



Idomeneo Mozart

**Karl F. Stock, Rudolf
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Idomeneo Mozart:

Idomeneo Wolfgang Amadeus Mozart, 2018-01-01 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 Contains *Idomeneo* and the Background of the Enlightenment Nicholas Till *Idomeneo* re di Creta the Music Julian Rushton A Brief Performance History Gary Kahn The Composition of *Idomeneo* in Mozart's Letters *Idomeneo* Libretto by Giambattista Varesco *Idomeneo* English Translation by Charles Johnston *W.A. Mozart, Idomeneo* Julian Rushton, 1993 *Idomeneo* by common consent Mozart's greatest serious opera is a rich synthesis of the dramatic potentialities of Italian opera seria French tragedie lyrique and recent German opera It was composed for the finest orchestra in Germany and some excellent singers Mozart's relish of the challenge and his problems with some performers and the bureaucracy are uniquely documented in his letters home and these form the basis here of a vivid account of the genesis of the opera A detailed synopsis relates the musical and dramatic action of the opera while further chapters trace the historical development of its subject matter from myth to libretto and chart the opera's performance history including a description of Richard Strauss's 1931 reworking Later chapters consider the opera's general structure and musical forms and analyze passages of particular interest **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 *Idomeneo* Wolfgang Amadeus Mozart, Giambattista Varesco, 1994-01-01

The Cambridge Companion to Mozart Simon P. Keefe, 2003-05-22 The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music *Mozart and the Enlightenment* Nicholas Till, 1995 In this illuminating new study of Mozart's operas Nicholas Till shows that the

composer was not a divine idiot but an artist whose work was informed by the ideas and discoveries of his time Examining the dramatic emergence of a modern society in eighteenth century Austria Till reappraises the history and meaning of the Enlightenment and Mozart's role within it Book jacket **Mozart's Idomeneo** Michael Steen, 2014 **Mozart** Julian Rushton, 2006-02 Synthesizes existing research into a chronologically based narrative This volume on Wolfgang Amadeus Mozart 1756-1791 takes the work and the life in parallel for the vents of Mozart's life cannot be separated from his existence as a musical creator and performer The Trombone David M. Guion, 1988 Though many standard musicological reference works document the use of the trombone from its beginning to the middle of the seventeenth century and then from Mozart to the present few deal with the intervening years This book reproduces the texts from two dozen treatises dictionaries and encyclopedias along with English translations published between 1697 and 1811 It provides an overview of the use of the trombone during that time in America and seven European countries and examines its use in choral music opera symphonic music and military music **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 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'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** Stanley Sadie, 2007-11-15 Few people these days would question Mozart's rating as the most popular of all classical composers Yet there exists no substantial up to date English language study of the man and his works In this new study of Mozart's early years Stanley Sadie aims to fill this gap in the form of a traditional biography on a straightforward chronological basis The volume covers the period up to 1781 the year of Idomeneo and Mozart's settling in Vienna Individual works are discussed in sequence and related to the events of his life Stanley Sadie draws substantially on the family correspondence quoting the letters and discussing what they tell us about Mozart and his world and his relationships with his family and his professional colleagues Also included is a discussion of all aspects of Mozart's life and his music relating them to the environment in which he worked social economic and cultural as well as musical Much new material connected with Mozart has come to light in recent years There have been discoveries of musical sources and new ways of studying known ones Such finds and methods have changed our view of the chronology of many works and they often have significant biographical ramifications Understanding of the context for Mozart's music and indeed his life has broadened immensely Stanley Sadie's biography digests and interprets this corpus of new information *Mozart's Piano Concertos* Simon P. Keefe, 2001 This study investigates the interactive relationship between the piano and the orchestra in Mozart's concertos by exploring the historical implications and hermeneutic potential of dramatic dialogue Mozart and the Nazis Erik Levi, 2011-02-01 A music historian uncovers Nazi Germany's use of Mozart as a WWII propaganda tool in this intriguing study that comprehends a range of vital topics Choice As the Nazi war machine expanded its bloody ambitions across Europe the Third Reich sought to promote a sophisticated and even humanitarian image of German culture through the tireless promotion of Mozart's music In this revelatory book Erik Levi draws on World War II era articles diaries speeches and other archival materials to provide a new understanding of how the Nazis shamelessly manipulated Mozart for their own political advantage Mozart and the Nazis also explores the continued Jewish veneration of the composer during this period while also highlighting some of the disturbing legacies that resulted from the Nazi appropriation of his work Enhanced by rare contemporary illustrations *Mozart and the Nazis* is a fascinating addition to the study of music history World War II propaganda and twentieth century politics *Mozart* Peter Gay, 1999-06-01 A biography of the greatest musical mind in Western history Mozart's unshakable hold on the public's consciousness can only be strengthened by historian and biographer Peter Gay's concise and deft look at the genius's life Mozart traces the development of the man whose life was a whirlwind of achievement and the composer who pushed every instrument to its limit and every genre of classical music into new realms Mozart's Operas Edward Joseph Dent, 1913 **Words about Mozart** Dorothea Link, Judith Nagley, 2005 Published as a tribute to the late Stanley Sadie these eleven essays look at compositional and performance matters consider new archival research and provide an overview of

work since the bicentenary in 1991 *Words About Mozart* is published as a tribute to the late Stanley Sadie musicologist critic and editor of *The New Grove Dictionary of Music and Musicians*. Of the eleven essays presented here three focus on compositional matters. Julian Rushton examines the dramatic meaning of a recurring motif in *Idomeneo*. Elaine Sisman sifts through the facts surrounding the genesis of Mozart's Haydn quartets and Simon Keefe matches up pairs of piano sonatas and concertos on the basis of their common compositional features. Cliff Eisen considers some problems of performing practice posed by the solo keyboard parts in Mozart's concertos and Robert Philip surveys tempo fluctuations in a selection of historical recordings. Felicity Baker's detailed analysis of aspects of the *Don Giovanni* libretto is a welcome contribution from the field of literary criticism. Three studies offer new archival research. Neal Zaslaw uncovers the background to one of Mozart's nonsense compositions. Dorothea Link examines the Viennese Hofkapelle and creates a new context for understanding Mozart's court appointment and Theodore Albrecht proposes a candidate for Mozart's Zauberkunstler. Christina Bashford considers an aspect of Mozart reception in 19th century England connected with John Ella and Peter Branscombe presents a comprehensive overview of research published since the bicentenary in 1991. The volume includes a full bibliography of Stanley Sadie's publications and broadcasts.

Contributors: THEODORE ALBRECHT, FELICITY BAKER, CHRISTINA BASHFORD, PETER BRANSCOMBE, CLIFF EISEN, SIMON P. KEEFE, LEANNE LANGLEY, DOROTHEA LINK, ANDREW PORTER, ROBERT PHILIP, JULIAN RUSHTON, ELAINE SISMAN, NEAL ZASLAW.

The Rough Guide to Opera Matthew Boyden, Nick Kimberley, 2002. Sketches of opera composers, opera synopses and CD reviews.

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.

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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