



Mozart's Symphonies: Context, Performance Practice, Reception, Neal Zaslaw, Clarendon Press, 1991, 0198162863, 9780198162865, 617 pages. Published in paperback to coincide with the bicentennial of Mozart's death, this book identifies and evaluates every symphony that has ever been associated with the name of Wolfgang Amadeus Mozart, nearly 100 in all. Zaslaw, who served as the musicological supervisor for the complete recordings of Mozart's symphonies by Jaap Schröder, Christopher Hogwood, and the Academy of Ancient Music, draws on exhaustive research and his own experience in presenting this comprehensive study. He places each symphony in its musical and cultural context, explores the role each played in Mozart's creative life, and reveals what is known about how Mozart's symphonies, and those of his contemporaries, were performed. In doing so, he has created an invaluable contribution to Mozart scholarship that will long stand as the definitive treatment of its subject..

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Mozart , Sacheverell Sitwell, 1932, Music, 184 pages. .

The Mozart compendium a guide to Mozart's life and music, Howard Chandler Robbins Landon, Dec 1, 1990, , 452 pages. Mozart authority H.C. Robbins Landon leads a team of more than 20 of the world's greatest Mozart scholars in an exploration that touches virtually every facet of the composers

Music in the classic period , Reinhard G. Pauly, 1988, Music, 265 pages. .

Mozart The Early Years 1756-1781, Stanley Sadie, Jan 19, 2006, Music, 644 pages. A study of Mozart's early life and achievement up to the age of 25 which sheds light on the composer's relationship with both his family and his professional colleagues..

Mozart symphonies , Stanley Sadie, 1986, Music, 101 pages. .

Mozart , Eric Blom, 1962, , 348 pages. .

Perspectives on Mozart Performance , R. Larry Todd, Peter Williams, Feb 13, 2006, Music, 264 pages. This book includes essays by distinguished musicologists and performers, each exploring a different aspect of Mozart's music in performance..

Haydn A Creative Life in Music, Karl Geiringer, 1982, Biography & Autobiography, 403 pages. Studies the life and career of the Austrian composer, providing a critical analysis of his contributions to the music world.

The Mahler Symphonies An Owner's Manual, David Hurwitz, 2004, Music, 194 pages. "Hurwitz describes the emotional extravagance that lies at the root of Mahler's popularity, the consistency of his symphonic thinking, and his dazzling and revolutionary use of

Sinfonia Concertante Score and Parts, Amadeus Mozart Wolfgang, WOLFGANG AMADEUS 1756-1791 COMPOSITOR MOZART, Sep 1, 1987, , 48 pages. For violin, viola and piano..

Symphony No. 40 in G Minor, K. 550 , , Mar 1, 1985, Music, 68 pages. .

The Compleat Mozart A Guide to the Musical Works of Wolfgang Amadeus Mozart, Neal Zaslaw, William Cowdery, 1990, Biography & Autobiography, 351 pages. Provides information on over 800 of Mozart's works, such as symphonies, concertos, and operas, and examines features in the pieces.

Mozart on the stage , Frederick Christopher Benn, 1946, , 178 pages. .

Published in paperback to coincide with the bicentennial of Mozart's death, this book identifies and

evaluates every symphony that has ever been associated with the name of Wolfgang Amadeus Mozart, nearly 100 in all. Zaslav, who served as the musicological supervisor for the complete recordings of Mozart's symphonies by Jaap Schröder, Christopher Hogwood, and the Academy of Ancient Music, draws on exhaustive research and his own experience in presenting this comprehensive study. He places each symphony in its musical and cultural context, explores the role each played in Mozart's creative life, and reveals what is known about how Mozart's symphonies, and those of his contemporaries, were performed. In doing so, he has created an invaluable contribution to Mozart scholarship that will long stand as the definitive treatment of its subject.

The book looks at all known Mozart symphonies, including those which cannot be authenticated, in chronological order, discussing details of Mozart's life; the circumstances in which the symphony was written; the purpose the symphony was written; some musical choices to be made in performance; form and musical topic; and other items of interest.

The analysis is certainly enlightening and worthwhile, but hardly "exhaustive" as Christopher Wolff claims on the back cover. Perhaps his review tells more of the limits of Mr. Wolff's study of Mozart than it does of the book itself. Such a comment leads me to believe that Wolff has not painstakingly looked at the symphonies of Mozart in great detail. Although, if he is correct, perhaps all of us should just read this book and stop studying Mozart on our own?

