

— KESSINGER'S LEGACY REPRINTS —



Mozart's Operas

A Critical Study
(1913)



Edward Joseph Dent

Mozarts Operas A Critical Study

Daniel Heartz



Mozarts Operas A Critical Study:

Mozart's Operas Edward Joseph Dent,1913 Mozart's Operas Edward Joseph Dent,Chatto & Windus (Firm),1912

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 original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant 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 **Mozart's Operas** Edward Joseph Dent, 1913 **Mozart's Operas. A Critical Study ... With Nine Illustrations and Numerous Musical Examples.** Edward Joseph Dent, 1947 **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.

Reviewing **Mozarts Operas A Critical Study**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Mozarts Operas A Critical Study**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Mozarts Operas A Critical Study Introduction

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