



# The Operas Of Mozart

**Wolfgang Amadeus Mozart**



## **The Operas Of Mozart:**

The Operas of Mozart William Mann, 1977      **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 *Cos 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.      **Mozart's Operas** Edward Joseph Dent, 1913      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.      **15 Songs from the Operas of Mozart** Alfred Music, 15 songs from three of Wolfgang Amadeus Mozart's most famous operas: *The Magic Flute*, *Don Giovanni* and *The Marriage of Figaro*.      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*, *Così fan tutte*, *The 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 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 **The Magic Flute** Wolfgang Amadeus Mozart, 2001-01-01 *Opera Scene Anthology: Mozart* Wolfgang Amadeus Mozart, 2013-09-09 Opera *The Signifier and the Signified* F. Noske, 2012-12-06 The studies collected in this volume deal with the interpretation of opera In most cases the results are based on structural analysis a concept which may require some clarification in this context During the past decade structure and structural have become particularly fashionable terms lacking exact denotation and used for the most divergent purposes As employed here structural analysis is concerned with such concepts as relationship coherence and continuity more or less in contrast to formal analysis which deals with measurable material In other words I have analysed the structure of an opera by seeking and examining factors in the musico dramatic process whereas analysts of form are generally preoccupied with the study of elements contained in the musical object Though admittedly artificial the dichotomy of form and structure may elucidate the present situation with regard to the study of opera Today nearly one hundred years after the death of Wagner the proclaimed anti thesis of Oper und Drama is generally taken for what it really was a means to propagate the philosophy of its inventor The conception of opera whether continuous or composed of numbers as a special form of drama is no longer contested Nevertheless musical scholarship has failed to draw the consequences from this view and few scholars realize the need to study general theory of drama and more specifically the dramatic experience **The Complete Operas of Mozart** Charles Osborne, 1978 Charles Osborne provides detailed descriptions of the major operas by Mozart in a volume that serves as both a biography and a critical guide to the composer's oeuvre Copyright Libri GmbH All rights reserved Mozart's Operas Daniel Heartz, Heartz/Bauman, 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 *Cos 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 Hertz'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

**Staging Scenes from the Operas of Mozart** William Ferrara, 2014-05-08 In *Staging Scenes from the Operas of Mozart: A Guide for Teachers and Singers* opera director William Ferrara offers the perfect resource for the dramatic preparation of opera scenes for directors and student performers Topics include study and research rehearsal planning blocking characterization and costuming for four of Mozart's most popular operas He surveys basic concepts of opera acting and directing and provides a step by step guide to the rehearsal process While much has appeared on the history and musical performance practice of the operas of Mozart no guide to the directing and acting of his operas with simple concise staging instructions and practical information concerning casting props and costumes has yet seen publication Featuring over one hundred illustrations including costume designs by Martha Ferrara the author breaks new ground for student performers and directors alike as he walks readers through the process of staging scenes from Mozart's operas The first part of the guide which focuses on study and preparation comprises five chapters ideas for organizing the opera class a description of the job of the director a step by step review of the rehearsal process a set of five exercises for researching and analyzing the scenes and a vocabulary for actors and directors The next four sections of the book consist of detailed staging guides for a selection of scenes from Mozart's most frequently performed operas *Le Nozze di Figaro* *Don Giovanni* *Cos fan tutte* and *Die Zauberflöte* The introduction to each scene includes a brief discussion of the story and characters suggestions for costuming and minimal set and props The heart of this guide is the text and translation of each scene embedded with line by line acting notes and blocking directions and diagrams These are for use by the actors during speaking and blocking rehearsals and are especially valuable when rehearsing recitatives Intended for college and university voice teachers seeking guidance for developing a scenes program or opera workshop class this is also the perfect workbook for students studying opera stage direction as well as graduate and undergraduate students performing opera scenes by Mozart [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

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for students studying opera stage direction as well as graduate and undergraduate students performing opera scenes by Mozart     **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     **W. A. Mozart, Don Giovanni, Idomeneo** Wolfgang Amadeus Mozart, 1971 This volume contains the complete libretti for Mozart's operas Don Giovanni and Idomeneo in the original Italian with line for line literal translations by the eminent music producer and critic Lionel Salter

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