

Mozart In Wien

Mozart in Vienna Simon P. Keefe.2017-09-21 Mozart's greatest works were written in Vienna in the decade before his death (1781-1791). This biography focuses on Mozart's dual roles as a performer and composer and reveals how his compositional processes are affected by performance-related concerns. It traces consistencies and changes in Mozart's professional persona and his modus operandi and sheds light on other prominent musicians, audience expectations, publishing, and concert and dramatic practices and traditions. Giving particular prominence to primary sources, Simon P. Keefe offers new biographical and critical perspectives on the man and his music, highlighting his extraordinary ability to engage with the competing demands of singers and instrumentalists, publishing and public performance, and concerts and dramatic productions in the course of a hectic, diverse and financially uncertain freelance career. This comprehensive and accessible volume is essential for Mozart lovers and scholars alike, exploring his Viennese masterpieces and the people and environments that shaped them.

Conversations with Mozart Wolfgang Amadeus Mozart, Simon Parke.2010 'Conversations with Mozart' is an imagined conversation with the man behind the music who died largely unnoticed at the age of 35. But while the questions are imagined, Mozart's words are not; they are all authentically his, taken from his many letters.

Mozart's Journey from Vienna to Prague Eduard Mörike.1897
A Mozart Letter Book Max Kenyon, Wolfgang Amadeus Mozart.2012-10

Mozart in Wien Volkmar Braunbehrens.2006

Mozart, Experiment Aufklärung im Wien des ausgehenden 18. Jahrhunderts Herbert Lachmayer.2006

Concert Life in Haydn's Vienna Mary Sue Morrow.1989
Concert life in Vienna between 1760 and 1810, both public and private, offered an intriguing variety of musical events, here studied through repertoire, business and financial aspects, and the position they held in Vienna's larger cultural world. Also included are five extensive appendices of the concert calendars and patrons.

Mozart: The 'Haydn' Quartets John Irving.1998-01-08 The six string quartets dedicated to his friend Joseph Haydn represent a turning point in Mozart's compositional development. In addition to providing a full synopsis of each quartet this book examines the music in relation to Mozart's earlier quartets, considers the genesis of the six 'Haydn' quartets through close examination of the autograph revisions and looks at contemporary eighteenth-century analytical models. John Irving also charts the reception of the quartets, drawing upon a broad range of sources: Mozart's letters and diary entries, early newspaper reports, harmony/compositional textbooks, contemporary criticism and early biographies.

MOZART THE MAN & THE ARTIST AS Wolfgang Amadeus 1756-1791 Mozart,Friedrich 1870 Kerst,Henry Edward 1854-1923 Krehbiel.2016-08-29 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.

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The Culture of Opera Buffa in Mozart's Vienna Mary

Hunter.1999-01-01 Mozart's comic operas are among the masterworks of Western civilization, and yet the musical environment in which Mozart and his librettist Lorenzo da Ponte wrote these now-popular operas has received little critical attention. In this richly detailed book, Mary Hunter offers a sweeping, synthetic view of opera buffa in the lively theatrical world of late-eighteenth-century Vienna. Opera buffa (Italian-language comic opera) persistently entertained audiences at a time when Joseph II was striving for a German national theater. Hunter attributes opera buffa's success to the sheer pleasure it can provide, and hence explores how the genre functioned as entertainment. She argues that opera buffa, like mainstream film today, projects a social world both recognizable and distinct from reality. It raises important issues while containing them in the merely entertaining frame of the occasion, as well as presenting them as a series of easily identifiable dramatic and musical conventions. Exploring nearly eighty comic operas, Hunter shows how the arias and ensembles convey a multifaceted picture of the repertory's social values and habits. In a concluding chapter, she discusses *Così fan tutte* as a work profoundly concerned with the conventions of its repertory and with the larger idea of convention itself and reveals the ways Mozart and da Ponte pointedly converse with their immediate contemporaries.

Mozart-Bibliographien Karl F. Stock,Rudolf Heiling, 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

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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.

