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Mozart A Documentary Biography

Simon P. Keefe



Mozart A Documentary Biography:

Mozart Otto Erich Deutsch, 1966-06-01 A Stanford University Press classic **Mozart: a documentary biography, tr, by E. Blom** Otto Erich Deutsch, 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. A Documentary Biography ...**

Translated by Eric Blom, Peter Branscombe and Jeremy Noble Otto Erich Deutsch, Eric Blom, Peter Branscombe, Jeremy NOBLE, 1965 Mozart: a documentary biography; translated by Eric Blom, Peter Branscombe and Jeremy Noble. 2nd ed Otto Erich Deutsch, Eric Blom, Peter Branscombe, Jeremy NOBLE, 1966 *New Mozart Documents* Cliff Eisen, 1991 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 *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: Piano Concertos Nos. 20 and 21** David Grayson, 1998 This guide to Mozart's two most popular piano concertos the D minor K 466 and the C major K 467 the so called Elvira Madigan presents the historical background of the works placing them within the context of Mozart's compositional and performance activities at a time when his reputation as both composer and pianist was at its peak The special nature of the concerto as both a form and genre is explored through a selective survey of some of the

approaches that various critics have taken in discussing Mozart's concertos. The concluding chapter discusses a wide range of issues of interest to modern performers.

Constanze, Mozart's Beloved Agnes Selby, 2013-09-10. Constanze, the wife of Wolfgang Amadé Mozart, was not the foolish and self-interested individual of popular opinion, much of which is based on the views of Mozart's father, who believed that his son had chosen an inappropriate partner. This strong-minded woman was, however, of critical support to her beloved husband. From a family of accomplished musicians, she was possessed of a fine voice and sang in public performances of a number of Mozart's works both before and after his death. She bore him six children, of whom two survived childhood. Her business acumen was such that after his death, she was largely responsible for keeping his music before the public, organising concerts, securing the accurate publication of many of his works, including the Requiem, and acquiring patronage from the aristocracy. Her second marriage to the Dane Georg Nikolaus Nissen continued a life story which is a rich example of self-sufficiency and competence in an era when a woman in business was a rarity. Importantly, this book restores the reputation of a woman much maligned by history. Revised edition.

A Conductor's Guide to Choral-orchestral Works, Classical Period: Haydn and Mozart Jonathan D. Green, 2002. A Conductor's Guide to the Choral-Orchestral Works of the Classical Period, Part I: Haydn and Mozart, is the fourth volume in Jonathan Green's innovative study of the vast body of choral-orchestral repertoire. A treasure trove for conductors of choir and orchestras, in this volume all of the masses, oratorios, cantatas, litanies, vespers, and minor sacred works of Haydn and Mozart are carefully examined. For each work, the author has compiled the text, source, duration, date of composition, date and place of premiere, location of manuscript materials, commercially available editions, a selected discography, a bibliography, and a brief history of the work. Most importantly, the performance concerns for the choir, orchestra, and soloists of each work are evaluated and described. This will prove to be an invaluable programming aid for conductors and a touchstone for anyone embarking on research into this music.

Wolfgang Amadeus Mozart, **Musical Prodigies** Gary E. McPherson, 2016-11-17. Child prodigies have been observed in a range of disciplines, particularly music, mathematics, chess, and art. The question of what makes a prodigy has long been controversial. Some have dismissed the notion of giftedness, arguing that most famous prodigies had strong parental, cultural, and environmental influences that helped them develop their extraordinary abilities. One recent theory suggested that anyone could achieve outstanding success in whatever endeavour they wanted with a minimum of 10,000 hours of practice. Nevertheless, many studies of prodigies have suggested that there might be strong underlying cognitive differences regarding their use of short-term versus long-term memory, spatial memory, imagery, and language. Whatever the arguments, for those interested in child development, prodigies remain a fascinating subject of study. When considering questions about creativity, intelligence development, and the impact of nature versus nurture, this book breaks new ground in presenting the first scientific exploration on the topic of musical prodigies. It brings together research from a range of disciplines, including psychology, neurobiology, and genetics, to provide a thorough exploration of prodigious

