
Mozarts Don Giovanni

Mozart's Operas

Mozart's Don Giovanni

Don Giovanni; [libretto by Lorenzo Da Ponte to the Opera By] W.A. Mozart; [and], Idomeneo; [libretto by Giambattista Varesco to the Opera By] W.A. Mozart

W. A. Mozart: Don Giovanni

Don Giovanni

Don Giovanni Captured

Mozart's Don Giovanni

Mozart's Don Giovanni

The Victrola Book of the Opera

Mozart's Opera Don Giovanni

Mozart's celebrated overture Il Don Giovanni

Don Giovanni, a Grand Opera, in Two Acts

Don Giovanni - a Score for Solo Piano K. 527 - 1787

Don Giovanni

Mozart and His Operas

Understanding the Women of Mozart's Operas

Mozart's Don Giovanni

Mozart's Don Giovanni

Mozart's Opera Don Giovanni, Containing the Italian Text, with an English Translation and the Music of All the Principal Airs

Mozart's Opera Don Giovanni

Mozart's Don Giovanni

Mozart's Don Giovanni, a commentary, tr. by W. Clark and J.T. Hutchinson

The Mozart-Da Ponte Operas

Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così Fan Tutte

The Vienna Don Giovanni

Don Giovanni

Don Giovanni

Don Giovanni (Don Juan)

The favorite Minuet in Mozart's ... opera of Il Don Giovanni, arranged as a duet ... for the Flute&Pianoforte

Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così fan tutte

Mozart's Da Ponte Operas

The Original Portrayal of Mozart's Don Giovanni

The Original Portrayal of Mozart's Don Giovanni

Mozart's Don Giovanni

Mozart's Don Giovanni; a Commentary

Don Giovanni Vocal Score

The Don Giovanni Moment

Don Giovanni

Mozart, Don Giovanni
Mozart's Don Giovanni

Mozarts Don Giovanni

Downloaded from <ftp.wtvq.com> by guest

PRECIOUS HUANG

Mozart's Operas Ashgate Publishing, Ltd.

"Don Giovanni" Captured considers the life of a single opera, engaging with the entire history of its recorded performance. Mozart's opera Don Giovanni has long inspired myths about eros and masculinity. Over time, its performance history has revealed a growing trend toward critique—an increasing effort on the part of performers and directors to highlight the violence and predatoriness of the libertine central character, alongside the suffering and resilience of his female victims. In "Don Giovanni" Captured, Richard Will sets out to analyze more than a century's worth of recorded performances of the opera, tracing the ways it has changed from one performance to another and from one generation to the next. Will consults audio recordings, starting with wax cylinders and 78s, as well as video recordings, including DVDs, films, and streaming videos. As Will argues, recordings and other media shape our experience of opera as much as live performance does. Seen as a historical record, opera recordings are also a potent reminder of the refusal of works such as Don Giovanni to sit still. By choosing a work with such a rich and complex tradition of interpretation, Will helps us see Don Giovanni as a standard-bearer for evolving ideas about desire and power, both on and off the stage.

Mozart's Don Giovanni Courier Corporation

A noted music critic weaves a brilliantly engaging narrative which puts Mozart's operas in the context of his life, showing how they illuminate his creativity as a whole.

Don Giovanni; [libretto by Lorenzo Da Ponte to the Opera By] W.A. Mozart; [and], Idomeneo; [libretto by Giambattista Varesco to the Opera By] W.A. Mozart Univ of California Press

The Original Portrayal of Mozart's Don Giovanni offers an original reading of Mozart's and Da Ponte's opera Don Giovanni, using as a lens the portrayal of the title role by its creator, the baritone Luigi Bassi (1766–1825). Although Bassi was coached in the role by the composer himself, his portrayal has never been studied in

depth before, and this book presents a large number of new sources (first- and second-hand accounts), which allows us to reconstruct his performance scene by scene. The book confronts Bassi's portrayal with a study of the opera's early German reception and performance history, demonstrating how Don Giovanni as we know it today was not only created by Mozart, Da Ponte and Luigi Bassi but also by the early German adapters, translators, critics and performers who turned the title character into the arrogant and violent villain we still encounter in most of today's stage productions. Incorporating discussion of dramaturgical thinking of the late Enlightenment and the difficult moral problems that the opera raises, this is an important study for scholars and researchers from opera studies, theatre and performance studies, music history as well as conductors, directors and singers.

