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Rhythmic Gesture in Mozart Cambridge University Press
 Mozart was fascinated, amused, aroused, hurt, and betrayed by women. He loved and respected them, composed for them, performed with them. This unique biography looks at his interaction with each, starting with his family (his mother, Maria Anna and beloved and talented sister, Nannerl), and his marriage (which brought his 'other family', the Weber sisters). His relationships with his artists are examined, in particular those of his operas, through whose characters Mozart gave voice to the emotions of women who were, like his entire female acquaintance, restrained by the conventions and structures of eighteenth-century society. This is their story as well as his -- and shows once again that a great part of the composer's genius was in his understanding and musical expression of human nature. Evocative and beautifully written, *Mozart's Women* illuminates the music, the man, and above all the women who inspired him. 'Jane Glover has pulled off a coup des livres with her fresh take

on Mozart's life and work' Sunday Telegraph 'Readable, informative and moving...Her passion for the music shines through this touching, vividly told story' Sunday Times
Don Giovanni University of Chicago Press

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.

The Librettist of Venice University of Chicago Press

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.

The Original Portrayal of Mozart's Don Giovanni Pan Macmillan
A comprehensive guide to Puccini's TOSCA, featuring insightful and in depth Commentary and Analysis, a complete, newly translated Libretto with Italian/English side-by side, and over 20 music highlight examples.

Mozart's Operas Peter Smith Publisher

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Mozart's Opera Don Giovanni Theclassics.us

John Wells introduces the opera with a high-spirited account of the action-packed career of the author, in many respects the prototype of Figaro himself. Basil Deane explores the score: he shows that Mozart's characters are illuminated here not so much in soliloquies but in their reactions to each other. Composer Stephen Oliver discusses how the comedy exists not just in the words but, essentially, in the music. The full Italian text is given, with a note on the order of scenes in Act Three and the alternative passages Mozart wrote for the 1789 revival. The classic translation of E.J. Dent is an excellent way to get to know the twists and turns of the plot and the stylish wit of da Ponte's innuendos. Contents: A Society Marriage, John Wells; A Musical Commentary, Basil Deane; Music and Comedy in 'The Marriage of Figaro', Stephen Oliver; Beaumarchais's Characters; Le nozze di Figaro: Libretto by Lorenzo da Ponte; The Marriage of Figaro: English version by Edward J. Dent

Mozart's Opera Don Giovanni Cambridge University Press

Is The Marriage of Figaro just about Figaro? Is Don Giovanni's story the only one—or even the most interesting one—in the opera that bears his name? For generations of critics, historians, and directors, it's Mozart's men who have mattered most. Too often, the female characters have been understood from the male protagonist's point of view or simply reduced on stage (and in print) to paper cutouts from the age of the powdered wig and the tightly cinched corset. It's time to give Mozart's women—and Mozart's multi-dimensional portrayals of feminine character—their due. In this lively book, Kristi Brown-Montesano offers a detailed exploration of the female roles in Mozart's four most frequently performed operas, Le nozze di Figaro, Don Giovanni, Così fan tutte, and Die Zauberflöte. Each chapter takes a close look at the music, libretto text, literary sources, and historical factors that give shape to a character, re-evaluating

common assumptions and proposing fresh interpretations.

Brown-Montesano views each character as the subject of a story, not merely the object of a hero's narrative or the stock figure of convention. From amiable Zerlina, to the awesome Queen of the Night, to calculating Despina, all of Mozart's women have something unique to say. These readings also tackle provocative social, political, and cultural issues, which are used in the operas to define positive and negative images of femininity: revenge, power, seduction, resistance, autonomy, sacrifice, faithfulness, class, maternity, and sisterhood. Keenly aware of the historical gap between the origins of these works and contemporary culture, Brown-Montesano discusses how attitudes about such concepts—past and current—influence our appreciation of these fascinating representations of women.

