

# Idomeneo Mozart

When people should go to the book stores, search start by shop, shelf by shelf, it is really problematic. This is why we allow the ebook compilations in this website. It will utterly ease you to look guide **Idomeneo Mozart** as you such as.

By searching the title, publisher, or authors of guide you essentially want, you can discover them rapidly. In the house, workplace, or perhaps in your method can be all best area within net connections. If you point toward to download and install the Idomeneo Mozart , it is utterly easy then, before currently we extend the link to purchase and make bargains to download and install Idomeneo Mozart for that reason simple!

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 *Mozart's celebrated overture, Idomeneo* - Wolfgang Amadeus Mozart 1835

W. A. Mozart: Don Giovanni - Julian Rushton 1981-10-29

A study of Mozart's Don Giovanni, one of the best known and most often

performed operas of the last 200 years.

Mozart's Idomeneo, Rè Di Creta Opera Study Guide with Libretto - Burton D. Fisher 2018-03

A comprehensive new OPERA STUDY GUIDE of Mozart's IDOMENEO, RÈ DI CRETA (Idomeneus, King of Crete) Opera Study Guide with Libretto, featuring Principal Characters in the Opera; Brief Story Synopsis; Story Narrative with Music Highlight Examples; Burton D. Fisher's in depth and insightful Commentary and Analysis; and a new LIBRETTO with Italian and English translation in parallel (side-by-side).

**Haydn, Mozart, and the Viennese School, 1740-1780** - Daniel Heartz 1995

Historians have long tried to place the music of Haydn and Mozart in the lineage of German Lutheran music. In this book, Daniel Heartz 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 Hartz 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.

**Mozart's Idomeneo** - Michael Steen 2014

**Mozart-Bibliographien / Mozart**

**Bibliographies** - Karl F. Stock 2006-01-01

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. *Opera Fun Time* - Roberta Rymer Balfe 1989

Idomeneo - Wolfgang Amadeus Mozart 1961

*Idomeneo* - Wolfgang Amadeus Mozart 1988

**From Idomeneo to Die Zauberflöte** - Myer Fredman 2002

Primarily based in Oceania, Fredman has conducted orchestras throughout the world. He draws on that experience, the insight of others, and musical intentions Mozart mentioned in letter, to explore the contribution of the orchestra to the performance of specific operas. He writes for aspiring conductors and opera enthusiasts eager to enlarge

the appreciation Mozart's work. Distributed in the US by ISBS. Annotation copyrighted by Book News, Inc., Portland, OR

**Idomeneo** - 1992

*Mozart* - Stanley Sadie 2006-01-19  
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 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.

"Music's Obedient Daughter" - Sabine Lichtenstein 2014-03-01

A libretto is an indispensable part of an opera as a musical genre: with few exceptions, operas have been the subject of musicological studies, and instrumental versions of sung or unsung opera numbers may be heard, but we never listen to libretto texts being performed without the music.

Thus as a literary form the libretto is a highly specific genre with its own particular attributes. This volume offers an approach to the libretto through the discussion of these attributes in many different examples. It explores what may be expected of a librettist in response to the demands of the genre's characteristics, his trials and tribulations, his exchanges with the composer while adapting or converting a source, almost always a literary source, into the eventual libretto, and about the different musical ways of dealing with the text. In this way the volume clarifies the fundamental differences between the libretto and other literary genres.

**Mozart's Operas** - Edward Joseph Dent 1913

In Dent's lengthy look at Mozart's operas, the musically literate will enjoy an in-depth discussion of each of Mozart's operas, complete with illustrations and sample scores.

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.

*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.

**Idomeneo** - Wolfgang Amadeus Mozart 1994-01-01

**Compleat Mozart** - Jacques Lory, fl. 1990-11-06

A biography of Mozart with a brief description of each of his works, an index of Mozart's works based on Köchel's catalogue with a reference of each work to the different volumes of the Complete Mozart edition p. [136]-203, and profiles of 50 of the artists performing in the set.

*Opera and the Politics of Tragedy* - Katharina Clausius 2023

A curated collection of Enlightenment operas, paintings, and literary works that were all marked by the "Telemacomania" scandal, a furious cultural frenzy with dangerous political stakes. Imaginatively structured as a guided tour, *Opera and the Politics of Tragedy* captures the tumultuous impact of the so-called Telemacomania crisis through its key artifacts: literary pamphlets, spoken dramas, paintings, engravings, and opera librettos (*drammi per musica*). Prominently featured in the gallery are two operas with direct ties to this aesthetic and political war: Mozart and Cigna-Santi's *Mitridate* (1770) and Mozart and Varesco's *Idomeneo* (1781). Reading and listening across the Enlightenment's cultural spaces (its new public museums, its first encyclopedias, and its ever-controversial operatic theater), this book showcases the Enlightenment's disorderly historical revisionism alongside its progressive politics to expose the fertile creativity that can emerge out of the ambiguous space

between what is "ancient" and what is "modern."

