

Die Reise Der Familie Mozart Durch Die Schweiz

The Italian Opera Singers in Mozart's ViennaMozart in ViennaMozart's Operas and National PoliticsDer Ackermann Aus Böhmen : Monatsschrift Für Das Geistige Leben Der SudetendeutschenThe Original Portrayal of Mozart's Don GiovanniTheological Anthropology in Mozart's La clemenza di TitoMozart-JahrbuchLife of MozartThe Story of Mozart's RequiemMozart's RequiemMörke: Mozart Auf Der Reise Nach PragThe World of MusicCatalogue of (printed) music. Music. Accessions, pt.[1]-94Voz□ mi na radost□ A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and ForeignA Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and ForeignA Dictionary of Music and MusiciansA Dictionary of Music and Musicians (A.D. 1450-1889)The Eclectic MagazineThe Eclectic Magazine of Foreign Literature, Science, and Art Dorothea Link Simon P. Keefe Martin Nedbal Magnus Tessing Schneider Steffen Lösel Otto Jahn William Pole Christoph Wolff Ralph Barstow Farrell British museum dept. of pr. books George Grove George Grove John Holmes Agnew

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dorothea link examines singers voices and casting practices in late eighteenth century italian opera as exemplified in vienna s court opera from 1783 to 1791 the investigation into the singers voices proceeds on two levels understanding the performers in terms of the vocal dramatic categories employed in opera at the time and creating vocal profiles for the principal singers from the music composed expressly for them in addition link contextualizes the singers within the company in order to expose the court opera s casting practices authoritative and insightful the italian opera singers in mozart s vienna offers a singular look at a musical milieu and a key to addressing the performance practice problem of how to cast the mozart roles today

comprehensive and engaging exploration of mozart s greatest works focussing on his dual roles as performer and composer in vienna

this wide ranging study explores how czech and german nationalism influenced the reception of mozart s operas in prague over the centuries it demonstrates the role of politics in the construction of the western musical canon revealing how both czech and german factions in prague used mozart s legacy to promote their political interests

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

this book asks what theological messages theologically educated catholics in late eighteenth century prague might have perceived in mozart s late opera seria la clemenza di tito the book s thesis is two fold first that catholics might have heard the opera s advocacy of enlightened absolutism as a celebration of a distinctly catholic understanding of political governance and second that they might have found in the opera a metaphor for the relationship between a gracious god and humanity caught up in sin expressed as sexual concupiscence pride and lust for power the book develops its interpretation of the opera through narrative character analyses of the main protagonists an examination of their dramatic development and by paying attention to the biblical and theological associations they may have evoked in a catholic audience the book is geared towards academic readers interested in opera theologians historians and those who work at the intersection of theology and the arts it contributes to a better understanding of the theological implications of mozart s operatic work

this volume contains the authentic score of the requiem supplemented by crucial fragments from suessamayr s 1792 requiem completion plus a critical introduction to the work which attempts to untangle its genesis and structure christoph wolff surveys suessamayr s contribution and provides a musical analysis of mozart s composition including contextual structural and interpretative aspects this is followed by an annotated collection of the principal literary documents 1791 1839 that illuminate the puzzling early history of the work

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