

MOZART RETROUVÉ

ALAIN GUEULLETTE
préface de MARCEL BLUWAL

Mozart



TEMPS
ACTUELS

Mozart Retrouve

Gisèle Brelet



Mozart Retrouve:

Mozart retrouvé Alain Gueullette, 1982 *Mozart's Ghosts* Mark Everist, 2012 In *Mozart's Ghosts* author Mark Everist investigates how the composer's past status can be understood as part of today's veneration **Bowed and keyboard instruments in the age of Mozart** Thomas Friedemann Steiner, 2010 Beitr ge teilweise in deutscher teilweise in englischer und teilweise in französischer Sprache Zusammenfassungen in deutsch englisch und französisch Literaturangaben **Le Guide Musical**, 1913 *Mozart* Simon P. Keefe, 2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years The studies are broad and focused demonstrating a large number of viewpoints methodologies and orientations and the material spans a wide range of subject areas including biography vocal music instrumental music and performance Written by leading researchers from Europe and North America these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging exciting nature of Mozart scholarship in general The volume is essential reading for researchers students and scholars of Mozart's music *Mozart-Jahrbuch*, 1957 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 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 **A graduated French reader** Paul Eugène É Barbier, 1885 L'opéra Sylvie Oussenko, 2011-07-07 Une approche complète accessible et vivante Des origines nos jours ce guide propose un panorama complet de l'opéra constituant ainsi une référence accessible sur le sujet Pour chaque période historique il présente les grandes dates les principaux compositeurs et les œuvres majeures du genre Vivant il est jalonné de citations accompagné d'un fichier

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Or, French Syntax and Reader** C. A. Chardenal,1870 Camille Saint-Saëns, 1835-1921 Sabina Teller Ratner,2002
Camille Saint Saens 1835 1921 A Thematic Catalogue of his Complete Works defines the achievement of this great French
composer All his musical works are presented the well recognized masterpieces the childhood sketches the unpublished
compositions and the previously unknown pieces now revealed for the first time This comprehensive collection fully
documents the composer s extraordinary contribution to the musical world Volume 1 concentrates specifically on his
Instrumental output while the two later volumes will cover Dramatic Works and Choral Vocal Works respectively Provided by
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