Zaslav frequently refers to the thoughts of other scholars such as de Saint-Foix and Einstein, and in doing so sometimes commits the same cardinal sin that de Saint Foix does - making an assertion with no supporting discussion nor clarity of definition. For example, on p. 237, Zaslav wrote: "The Finale [of K132] is as French as Mozart's symphonic music ever becomes." Without knowledge of the French style, this is useless. With knowledge of the French style, it is up to the reader to go and convince her/himself what Zaslav meant by this. Fortunately this type of unexplained assertion doesn't occur often, and there are fairly good discussions of Italian and Viennese styles in the book. Discussion of French national style is more dispersed throughout and less complete.

As in any scholarly book, there are the token archaic latin words and some others which require a dictionary handy, but overall, the vocabulary is not too heavy, and the book reads quickly. I was annoyed, however, when on p. 379 I was driven to my dictionaries to look up the word "punctilious," only to find that the word had been used incorrectly and it should have been "punctual." If you're going to force me to look words up, please use the words correctly! And where was the editor? Come on, I paid \$65 for this! (I notice Amazon has raised the price to \$95...hmmm...)

I am also sad that in Chapter 11, Zaslav abandons the form and topical analysis he had done earlier. However, Chapter 13 is definitely a wonderful climax - a look at the meaning of the "Jupiter" symphony. Although everyone knows, and Zaslav admits, we can never really know what a non-programmatic symphony means unless the composer tells us, this is certainly a fascinating look supported with facts.

Zaslav is no mean academic and his scholarship cannot be impugned easily. Everything you wanted to know about the nuts and bolts of Mozart's symphonies is here in clear, precise language. His approach is systematic and thorough. The real tour de force here is Zaslav's demolition of K 16a, the so-called Odense Symphony in A Minor. The incipit was known from an old Breitkopf and Hartel catalogue - and it was attributed to Mozart in the same publication. The symphony went missing for nearly two centuries, only to surface in the early 1980s. It was trumpeted as being from the hands of the (young) Master. With greater patience and acuity, Zaslav compares its tonal structure with Mozart's three bona fide symphonies in a minor key - K 111, K 183 & K 550. The conclusion is inescapable: fine work as it is, it was not written by Wolfgang. Game over.

The main weakness of this book is simple: it's as dry as dust. It could almost be a car-manual. Sure, the Saint-Fox alternative from the 1930s has more orchids to its name than the Chelsea Flower Show but at least it attempts to fathom out the significance of these works. In contrast, HC Robbins Landon magisterially walks the line between facts and meaning in his Haydn at Eszterhaza,

1766-1790 (Haydn : Chronicle and Works); he need not fear the advent of new scholarship as he is operating in a different dynamic. Likewise, Einstein might be outdated on scholarly grounds but he continues to illuminate Mozart in a way that Zaslav abjectly fails to do so (Mozart: His Character, His Work (Galaxy Books)). Maynard Solomon gleefully submits Mozart to the Freudian sausage-machine but again, one walks away with new insights - and he writes so well (Mozart: A Life).

This was worth the full price for the indexes alone. Zaslav gives a detailed chart of every orchestra Mozart ever conducted, so you can see the exact ensembles he worked with. Lots of fact-packed chapters on many things in addition to the symphonies. Clear proof of which works are not really by Mozart, and why we thought they were.

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First published in hardback, in 1989, Mozart's Symphonies is the first serious attempt in any language to survey the entire panorama of Mozart's symphonic works. Accounting for every symphony associated with Mozart involved the identification and evaluation of nearly a hundred symphonies. Professor Zaslav placed each symphony in its musical and cultural context, and addressed such questions as how and why the symphonies were written, how they were disseminated, who paid for them, who played them, who listened to them, and what those involved thought of them. The role of the symphony in Mozart's creative life and his contribution to the genre was also examined. The result is a classic of Mozart scholarship, which offers an outstanding contribution to Mozart literature in this generation. This paperback edition makes that contribution more widely known in this year, the bicentenary of Mozart's death.

