



Mozarts Opern

**Wolfgang Amadeus Mozart, Emanuel
Schikaneder, Carl Ludwig Giesecke**

Mozarts Opern:

Mozart's Opera Don Giovanni Wolfgang Amadeus Mozart, Lorenzo Da Ponte, 2015-09-17 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Mozart's Operas** Edward Joseph Dent, 1913

Opera Buffa in Mozart's Vienna Mary Kathleen Hunter, James Webster, 1997-11-27 This collection of essays presented by an internationally known team of scholars explores the world of Vienna and the development of opera buffa in the second half of the eighteenth century Although today Mozart remains one of the most well known figures of the period the era was filled with composers librettists writers and performers who created and developed opera buffa Among the topics examined are the relationship of Viennese opera buffa to French theatre Mozart and eighteenth century comedy gender nature and bourgeois society on Mozart's buffa stage as well as close analyses of key works such as Don Giovanni and Le nozze di Figaro

Mozart's Don Giovanni Wolfgang Amadeus Mozart, Ellen H. Bleiler, Lorenzo Da Ponte, 1985-01-01 Don Giovanni has been called the greatest opera ever composed an almost perfect work Along with Aida La Boheme and Carmen Mozart's masterpiece is one of the most often performed operas The work is so admired that when the Italian composer Gioacchino Rossini was asked which of his own operas he liked best Rossini unhesitatingly replied Don Giovanni This Dover edition contains the standard Italian libretto of Don Giovanni side by side with a complete new English translation Convenient and portable it also includes an informative Introduction a complete List of Characters and an easy to follow Plot Summary All repeats are given in full so you can follow the text as it is sung without losing your place With this inexpensive handy guide opera lovers can appreciate every word of Mozart's brilliant comic drama in the original Italian or in modern English An ideal companion for reading along with a recording a broadcast or at the performance itself this superb volume is a first rate aid to enjoyment of one of the world's most celebrated operas **Idomeneo** Wolfgang Amadeus Mozart, 2010-06 Mozart wrote Idomeneo when he was twenty four years old and the opera was described by Albert Einstein as one of those works that even a genius like Mozart could write only once in his life It is one of most astonishing achievements of an altogether astonishing career In this newly commissioned guide Julian Rushton explains the special nature of the music in a detailed analysis of its

themes and development while Nicholas Till places the opera in its context as an expression of the Enlightenment Gary Kahn explores the performance history of an opera which although largely ignored for over a hundred and fifty years has now taken its place as part of the international operatic repertoire A selection of the unique letters between Mozart and his father written during the opera's composition is also included

Mozart-Bibliographien Karl F. Stock, Rudolf Heilinger, Marylène Stock, 2011-07-22 The work Mozart Bibliographies is published to commemorate Wolfgang Amadeus Mozart's 250th birthday 1 612 independent and hidden bibliographies as well as reference works on Mozart's life his works and his family are recorded here with commentaries It also covers non independent bibliographies catalogues of his works exhibition catalogues discographies and filmographies With a few exceptions all the entries are based on title autopsy The bibliographies are divided into titles on Mozart's family Constanze Mozart Karl Mozart Leopold Mozart Maria Anna Nannerl Mozart Wolfgang Amadeus Mozart and Wolfgang Amadeus d J Franz Xaver Wolfgang Mozart The extensive material is indexed by names titles and subject headings providing varied insights and access

Mozart and His Operas David Cairns, 2006 A noted music critic weaves a brilliantly engaging narrative which puts Mozart's operas in the context of his life showing how they illuminate his creativity as a whole

Mozart's Opera Don Giovanni Wolfgang Amadeus Mozart, Lorenzo Da Ponte, 1859

Mozart's Don Giovanni Wolfgang Amadeus Mozart, Burton D. Fisher, Lorenzo Da Ponte, 2005 A comprehensive guide to Mozart's DON GIOVANNI featuring insightful and in depth Commentary and Analysis a complete newly translated Libretto with Italian English side by side and over 30 music highlight examples

[Mozart's Opera Il Flauto Magico](#) Wolfgang Amadeus Mozart, Emanuel Schikaneder, Carl Ludwig Giesecke, 2023-07-18 This book is an essential reference for any fan of classical music offering a complete guide to Mozart's beloved opera Il Flauto Magico Giesecke and Schikaneder provide a side by side translation of the opera's Italian libretto while Mozart's sheet music accompanies each of the principal arias Along with extensive commentary and analysis this book is an invaluable resource for music lovers and scholars alike This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

Mozart's Operas Mary Kathleen Hunter, 2008 This wise and friendly guide to Mozart's operas encompasses the full range of his most popular works Figaro Don Giovanni Cos Magic Flute Seraglio Clemenza di Tito as well as lesser known works like Mitridate and Il re Pastore Music historian Mary Hunter provides a lively introduction to each opera for any listener who has enjoyed a performance either on the stage or in a video recording and who wishes to understand the opera more fully The Companion includes a synopsis and

commentary on each work as well as background information on the three main genres in which Mozart wrote opera seria opera buffa and Singspiel An essay on the anatomy of a Mozart opera points out the musical conventions with which the composer worked and suggests nontechnical ways to think about his musical choices The book also places modern productions of the operas in historical context and explores how modern directors producers and conductors present Mozart's works today Filled with factual information and interesting issues to ponder while watching a performance this guide will appeal to newcomers and seasoned opera aficionados alike

