

# Mozarts Don Giovanni

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*Select airs, from Mozart's celebrated opera Don Giovanni* - Wolfgang Amadeus Mozart 1832

**Don Giovanni** - Wolfgang Amadeus Mozart  
Expertly arranged Vocal Score by Wolfgang Amadeus Mozart from the Kalmus Edition series. This is from the Classical era.  
**Don Giovanni, a Grand Opera, in Two Acts** - Wolfgang Amadeus Mozart 1859

Mozart, Don Giovanni - Clemens Prokop 2012

**Mozart's Don Giovanni** - Francis Burgess 1913

*Don Giovanni* - Wolfgang Amadeus Mozart 2013-06-10  
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.  
**Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così fan tutte** - Charles Ford 2016-04-29  
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.

Recognition in Mozart's Operas - Jessica Waldoff 2006-04-13

'Recognition in Mozart's Operas' is a thoughtful treatise that uses both literary and musicological methods to illuminate some of Mozart's best-loved operas. Waldoff argues that, rather than offering the simple happy endings or tragic climaxes of 'easier' operas, many of Mozart's work features scenes of recognition-moments.

*The Don Giovanni Moment* - Lydia Goehr 2006-08-08

Mozart's *Don Giovanni* is an operatic masterpiece full of iconic and mythical tensions that still resonate today. The work redefines the terms of power, seduction, and morality, and the resulting conflict between the aesthetic and the ethical is deeply rooted in the Enlightenment and romanticism. The *Don Giovanni Moment* is the first book to examine the aesthetic and moral legacy of Mozart's opera in the literature, philosophy, and culture of the nineteenth century. The prominent scholars in this collection address the opera's impact on the philosophical visions of Kierkegaard, Goethe, and Williams and its influence on the literary and dramatic works of Pushkin, Hoffmann, Mörike, Byron, Wagner, Strauss, and Shaw. Through a close and careful analysis of *Don Giovanni*'s literary and philosophical reception and its many appropriations, rewritings, and retellings, these contributors treat the opera as a vantage point from which theory and philosophy can

reconsider romanticism's central themes. As lively and passionate as the opera itself, these essays continue the spirited debate over the meaning and character of *Don Giovanni* and its powerful legacy. Together they prove that Mozart's brilliant artistic achievement is as potent and relevant today as when it was first performed two centuries ago.

**Mozart's Don Giovanni** - Charles Gounod 1895

*Adult Piano Adventures - Classics, Book 1* - Nancy Faber 2016-03-01 (Faber Piano Adventures ). *Adult Piano Adventures Classics Book 1* celebrates great masterworks of Western music, including symphony themes, opera gems, and classical favorites. The melodies of Bach, Beethoven, Brahms, and other master composers are arranged at just the right level for adult beginners and for those who are returning to the keyboard. Section 1 features piano arrangements with minimal hand position changes, and many selections include an optional duet part. Section 2 introduces the I, IV, and V7 chords in the key of C major, harmonizing themes such as Sibelius's *Finlandia*, Schubert's *The Trout*, and Mendelssohn's *Spring Song*. Section 3 presents the primary chords in the key of G major, with arrangements of Vivaldi's *Autumn* (from *The Four Seasons*), Mozart's theme from *The Magic Flute*, Liszt's *Liebestraum*, and more.

**Don Giovanni** - Wolfgang Amadeus Mozart 1859

*Don Giovanni Vocal Score* - Wolfgang Amadeus Mozart 2004-01-01  
Romance, murder, and revenge "*Don Giovanni*" offers an ingenious blend of comic and tragic elements in recounting the adventures of a dashing libertine whose trail of seductions and abandonments leads (literally!) to hell. Mozart's masterpiece, a product of his inspired collaboration with poet Lorenzo da Ponte, premiered to public and critical acclaim in 1787. Since then, every great opera singer has assayed one or another of its leading roles, and audiences around the world have delighted in its charms. This addition to Dover's series of vocal scores for the world's most popular operas contains the complete music for voice with a piano reduction of the orchestral part. Handsome and inexpensive, it features large pages and clear type for easy reading. Reproduced from an authoritative edition, and including an English-language version of the libretto, this edition of "*Don Giovanni*" will prove an indispensable, practical aid for soloists, chorus members, and rehearsal pianists. "**Understanding the Women of Mozart's Operas** - Kristi Brown-Montesano 2007-02-07

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.