Wolfgang Amadeus Mozart Piero Melograni.2007 Publisher description

Mozart Finds a Melody Stephen Costanza.2004-09 Publisher Description

Mozart in Wien Volkmar Braunbehrens.1997

Mozart Mogens Wenzel Andreasen.2019-05-24 Wolfgang Amadeus Mozart er ikke bare verdensberømt for sin musik, men også for måden, hvorpå hans talent kom til udtryk. Allerede som barn komponerede Mozart komplicerede og storslåede symfonier, og han imponerede tidens største musikere, adelen og de kongelige med sine usædvanlige evner. Mogens Wenzel Andreasen fortæller den store komponists livshistorie fra hans barndom, hvor det gik op for familien, at han var et vaskeægte vidunderbarn, over hans usædvanlige karriere og til hans pludselige død i Wien i 1791. Mogens Wenzel Andreasen er oprindeligt uddannet lærer, men efter at have undervist i nogle år videreuddannede han sig til cand.pæd. i musikvidenskab og blev redaktør på Politikens forlag. Han debuterede som forfatter i 1967 og har sidenhen udgivet både romaner og fagbøger om musik. Wenzel Andreasen har desuden været leder af Forlaget Artia, hvor han selv har fået udgivet en del af sine bøger.

Mozart in Vienna Volkmar Braunbehrens.1991

Mozart in Wien Heribert Rau.2013-03-13 Dieser vierte und letzte Band befasst sich mit der Zeit nach Mozarts Rückkehr nach Wien im Jahre 1781. Sie gilt als seine große Schaffenszeit, die

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aber auch von Misserfolgen geprägt war und mit seinem ebenso jähem wie frühen Tode endete. Eindringlicher als jede Biografie vermag, vermittelt die Erzählweise des Buches in ebenso lebendiger wie erhellender Weise einen Eindruck von den Verhältnissen, unter denen Mozart seine Werke schuf.

Mozart Rudolph Angermüller, Giacomo Fornari.2001

The Viennese Minor-key Symphony in the Age of Haydn and Mozart Matthew Riley.2014 In late eighteenth-century Vienna and the Habsburg territories, over 50 minor-key symphonies were written. Their distinctive stormy character, nervous energy and intense pathos make them a unique phenomenon.

New Mozart Documents Cliff Eisen.1991-10-23 O.E.Deutsch's documentary biography of Mozart, first published in German in 1961 and translated into English in 1965, presented all the contemporary documentation on Mozart then known to scholars. During three decades of research more have come to light, and Dr Eisen himself has substantially augmented their number with a methodical search through contemporary research material - newspapers, diaries, memoirs, books and many others. This new edition presents all the material discovered since the English edition of the Deutsch volume, with full description and documentation. This book is essential reading for anyone concerned with the basic information on Mozart's life, his activities and the reception of his music.

Mozart Wolfgang Amadeus [Audio C.D] .1988

The Italian Opera Singers in Mozart's Vienna Dorothea Link.2022-11-22 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

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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.

Mozart -- a challenge for literature and thought Rüdiger Görner, Carly McLaughlin. 2007 Schon zu seinen Lebzeiten, verstärkt aber in der Romantik und bis in die Gegenwart, hat Mozarts Leben und Werk Schriftsteller und Philosophen zu produktiver Auseinandersetzung angeregt. Zentraler Ausgangspunkt für die poetisch-intellektuelle Rezeption Mozarts war wiederholt sein Don Giovanni, aber auch seine das Geniehafte prototypisch symbolisierende Persönlichkeit. Dieser Band, der aus einer am Queen Mary College der University of London im April 2006 abgehaltenen Tagung hervorgegangen ist, vereinigt exemplarische Studien dieser literar-philosophischen, aber auch musik- und kulturkritischen Arbeit am Mozart-Mythos und seiner (versuchten) Entzauberung. Already during his lifetime but even more so during Romanticism and up to the present day writers and philosophers have been inspired by Mozart's life and work. Don Giovanni has repeatedly served as the central starting point for such poetic and intellectual engagement but also the composer's personality which epitomizes the notion of the genius-artist. This volume contains the proceedings of a conference held at Queen Mary College, University of London, in April 2006. The contributors discuss the Mozart myth with regard to its literary, philosophical and cultural implications as well as its attempted disenchantment.