W. A. Mozart: Don Giovanni Courier Corporation

Don Giovanni is presented here in the C. F. Peters edition and contains the original version, along with later arias, recitatives, and duets added for the Vienna performance. Text in both Italian and German.

Don Giovanni Routledge

Romance, murder, and revenge — Mozart's masterpiece offers an ingenious blend of comic and tragic elements in recounting the adventures of a dashing libertine. Reproduced from an authoritative early edition.

Don Giovanni Captured Opera Journeys Publishing

"A line-by-line analysis of the opera - its origins, structure, characters, orchestration and production history"--Back cover.

Mozart's Don Giovanni Bartlet Press

Renowned Mozart scholar Daniel Hertz brings his deep knowledge of social history, theater, and art to a study of the last and great decade of Mozart's operas. Mozart specialists will recognize some of Hertz's best-known essays here; but six pieces are new for the collection, and others have been revised and updated with little-known documents on the librettist's, composer's, and stage director's craft. All lovers of opera will value the elegance and wit of Professor Hertz's writing, enhanced by thirty-seven illustrations, many from his private

collection. The volume includes Hertz's classic essay on Idomeneo (1781), the work that continued to inspire and sustain Mozart through his next, and final, six operas. Thomas Bauman brings his special expertise to a discussion of Die Entführung aus dem Serail (1782). The ten central chapters are devoted to the three great operas composed to librettos by Lorenzo da Ponte—Le nozze di Figaro (1786), Don Giovanni (1787), and Così fan tutte (1790). The reader is treated to fresh insights on da Ponte's role as Mozart's astute and stage-wise collaborator, on the singers whose gifts helped shape each opera, and on the musical connections among the three works. Parallels are drawn with some of the greatest creative artists in other fields, such as Molière, Watteau, and Fragonard. The world of the dance, one of Hertz's specialties, lends an illuminating perspective as well. Finally, the essays discuss the deep spirituality of Mozart's last two operas, Die Zauberflöte and La Clemenza di Tito (both 1791). They also address the pertinence of opera outside Vienna at the end of the century, the fortunes and aspirations of Freemasonry in Austria, and the relation of Mozart's overtures to the dramaturgy of the operas.

Mozart's Don Giovanni Courier Corporation

Don Giovanni has been called the greatest opera ever composed, an almost perfect work. Along with "Aida," "La Bohème," and "Carmen," Mozart's masterpiece is one of the most often performed operas. The work is so admired that when the Italian composer Gioacchino Rossini was asked which of his own operas he liked best, Rossini unhesitatingly replied, "'Don Giovanni.'" This Dover edition contains the standard Italian libretto of "Don Giovanni," side by side with a complete new English translation. Convenient and portable, it also includes an informative Introduction, a complete List of Characters, and an easy-to-follow Plot Summary. All repeats are given in full, so you can follow the text as it is sung, without losing your place. With this inexpensive, handy guide, opera lovers can appreciate every word of Mozart's brilliant comic drama in the original Italian or in modern English. An ideal companion for reading along with a recording, a broadcast, or at the performance itself, this superb volume is a first-rate aid to enjoyment of one of the world's most celebrated

operas. "