Don Giovanni Captured University of Chicago Press

With a wealth of famous tunes and meticulous characterisation, Don Giovanni is an undisputed masterpiece created by Mozart out of a thread-bare fairground gig. The Don – for whom both sexes have a sneaking admiration – gatecrashes proceedings, serenading and seducing as he goes. As wily as he is insatiable, he outclasses all who are out to get him, including a jealous bumpkin and the down-at-heel Elvira. But a stone statue seals his doom and drags him down into hellfire. From the Champagne aria and the ballroom scene to the melodious arias of the three sopranos and the unctuous Ottavio, Don Giovanni is a thrilling drama that continues to delight audiences worldwide. Written by Michael Steen, author of the acclaimed *The Lives and Times of the Great Composers*, 'Short Guides to Great Operas' are concise, entertaining and easy to read books about opera. Each is an opera guide packed with useful information and informed opinion, helping to make you a truly knowledgeable opera-goer, and so maximising your enjoyment of a great musical experience. Other 'Short Guides to Great Operas' that you may enjoy include those on *Così fan tutte*, *The Marriage of Figaro* and *The Barber of Seville*.

The Original Portrayal of Mozart's Don Giovanni Univ of California Press

Handy practical guide to three of Mozart's most popular operas. Excellent line-for-line English translations face the Italian texts. Also introductions, plot synopses, and lists of characters for each opera.

The Don Giovanni Moment Boydell & Brewer

"Don Giovanni" Captured considers the life of a single opera, engaging with the entire history of its recorded performance. Mozart's opera Don Giovanni has long inspired myths about eros and masculinity. Over time, its performance history has revealed a growing trend toward critique—an increasing effort on the part of performers and directors to highlight the violence and predatoriness of the libertine central character, alongside the suffering and resilience of his female victims. In "Don Giovanni" Captured, Richard Will sets out to analyze more than a century's worth of recorded performances of the opera, tracing the ways it has changed from one performance to another and from one generation to the next. Will consults audio recordings, starting with wax cylinders and 78s, as well as video recordings, including DVDs, films, and streaming videos. As Will argues, recordings and other media shape our experience of opera as much as live performance does. Seen as a historical record, opera recordings are also a potent reminder of the refusal of works such as Don Giovanni to sit still. By choosing a work with such a rich and complex tradition of interpretation, Will helps us see Don Giovanni as a standard-bearer for evolving ideas about desire and power, both on and off the stage.

Don Giovanni Opera Journeys Publishing

In 1805, Lorenzo Da Ponte was the proprietor of a small grocery

store in New York. But since his birth into an Italian Jewish family in 1749, he had already been a priest, a poet, the lover of many women, a scandalous Enlightenment thinker banned from teaching in Venice, the librettist for three of Mozart's most sublime operas, a collaborator with Salieri, a friend of Casanova, and a favorite of Emperor Joseph II. He would go on to establish New York City's first opera house and be the first professor of Italian at Columbia University. An inspired innovator but a hopeless businessman, who loved with wholehearted loyalty and recklessness, Da Ponte was one of the early immigrants to live out the American dream. In Rodney Bolt's rollicking and extensively researched biography, Da Ponte's picaresque life takes readers from Old World courts and the back streets of Venice, Vienna, and London to the New World promise of New York City. Two hundred and fifty years after Mozart's birth, the life and legacy of his librettist Da Ponte are as astonishing as ever.

The Diagnosis and Correction of Vocal Faults Hal Leonard Corporation

(Faber Piano Adventures). In this inspiring collection, late-elementary to early-intermediate pianists will find appealing arrangements that advance skills while exploring masterworks of Western music. The famous orchestral, keyboard, and operatic repertoire here spans four periods of music history. In the Baroque & Classical section, discover the elegance of Bach, the beauty of Mozart and the passion of Beethoven. Through the pages of the Romantic & Impressionistic section, sample the lyricism of Chopin, the drama of Grieg, and the atmosphere of Debussy. May the melodies of these and many other composers open an enduring world of expression and sound.

Mozart's Don Giovanni Legare Street Press

Handy practical guide to three of Mozart's most popular operas. Excellent line-for-line English translations face the Italian texts. Also introductions, plot synopses, and lists of characters for each opera.