Life of Mozart Otto Jahn. 1882

The National Court Theatre in Mozart's Vienna Dorothea Link. 1998-01-01 The National Court Theatre in Mozart's Vienna provides a valuable context for Mozart's career as an opera composer in Vienna by investigating the operation of the court theatre under Emperors Joseph II and Leopold II. The author

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brings together a large number of hitherto unavailable archival sources, namely the diary of Count Karl Zinzendorf (from which transcriptions have been made of all passages that address the music and theatre in Vienna from Easter 1783 to Easter 1792); theatre account books (with transcriptions of payment records for all the salaried performing personnel as well as the semi-annual lists of subscribers to the boxes in the theatre); and the theatre posters, almanacs, newspapers, and records kept by the theatre administration, which have been compiled by the author into a performance calendar. The final section of the book rounds out the picture of Josephinian theatre with a discussion of the theatre's management and an analysis of the attendance figures.

The Vienna Don Giovanni Ian Woodfield.2010 Aspects of Don Giovanni's compositional history are uncovered and the study provides for detailed evidence with which to evaluate Da Ponte's recollections. The essential truth of his account - that the revision of the operain Vienna was an interactive process - seems to be fully borne out. A general theory of transmission is proposed, which clarifies the relationship between the fluid text produced by re-creation and the static text generated by replication.

Music in Vienna 1700, 1800, 1900 David Wyn Jones.2016 The image of Vienna as a musical city is a familiar one. This book explores the history of music in Vienna, focussing on three different epochs, 1700, 1800 and 1900.

Mozart in Vienna Simon P. Keefe.2017-09-21 Comprehensive and engaging exploration of Mozart's greatest works, focussing on his dual roles as performer and composer in Vienna.

Marianna Martines Irving Godt.2010 Examines the life and compositional oeuvre of prolific eighteenth century musician, composer, and singer Marianna Martines (1744-1813).

Looking for Wolfgang Amadeus Mozart Walter M. Weiss.1997 *Wolfgang Amadè Mozart* Stanley Sadie.1996 This volume is a collection based on the Royal Musical Association's Mozart Conference of 1991, the principal scholarly event in the English-

speaking world in commemoration of the bicentenary. It includes essays placing Mozart in the context, in Salzburg and Vienna, in which he worked, explaining aspects of his life and work hitherto obscure; essays interpreting his instrumental music; and a substantial series of studies on different aspects of his operas, from *Lucio Silla* to *La clemenza di Tito*, with particular stress on the creative processes in the Da Ponte operas.

Haydn, Mozart, and the Viennese School, 1740-1780 Daniel Hertz. 1995 Historians have long tried to place the music of Haydn and Mozart in the lineage of German Lutheran music. In this book, Daniel Hertz shows that the first Viennese school grew from a Catholic inheritance in Italian music and from local tradition, with an admixture of French currents. The generation of composers led by Haydn no longer trained in Italy. By the time young Mozart joined the ranks of the Viennese school, its accomplishments towered above all others of the time. The author's approach can be compared to viewing a majestic mountain range in its totality: the highest peaks take on even greater majesty when seen in their natural context of foothills and lesser peaks. This is how Haydn and Mozart were viewed by their contemporaries, whose world of perception Hertz recreates, using, among other things, the visual art of the period. His focus is on music as a part of cultural history at a particular time and place. Stylistic terms and a priori periods matter less to him than the common denominators of geography, culture, and political history. Book jacket.

