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# Mozart Arias For Tenor

**Tobias Bleicker**



## **Mozart Arias For Tenor:**

*Wolfgang Amadeus Mozart* Nile Paul Norton,1975      **The Rise of the Tenor Voice in the Late Eighteenth Century** Joshua Michael May,2014      *Wolfgang Amadeus Mozart* Dietrich Erbeling,1995-01-01      *Complete Mozart* Neal Zaslaw,William Cowdery,1990-11-06 Collection of essays in a single volume for nonspecialists with information about each of Mozart's compositions where when and why it was written what it is like and what special significance it may have within the composer's oeuvre      Tenor John Potter,2009-06-02 00 Prelims 1672 01 Chapter 1672 02 Chapter 1672 03 Chapter 1672 04 Chapter 1672 05 Chapter 1672 06 Chapter 1672 07 Chapter 1672 08 Chapter 1672 09 Chapter 1672 10 Chapter 1672 11 Chapter 1672 12 Notes 1672 13 Tenor 1672 14 Audio 1672 15 Biblio 1672 16 Index 1672      **Mozart** Franz Eduard Gehring,1911      Giovanni Battista Rubini and the Bel Canto Tenors Dan H. Marek,2013-06-06 Giovanni Battista Rubini 1794-1854 was a legendary tenor and the first 19th century non castrati male singer to become an international star of opera The previous two centuries had been the era of the castrati with tenors and basses relegated to character and supporting roles in the operas of their time Rubini stood apart because he not only matched the castrati in coloratura and pathos but he also had an extraordinarily high voice With Rubini's rise and in his wake several tenors came to sing roles written specifically for them by Rossini Bellini Donizetti and many other lesser known bel canto composers Signaling the end of the dominance of castrati on stage this period would last some forty years until the advent of grand opera Wagner and Verdi and the appearance of the first so called High C from the chest by Gilbert Louis Duprez in 1837 Since then the accepted tenor sound has followed the tradition epitomized by Enrico Caruso and in our own era Luciano Pavarotti and Placido Domingo Many composers conductors and performers would come to regard bel canto dramatic operas as decorative and vapid until Maria Callas and Tullio Serafin demonstrated the heights this genre of opera could reach However opera directors and opera performers of late who have expressed an interest in reviving selected masterpieces from the bel canto tradition have found themselves confronted with the problem of locating tenors versed in the vocal techniques necessary to carry the high tessituras In *Giovanni Battista Rubini and the Bel Canto Tenors History and Technique* Dan H Marek explores the extraordinary life of Rubini in order to frame this special period in the history of opera and connect the technique of the castrati who were among Rubini's instructors Drawing on the work of Berton Coffin Marek offers long sought answers to the challenges presented by high tessitura of bel canto operas for tenors To further assist working singers *Giovanni Battista Rubini and the Bel Canto Tenors* includes over sixty pages of exercises written by Rubini himself before 1840 which Marek for the first time ever has adapted to acoustical phonetics Professional singers teachers and their students vocal coaches and opera conductors will find this work indispensable as the only English language work on high tessitura for tenor and soprano singing      **Opera Coaching** Alan Montgomery,2019-12-06 *Opera Coaching Professional Techniques for the Repertory* Second Edition is an update to the first practical guide for opera coaches when working with opera singers to help them meet the physical and

vocal demands of a score in order to shape a performance Opera coaching remains a mystery to many musicians While an opera coach or r p titeur is principally tasked with ensuring singers sing the right notes and words the coach s purview extends well beyond pitches and pronunciation The opera coach must have a full understanding of human physiognomy and the human voice as well as a knowledge of the many languages used in Western vocal music and over four centuries of opera repertoire all to recognize what must happen for success when a singer steps on stage NEW to this second edition New and updated chapters throughout featuring new discussions on large ensembles twenty first century demands and more Deeper investigation of the styles of and problems posed by particular operas Revised chapter structure that allows for an expanded and progressive emphasis on technical work Modern singers have bemoaned the scarcity of good vocal coaches and conductors those who understand voices and repertoire alike Opera Coaching Professional Techniques for the R p titeur Second Edition demystifies the role of the opera coach outlining the obstacles facing both the opera singer and the coach who seeks to realize the performer s full potential

