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Mozart Arias



Edited by Robert L. Larsen and Richard Walters

Mozart Arias For Tenor The Vocal Library

JS Bruner



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Bibliographic Guide to Music New York Public Library. Music Division, 1995 Classical Vocal Music in Print , 1995

Classical Vocal Music in Print F. Mark Daugherty, 1995 **A Basic Music Library** Music Library Association, 1997

Lists 7 000 recordings and 3 000 printed scores coded for different levels of collecting European Music Catalogue , 1993

The Italian Opera Singers in Mozart's Vienna Dorothea Link, 2022-11-22 Dorothea Link examines singers voices and casting practices in late eighteenth century Italian opera as exemplified in Vienna s court opera from 1783 to 1791 The investigation into the singers voices proceeds on two levels understanding the performers in terms of the vocal dramatic categories employed in opera at the time and creating vocal profiles for the principal singers from the music composed expressly for them In addition Link contextualizes the singers within the company in order to expose the court opera s casting practices Authoritative and insightful *The Italian Opera Singers in Mozart s Vienna* offers a singular look at a musical milieu and a key to addressing the performance practice problem of how to cast the Mozart roles today **Library of**

Congress Catalog Library of Congress, 1973 A cumulative list of works represented by Library of Congress printed cards

Music Library Association Catalog of Cards for Printed Music, 1953-1972 Music Library Association, 1974

University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967:

Subjects University of California (System). Institute of Library Research, University of California, Berkeley, 1972 **Mozart**

arias, tenor Wolfgang Amadeus Mozart, 1993 *The Culture of Opera Buffa in Mozart's Vienna* Mary Hunter, 1999-04-12

Mozart s comic operas are among the masterworks of Western civilization and yet the musical environment in which Mozart and his librettist Lorenzo da Ponte wrote these now popular operas has received little critical attention In this richly detailed book Mary Hunter offers a sweeping synthetic view of opera buffa in the lively theatrical world of late eighteenth century Vienna Opera buffa Italian language comic opera persistently entertained audiences at a time when Joseph was striving for a German national theater Hunter attributes opera buffa s success to its ability to provide sheer pleasure and hence explores how the genre functioned as entertainment She argues that opera buffa like mainstream film today projects a social world both recognizable and distinct from reality It raises important issues while containing them in the merely entertaining frame of the occasion as well as presenting them as a series of easily identifiable dramatic and musical conventions Exploring nearly eighty comic operas Hunter shows how the arias and ensembles convey a multifaceted picture of the repertory s social values and habits In a concluding chapter she discusses *Cos fan tutte* as a work profoundly concerned with the conventions of its repertory and with the larger idea of convention itself and reveals the ways Mozart and da Ponte pointedly converse with their immediate contemporaries **The Songs of Richard Rodgers** Richard Rodgers, 2002 Vocal Collection The most

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