Morality and Viennese Opera in the Age of Mozart and Beethoven Martin Nedbal. 2016-09-13 This book explores how the Enlightenment aesthetics of theater as a moral institution influenced cultural politics and operatic developments in Vienna between the mid-eighteenth and early nineteenth centuries. Moralistic viewpoints were particularly important in eighteenth-century debates about German national theater. In Vienna, the idea that vernacular theater should cultivate the moral

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sensibilities of its German-speaking audiences became prominent during the reign of Empress Maria Theresa, when advocates of German plays and operas attempted to deflect the imperial government from supporting exclusively French and Italian theatrical performances. Morality continued to be a dominant aspect of Viennese operatic culture in the following decades, as critics, state officials, librettists, and composers (including Gluck, Mozart, and Beethoven) attempted to establish and define German national opera. Viennese concepts of operatic didacticism and national identity in theater further transformed in response to the crisis of Emperor Joseph II's reform movement, the revolutionary ideas spreading from France, and the war efforts in facing Napoleonic aggression. The imperial government promoted good morals in theatrical performances through the institution of theater censorship, and German-opera authors cultivated intensely didactic works (such as *Die Zauberflöte* and *Fidelio*) that eventually became the cornerstones for later developments of German culture.

Cabals and Satires Dr. Ian Woodfield. 2018-11-06 When Joseph II placed his opera buffa troupe in competition with the re-formed Singspiel, he provoked an intense struggle between supporters of the rival national genres, who organized claque to cheer or hiss at performances, and encouraged press correspondents to write slanted notices. It was in this fraught atmosphere that Mozart collaborated with librettist Lorenzo da Ponte on his three mature Italian comedies--*Figaro*, *Don Giovanni*, and *Così fan tutte*. In *Cabals and Satires: Mozart's Comic Operas in Vienna*, Ian Woodfield brings the fascinating dynamics of this inter-troupe contest into focus. He reveals how Mozart, while not immune from the infighting, was able to weather satirical attacks, successfully negotiate the unpredictable twists and turns of theatre politics during the lean years of the Austro-Turkish War, and seal his reputation with a revival of *Figaro* in 1789 as a Habsburg festive work. Mozart's deft navigation of the turbulent

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political waters of this period left him well placed to benefit from the revival of the commercial stage in Vienna--the most enduring musical consequence of the war years.

Daily Life in the Vienna of Mozart and Schubert Marcel Brion.1961 The cosmopolitan city from 1789 to 1850.

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 and Vienna Howard Chandler Robbins Landon.1991 As 1991 is the bicentenary of the death of Wolfgang Amadeus Mozart, worldwide attention will be focused on the composer and his music. Author H.C. Robbins Landon presents a dazzling portrait of 18th-century Vienna and Mozart, with a unique look at the crucial years when Mozart struggled to transform himself from a precocious boy to the creative genius he was to become.

The Culture of Opera Buffa in Mozart's Vienna Mary Hunter.1999-04-12 Mozart's comic operas are among the masterworks of Western civilization, and yet the musical environment in which Mozart and his librettist Lorenzo da Ponte wrote these now-popular operas has received little critical attention. In this richly detailed book, Mary Hunter offers a sweeping, synthetic view of opera buffa in the lively theatrical world of late-eighteenth-century Vienna. Opera buffa (Italian-language comic opera) persistently entertained audiences at a time when Joseph was striving for a German national theater.

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Hunter attributes opera buffa's success to its ability to provide sheer pleasure and hence explores how the genre functioned as entertainment. She argues that opera buffa, like mainstream film today, projects a social world both recognizable and distinct from reality. It raises important issues while containing them in the merely entertaining frame of the occasion, as well as presenting them as a series of easily identifiable dramatic and musical conventions. Exploring nearly eighty comic operas, Hunter shows how the arias and ensembles convey a multifaceted picture of the repertory's social values and habits. In a concluding chapter, she discusses *Cos fan tutte* as a work profoundly concerned with the conventions of its repertory and with the larger idea of convention itself and reveals the ways Mozart and da Ponte pointedly converse with their immediate contemporaries.

Mozart Wolfgang Amadeus Mozart.2007-06-01 Mozart's own words, edited by Friedrich Kerst and Henry Edward Krehbiel *Mozart in Vienna, 1781-1791* Volkmar Braunbehrens.1991

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