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biographical sketch of the composer by Philip Hale. All text is written both in English and Spanish.

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ago and itself based on the definitive mid-nineteenth century study by Otto Jahn, remains the most informed and substantial biography of Mozart in any language. The book is both the fullest account of the composer's life and a deeply skilled analysis Page 44/70

of his music. Proceeding chronologically from 1756 to 1791, the book interrogates every aspect of Mozart's life, influences, and experience; his personality; his religious and secular dimensions; and the social context of the time. In "a book Page 45/70

within a book." Abert also provides close scrutiny of the music, including the operas, orchestral work, symphonies and piano concertos, church music and cantatas, and compositions for solo instruments. While the tone of Abert's great work is Page 46/70

expertly rendered by Stewart Spencer, developments in Mozart scholarship since the last German edition are signaled by the Mozart scholar, Cliff Eisen, in careful annotations on every page. Supported by a host of leading Mozart scholars, this immense Page 47/70

undertaking at last permits English-language readers access to the most important single source on the life of this great composer.

Mozart was fascinated, amused, aroused, hurt, and betrayed by Page 48/70

women. He loved and respected them, composed for them, performed with them. This unique biography looks at his interaction with each, starting with his family (his mother, Maria Anna and beloved and talented sister. Nannerl), and his marriage (which Page 49/70

brought his 'other family', the Weber sisters). His relationships with his artists are examined, in particular those of his operas, through whose characters Mozart gave voice to the emotions of women who were, like his entire female acquaintance, restrained Page 50/70

by the conventions and structures of eighteenth-century society. This is their story as well as his -and shows once again that a great part of the composer's genius was in his understanding and musical expression of human nature. Evocative and beautifully Page 51/70

written, Mozart's Women illuminates the music, the man, and above all the women who inspired him. 'Jane Glover has pulled off a coup des livres with her fresh take on Mozart's life and work' Sunday Telegraph 'Readable, informative and Page 52/70

moving...Her passion for the music shines through this touching, vividly told story' Sunday Times

Born in Austria in 1756, Wolfgang Amadeus Mozart composed his first piece of music, a minuet, Page 53/70

when he was just five years old! Soon after, he was performing for kings and emperors. Although he died at the young age of thirtyfive, Mozart left a legacy of more than 600 works. This fascinating biography charts the musician's extraordinary career and personal Page 54/70

life while painting a vivid cultural history of eighteenth-century Europe. Black-and-white illustrations on every spread explore such topics as the history of opera and the evolution of musical instruments. There is also a timeline and a bibliography.

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On the occasion of Mozart's two hundred and fiftieth birthday,

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read Maynard Solomon's Mozart: A Life, universally hailed as the Mozart biography of our time.

From the acclaimed composer and biographer Jan Swafford comes the definitive biography of one of the most lauded musical Page 57/70

geniuses in history, Wolfgang Amadeus Mozart. At the earliest ages it was apparent that Wolfgang Mozart's singular imagination was at work in every direction. He hated to be bored and hated to be idle, and through his life he responded to these Page 58/70

threats with a repertoire of antidotes mental and physical. Whether in his rabidly obscene mode or not, Mozart was always hilarious. He went at every piece of his life, and perhaps most notably his social life, with tremendous gusto. His circle of Page 59/70

friends and patrons was wide, encompassing anyone who appealed to his boundless appetites for music and all things pleasurable and fun. Mozart was known to be an inexplicable force of nature who could rise from a luminous improvisation at the Page 60/70

keyboard to a leap over the furniture. He was forever drumming on things, tapping his feet, jabbering away, but who could grasp your hand and look at you with a profound, searching, and melancholy look in his blue eyes. Even in company there was Page 61/70

often an air about Mozart of being not quite there. It was as if he lived onstage and off simultaneously, a character in life's tragicomedy but also outside of it watching, studying, gathering material for the fabric of his art. Like Jan Swafford's Page 62/70

biographies Beethoven and Iohannes Brahms, Mozart is the complete exhumation of a genius in his life and ours, a man who would enrich the world with his talent for centuries to come and who would immeasurably shape classical music As Swafford Page 63/70

reveals, it's nearly impossible to understand classical music's origins and indeed its evolutions, as well as the Baroque period, without studying the man himself.

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she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the lewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of I Am the

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