**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

*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

**La Clemenza Di Tito** John A. Rice,1991-06-24 The first book to be devoted to Mozart s opera *La clemenza di Tito* with historical and critical analysis

Classical Music Alexander J. Morin,2002 Encompassing more than five hundred classical composers past and present this listener s guide to classical music discusses the best recordings of symphonies operas choral pieces chamber music and more by the world s leading composers as performed by a variety of outstanding musicians and conductors and includes essays on the classical repertory composers instruments and more Original

Dramma Giocoso Julian Rushton,2012 The three Mozart Da Ponte operas offer an inexhaustible wellspring for critical reflection possessing a complexity and equivocation common to all great humane works They have the potential to reflect and refract whatever locus of contemporaneity may be the starting point for enquiry Thus even postmodern and postmillennial concerns far from seeming irrelevant to these operas are instead given new perspectives by them while the music and the dramatic situations have the multivalency to accept each refreshed palette of interpretation without loss of their essential character These operas seem perennially new In exploring the evergreen qualities of *Don Giovanni* and *Le Nozze di Figaro* the authors of this

book do not shun approaches that have foundations in established theory but refract them through such problems as the tension between operatic tradition and psychological realism the coexistence of multiple yet equal plots and the antagonism between the tenets of tradition and the need for self actualization In exploring such themes the authors not only illuminate new aspects of Mozart s operatic compositions but also probe the nature of musical analysis itself      **Mozart in Vienna** Simon P. Keefe, 2017-09-21 Comprehensive and engaging exploration of Mozart s greatest works focussing on his dual roles as performer and composer in Vienna      **Music, Books on Music, and Sound Recordings** Library of Congress, 1988

*W.A. Mozart, Idomeneo* Julian Rushton, 1993 *Idomeneo* by common consent Mozart s greatest serious opera is a rich synthesis of the dramatic potentialities of Italian opera seria French tragedie lyrique and recent German opera It was composed for the finest orchestra in Germany and some excellent singers Mozart s relish of the challenge and his problems with some performers and the bureaucracy are uniquely documented in his letters home and these form the basis here of a vivid account of the genesis of the opera A detailed synopsis relates the musical and dramatic action of the opera while further chapters trace the historical development of its subject matter from myth to libretto and chart the opera s performance history including a description of Richard Strauss s 1931 reworking Later chapters consider the opera s general structure and musical forms and analyze passages of particular interest      *Singers of the Century* J. B. Steane, 1996 In his previous books about singers John Steane has taken for his subject the art of singing as heard on records The Grand Tradition and in the flesh in opera houses and concert halls *Voices Singers and Critics* Here in *Singers of the Century* he turns to the singers themselves seeing how their art develops with the opportunities of their professional lives with chance and design playing their part and all likely to be at the mercy of some quirk of taste or character Each study is a carefully worked vignette and the book is illustrated throughout with photographs and memorabilia many never before published *Singers of the Century* will appeal to all those with a love of singing and of music writing at its best      **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 Letters of Mozart and his Family* Wolfgang Amadeus Mozart, Stanley Sadie, Fiona Smart, 2016-01-03 This study has been revised to include new finds about the composition dates of several Mozart works A new bibliography and a collation with the Neue Mozart Ausgabe edition of letters edited by O E Deutsch W A Bauer and J H Eibl Baerenreiter 1962 75 is also included

**Festa Musicologica** George J. Buelow, 1995 George J Buelow s distinguished career as author translator editor and officer of numerous musical associations is celebrated in this collection of essays The volume planned by his colleagues in honor of his sixty fifth birthday concentrates on three of his active interests Handel studies vocal music and singers and the history of music theory The work concludes with an autobiographical sketch of the dedicatee s early life in Chicago and his formation as a musicologist

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