*Notes and Words of Mozart's Opera Don Giovanni ...* - Wolfgang Amadeus Mozart 1925

**The Original Portrayal of Mozart's Don Giovanni** - Magnus Tessing Schneider 2022

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.

*Mozart's Opera Don Giovanni* - Wolfgang Amadeus Mozart 1983

**Don Giovanni** - Wolfgang Amadeus Mozart 1974

**Adult Piano Adventures Classics Book 2 - Symphony Themes, Opera Gems and Classical Favorites** - Nancy Faber 2017-05-01

(Faber Piano Adventures ). In this inspiring collection, late-elementary to early-intermediate pianists will find appealing arrangements that advance skills while exploring masterworks of Western music. The famous orchestral, keyboard, and operatic repertoire here spans four periods of music history. In the Baroque & Classical section, discover the elegance of Bach, the beauty of Mozart and the passion of Beethoven. Through the pages of the Romantic & Impressionistic section, sample the lyricism of Chopin, the drama of Grieg, and the atmosphere of Debussy. May the melodies of these and many other composers open an enduring world of expression and sound.

*Mozart's Don Giovanni* - Michael Steen 2012-05-17

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 Don Giovanni** - Wolfgang Amadeus Mozart 1985-01-01

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. "

*Mozart's Don Giovanni* - Wolfgang Amadeus Mozart 1979

**Alfred Roller's Production of Mozart's Don Giovanni** - Evan Baker (Opera historian) 1993

On December 21, 1905, the premiere of the new production of Mozart's Don Giovanni with a stellar cast took place at the Vienna Court Opera. Alfred Roller, Chief of Scenic Design and a leading member of the art movement Secession, designed the settings and costumes. The production was staged and conducted by Gustav Mahler, Director of the Vienna Court Opera. Reaction to the new production was swift: an enormous storm of controversy erupted in the Viennese press, chiefly about the staging and settings. Statements of condemnation and praise appeared in the newspapers for days. The influences of the Secession were charted, discussed, and debated. Complaints were raised against the high costs of the sets and costumes, and calls were made for the production to be removed from the repertory. Roller's designs for Don Giovanni were simple: four gray, austere, movable "towers," two on each side of the stage, provided the basic stage setting. These towers served as scenic decoration used either singly or combined in groups to create windows, balconies, doorways and gateways. Painted drops were also used, as well as a few simple scenic components on rolling wagons or platforms. Lighting played a significant role, since scenic painting was kept to neutral tones. There was little ornamentation, a stark contrast to past scenic and staging practices that were previously deemed "the tradition." The Viennese cognoscenti prided themselves on adhering to the theatrical tradition, and this new production had broken with it. The dissertation documents the Viennese scenic traditions and recreates Roller's iconoclastic production of Don Giovanni and the subsequent public reaction. The years between 1899 and 1905 were rich in the propagation of new and novel theories (particularly those of Adolphe Appia and Edward Gordon Craig), manifestos, designs, articles, and books which called for changes and reforms in the visual and scenic arts. The influences of these new theories and ideas and of the Secession upon the scenic and staging styles of the Vienna Opera are examined as well.

**Mozart's Da Ponte Operas** - Burton D. Fisher 2007

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.

**"Don Giovanni" Captured** - Richard Will 2022-06-14

"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* - Wolfgang Amadeus Mozart 1877

**The Mozart-Da Ponte Operas** - Andrew Steptoe 1988

Mozart's collaborations with the librettist Lorenzo Da Ponte led to the composition of three of the great masterpieces of opera, *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. The aim of this book is to guide the reader to a deeper understanding and enjoyment of these enigmatic works, not so much through detailed musical analysis as through setting the scene for their composition. The author examines the cultural and

social context in which they were written, the sort of audience who might have attended, their tastes and expectations. He considers Mozart's own intentions and aspirations of these works, composed over a period of rapid intellectual and political change, during which his beliefs, ambitions, and position in society shifted radically. At a musical level, Mozart's work underwent crucial stylistic developments that are manifest in these three operas. We are also given clues to Da Ponte's views of opera and the type of entertainment he set out to create by an examination of the form in which he presented the three stories, none of which was based on an original plot. Finally, the author looks at the practicalities of opera production in Mozart's time--the musical resources, the availability of singers, and the staging facilities--all of which would have influenced the final creation. Bringing these strands together for the first time, this book provides an illuminating insight into Mozart's creative technique and into the functions of opera in his time.  
The Victrola Book of the Opera - Samuel Holland Rous 1919