The Victrola Book of the Opera Boydell & Brewer
Aspects of Don Giovanni's compositional history are uncovered and the study provides for detailed evidence with which to evaluate Da Ponte's recollections. The essential truth of his account - that the revision of the operain Vienna was an interactive process - seems to be fully borne out. A general theory of transmission is proposed, which clarifies the relationship between the fluid text produced by re-creation and the static text generated by replication. In the year following its 1787 Prague première, Don Giovanni was performed in Vienna. Everyone, according to the well-known account by Da Ponte, thought something was wrong with it. In response, Mozart made changes, producing a Vienna 'version' of the opera, cutting two of the original arias but inserting three newly-composed pieces. The dilemma faced by musicians and scholars ever since has been whether to preserve the opera in these two 'authentic' forms, or whether to fashion a hybrid text incorporating the best of both. This study presents new evidence about the Vienna form of the opera, based on the examination of late eighteenth-century manuscript copies. The Prague Conservatory score is identified as the primary exemplar for the Viennese dissemination of Don Giovanni, which is shown to incorporate two quite distinct versions, represented by the performing materials in Vienna [O.A.361] and the early Lausch commercial copy in Florence. To account for this phenomenon, seen also in early sources of the Prague Don Giovanni and Così fan tutte, a general theory of transmission for the Mozart Da Ponte operas is proposed, which clarifies the relationship between the fluid text produced by re-creation (performing) and the static text generated by replication (copying). Aspects of the compositional history of Don Giovanni are uncovered. Evidence to suggest that Mozart first considered an order in which Donna Elvira's scena precedes the comic duet 'Per queste tue manine' is assessed. The essential truth of Da Ponte's account - that the revision of the opera in Vienna was an interactive process, involving the views of performers, the reactions of audiences and the composer's responses - seems to be fully borne out. The final part of the study investigates the late eighteenth-century transmission of Don Giovanni. The idea that hybrid versions gained currency only in the nineteenth century or in the lighter Singspiel tradition is challenged. IAN WOODFIELD is

Professor and Director of Research at the School of Music and Sonic Arts, Queen's University Belfast.

Mozart's Opera Don Giovanni Theclassics.Us

'The Don Giovanni Movement' examines the aesthetic and moral legacy of Mozart's operatic masterpiece in the literature, philosophy, and culture of the nineteenth century. Deeply rooted in the enlightenment and romanticism, the opera functions as icon and myth, and its tensions still resonate today.

Mozart's celebrated overture II Don Giovanni Univ of California Press

This analytical study explains how Mozart's music for Le Nozze di Figaro, Don Giovanni and Così fan tutte 'sounds' the intentions of Da Ponte's characters and their relationships with one another. Mozart did not merely interpret Da Ponte's characterisations but lent them temporal, musical forms. Charles Ford's analysis presents a new method by which to relate the music of the operas to the thinking of the European Enlightenment, involving close readings of late eighteenth-century understandings of 'man' and nature, self and other, morality and transgression, and gendered identities and sexuality.

Don Giovanni, a Grand Opera, in Two Acts Weidenfeld & Nicolson

A study of Mozart's Don Giovanni, one of the best known and most often performed operas of the last 200 years.

Don Giovanni - a Score for Solo Piano K. 527 - 1787 Da Capo Press

The Original Portrayal of Mozart's Don Giovanni offers an original reading of Mozart's and Da Ponte's opera Don Giovanni, using as a lens the portrayal of the title role by its creator, the baritone Luigi Bassi (1766-1825).

Don Giovanni Opera Classics Library Series

The partnership of Wolfgang Amadeus Mozart and Lorenzo da Ponte, composer and librettist respectively for The Marriage of Figaro, Don Giovanni and Così fan tutte, was one of the most extraordinary collaborations in the history of opera. The book features biographic profiles of composer and librettist - Mozart: Master of Musical Characterization, and Da Ponte: Ambassador of Italian Culture plus a complete portrait of each opera, featuring, Principal Characters, Brief Story Synopsis, Story Narrative with Music Highlight Examples and complete Libretto, with Italian and English translations side-by-side."

Mozart and His Operas London : R. Cocks

This work has been selected by scholars as being culturally

important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Understanding the Women of Mozart's Operas Univ of California Press

A comprehensive guide to Mozart's DON GIOVANNI, featuring insightful and in depth Commentary and Analysis, a complete, newly translated Libretto with Italian/English side-by side, and over 30 music highlight examples.

