



# Mozart On The Stage

**Henry Rowley Bishop**



## **Mozart On The Stage:**

Mozart on the Stage János Liebner, 1972 This engrossing study of the operas of Mozart spans the whole of the composer's career from the very early works composed while he was still a child to his last years and the extraordinarily creative period that produced *The Marriage of Figaro* *Don Giovanni* *Cos fan tutte* and *The Magic Flute* As Mozart's knowledge of the stage grew and as his musical talent developed his operas became more subtle and sophisticated revealing the composer's consummate mastery of the techniques of both opera seria and opera buffa as well as of the many other forms of musical drama popular at the time Liebner leads the reader through the various stages of Mozart's development as a composer for the stage and shows how Mozart moved beyond a sound knowledge of contemporary forms and technique to advance the evolution of operatic technique and achievement **MOZART ON THE STAGE** opens with a brief discussion of Mozart's role as an artist in the latter half of the eighteenth century An admirer of Jean Jacques Rousseau and a contemporary of Schiller Mozart broke away from the traditional system of aristocratic patronage in the conviction that an artist should be free and independent responsible only to himself for the content and form of his work Although this cost Mozart a life of comparative comfort and security Liebner argues that the effects of Mozart's revolutionary stance can be traced throughout the work written for the stage In an early chapter Liebner sets out Mozart's approach to opera and his belief that the libretto and staging were always subordinate to the music This is illustrated by detailed analysis of the early works and by individual chapters devoted to discussion of each of the major works including *The Abduction from the Seraglio* *The Marriage of Figaro* *Don Giovanni* *Cos fan tutte* and *The Magic Flute* The operas are examined with respect to both their musical and their dramatic content and are related to dominant social and dramatic conventions of the time The author shows how Mozart utilized the entire range of musical means at hand to create often from mediocre librettos some of the most remarkable operas in musical history In his approach to each opera Liebner stresses the particular dramatic or musical technique that contributes to an understanding of Mozart's achievements in this genre showing both how the young Mozart was influenced by contemporary musical trends and how he influenced and shaped eighteenth century opera In his fascinating chapters on *The Magic Flute* the author compares Mozart's last opera to Shakespeare's *The Tempest* pointing to similarities in concept and structure that illuminate and enrich our appreciation of Mozart's swan song **MOZART ON THE STAGE** will be a welcome volume to music lovers and students as well as opera goers to anyone in brief who is interested in Mozart's development as an opera composer or in the operas themselves Dust jacket U.S. Department of Transportation Federal Motor Carrier Safety Administration Register , 2008-02 **Mozart on the Stage** Frederick C. Benn, 2013-03-01 Bonded Leather binding **Mozart on the Stage** John A. Rice, 2009-01-22 Telling the story of Mozart's operas from concept to stage this book outlines Mozart's achievements as an operatic composer *Mozart on the Stage* Christopher Benn, 1946 **Mozart on the Stage** Janos Liebner, 1975 Mozart on the Stage Frederick Christopher Benn, 1976 **Mozart's Requiem** Simon P.

Keefe,2012-06-28 Presenting a fresh interpretation of Mozart's Requiem Simon P Keefe redresses a longstanding scholarly imbalance whereby narrow consideration of the text of this famously incomplete work has taken precedence over consideration of context in the widest sense Keefe details the reception of the Requiem legend in general writings fiction theatre and film as well as discussing criticism scholarship and performance Evaluation of Mozart's work on the Requiem turns attention to the autograph score the document in which myths and musical realities collide Franz Xaver S. Mayr's completion 1791/2 is also re appraised and the ideological underpinnings of modern completions assessed Overall the book affirms that Mozart's Requiem fascinating for interacting musical biographical circumstantial and psychological reasons cannot be fully appreciated by studying only Mozart's activities Broad ranging hermeneutic approaches to the work moreover supersede traditionally limited discursive confines

**From Stage to Studio** Amy Blier-Carruthers,2025-04-21 From Stage to Studio Performances versus Recordings in Classical Music presents a cultural study of classical music making through the analysis of live and studio performances of orchestral and operatic repertoire conducted by Sir Charles Mackerras The close listening analysis is based on detailed research into Mackerras's private collection of over 600 reel to reel and cassette tapes containing recordings of over 1 000 live performances which he conducted between the 1950s and the late 1990s This is contextualized with evidence collected during ethnographic fieldwork observations presenting the opinions of Sir Charles' orchestral musicians from major London orchestras and opera houses with whom he was working with during the first decade of the twenty first century Philharmonia Orchestra of the Age of Enlightenment Royal Opera House English National Opera and production team members working for recording industry leaders such as Decca EMI and Chandos This ethnography of classical music making gives a voice to performers and music professionals brings to light some important and heretofore hidden issues and explores a fascinating time of intense change in the recording industry Including consideration of ways forward for performance education and recording this book is relevant to specialist practitioners as well as music enthusiasts interested in concert life and recording studio habits professional performers recordists music students educators and scholars interested in classical music

The Oxford Handbook of the Global Stage Musical Robert Gordon,Olaf Jubin,2023 In response to the rapid growth of musical theatre as a global phenomenon The Oxford Handbook of the Global Stage Musical offers new scholarly approaches to issues arising from these new international markets The thirty three essays highlight major aspects of the genre such as the dominance of Western colonialism in its early production and dissemination racism and sexism both in representation and in the industry itself as well as current conflicts between global and local interests in postmodern cultures Featuring contributors from seventeen countries the essays offer informed insider perspectives that reflect the diversity of the subject and offer in depth examinations of specific cultural and economic systems

