

1791

MOZART'S LAST YEARS



H. C. ROBBINS LANDON

^{and}
THE SUNDAY TIMES
THE TIMES



BI-CENTENARY FESTIVAL

1791 Mozarts Last Year

Stanley Sadie



1791 Mozarts Last Year:

1791 Howard Chandler Robbins Landon,1988 Offers a detailed examination of Mozart s final months discusses the cause of his death and looks at his final compositions **1791** H. C. Robbins Landon,1990 *1791* Howard Chandler Robbins Landon,1990 Wolfgang Amadeus Mozart died in Vienna at the age of thirty five The events of his last year are clouded with enigma intrigue sexual scandal and allegations of foul play H C Robbins Landon cuts through the fantasy and conjecture surrounding this extraordinary 200 year old mystery with a superbly detailed reconstruction of the year 1791 Illustrations and photographs **1791** Howard Chandler Robbins Landon,1990 **Words about Mozart** Dorothea Link,Judith Nagley,2005 Published as a tribute to the late Stanley Sadie these eleven essays look at compositional and performance matters consider new archival research and provide an overview of work since the bicentenary in 1991 Words About Mozart is published as a tribute to the late Stanley Sadie musicologist critic and editor of The New Grove Dictionary of Music and Musicians Of the eleven essays presented here three focus on compositional matters Julian Rushton examines the dramatic meaning of a recurring motif in Idomeneo Elaine Sisman sifts through the facts surrounding the genesis of Mozart s Haydn quartets and Simon Keefe matches up pairs of piano sonatas and concertos on the basis of their common compositional features Cliff Eisen considers some problems of performing practice posed by the solo keyboard parts in Mozart s concertos and Robert Philip surveys tempo fluctuations in a selection of historical recordings Felicity Baker s detailed analysis of aspects of the Don Giovanni libretto is a welcome contribution from the field of literary criticism Three studies offer new archivalresearch Neal Zaslaw uncovers the background to one of Mozart s nonsense compositions Dorothea Link examines the Viennese Hofkapelle and creates a new context for understanding Mozart s court appointment and Theodore Albrecht proposes a candidate for Mozart s Zauberfl irst Christina Bashford considers an aspect of Mozart reception in 19th century England connected with John Ella and Peter Branscombe presents a comprehensive overview of research published since the bicentenary in 1991 The volume includes a full bibliography of Stanley Sadie s publications and broadcasts Contributors THEODORE ALBRECHT FELICITY BAKER CHRISTINA BASHFORD PETER BRANSCOMBE CLIFF EISEN SIMON P KEEFE LEANNE LANGLEY DOROTHEA LINK ANDREW PORTER ROBERT PHILIP JULIAN RUSHTON ELAINE SISMAN NEAL ZASLAW *Theological Anthropology in Mozart's La clemenza di Tito* Steffen Lösel,2022-07-13 This book asks what theological messages theologically educated Catholics in late eighteenth century Prague might have perceived in Mozart s late opera seria La clemenza di Tito The book s thesis is two fold first that Catholics might have heard the opera s advocacy of enlightened absolutism as a celebration of a distinctly Catholic understanding of political governance and second that they might have found in the opera a metaphor for the relationship between a gracious God and humanity caught up in sin expressed as sexual concupiscence pride and lust for power The book develops its interpretation of the opera through narrative character analyses of the main protagonists an examination of their dramatic development and by paying attention to the biblical and

theological associations they may have evoked in a Catholic audience The book is geared towards academic readers interested in opera theologians historians and those who work at the intersection of theology and the arts It contributes to a better understanding of the theological implications of Mozart s operatic work Mozart Howard Chandler Robbins Landon,2006 From the author of *1791 Mozart's Last Year* and general editor of *The Mozart Compendium* this international bestseller has received widespread critical acclaim Entertainingly and authoritatively written and richly illustrated with contemporary paintings and engravings it provides a vivid account of the last decade of Mozart's short but amazingly prolific career one of the most remarkable periods in the entire history of Western music **Mozart's 1791 Last Year** Robbins Landon,1988 **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 **Humanities** ,1991 **The Cultural Context of Mozart's Magic Flute** Judith A. Eckelmeyer,1991 Addressing the problems of symbols and references in *The Magic Flute* this text considers a broad cultural heritage including the early 17th century movement of the Rosicrucians and 17th and 18th century educational scientific philosophical and religious developments Proteus ,1991 *The Authentic Magic Flute Libretto* Michael Freyhan,2009-10-26 This book investigates the authenticity of the first full score edition of Mozart s *Die Zauberflöte* in light of the unique relationship of words to music that exists where the libretto differs from that of Mozart s autograph The book presents documentary evidence relating to the origin and early publication and performance history of the text and it includes the complete first edition libretto with English translation providing a side by side comparison with the autograph text **The New Grove Guide to Mozart and His Operas** Julian Rushton,2007 Rushton has based this volume on articles in *The New Grove Dictionary of Opera* that feature information on the life of Mozart his works librettists and interpreters and the places where his works have been performed Rushton compiles these meticulously researched articles into an organized narrative designed to make finding information on Mozart as easy as possible without sacrificing readability This volume is completely up to date and includes a suggested listening guide and a six page photo gallery **BOOK JACKET** The Circulation of Music in Europe 1600-1900 Rudolf Rasch,2008 Whereas before 1700 music was often produced for the local or regional market from 1700 on music publishers produced music in such a way that it could be sold internationally During the nineteenth century one can easily speak of mass production in this respect The studies in this volume approach the topic from a number of different angles The first four contributions headed *Cities and Countries* study certain places or areas in Europe and analyse the ways in which music was created and moved from one place to another Manuscripts or prints of music have to be produced and to be sold and somebody must buy them to bring them to a different place The studies in the second part headed *Publishing and Purchasing* deal with the processes involved in the production music and its dissemination via the music trade The studies bundled in the third part of the present book headed *Repertoires and Reception* do not study the source side of the dissemination but rather its receiving side through the examination of

