

The Magic Flute Die Zauberflöte Vocal Score

The Magic Flute (Die Zauberflöte), An Opera in Two Acts Die Zauberflöte /The Magic FluteZauberflöteDie Zauberflöte (the Magic Flute) Vocal ScoreThe Magic FluteFrom Idomeneo to Die ZauberflöteCatalogue of the Library of the Sacred Harmonic SocietyCatalogue of the Library of the Sacred Harmonic SocietyCatalogue of the Library of the Sacred Harmonic SocietyCatalogue of Printed Music in the British MuseumCatalogue of the Library of the Sacred Harmonic SocietyCatalogue of the library of The Sacred Harmonic Society. A new edition, revised and augmentedCatalogue of Printed Music in the British MuseumDictionary Catalog of the Music CollectionCatalogue of the libraryThe Art of Accompanying and CoachingMusic in the Hirsch LibraryDictionary Catalog of the Music CollectionMusic Library Association Catalog of Cards for Printed Music, 1953-1972The British Union-catalogue of Early Music Before the Year 1801 Wolfgang Amadeus Mozart Wolfgang Amadeus Mozart Peter Branscombe Wolfgang A. Mozart Myer Fredman Anonymous Sacred Harmonic Society William Henry Huse Hirsch Library Sacred Harmonic Society (London) British Museum. Dept. of Printed Books New York Public Library. Reference Department Sacred harmonic society Kurt Adler Hirsch Library Boston Public Library Music Library Association Edith Betty Schnapper
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expertly arranged vocal score from the magic flute die zauberflöte an opera in two acts with german and english text

mozart s die zauberflöte the magic flute in german and english breitkopf edition

few operas have had more written about them than the magic flute yet few are as often exposed to misguided comment or to idiosyncratic productions this book sets out to provide a straightforward account of mozart s last opera exposing the half truths and legends that have proliferated since its first production in 1791 in the first chapter a hitherto unsuspected source for the opening scene is presented and branscombe reveals the complex relationship between the stories essays and stage works on which the plot is based the second chapter studies the intellectual background with special attention to freemasonry a detailed synopsis follows then the history of the composition based on documentary evidence and in the case of the autograph score the paper types used chapter 5 examines the identity of the librettist and the qualities of his work and chapter 6 is a detailed study by erik smith of mozart s music and more generally of his late style chapter 7 covers the first performance the cast early reception and then the rapid growth in the opera s fame an outline history of productions concludes the chapter anthony besch discusses the nature of the challenge to the director presented by die zauberflöte and suggests how the problems can be overcome the book contains illustrations a synopsis bibliography and discography and will be of interest to music students scholars and opera goers

this is the first book by an experienced conductor to explore the orchestras contribution to mozarts greatest operatic works idomeneo die entführung aus dem serail die schauspieldirector le nozze di figaro don giovanni cosi fan tutte la clemenza di tito and die zauberflöte it is written for the concert and opera going public who are interested in enlarging their knowledge and appreciation of these masterpieces but also contains many practical suggestions for aspiring conductors

reprint of the original first published in 1872 the antigonos publishing house specialises in the publication of reprints of historical books we make sure that these works are made available to the public in good condition in order to preserve their cultural heritage

in writing a book for which there is no precedent the tistic achievements but alas there has not been such last textbooks about accompanying were written during a genius in the realm of music during the twentieth the age of thorough bass or shortly thereafter the century the creative musical genius of our space age eighteenth and early nineteenth centuries and dealt has yet to be discovered if he has been born exclusively with the problems timely then one must our time has perfected technique to such a degree make one s own rules and set one s own standards this that it could not help but create perfect technician freedom makes the task somewhat easier if on the one artists our leading creative artists master technique hand one looks to the past there is no generally ap to the point of being able to shift from one style to proved model to be followed and to be compared with another without difficulty take stravinsky and picasso one s work but on the other hand the task is hard be for instance they have gone back and forth through as cause one s responsibility to present and future genera many periods of style as they wished only with a stu tions of accompanists and coaches is great

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