

Gernot Gruber

# MOZART

und die Nachwelt



Residenz Verlag

# Mozart Und Die Nachwelt

**T. A. Shippey, Martin Arnold**



## **Mozart Und Die Nachwelt:**

*Mozart und die Nachwelt*, *Mozart und die Nachwelt* Gernot Gruber, 1991 Mozart-Bibliographien Karl F. Stock, Rudolf Heilinger, Marylène Stock, 2011-07-22 The work *Mozart Bibliographies* is published to commemorate Wolfgang Amadeus Mozart's 250th birthday. It contains 1,612 independent and hidden bibliographies as well as reference works on Mozart's life, his works, and his family, all recorded here with commentaries. It also covers non-independent bibliographies, catalogues of his works, exhibition catalogues, discographies, and filmographies. With a few exceptions, all the entries are based on title. The bibliographies are divided into titles on Mozart's family: Constanze Mozart, Karl Mozart, Leopold Mozart, Maria Anna Nannerl Mozart, Wolfgang Amadeus Mozart, and Wolfgang Amadeus's J. Franz Xaver Wolfgang Mozart. The extensive material is indexed by names, titles, and subject headings, providing varied insights and access. *Mozart in der Nachwelt* Friedrich Blume, 1956 **Mozart's Operas and National Politics** Martin Nedbal, 2023-08-10 This wide-ranging study explores how Czech and German nationalism influenced the reception of Mozart's operas in Prague over the centuries. It demonstrates the role of politics in the construction of the Western musical canon, revealing how both Czech and German factions in Prague used Mozart's legacy to promote their political interests. 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*. **The Cambridge Companion to Mozart** Simon P. Keefe, 2003-05-22 The *Cambridge Companion to Mozart* paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of the composer, enhancing the reader's appreciation of Mozart and his extraordinary output, regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart's works in all of the genres in which he excelled, and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart's career as a performer, as well as theoretical and practical perspectives on historically informed performances of his music. **Wolfgang Amadeus Mozart** Piero Melograni, 2007 Publisher description The Mozart Myths William Stafford, 1993-10-01 This is an ambitious attempt to separate what is actually known and can be known about Mozart from the many myths and legends that have grown up about his life and character, notably the circumstances of his death and his alleged immaturity, drinking, extravagance, womanizing, unreliability, and professional failure. **Mozart at the Gateway to His Fortune: Serving the Emperor, 1788-1791** Christoph Wolff, 2012-05-21 A fresh look at the life of Mozart during his imperial years by one of the world's leading Mozart scholars. **Mozart's Ghosts** Mark Everist, 2013-06-11

Mozart's Ghosts traces the many lives of this great composer that emerged following his early death in 1791. Crossing national boundaries and traversing two hundred years worth of interpretation and reception, author Mark Everist investigates how Mozart's past status can be understood as part of today's veneration. Everist forges new paths to reach the composer, examining a number of ways in which Western culture has absorbed the idea of Mozart, how various cultural agents have appropriated, deployed, and exploited Mozart toward both authoritarian and subversive ends, and how the figure of Mozart and his impact illuminate the cultural history of the last two centuries in Europe, England, and America. Modern reverence for the composer is conditioned by earlier responses to his music, and Everist argues that such earlier responses are more complex than allowed by a simple reception studies model. Closely linking nine case studies in an innovative cultural and theoretical framework, the book approaches the developing reputation of the composer from death to the present day along three paths: *Phantoms of the Opera* deals with stage music, *Holy Spirits* addresses the trope of the sacred, and *Specters at the Feast* considers the impact of Mozart's music in literature and film. *Mozart's Ghosts* adeptly moves the study of Mozart reception away from hagiography and closer to cultural and historical criticism, and will be avidly read by Mozart scholars and students of eighteenth-century music history as well as literary critics, historians of philosophy and aesthetics, and cultural historians in general.

**Mozart** Simon P. Keefe, 2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years. The studies are broad and focused, demonstrating a large number of viewpoints, methodologies, and orientations, and the material spans a wide range of subject areas including biography, vocal music, instrumental music, and performance. Written by leading researchers from Europe and North America, these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging, exciting nature of Mozart scholarship in general. The volume is essential reading for researchers, students, and scholars of Mozart's music.

***Mozart's Death*** William Stafford, 1991-10-23 There is a macabre fascination in the spectacle of one so brilliant dying so young in such tragic circumstances. Was Mozart poisoned? Was he irresponsible and childish, dying from debauchery and dissipation? Did his wife contribute to his downfall? Was he driven to destruction by being ostracised as a rebel? Did his genius render him incapable of normal human contact and worldly prudence? Did he die because he had accomplished his mission as an artist and burnt himself out? Was he the victim of a run of bad luck? From 1791 to the present, such stories have flourished; this book examines their development and the evidence for them.