The World's Your Stage William Baker,Warren Gibson,2016-01-06 Most performing artists don't do what they do for the money And that's a good thing because jobs are scarce and talent alone no longer assures success But since you've

spent years mastering your craft be it as a musician a dancer an actor or some other type of artist wouldn't you love to figure out how to get paid for it Inspired by the celebrated Juilliard course The World's Your Stage explains the business side of the performing arts Performers wishing to hone their entrepreneur skills and launch their own careers will learn how to Understand the numbers Find their niche and fill it Market and promote themselves and their venture Network productively Fundraise both online and off Utilize the Opportunity Framework to help balance artistic and financial growth And more Complete with insights from leading figures in the arts as well as lessons from thriving artist entrepreneurs The World's Your Stage will help you keep your dream alive while keeping a clear eye on the unavoidable and essential business side of it all

Mozart's Operas Edward Joseph Dent, 1913      **Mozart's Piano Sonatas** John Irving, 1997-04-17 An examination of Mozart's piano sonatas showing them to be a microcosm of the composer's changing style      **The Marriage between Perfume and the Lyric Stage** Mary May Robertson, 2023-09-22 But what is this scent of balmy air What this ray of light in my tomb I seem to see an angel amid a scent of roses sings Florestan in Fidelio Beethoven's only opera The role of scents smells fragrances and odours in opera has long been neglected just as how much opera and its stars have influenced the world of perfumery from the nineteenth century to the present day In the first book length study on the topic Professor Mary May Robertson explores the relationship between opera perfumes and their respective protagonists in order to map out the previously undiscussed connection between the two Through compelling close readings of librettos and rigorous research through thousands of bottles of perfume the reader will come to appreciate and recognise the influences and exchanges between operas and perfumes and their ultimate marriage in the previously unrecognised genre of Operatic Perfumes which is to say perfumes named after operas composers and their divas      Mozart's "The Marriage of Figaro" Adapted for Covent Garden, 1819 Henry Rowley Bishop, 2012-01-01      Music on Stage Volume III Fiona Jane Schopf, 2019-01-24 The Music on Stage conferences are a unique engine for interdisciplinary interaction which is reflected in this compendium of the latest research by international scholars Scholars and practitioners of operas by Handel Mozart Thomas Chabrier Korngold and Taktakishvili will find new readings from hitherto unexplored contexts and contemporary fine art Also discussed is operatic lighting and the problematics of traditional lighting schemes apropos recent inventive methodologies Popular sound development of the late 1960s is highlighted through unique oral transcripts Other chapters discuss the intermediality of music and social media in the work of Brigitta Muntendorf the visual transcoding of Wagner's leitmotif technique a new theory of Affektenlehre and the art and politics of the Slovenian conceptual music collective Laibach      **Hans Dieter Schaal--Stage Designs** Hans Dieter Schaal, Gottfried Knapp, 2002-06-13 Hans Dieter Schaal worked on almost all important opera houses including those in Berlin Brussels Paris Vienna and Zurich These projects served as vehicles for his extraordinarily expressive artistic powers which he used to captivate the public      *Opera Scenes for Class and Stage* Mary Elaine Wallace, Robert Wallace, 2013-10-01 Musically sound and fully annotated this new reference work provides ready

access to over 700 excerpts from 100 operas by voice categories and thus provides information on a wide variety of matters of interest to directors teachers and singers A table of voice categories coded excerpts including length and reference to accessible scores character descriptions including estimations of degrees of difficulty of the music summaries of the action of each excerpt and indexes to titles composers and well known arias and ensembles make this book an indispensable tool

*Mozart's Requiem* Christoph Wolff, 1994 When was the score of the Requiem completed is a question that everyone has asked but Wolff goes on to ask Where do the technical and stylistic premises for the Requiem lie and to what extent could these be taken into account after Mozart's death This question is rich in implications central to the uniqueness of the work and virtually undiscussed in the Mozart literature Thomas Bauman co author of *Mozart's Operas* **Mozart's Blood** Louise Marley, 2010 A vampiric soprano whose blood has mingled with Mozart's has picked up his musical talents and lives out several musical careers traveling around the world with her mysterious assistant Ugo and performing concerts at the top opera houses until a relentless vampire hunter aims to silence her forever Original

## Unveiling the Power of Verbal Artistry: An Psychological Sojourn through **Mozart On The Stage**

In a global inundated with monitors and the cacophony of instantaneous connection, the profound power and mental resonance of verbal beauty often fade into obscurity, eclipsed by the regular assault of sound and distractions. Yet, nestled within the musical pages of **Mozart On The Stage**, a fascinating function of literary elegance that pulses with organic emotions, lies an unique journey waiting to be embarked upon. Published by way of a virtuoso wordsmith, this interesting opus books readers on a psychological odyssey, delicately exposing the latent potential and profound influence embedded within the complicated internet of language. Within the heart-wrenching expanse of the evocative analysis, we will embark upon an introspective exploration of the book is key subjects, dissect their fascinating writing design, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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