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John R. Shannon

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One Does Not Spell Mozart With A T

Henry Rowley Bishop

One Does Not Spell Mozart With A T:

The Academy .1906 The Athenaeum .1907 Academy and Literature Charles Edward Cutts Birch Appleton, Charles Edward Doble, James Sutherland Cotton, Charles Lewis Hind, William Teignmouth Shore, Alfred Bruce Douglas, Ellis Ashmead-Bartlett, Thomas William Hodgson Crosland, 1906 **Etude** Theodore Presser, 1927 Includes music Mozart's "The Marriage of Figaro" Adapted for Covent Garden, 1819 Henry Rowley Bishop, 2012-01-01 Quodlibets of the Viennese Theater Lisa Feurzeig, John Sienicki, 2008-01-01 The quodlibet genre Musical Record ,1921 was significant in Viennese theater during the first quarter of the nineteenth century Quodlibets are important for two reasons they reflect the ironic intertextuality of Viennese life and they present a cross section of music of many genres and styles that was most familiar to the theatergoing audience This edition includes three works Die travestierte Ariadne auf Naxos ca 1799 a one act melodrama with spoken and sung sections Rochus Pumpernickel 1809 a three act play with musical numbers and Das beliebte Quodlibet from Der Eheteufel auf Reisen 1821 a medley that represent different times and styles tracing the history of the genre Ariadne auf Naxos a parody of the 1775 Brandes Benda melodrama borrows the original text almost completely but replaces Benda s music with comical melodies drawn from the Vienna Volkstheater and adds a happy ending Rochus Pumpernickel with a story based on Moli re and twenty seven musical numbers was the most successful of all the full length quodlibet plays the high brow periodical Der Sammler paid it the back handed compliment of saying that its author writes for the box office not for immortality With music ranging from Mozart and Haydn to M hul Salieri Weigl Wenzel M ller and anonymous folksong it offers a rich assortment of material familiar and unfamiliar to modern scholars Dance music plays a significant role so this play also opens a window on the Viennese dance world The medley Das beliebte Quodlibet combines opera folksong and Tyrolerlied into a quasi political jab at the police state The edition provides literal English translations of all the texts and the two full length works also include performable translations underlaid in the music

An extensive commentary section identifies musical sources and discusses how pieces are reinterpreted in their new contexts

Notes and Queries, 1887 The Etude, 1900 The Musical World, 1856

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