talent In addition the book includes fascinating case studies of prodigies and also looks at their long term development into adulthood many child prodigies have had problems making the transition into adolescence and adulthood Musical prodigies will be required reading for anyone interested in child development music and the arts **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 *Mozart's Music of Friends* Edward Klorman,2016-04-21 In 1829 Goethe famously described the string quartet as a conversation among four intelligent people Inspired by this metaphor Edward Klorman s study draws on a wide variety of documentary and iconographic sources to explore Mozart s chamber works as the music of friends Illuminating the meanings and historical foundations of comparisons between chamber music and social interplay Klorman infuses the analysis of sonata form and phrase rhythm with a performer s sensibility He develops a new analytical method called multiple agency that interprets the various players within an ensemble as participants in stylized social intercourse characters capable of surprising seducing outwitting and even deceiving one another musically This book is accompanied by online resources that include original recordings performed by the author and other musicians as well as video analyses that invite the reader to experience the interplay in time as if from within the ensemble [Understanding Mozart's Piano Sonatas](#) John Irving,2016-02-24 Mozart s piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven as staples of the pianist s repertoire In this study John Irving looks at a wide selection of contextual situations for Mozart s sonatas focusing on the variety of ways in which they assume identities and achieve meanings In particular the book seeks to establish the provisionality of the sonatas notated texts suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage Close attention is paid to reception matters analytical approaches organology the role of autograph manuscripts early editions and editors and aspects of historical performance practice all of which go beyond the texts in opening windows onto Mozart s sonatas Treating the sonatas collectively as a repertoire rather than as individual works the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart s sonatas their construction within pedagogical traditions the significance of sound as opposed to sight in these works and in particular their sound on fortepianos of the later eighteenth century and the creative role of the performer in their representation beyond the frame of the text Drawing together and synthesizing this wealth of material Irving provides an invaluable reference source for those already familiar with this repertoire [Reader's Guide to Music](#) Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship

from aesthetics to gay lesbian musicology Theological Anthropology in Mozart's La clemenza di Tito Steffen Lösel, 2022-07-13 This book asks what theological messages theologically educated Catholics in late eighteenth century Prague might have perceived in Mozart's late opera seria *La clemenza di Tito*. The book's thesis is two fold: first that Catholics might have heard the opera's advocacy of enlightened absolutism as a celebration of a distinctly Catholic understanding of political governance and second that they might have found in the opera a metaphor for the relationship between a gracious God and humanity caught up in sin expressed as sexual concupiscence, pride and lust for power. The book develops its interpretation of the opera through narrative character analyses of the main protagonists, an examination of their dramatic development and by paying attention to the biblical and theological associations they may have evoked in a Catholic audience. The book is geared towards academic readers interested in opera, theologians, historians and those who work at the intersection of theology and the arts. It contributes to a better understanding of the theological implications of Mozart's operatic work.

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 Zauberkünstler. 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

Mozart's Requiem Simon P. Keefe, 2012-06-28 Presenting a fresh interpretation of Mozart's Requiem, Simon P. Keefe redresses a longstanding scholarly imbalance whereby narrow consideration of the text of this famously incomplete work has taken precedence over consideration of context in the widest sense. Keefe details the reception of the Requiem legend in general writings, fiction

theatre and film as well as discussing criticism scholarship and performance Evaluation of Mozart's work on the Requiem turns attention to the autograph score the document in which myths and musical realities collide Franz Xaver S. Ssmayr's completion 1791 2 is also re appraised and the ideological underpinnings of modern completions assessed Overall the book affirms that Mozart's Requiem fascinating for interacting musical biographical circumstantial and psychological reasons cannot be fully appreciated by studying only Mozart's activities Broad ranging hermeneutic approaches to the work moreover supersede traditionally limited discursive confines

Mysteries in History Paul D. Aron, 2005-11-07 This work is an engaging exploration of the process of historical research following historians as they search for solutions to the greatest mysteries of all time Award winning author Paul Aron takes readers on a journey through great historical mysteries through the ages Entertaining in themselves the stories also show that history is not merely living but lively The reader who comes to the book thinking history is boring will leave with a changed outlook with regard to both the subject matter and the process of writing history Each chapter is a carefully and thoroughly researched presentation not of popularized accounts but of valid historical scholarship Chronologically arranged the essays show the historical process in action For each disputed historical point theories arise become standard wisdom and then are revised as additional information becomes available This book reveals the mechanics of that process including spirited debate swashbuckling archaeology and the application of modern science to ancient questions

Adopting the Song of Phrase: An Mental Symphony within **Mozart A Documentary Biography**

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