
<https://www.worldcat.org/title/music-sexuality-and-the-enlightenment-in-mozarts-figaro-don-giovanni-and-cosi-fan-tutte/oclc/795569486>
- Hunter, Mary. *Mozart's Operas: A Companion*. New Haven, CT: Yale University Press, 2008.  
<https://www.worldcat.org/title/mozarts-operas-a-companion/oclc/223870058>
- John, Nicholas, ed. *Don Giovanni / Mozart*. Opera Guide 18. London: John Calder Publishers Ltd., 1983.  
<https://www.worldcat.org/title/don-giovanni/oclc/742416183>
- Kerman, Joseph. "Reading Don Giovanni." In *Write All These Down: Essays on Music*, 307–21. Berkeley: University of California Press, 1994.  
<https://www.worldcat.org/title/write-all-these-down-essays-on-music/oclc/471692858>
- Mann, William. *The Operas of Mozart*. London: Cassell, 1977.  
<https://www.worldcat.org/title/operas-of-mozart/oclc/906238168>

- 
- Punter, David. "Don Juan, or, the Deferral of Decapitation: Some Psychological Approaches." In *Don Juan*, ed. Nigel Wood, 122–53. Buckingham; Philadelphia, PA: Open University Press, 1993.  
<https://www.worldcat.org/title/don-juan/oclc/489820573>
- Robinson, Michael. "The Alternative Endings of Mozart's *Don Giovanni*." In *Opera buffa in Mozart's Vienna*, eds. Mary Hunter and James Webster, 261–85. Cambridge, U.K.; New York: Cambridge University Press, 2006.  
<https://www.worldcat.org/title/opera-buffa-in-mozarts-vienna/oclc/164573693>
- Rushton, Julian. *W. A. Mozart: Don Giovanni*. Cambridge: Cambridge University Press, 1981.  
<https://www.worldcat.org/title/wa-mozart-don-giovanni/oclc/751525093>
- Russell, Charles. *The Don Juan Legend before Mozart*. Ann Arbor, MI: University of Michigan Press, 1993.  
<https://www.worldcat.org/title/don-juan-legend-before-mozart-with-a-collection-of-eighteenth-century-opera-librettos/oclc/929643506>
- Shaw, George Bernard. *Don Juan in Hell: From Man and Superman*. Mineola, New York: Dover Publications, 2006.  
<https://www.worldcat.org/title/don-juan-in-hell-from-man-and-superman/oclc/61748509>
- Williams, Bernard. *On Opera*. New Haven, CT: Yale University Press, 2006.  
<https://www.worldcat.org/title/on-opera/oclc/848849306>
- Zeiss, Laurel. "Permeable Boundaries in Mozart's *Don Giovanni*." *Cambridge Opera Journal* 13/2 (2001): 115–39.  
<https://www.worldcat.org/title/permeable-boundaries-in-mozarts-don-giovanni/oclc/884479961>

---

## Select Discography

Mozart, Wolfgang Amadeus. *Don Giovanni*. Carol Vaness; Maria Ewing; Elizabeth Gale; Keith Lewis; Thomas Allen; John Rawnsley; Richard Van Allen; Dimitri Kavrakos, soloists; Glyndebourne Chorus and London Philharmonic Orchestra; conducted by Bernard Haitink. EMI CDS 7470378. 3 discs. 1984.

Mozart, Wolfgang Amadeus. *Don Giovanni*. Cesare Siepi; Lisa della Casa; Suzanne Danco; Hilde Gueden; Fernando Corena; Anton Dermota; Walter Berry; Kurt Böhme, soloists; Vienna Philharmonic Orchestra; conducted by Josef Krips. Decca. 3 discs. 2009. Recorded in 1955, direct-from-master transfer.

Mozart, Wolfgang Amadeus. *Don Giovanni*. DVD. Edita Gruberova; Ann Murray; Susanne Mentzer; Francisco Araiza; Thomas Allen; Claudio Desderi; Natale de Carolis; Sergej Koptchak, soloists; Orchestra and chorus of Teatro alla Scala; conducted by Riccardo Muti; Giorgio Strehler, stage director. Milan: La Scala Collection, 1987.