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Mozart's Operas

A Critical Study
(1913)



Edward Joseph Dent

Mozarts Operas A Critical Study

Edward Joseph Dent



Mozarts 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* Edward Joseph Dent, 2001-01-01 **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 pieta 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 Mozart's Operas Edward Joseph Dent, 2015-02-08 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the

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Famous Mozart Operas Spike Hughes,1972-01-01 Music excerpts are presented to show Mozart's use of tonal quality voice interaction and mood and melody changes in his five greatest operas **Mozart's Operas, a Critical Study. 2nd Edition** Edward Joseph Dent,1947 **Understanding the Women of Mozart's Operas** Kristi

Brown-Montesano,2021-11-09 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 Cos 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

Mozart's Operas Edward Joseph Dent,1913 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 Hertz'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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The Original Portrayal of Mozart's Don Giovanni Magnus Tessa Schneider, 2021-11-15 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 *Mozart, Haydn and Early Beethoven, 1781-1802* Daniel Hertz, 2009 A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence

W. A. Mozart: Così Fan Tutte

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

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

































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rapport mondial sur les drogues 2021 de l'onudc les effets de la - Apr 01 2023

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des comportements négatifs liés aux drogues et stimulent les ventes de substances

qu est ce qu une drogue *drogues info service* - Jul 04 2023

web il existe des drogues autorisées mais réglementées comme l alcool et le tabac ou encore certains médicaments et des drogues interdites dont la loi proscriit l usage et la vente comme le cannabis l héroïne ou la cocaïne enfin de nouvelles drogues apparaissent sur le marché sans que leur statut soit encore clairement défini

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web les drogues sous contrôle international comprennent les stimulants de type amphétamine le coca la cocaïne le cannabis les hallucinogènes les opiacés et les sédatifs hypnotiques les etats ont décidé de placer ces drogues sous contrôle car elles constituent une menace pour la santé

connaître les drogues et leurs effets gouvernement du québec - Jul 24 2022

web les drogues sont classées selon les effets qu elles produisent sur le système nerveux central elles se divisent en 3 catégories les perturbateurs hallucinogènes les dépresseurs les stimulants perturbateurs hallucinogènes en général ces drogues causent de la désorientation difficulté à se situer dans l espace ou le temps

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web les jeunes restent le groupe le plus susceptible de faire usage de drogues en 2021 au niveau mondial la prévalence annuelle de l usage de cannabis chez les jeunes de 15 et 16 ans était de 5 34 contre 4 3 chez les adultes en outre la

consommation de drogues est particulièrement nocive pour les jeunes

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web une drogue est un composé chimique biochimique ou naturel capable d'altérer une ou plusieurs activités neuronales et ou de perturber les communications neuronales la consommation de drogues par l'homme afin de modifier ses fonctions physiologiques ou psychiques ses réactions physiologiques et ses états de conscience n'est pas récente

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