The Influence of Eighteenth-century Opera Reform - Amy Lynn Murray 2011  
Mozart's opera *Idomeneo, re di Creta* (*Idomeneus, King of Crete*, K.366, Munich, 1781) was greatly influenced by eighteenth-century opera reform, and both French and Italian characteristics were present. A cosmopolitan mixture of styles influenced Mozart's musical style. The operas of Italians Niccolò Jommelli (1714-1774) and Tommaso Traetta (1727-1779), and Frenchmen Jean-Philippe Rameau (1683-1764) and Christoph Willibald Gluck (1714-1787) inspired him. Gluck's opera *Alceste* (Vienna, 1769) contained many elements of inspiration for *Idomeneo*. Mozart recognized the achievements of his predecessors and contemporaries. *Idomeneo* contained many elements of eighteenth-century opera reform, yet the composer retained his individuality. Wolfgang Amadeus Mozart (1756-1791) began composing *Idomeneo* at the age of twenty-four. Giovanni Battista Varesco (1735-1805), who was influenced by Pietro Metastasio (1698-1782), provided the libretto. These men lived during the era of Enlightenment, a time in which philosophical, religious, and cultural changes led to literary, and consequently, opera reform. Metastasio led the poetic reform that influenced eighteenth-century Italian opera. As court poet of Vienna, he encouraged the use of historic figures, sophisticated texts, and the standardization of opera scenes, which began with recitative and ended with an aria. Mozart, ever interested in character development, composed recitatives that intensified dramatic action and arias that heightened emotion. Mozart employed recitativo accompagnato, few small ensembles - two duets, one trio, and one quartet, but many large choruses in *Idomeneo*. Throughout the late eighteenth century, opera composers, librettists, and patrons grew weary of the indulgences of singers. They no longer tolerated excessive ornamentation, trills, and cadenzas. Arias retained emotional strength

without the grand improvisations of singers. Mozart masterfully married poetry and music in *Idomeneo*, and thus it became his first mature opera.

**W. A. Mozart, Don Giovanni, Idomeneo**  
- Wolfgang Amadeus Mozart 1971

**New York Magazine** - 1982-11-01  
New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**Mozart's Opera "Idomeneo"** - 1937

*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.

**Words about Mozart** - Stanley Sadie  
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. Mozart's Piano Concertos - Simon P. Keefe 2001

The theoretical and musical background to the relationship between the piano and orchestra in Mozart's concertos.

*Mozart's Opera "Idomeneo."* English Version by M. and E. Radford [from the Italian of G.B. Varesco]. - Evelyn RADFORD 1937

**The Rough Guide to Opera** - Matthew Boyden 2002

Sketches of opera composers, opera synopses, and CD reviews.

**Mozart** - Julian Rushton 2006-02-01  
Wolfgang Amadeus Mozart is one of the great icons of Western music. An amazing prodigy--he toured the capitals of Europe while still a child, astonishing royalty and professional musicians with his precocious skills--he wrote as an adult some of the finest music in the entire European tradition. Julian Rushton offers a concise and up-to-date biography of this musical genius, combining a well-researched life of the composer with an introduction to the works--symphonic, chamber, sacred, and theatrical--of one of the few musicians in history to have written undisputed masterpieces across every genre of his time. Rushton offers a vivid portrait of the composer, ranging from Mozart the Wunderkind--travelling with his family from Salzburg to Vienna, Paris, London, Rome, and Milan--to the mature author of such classic works as "The Marriage of Figaro", "Don Giovanni", and "The Magic Flute". During the past half-century, scholars have thoroughly explored Mozart's life and music, offering new interpretations of his compositions based on their historical context and providing a factual basis for confirming or, more often, debunking fanciful accounts of the man and his work. Rushton takes full advantage of these biographical and musical studies as well as the

definitive New Mozart Edition to provide an accurate account of Mozart's life and, equally important, an insightful look at the music itself, complete with musical examples. An engaging biography for general readers that will also be an informative resource for scholars, this new addition to the prestigious Master Musicians series offers an authoritative portrait of one of the defining figures of European culture. **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 librettos of Mozart's operas: The works for Munich and Vienna. Idomeneo (Munic, 1781 - Wolfgang Amadeus Mozart 1992

**Idomeneo, mozart - overture (miniature score) edited by r. gerber** - Wolfgang Amadeus Mozart

*The Trombone* - David M. Guion 1988  
First Published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

Performing Operas for Mozart - Ian Woodfield 2012

A study of the Prague Italian opera company and its role in performing Mozart's works in the late eighteenth-century.

**Osmin's Rage** - Peter Kivy 2018-09-05  
In his new concluding chapter, Peter Kivy advances his argument on behalf of a distinctive intellectual and musical character of opera before Mozart. He proposes that happy endings were a musical--as opposed to a dramatic--necessity for opera during this period and that Mozart's Idomeneo is properly enjoyed and judged only when listeners are attuned to its seventeenth and eighteenth-century forebears.

**Idomeneo** - Wolfgang Amadeus Mozart 1998

*W. A. Mozart: Idomeneo* - Julian Rushton 1993-06-10

This comprehensive guide charts the genesis of Idomeneo, based on the composer's own accounts in his

letters home.

**Mozart's Operas** - Daniel Hartz 1990  
Renowned Mozart scholar Daniel Hartz 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 Hartz'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 Hartz's writing, enhanced by thirty-seven illustrations, many from his private collection. The volume includes Hartz'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 Hartz'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.

**Eyewitness Companions: Opera** - Leslie Dunton-Downer 2006-10-30  
Spanning 400 years of musical drama, *Eyewitness Companions: Opera* is your guide to the musical world. Explore operas and composers from the late Renaissance on, including such classical masters as Verdi, Puccini, and Bizet. *Eyewitness Companions: Opera* is the complete visual guidebook to the great operas, their composers and performance history. *Eyewitness Companions: Opera* includes more than 160 operas by 66 composers around the world. This richly illustrated eBook includes act-by-act plot synopses and storyline highlights, plus detailed profiles cover composers, Librettists, singers, and more.