repertoires to be found in certain places or in certain regions When music is transferred from one place to another changes may well take place due to the variations in musical cultures from one part of Europe to another The last part of the present volume headed Assimilations and Appropriations deals with these issues The present volume on The Circulation of Music in Europe 1600 1900 is the outcome of a research group with the same name that formed a part of the research project Musical Life in Europe 1600 1900 launched by the European science foundation in Strasbourg [Austria in the Age of the French Revolution, 1789-1815](#) University of Minnesota. Center for Austrian Studies,1990 This volume contains papers presented at a symposium organized by the Center for Austrian Studies and held at the University of Minnesota in May 1989 Scholars from Austria England Canada and the United States specializing in Austrian history music art and literature met to discuss a number of common topics and themes from a variety of perspectives relating to Austria in the age of the French Revolution

Back cover **Mozart and His Operas** Stanley Sadie,2000 Includes a chronology of Mozart s life and works with entries on his operas singers librettists and on the cities where the operas were premiered **The New Leader** ,1988 *The New Grove Dictionary of Music and Musicians: Monnet to Nirvana* Stanley Sadie,2001 **The Evolution of Mozart's Pianistic Style** Mario Raymond Mercado,1992 Mario R Mercado explains Mozart s pivotal involvement in the profound transformation of keyboard practice in the late eighteenth century as the piano supplanted the harpsichord and the keyboard instrument exchanged its former continuo role for a new solo role After an intriguing look at Mozart s extraordinary childhood filled with the singular experiences and opportunities that helped form his early career Mercado examines Mozart s early piano works and the new pianistic idioms that shaped their style Paying particular attention to the Concerto in E flat Major K 271 written in 1777 which in its new level of keyboard virtuosity represents a decisive advance in pianistic style Mercado then scrutinizes the piano genres the composer cultivated during his early maturity the solo sonata and ensemble sonata as well as smaller solo works and the concerto With his last two piano concertos and a group of small solo works from the final decade of his life Mozart took the forms of his era to their limit creating a musical transition to the nineteenth century

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Table of Contents 1791 Mozarts Last Year

1. Understanding the eBook 1791 Mozarts Last Year
 - The Rise of Digital Reading 1791 Mozarts Last Year
 - Advantages of eBooks Over Traditional Books
2. Identifying 1791 Mozarts Last Year
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an 1791 Mozarts Last Year
 - User-Friendly Interface
4. Exploring eBook Recommendations from 1791 Mozarts Last Year
 - Personalized Recommendations
 - 1791 Mozarts Last Year User Reviews and Ratings
 - 1791 Mozarts Last Year and Bestseller Lists

5. Accessing 1791 Mozarts Last Year Free and Paid eBooks
 - 1791 Mozarts Last Year Public Domain eBooks
 - 1791 Mozarts Last Year eBook Subscription Services
 - 1791 Mozarts Last Year Budget-Friendly Options
6. Navigating 1791 Mozarts Last Year eBook Formats
 - ePub, PDF, MOBI, and More
 - 1791 Mozarts Last Year Compatibility with Devices
 - 1791 Mozarts Last Year Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of 1791 Mozarts Last Year
 - Highlighting and Note-Taking 1791 Mozarts Last Year
 - Interactive Elements 1791 Mozarts Last Year
8. Staying Engaged with 1791 Mozarts Last Year
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers 1791 Mozarts Last Year
9. Balancing eBooks and Physical Books 1791 Mozarts Last Year
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection 1791 Mozarts Last Year
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine 1791 Mozarts Last Year
 - Setting Reading Goals 1791 Mozarts Last Year
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of 1791 Mozarts Last Year
 - Fact-Checking eBook Content of 1791 Mozarts Last Year
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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