



The MOZART Companion

40 essays written by leading Mozart scholars

Edited by J. C. Robinson Curzon
and Donald Mitchell

Mozart Companion

H. C. Robbins Landon



Mozart Companion:

The Mozart Companion Gerald Abraham,1981 **The Mozart Companion** Howard Chandler Robbins Landon,Donald Mitchell,1956 Donated by Sydney Harris *The Mozart Companion* H. C. Robbins Landon,Donald Mitchell,1965 **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 readers 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 Companion*. By Gerald Abraham (u. A.) Wolfgang Amadeus Mozart,1965 *The Mozart Companion* H. C. Robbins Landon,2003-01-01 *The Mozart Companion* H. C. Robbins Landon,Donald Mitchell,1965 **The (Wolfgang Amadeus) Mozart Companion** Howard Chandler Robbins Landon,Donald Mitchell,Wolfgang Amadeus Mozart,1956 *The Mozart Companion ... Edited by H.C. Robbins Landon and Donald Mitchell. [A Reduced Photographic Reprint of the Edition of 1956, Without the Plates. With Musical Examples.]*. Howard Chandler Robbins LANDON (and MITCHELL (Donald Charles)),Donald MITCHELL (of Dulwich.),1965 **The Mozart Companion ... Edited by H. C. Robbins Landon and Donald Mitchell. [A Reduced Photographic Reprint of the Edition of 1956, Without the Plates. With Musical Examples.]**. Howard Chandler Robbins Landon,Gerald Abraham,Donald Mitchell,Friedrich Blume,Otto Erich Deutsch,Hans Engel,Karl Geiringer,Povl Hamburger,Arthur Hutchings,Hans Keller,Jens Peter Larsen, *Mozart's Operas* Mary Kathleen Hunter,2008 This wise and friendly guide to Mozart s operas encompasses the full range of his most popular works Figaro Don Giovanni Cos Magic Flute Seraglio Clemenza di Tito as well as lesser known works like Mitridate and Il re Pastore Music historian Mary Hunter provides a lively introduction to each opera for any listener who has enjoyed a performance either on the stage or in a video recording and who wishes to understand the opera more fully The Companion includes a synopsis and commentary on each work as well as background information on the three main genres in which Mozart wrote opera seria opera buffa and Singspiel An essay on the anatomy of a Mozart opera points out the musical conventions with which the composer worked and suggests nontechnical ways to think about his musical choices The book also places modern productions of the operas in historical context and explores how modern directors producers and conductors present Mozart s works today Filled with factual information and interesting issues to ponder while watching a performance this guide will appeal to newcomers and seasoned opera aficionados alike **Experiencing Mozart** David Schroeder,2013-06-13 Titles in

the Listener's Companion Series provide readers with a deeper understanding of key musical genres and the work of major artists and composers. Aimed at nonspecialists, each volume clearly explains how to listen to works from particular artists, composers, and genres. Examining both the context in which the music appeared and its form, authors provide the environments in which key musical works were written and performed, from a 1950s bebop concert at the Village Vanguard to a performance of Handel's *Messiah* in eighteenth-century Dublin. Wolfgang Amadé Mozart (1756–1791) remains as popular today as ever. His recordings fill iTunes playlists, and annual Mozart festivals are performed worldwide. His eminence as a musician has supported overseas guided tours, served as the subject of a cartoon series *Little Amadeus* (twenty-nine episodes from 2006 to 2008), inspired movies and documentaries, and launched a French rock opera. In *Experiencing Mozart: A Listener's Companion*, music historian David Schroeder illustrates how the issues Mozart cared about so deeply remain important to modern listeners. His views on politics, women, authority, and religion are provided along with compelling analysis of selected great symphonies and sonatas, moving concertos, and innovative keyboard works and groundbreaking operas. Schroeder merges his vast knowledge of the great artist's personal and professional life, late eighteenth-century European culture and society, and remarkable musicianship to guide listeners in the art of listening to Mozart. This work is an ideal introduction to readers and listeners at any level.

The Mozart Companion ... Edited by H.C.R. Landon & D. Mitchell. [With Musical Examples and Plates, Including Portraits.] Howard Chandler Robbins Landon (and MITCHELL (Donald Charles)), Donald MITCHELL (of Dulwich.), 1956. *A Companion to Mozart's Piano Concertos* Arthur Hutchings, 1950. Now regarded by many in the music world as a classic, Hutchings' study of Mozart's piano concertos provides a clear approach supported by numerous musical illustrations and biographical notes to each work.

[The Mozart companion](#) Howard C. Robbins Landon, 1977. **The Mozart Companion by Gerald Abraham, Friedrich Blume, Otto Erich Deutsch, Hans Engel... [etc.]. D. by H. C. Robbins Landon and Donald Mitchell** Gerald Abraham, Friedrich Blume, Otto Erich Deutsch, H. C. Robbins Landon, Donald Mitchell (auteur d'ouvrages de géographie.), 1956. **Mozart's Piano Concertos** John Irving, 2017-07-05. Mozart's piano concertos stand alongside his operas and symphonies as his most frequently performed and best-loved music. They have attracted the attention of generations of musicologists who have explored their manifold meanings from a variety of viewpoints. In this study, John Irving brings together the various strands of scholarship surrounding Mozart's concertos, including analytical approaches, aspects of performance practice, and issues of compositional genesis based on investigation of manuscript and early printed editions. Treating the concertos collectively as a repertoire rather than as individual works, the first section of the book tackles broad thematic issues such as the role of the piano concerto in Mozart's quasi-freelance life in late eighteenth-century Vienna, the origin of his concertos in earlier traditions of concerto writing, eighteenth-century theoretical frameworks for the understanding of movement forms, subsequent historical shifts in the perception of the concerto's form, listening strategies, and performance practices. This is followed by a

documentary register which proceeds through all 23 original works drawing together information on the source materials Accounts of the concertos compositional genesis early performance history and reception are also included here drawing extensively on the Mozart family correspondence and other contemporary reports Drawing together and synthesizing this wealth of material Irving provides an invaluable reference source for those already familiar with this repertoire **Mozart's Piano Music** William Kinderman,2006-11-30 Mozart's emergence as a mature artist coincides with the rise to prominence of the piano an instrument that came alive under his fingers and served as medium for many of his finest compositions In Mozart's Piano Music William Kinderman reconsiders common assumptions about Mozart's life and art while offering comprehensive and incisive commentary on the solo music and concertos After placing Mozart's pianistic legacy in its larger biographical and cultural context Kinderman addresses the lively gestural and structural aspects of Mozart's musical language and explores the nature of his creative process Incorporating the most recent research throughout this encompassing study Kinderman expertly surveys each of the major genres of the keyboard music including the four hand and two piano works Beyond examining issues such as Mozart's earliest childhood compositions his musical rhetoric and expression the social context of his Viennese concertos and affinities between his piano works and operas Kinderman's main emphasis falls on detailed discussion of selected individual compositions *Mozart's Viennese Instrumental Music* Simon P. Keefe,2007 A study of stylistic re-invention a practically and empirically based theory that explains how innovative putatively inspired ideas take shape in Mozart's works and lead to stylistic re-formulation From close examination of a variety of works this work shows that stylistic re-invention is a consistent manifestation of stylistic development **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

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