This book begins as a detailed consideration of all facts and conjectures regarding 98 symphonies attributed to Mozart. Zaslav studies the music in terms of its performance, and in the process of sorting out Mozart's works from those of several other composers, explains the variety of purposes for which symphonies were written and traces the gradual evolution of the symphonic form during the Classical period. Both Mozart and the symphony are shown in an interesting new light. Thoroughly researched, clearly written, and fascinating to read, this is a welcome addition to the growing number of high-quality studies of classical composers.

'[Zaslav's] command of the material and its context, in the broadest sense, historical and theoretical, is so grandly magisterial that his views could not but have been enlightening ... there is much to be grateful for in a book that is bound to be a cornerstone of Mozart scholarship for many decades and a starting-point for any future work.' Early Music

'magnificent and massive volume ... a profound, elegant, beautifully produced study of an age, its sociology, aesthetics, musical theory and practice. One does not know whether to admire more the judicious and perceptive analysis of the music or the thoroughness, originality and clarity of the presentation of the context in which the works came into being and were first performed.' Austrian Studies

'this may be the most important single volume may be the most important single volume on the composer to appear since the latest revision of the Kochel catalogue in 1964 ... Zaslav demonstrates a masterful command of the primary and secondary literature, musical and iconographic sources.' Notes, September 1992

'These sometimes monumental works are destined to give us a knowledge of Mozart which far exceeds that of any other composer in terms of precise detail. It is in that spirit that Professor Zaslav's impressive study of Mozart's symphonic oeuvre must be seen...Professor Zaslav has done an admirable and exhaustive job on a subject that will serve scholars for years to come. Here, for the first time, all of Mozart's syphonic works are analysed and put into perspective. While not

everyone will agree with the conclusions or the approach, it is clear that the work will provide the solid foundation for future research into Mozart's symphonies for the foreseeable future. Professor Zaslaw should be commended for undertaking such a daunting task, and his work is to be highly recommended.' Bertil Van Boer, Journal of Musicological Research, Vol 12, 1992

'One welcomes with open arms such a study as Neal Zaslaw's "Mozart's Symphonies", not only for its substance but also for the clarity and wit of its presentation...all of what Zaslaw has to say, has obviously been thought through with logic, analysed, pondered, and organized in such a manner that his delivery of the vast material remains unencumbered and clear...It is well enough researched, written and edited not only to become a standard in every performing musician's and musicologist's library but also to serve as model for genre studies that have yet to be written.' Faye Ferguson, Mozart-Jahrbuch, August 1993

Born in New York, Zaslaw graduated from Harvard in 1961 with a BA and obtained his master's from Juilliard in 1963. He played flute in the American Symphony Orchestra under Leopold Stokowski from 1962 to 1965. In 1970 he received his Ph.D from Columbia University; he also taught at CUNY, 1968-70. Since 1970 he has taught at Cornell University.

Zaslaw's early work dealt with performance practice, especially tempo and ornamentation with respect to French and Italian styles. Zaslaw has done extended work on the works of Wolfgang Amadeus Mozart, including a landmark 1989 work on his symphonies. In 1993, he was named the principal editor of the revised Köchel catalogue.

Zaslaw, Neal (1994) "Mozart as a working stiff," in James M. Morris, ed., On Mozart, Cambridge University Press. An influential assertion of the practicality of Mozart's motivations in composition, attacking older conceptions as romanticized and unrealistic. Available on line from the "Apropos Mozart" Web site.

Allegro Andante Andantino Anhang appear aria autograph Bach bars bass basso bassoon Berlin Breitkopf & Hartel Briefe century Chapter church music composed composition Concert spirituel continuo copy copyist court Deutsch discussed Donaueschingen early symphonies edition eighteenth eighteenth-century Einstein Eisen Facsimile Finale flat major flutes G major genre H. C. Robbins Landon harpsichord Hartel Manuscript Catalogue Haydn's symphonies heard horns ideas Incipits Italian Johann Joseph Haydn kettledrums keyboard Kochel Lambach Leipzig Leopold Mozart Letters Linz London Mannheim melody Menuetto Michael Haydn Minuet and Trio minuets movement Mozart-Jahrbuch Mozart's symphonies musicians Musik oboes Odense opera orchestra overture Paris passages performed perhaps period pieces played players Prague Principal source published repeated Saint-Foix Salzburg score serenade Sinfonia solo sonata form strings style suggests Symphony in G tempo theatre theme three symphonies trumpets Vienna Viennese violas violins W. A. Mozart wind Wolfgang Amadeus Mozart written wrote

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