Mozart's Operas Daniel Heartz, 1990 Renowned Mozart scholar Daniel Heartz brings his deep knowledge of social history theater and art to a study of the last and great decade of Mozart's operas Mozart specialists will recognize some of Heartz's best known essays here but six pieces are new for the collection and others have been revised and updated with little known documents on the librettist's composer's and stage director's craft All lovers of opera will value the elegance and wit of Professor Heartz's writing enhanced by thirty seven illustrations many from his private collection The volume includes Heartz's classic essay on *Idomeneo* 1781 the work that continued to inspire and sustain Mozart through his next and final six operas Thomas Bauman brings his special expertise to a discussion of *Die Entführung aus dem Serail* 1782 The ten central chapters are devoted to the three great operas composed to librettos by Lorenzo da Ponte *Le nozze di Figaro* 1786 *Don Giovanni* 1787 and *Così fan tutte* 1790 The reader is treated to fresh insights on da Ponte's role as Mozart's astute and stage wise collaborator on the singers whose gifts helped shape each opera and on the musical connections among the three works Parallels are drawn with some of the greatest creative artists in other fields such as Molière Watteau and Fragonard The world of the dance one of Heartz's specialties lends an illuminating perspective as well Finally the essays discuss the deep spirituality of Mozart's last two operas *Die Zauberflöte* and *La Clemenza di Tito* both 1791 They also address the pertinence of opera outside Vienna at the end of the century the fortunes and aspirations of Freemasonry in Austria and the relation of Mozart's overtures to the dramaturgy of the operas

The Metropolitan Opera Presents: Wolfgang Amadeus Mozart's *Le Nozze di Figaro* Lorenzo Da Ponte, 2014-08-01 Today Mozart's exquisite *Le Nozze di Figaro* delights and moves audiences everywhere long after its 1786 birth into tumultuous times The original Beaumarchais play raised a firestorm in France then on the brink of revolution with its dangerous commentary on class relations However Lorenzo Da Ponte carefully omitted anything political from his opera libretto what remained when joined with Mozart's sublime and penetrating music was a witty yet profound tale of infatuation heartache scheming and tenderness where complex emotions are laid bare and everyone regardless of class is equally vulnerable to the powers of love Figaro continues the story of *The Barber of Seville* several years later in a single day of madness Count Almaviva's love Rosina is now his long suffering countess and the barber Figaro now the count's valet is about to marry Susanna the countess's maid But the couple to be must first deal with two obstacles a demand that Figaro pay his debt to an older woman or marry her instead and the count's determination to bed Susanna on her wedding night Suspicions fly plots

are hatched narrow escapes abound and connivers receive their due Love and forgiveness finally bring order to the craziness and a day filled with torment and worry ends in joy **Recognition in Mozart's Operas** Jessica Waldoﬀ,2006-04-13 Since its beginnings opera has depended on recognition as a central aspect of both plot and theme Though a standard feature of opera recognition a moment of new awareness that brings about a crucial reversal in the action has been largely neglected in opera studies In *Recognition in Mozart's Operas* musicologist Jessica Waldoﬀ draws on a broad base of critical thought on recognition from Aristotle to Terence Cave to explore the essential role it plays in Mozart's operas The result is a fresh approach to the familiar question of opera as drama and a persuasive new reading of Mozart's operas *Mozart's Opera Marriage of Figaro* Wolfgang Amadeus Mozart,1888 **Mozart's Operas** Rudolph Angermüller,1988 Presented here in their scenic splendor and performance history are 22 operas including those already well known to music lovers and those more recently revived Illustrated **The World Of Opera: Mozart** Martin Hoyle,2012-02-22 A new and popular biography that will appeal to all those who love the music of Wolfgang Amadeus Mozart and who would like to know more about his operas and the life he lived Perhaps Mozart's operas more than any of the other forms in which he composed hint most at his divine discontent and reveal how this child prodigy turned into a genius who could see into the human heart *The Original Portrayal of Mozart's Don Giovanni* Magnus Tessing Schneider,2021-11-15 The Original Portrayal of Mozart's Don Giovanni offers an original reading of Mozart's and Da Ponte's opera Don Giovanni using as a lens the portrayal of the title role by its creator the baritone Luigi Bassi 1766-1825 Although Bassi was coached in the role by the composer himself his portrayal has never been studied in depth before and this book presents a large number of new sources first and second hand accounts which allows us to reconstruct his performance scene by scene The book confronts Bassi's portrayal with a study of the opera's early German reception and performance history demonstrating how Don Giovanni as we know it today was not only created by Mozart Da Ponte and Luigi Bassi but also by the early German adapters translators critics and performers who turned the title character into the arrogant and violent villain we still encounter in most of today's stage productions Incorporating discussion of dramaturgical thinking of the late Enlightenment and the difficult moral problems that the opera raises this is an important study for scholars and researchers from opera studies theatre and performance studies music history as well as conductors directors and singers **Mozart's Opera Marriage of Figaro** Wolfgang Amadeus Mozart,1960 *Mozart's Opera: Il Flauto Magico* Wolfgang Amadeus Mozart,1888

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