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Mozart's Operas

A Critical Study
(1913)

Edward Joseph Dent

Mozart's Operas A Critical Study

William Mann



Mozart's Operas A Critical Study:

Mozart's Operas Edward Joseph Dent, 1913 *Mozart's Operas* Edward Joseph Dent, 1991 Originally published in 1913 when most of Mozart's operas were still almost completely unknown in Britain and America Edward J Dent's classic study is now reissued in honor of the 200th anniversary of the Mozart's death Thoroughly revised in 1947 and now featuring a new introduction by one of today's most distinguished opera scholars Winton Dean this volume offers a whole new generation of readers access to the seminal work on Mozart's opera Dent was fundamental in reviving interest in the great composer's opera and his translations of the librettos did much to popularize them with English speaking audiences For each of the major operas Dent examines its composition explores the background of its libretto provides a synopsis of its plot analyzes its music and offers a lively discussion of the work's public reception In addition he blends his study of the operas with much biographical detail shedding light not only on the composer and the opera of his time but on the whole eighteenth century world of music in which Mozart thrived Anyone interested in opera in general and Mozart in particular will find this book indispensable

Mozart's Operas; a Critical Study Edward Joseph Dent, 2013-09 This historic book may have numerous typos and missing text Purchasers can usually download a free scanned copy of the original book without typos from the publisher Not indexed Not illustrated 1913 edition Excerpt individuality such as it is is exhibited in the aria with which the opera opens then when Don Giovanni and Donna Anna hold the scene he sinks into the background and his rapidly reiterated notes so far from expressing fear as has been suggested merely serve to remind us of his presence and give a touch of the grotesque as they do throughout the opera Let those who think the quaver figure represents fear sing through Leporello's part by itself without the others and judge of the effect Leporello's fright does not become evident until just before the duel begins that is at the moment when his own life is obviously in danger The theme it will be noticed has a close resemblance to certain phrases in the aria Ah pietà signori miei which he sings after the great sextet in the second act Moreover Mozart shows us here that the theme is important by making the orchestra play it in unison so that it stands out against the dialogue of the Commendatore and Don Giovanni We may note too along with this the theme which accompanies Don Giovanni's first words to his adversary a theme which is suggested later on when the Statue speaks to Don Giovanni in the cemetery Another significant use of a previous theme appears in the terzetto after the duel Don Giovanni speaking of the dying Commendatore uses the same melodic phrase that Donna Anna hurls at Don Giovanni when she refuses to let him go It would be a mistake to label such themes as examples of leitmotiv but if we have accustomed ourselves to observing this procedure in modern music we shall find that it is equally worth while keeping our ears open for it in Mozart It is interesting to compare the way in which the two composers have treated the death of

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Mozart's Operas Edward Joseph Dent,1913 *Mozart's Operas, a Critical Study. 2nd Edition*
Edward Joseph Dent,1947 *Mozart's Operas. A Critical Study ... With Nine Illustrations and Numerous Musical Examples.*
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Excerpt from Mozart s Operas This book has been written with a double purpose first to present Mozart s principal operas as still living works to modern audiences and secondly to draw from them illustrations of certain points of view from which music in general and opera in particular may be considered These ideas have in the present work received no more than a summary indication and I hope later on to find an opportunity of treating them more in detail The first chapter deals mainly with principles of musical appreciation Chapter II gives a survey of Mozart s early operas and his relation to his century after which the more important operas are discussed at greater length I have been careful in each case to give an account of the plot in as concise a form as possible Quotations of music from Mozart s operas have as a rule been avoided since cheap editions are easily available but an exception has been made in favour of Idomeneo since that work is comparatively little known even to Mozart enthusiasts On the other hand a number of examples have been given from the works of Mozart s contemporaries which are for the most part extant only in manuscript or in early printed editions About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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MOZARTS OPERAS Edward Joseph 1876-1957 Dent,2016-08-27 *Mozart's Operas (Classic Reprint)* Edward Joseph Dent,2017-12-20 Excerpt from Mozart s Operas Mozart s opera The Magic Flute zts History and Interpretation Cambridge 1911 About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works Mozarts Operas Edward Joseph Dent,1947 **A Critical Study of the Operas** William Mann,1964 **The Complete Operas of Mozart** Charles Osborne,1978 Charles Osborne provides detailed descriptions of the major operas by Mozart in a volume that serves as both a biography and a critical guide to the composer s oeuvre Copyright Libri GmbH All rights reserved **Otello and Falstaff** ,1964 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 Entf hrung 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 Moli re 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 Zauberfl te 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 Dramma Giocoso Julian Rushton,2012 The three Mozart Da Ponte operas offer an inexhaustible wellspring for critical reflection possessing a complexity and equivocation common to all great humane works They have the potential to reflect and refract whatever locus of contemporaneity may be the starting point for enquiry Thus even postmodern and postmillennial concerns far from seeming irrelevant to these operas are instead given new perspectives by them while the music and the dramatic situations have the multivalency to accept each refreshed palette of interpretation

without loss of their essential character. These operas seem perennially new. In exploring the evergreen qualities of *Don Giovanni* and *Le Nozze di Figaro*, the authors of this book do not shun approaches that have foundations in established theory but refract them through such problems as the tension between operatic tradition and psychological realism, the coexistence of multiple yet equal plots, and the antagonism between the tenets of tradition and the need for self-actualization. In exploring such themes, the authors not only illuminate new aspects of Mozart's operatic compositions but also probe the nature of musical analysis itself.

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In a digitally-driven world where screens reign great and immediate conversation drowns out the subtleties of language, the profound strategies and emotional subtleties concealed within words often go unheard. Yet, situated within the pages of **Mozart39s Operas A Critical Study** a interesting fictional value pulsating with raw thoughts, lies an extraordinary journey waiting to be undertaken. Composed by an experienced wordsmith, that enchanting opus encourages visitors on an introspective journey, gently unraveling the veiled truths and profound impact resonating within ab muscles cloth of every word. Within the psychological depths with this moving evaluation, we can embark upon a heartfelt exploration of the book is key styles, dissect its captivating publishing style, and succumb to the powerful resonance it evokes deep within the recesses of readers hearts.

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