**Mozart und die Nachwelt** Gernot Gruber, 1991

**Kierkegaard and His German Contemporaries: Literature and aesthetics** Jon Bartley Stewart, 2007 This third tome is dedicated to the German literary sources that were significant for Kierkegaard, in particular the work of authors from German Classicism and Romanticism. Important forerunners for many of Kierkegaard's literary motifs and characters can be found in the German literature of the day. His use of pseudonyms and his interest in irony were both profoundly influenced by German Romanticism. This volume demonstrates the extent to which Kierkegaard's views of

criticism and aesthetics were decisively shaped by the work of German authors      **Appropriating the Middle Ages** T. A. Shippey, Martin Arnold, 2001 From early modern times rulers and politicians have sought to ground their legitimacy in ancient tradition which they have often invented or rewritten for their own purposes This issue of Studies in Medievalism presents a number of such cases      Mozart -- a challenge for literature and thought Rüdiger Görner, Carly McLaughlin, 2007 Schon zu seinen Lebzeiten verstrickt aber in der Romantik und bis in die Gegenwart hat Mozarts Leben und Werk Schriftsteller und Philosophen zu produktiver Auseinandersetzung angeregt Zentraler Ausgangspunkt für die poetisch intellektuelle Rezeption Mozarts war wiederholt sein Don Giovanni aber auch seine das Geniehafte prototypisch symbolisierende Persönlichkeit Dieser Band der aus einer am Queen Mary College der University of London im April 2006 abgehaltenen Tagung hervorgegangen ist vereinigt exemplarische Studien dieser literarisch-philosophischen aber auch musik- und kulturkritischen Arbeit am Mozart Mythos und seiner versuchten Entzauberung Already during his lifetime but even more so during Romanticism and up to the present day writers and philosophers have been inspired by Mozart's life and work Don Giovanni has repeatedly served as the central starting point for such poetic and intellectual engagement but also the composer's personality which epitomizes the notion of the genius artist This volume contains the proceedings of a conference held at Queen Mary College University of London in April 2006 The contributors discuss the Mozart myth with regard to its literary philosophical and cultural implications as well as its attempted disenchantment      **Das Genie Wolfgang Amadé Mozart in literarischen Bildern romantischer Tradition der Kunstreligion und Musikästhetik** Gerhard vom Hofe, 2014-12-29      **Haydn and His World** Elaine R. Sisman, 2012-01-16 Joseph Haydn's symphonies and string quartets are staples of the concert repertory yet many aspects of this founding genius of the Viennese Classical style are only beginning to be explored From local Kapellmeister to international icon Haydn achieved success by developing a musical language aimed at both the connoisseurs and amateurs of the emerging musical public In this volume the first collection of essays in English devoted to this composer a group of leading musicologists examines Haydn's works in relation to the aesthetic and cultural crosscurrents of his time Haydn and His World opens with an examination of the contexts of the composer's late oratorios James Webster connects the Creation with the sublime the eighteenth century term for artistic experience of overwhelming power and Leon Botstein explores the reception of Haydn's Seasons in terms of the changing views of programmatic music in the nineteenth century Essays on Haydn's instrumental music include Mary Hunter on London chamber music as models of private and public performance fortepianist Tom Beghin on rhetorical aspects of the Piano Sonata in D Major XVI 42 Mark Evan Bonds on the real meaning behind contemporary comparisons of symphonies to the Pindaric ode and Elaine R Sisman on Haydn's Shakespeare Haydn as Shakespeare and originality Finally Rebecca Green draws on primary sources to place one of Haydn's Goldoni operas at the center of the Esterházy operatic culture of the 1770s The book also includes two extensive late eighteenth century discussions translated into English for the first time of

music and musicians in Haydn's milieu as well as a fascinating reconstruction of the contents of Haydn's library which shows him fully conversant with the intellectual and artistic trends of the era

*The Authentic Magic Flute Libretto* Michael Freyhan, 2009-10-26 Shortly after Wolfgang Amadeus Mozart's death his widow Constanze sent a manuscript copy of one of his most beloved operas *Die Zauberflöte* to the court of the Elector of Cologne. It was eventually published by Nicolaus Simrock in 1814 as the first full score edition. However the question still remains as to why this early copy in her possession diverges from Mozart's autograph in so many libretto details. *The Authentic Magic Flute Libretto: Mozart's Autograph or the First Full Score Edition* investigates the origin and claim to authenticity of the first full score edition of *Die Zauberflöte* drawing attention to the close bond between words and music. Michael Freyhan brings the subtlety of the first edition word setting to the attention of scholars, musicians and opera lovers setting out the evidence for its authenticity and detailing the quest pursued in 15 countries for the earliest possible historical sources. Freyhan examines the differences between the first edition and the autograph discussing the quality of the word setting supported by 32 musical examples and evaluating the relationship of the two texts in terms of language and literature. The following chapters discuss the early history of the autograph focusing on four alleged owners, its market value and the misleading catalogue numbering systems seen on the first page. Details of the performance and publication history of the first edition text are followed by a new perspective on the disputed authorship of the libretto in light of the possible existence of two authentic texts. A concluding chapter discusses Mozart's sketches and working methods while an appendix traces the character and career of Karl Ludwig Giesecke, one of the writers who claimed ownership of the opera's libretto. The book also includes several photos and the complete first edition libretto in German and with literal English translation providing a side by side text comparison with the autograph text.

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