Le nozze di Figaro Bloomsbury Publishing USA

'The Don Giovanni Movement' examines the aesthetic and moral legacy of Mozart's operatic masterpiece in the literature, philosophy, and culture of the nineteenth century. Deeply rooted in the enlightenment and romanticism, the opera functions as icon and myth, and its tensions still resonate today.

Mozart's Da Ponte Operas Routledge

Romance, murder, and revenge — Mozart's masterpiece offers an ingenious blend of comic and tragic elements in recounting the adventures of a dashing libertine. Reproduced from an authoritative early edition.

Mozart's Don Giovanni Univ of California Press

Part I. Clouds of feeling: excerpt audio recordings. Imagining excerpts; Rhetorics of seduction; Demons and dandies; All too human -- Part II. Invented works : complete audio records. The visual stage; Cruel laughter; Dancing in time -- Part III. Partial visions : video recordings. Zooming in, gazing back; Trauma retold; Libertines punished.

Mozart's Don Giovanni; a Commentary Opera Journeys Publishing

(Faber Piano Adventures). Adult Piano Adventures Classics Book 1 celebrates great masterworks of Western music, including symphony themes, opera gems, and classical favorites. The melodies of Bach, Beethoven, Brahms, and other master composers are arranged at just the right level for adult beginners and for those who are returning to the keyboard. Section 1 features piano arrangements with minimal hand position changes, and many selections include an optional duet part. Section 2 introduces the I, IV, and V7 chords in the key of C major, harmonizing themes such as Sibelius's Finlandia, Schubert's The Trout, and Mendelssohn's Spring Song. Section 3

presents the primary chords in the key of G major, with arrangements of Vivaldi's Autumn (from The Four Seasons), Mozart's theme from The Magic Flute, Liszt's Liebestraum, and more.

Don Giovanni Vocal Score Palala Press

Mozart's wife, Constanze, for one, with a devoted heart but a feisty spirit, is unabashedly fascinated by the elegant and understanding Casanova."--BOOK JACKET.

Mozart's Don Giovanni Opera Journeys Publishing

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 opera in 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. In the year following its 1787 Prague première, Don Giovanni was performed in Vienna. Everyone, according to the well-known account by Da Ponte, thought something was wrong with it. In response, Mozart made changes, producing a Vienna 'version' of the opera, cutting two of the original arias but inserting three newly-composed pieces. The dilemma faced by musicians and scholars ever since has been whether to preserve the opera in these two 'authentic' forms, or whether to fashion a hybrid text incorporating the best of both. This study presents new evidence about the Vienna form of the opera, based on the examination of late eighteenth-century manuscript copies. The Prague Conservatory score is identified as the primary exemplar for the Viennese dissemination of Don Giovanni, which is shown to incorporate two quite distinct versions, represented by the performing materials in Vienna [O.A.361] and the early Lausch commercial copy in Florence. To account for this phenomenon, seen also in early sources of the Prague Don Giovanni and *Così fan tutte*, a general theory of transmission for the Mozart Da Ponte operas is proposed, which clarifies the relationship between the fluid text produced by re-creation (performing) and the static text generated by replication (copying). Aspects of the compositional history of Don Giovanni are uncovered. Evidence to suggest that Mozart first considered an order in which Donna Elvira's scena precedes the comic duet 'Per queste tue manine' is assessed. The essential truth of Da Ponte's account - that the revision of the opera in Vienna was an interactive process, involving the views of performers, the reactions of audiences and the composer's responses - seems to be fully borne out. The final part of the study investigates the late eighteenth-century transmission of Don Giovanni. The idea that hybrid versions gained currency only in the nineteenth century or in the lighter Singspiel tradition is challenged. IAN WOODFIELD is Professor and Director of Research at the School of Music and Sonic Arts, Queen's University Belfast.

Understanding the Women of Mozart's Operas Alma Books

Renowned Mozart scholar Daniel Hertz 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 Hertz'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 Hertz's writing, enhanced by thirty-seven illustrations, many from his private collection. The volume includes Hertz'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.

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