Mozart's Don Giovanni Columbia University Press

Music, Sexuality and the Enlightenment explains how Mozart's music for Le nozze di Figaro, Don Giovanni and Così fan tutte 'sounds' the intentions of Da Ponte's characters and their relationships with one another. Mozart, by way of the infinitely generative and beautiful logic of the sonata principle, did not merely interpret Da Ponte's characterizations but lent them temporal, musical forms. Charles Ford's analytic interpretation of these musical forms concerns processes and structures in detail and at medium- to long-term levels. He addresses the music of a wide range of arias and ensembles, and develops original ways to interpret the two largely overlooked operatic genres of secco recitative and finales. Moreover, Ford presents a new method by which to relate musical details directly to philosophical concepts, and thereby, the music of the operas to the inwardly contradictory thinking of the European Enlightenment. This involves close readings of late eighteenth-century understandings of 'man' and nature, self and other, morality and transgression, and gendered identities and sexuality, with particular reference to

contemporary writers, especially Goethe, Kant, Laclos, Rousseau, Sade, Schiller, Sterne and Wollstonecraft. The concluding discussion of the implied futures of the operas argues that their divided sexualities, which are those of the Enlightenment as a whole, have come to form our own unquestioned assumptions about gender differences and sexuality. This, along with the elegant and eloquent precision of Mozart's music, is why Figaro, Giovanni and Così still maintain their vital immediacy for audiences today.

Mozart's Don Giovanni University of Chicago Press

With a wealth of famous tunes and meticulous characterisation, Don Giovanni is an undisputed masterpiece created by Mozart out of a thread-bare fairground gig. The Don – for whom both sexes have a sneaking admiration – gatecrashes proceedings, serenading and seducing as he goes. As wily as he is insatiable, he outclasses all who are out to get him, including a jealous bumpkin and the down-at-heel Elvira. But a stone statue seals his doom and drags him down into hellfire. From the Champagne aria and the ballroom scene to the melodious arias of the three sopranos and the unctuous Ottavio, Don Giovanni is a thrilling drama that continues to delight audiences worldwide. Written by Michael Steen, author of the acclaimed *The Lives and Times of the Great Composers*, 'Short Guides to Great Operas' are concise, entertaining and easy to read books about opera. Each is an opera guide packed with useful information and informed opinion, helping to make you a truly knowledgeable opera-goer, and so maximising your enjoyment of a great musical experience. Other 'Short Guides to Great Operas' that you may enjoy include those

on *Così fan tutte*, *The Marriage of Figaro* and *The Barber of Seville*.

Mozart's Opera Don Giovanni, Containing the Italian Text, with an English Translation and the Music of All the Principal Airs Forgotten Books

Excerpt from Mozart's Don Giovanni Don Giovanni, that unequalled and immortal masterpiece, that apogee of the lyrical drama, has attained a hundred years of existence and of fame; it is popular, universally accepted, and consecrated for ever. Is it understood? This wondrous example of truth of expression, beauty of form, appropriateness of characterisation, deep insight into the drama, purity of style, richness and restraint in the instrumentation, charm and tenderness in the love passages, loftiness and power in pathos - in one word, this finished model of dramatic music - is it admired, is it loved as it should be? I may be permitted to doubt it. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Mozart's Opera Don Giovanni Cambridge University Press
Is *The Marriage of Figaro* just about Figaro? Is Don Giovanni's

story the only one—or even the most interesting one—in the opera that bears his name? For generations of critics, historians, and directors, it's Mozart's men who have mattered most. Too often, the female characters have been understood from the male protagonist's point of view or simply reduced on stage (and in print) to paper cutouts from the age of the powdered wig and the tightly cinched corset. It's time to give Mozart's women—and Mozart's multi-dimensional portrayals of feminine character—their due. In this lively book, Kristi Brown-Montesano offers a detailed exploration of the female roles in Mozart's four most frequently performed operas, *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*. Each chapter takes a close look at the music, libretto text, literary sources, and historical factors that give shape to a character, re-evaluating common assumptions and proposing fresh interpretations. Brown-Montesano views each character as the subject of a story, not merely the object of a hero's narrative or the stock figure of convention. From amiable Zerlina, to the awesome Queen of the Night, to calculating Despina, all of Mozart's women have something unique to say. These readings also tackle provocative social, political, and cultural issues, which are used in the operas to define positive and negative images of femininity: revenge, power, seduction, resistance, autonomy, sacrifice, faithfulness, class, maternity, and sisterhood. Keenly aware of the historical gap between the origins of these works and contemporary culture, Brown-Montesano discusses how attitudes about such concepts—past and current—influence our appreciation of these fascinating representations of women.