**"Don Giovanni" Captured** - Richard Will 2022-06-14

Part I. Clouds of feeling: excerpt audio recordings. Imagining excerpts; Rhetorics of seduction; Demons and dandies; All too human -- Part II. Invented works : complete audio records. The visual stage; Cruel laughter; Dancing in time -- Part III. Partial visions : video recordings. Zooming in, gazing back; Trauma retold; Libertines punished.

Mozart's Don Giovanni - Burton D. Fisher 2005

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 Opera Don Giovanni, Containing the Italian Text, with an English Translation and the Music of All the Principal Airs* - Wolfgang Amadeus Mozart 1964

Opera Buffa in Mozart's Vienna - Assistant Professor of Art History Mary Hunter 1997-11-27

This collection of essays, presented by an internationally known team of scholars, explores the world of Vienna and the development of opera buffa in the second half of the eighteenth century. Although today Mozart remains one of the most well-known figures of the period, the era was filled with composers, librettists, writers and performers who created and developed opera buffa. Among the topics examined are the relationship of Viennese opera buffa to French theatre; Mozart and eighteenth-century comedy; gender, nature and bourgeois society on Mozart's buffa stage; as well as close analyses of key works such as Don Giovanni and Le nozze di Figaro.

**W. A. Mozart: Don Giovanni** - Julian Rushton 1981-10-29

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

Wolfgang Amadeus Mozart's Don Giovanni, The UI Opera Theatre, May 1, 3 - University of Iowa. School of Music 1987

*Don Giovanni Vocal Score* - Wolfgang Amadeus Mozart 2013-06-10  
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.

**Mozart's Don Giovanni** - Wolfgang Amadeus Mozart 188?

The Original Portrayal of Mozart's Don Giovanni - Magnus Tensing Schneider 2021-11-16

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.

**Rhythmic Gesture in Mozart** - Wye Jamison Allanbrook 2016-05-06

Wye Jamison Allanbrook's widely influential Rhythmic Gesture in Mozart challenges the view that Wolfgang Amadeus Mozart's music was a "pure play" of key and theme, more abstract than that of his predecessors. Allanbrook's innovative work shows that Mozart used a vocabulary of symbolic gestures and musical rhythms to reveal the nature of his characters and their interrelations. The dance rhythms and meters that pervade his operas conveyed very specific meanings to the audiences of the day.

**Mozart's Don Giovanni; a Commentary** - Charles Gounod 2013-09

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1895 edition. Excerpt: ... marvellous penetration, the mystery which these personages assume. It might be said that the orchestra also, like them, is concealing itself under a mask. Donna Elvira is the first to speak: "We come in night and darkness, By just resentment guided, To Heaven we have confided Our trust this woe to end." Don Ottavio, who shares Elvira's feelings, is accompanied by the same figure of the orchestra, and beseeches Donna Anna to banish all fear. But she is dreading, for her lover's sake, the issue of this enterprise. "Our path is full of danger," says she with an anxiety that is faithfully delineated by the succession of sixths in the orchestra. This movement leads to a minuet played by the band on the stage. Leporello opens the window, and, perceiving the three unknown maskers, draws his master's attention to them: "Sir, see those charming maskers, Here standing just below us!" Don Giovanni, appearing at the window, replies: "Hoping they may not know us, Ask will they please ascend." "That voice and manner, surely 'Tis he whom we are seeking!" utter the three, aside. Leporello succeeds in attracting their attention. "What is your pleasure?" inquires Don Ottavio. "My master sends to invite you An hour with him to spend," answers Leporello, to which Don Ottavio responds: "Thanks, we accept with pleasure." Here occurs the celebrated and admirable trio, known generally as the "Trio of Masks." This piece is one of the innumerable jewels which compose the diadem of the prince of music. It is marked Adagio, but the time-signature is Ijz, which indicates that there should be but two beats in the bar. The indications of a Mozart are not to be questioned, but accepted. That is a first principle. And then we must endeavour to understand them. Now it is...

The Don Giovanni Moment - Lydia Goehr 2008

'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.