

The New Grove **WAGNER**

John Deathbridge Carl Dahlhaus



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New Grove Wagner

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New Grove Wagner:

The New Grove Wagner John Deathridge, Carl Dahlhaus, 1984 Contains a concise account of Wagner's life by John Deathridge and a treatment of Wagner's music aesthetics and individual operas and music dramas by Carl Dahlhaus which is a tour de force Joseph Kerman New York Review of Books **The New Grove Wagner**, 2002 *The New Grove Wagner* Barry Millington, 2002 Wagner is one of the most controversial of composers and much that has been written about him including his autobiography is misleading Barry Millington draws on the best previous scholarship and his own original research to set the record straight The first part of this book is devoted to biography the second to a detailed study of the operas Millington offers a historical review of the critical interpretation of each opera including a discussion of recent methods of formal analysis In this revised edition two chapters those on Tannhauser and Die Meistersinger include significant new material The bibliography has also been updated **The New Grove Wagner** J. Deathridge, C. Dahlhaus, 1984-08-23 *Wagner Nights* Joseph Horowitz, 2023-11-15 As never before or since Richard Wagner's name dominated American music making at the close of the nineteenth century Europe too was obsessed with Wagner but as Joseph Horowitz shows in this first history of Wagnerism in the United States the American obsession was unique The central figure in *Wagner Nights* is conductor Anton Seidl 1850-1898 a priestly and enigmatic personage in New York musical life Seidl's own admirers included the women of the Brooklyn based Seidl Society who wore the letter S on their dresses In the summers Seidl conducted fourteen times a week at Brighton Beach filling the three thousand seat music pavilion to capacity The fact that most Wagnerites were women was a distinguishing feature of American Wagnerism and constituted a vital aspect of the fin de siècle ferment that anticipated the New American Woman Drawing on the work of such cultural historians as T. Jackson Lears and Lawrence Levine Horowitz's lively history reveals an Americanized Wagner never documented before An entertaining and startling read a treasury of operatic lore *Wagner Nights* offers an unprecedented revisionist history of American culture a century ago This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1994 **First Intermissions** M. Owen Lee, 1996 Millions of music lovers have heard the moving words of Father Owen Lee during the first intermissions of the Saturday afternoon operas broadcast live from the Metropolitan Opera in New York His illuminating intensely personal immediately accessible half hours on the air have brought grateful letters from all parts of the United States Canada and Europe from both first time listeners and veterans of fifty years of Met broadcast listening Now *First Intermissions* makes available twenty one of Father Lee's finest radio talks analyses of some of the best loved operas in the repertoire including masterworks by Mozart Verdi Wagner Puccini and Strauss *Wagner's Parsifal* William Kinderman, 2018-03-01 William Kinderman's detailed study of

Parsifal described by the composer as his last card explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career. This book offers a reassessment of the ideological and political history of Parsifal, shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany. The compositional genesis is traced through many unfamiliar manuscript sources, revealing unsuspected models and veiled connections to Wagner's earlier works. Fresh analytic perspectives are revealed, casting the dramatic meaning of Parsifal in a new light. Much debated aspects of the work, such as Kundry's death at the conclusion, are discussed in the context of its stage history. Path-breaking as well is Kinderman's analysis of the religious and ideological context of Parsifal. During the half century after the composer's death, the Wagner family and the so-called Bayreuth circle sought to exploit Wagner's work for political purposes, thereby promoting racial nationalism and anti-Semitism. Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here, while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account. Kinderman combines new historical research, sensitive aesthetic criticism, and probing philosophical reflection in this most intensive examination of Wagner's culminating music drama.

Inside the Ring John Louis DiGaetani, 2015-03-14. Once tainted by association with Hitler and Nazism, Richard Wagner's work has experienced an international cultural renaissance in the last 25 years. His magnum opus, *Der Ring des Nibelungen*, which took him over 20 years to finish, is a complex tale with themes of greed, corruption, and loss, spun out in more than 16 hours of powerfully moving opera. This book, with provocative essays for both the uninitiated and the seasoned fan, examines Wagner's Ring cycle from a wide array of modern perspectives. Divided into six parts, this anthology first offers a foundation for the Ring with a chronology and an introduction, along with a look at Wagner as an enterprising marketer. Part Two explores different interpretations of the Ring with reference to politics, romanticism, and international inspirations. Part Three studies the complex relationship between Wagner's Ring and Germany, with a summary of the opera's influence on German culture and a discussion of its Munich premiere. Part Four offers a production history, including studies of the Ring's effects in America and its influence on world literature. Part Five provides a technical examination of language in the Ring, as well as an interview with the famous Wagnerian soprano Jane Eaglen. The book concludes with an essay on the trouble with Wagnerian opera and an overview of the recorded Ring on disc, video, and print.

Wagner Beyond Good and Evil John Deathridge, 2008-07-14. John Deathridge presents a different and critical view of Richard Wagner based on recent research that does not shy away from some unpalatable truths about this most controversial of composers in the canon of Western music. Deathridge writes authoritatively on what Wagner did, said, and wrote, drawing from abundant material already well known but also from less familiar sources, including hitherto seldom discussed letters and diaries and previously unpublished musical sketches. At the same time, Deathridge suggests that a true estimation of Wagner does not lie in an all too easy condemnation of his many provocative actions and ideas. Rather, it is to be

found in the questions about the modern world and our place in it posed by the best of his stage works among them *Tristan und Isolde* and *Der Ring des Nibelungen* Controversy about Wagner is unlikely to go away but rather than taking the line of least resistance by regarding him blandly as a classic in the Western art tradition Deathridge suggests that we need to confront the debates that have raged about him and reach beyond them toward a fresh and engaging assessment of what he ultimately achieved

The Consolations of History: Themes of Progress and Potential in Richard Wagner's *Götterdämmerung* Alexander Shapiro, 2019-10-16 In this book on Richard Wagner's compelling but enigmatic masterpiece *Götterdämmerung* the final opera of his monumental *Ring* tetralogy Alexander H Shapiro advances an ambitious new interpretation which uncovers intriguing new facets to the work's profound insights into the human condition By taking a fresh look at the philosophical and historical influences on Wagner and critically reevaluating the composer's intellectual worldview as revealed in his own prose works letters and diary entries the book challenges a number of conventional views that continue to impede a clear understanding of this work's meaning The book argues that *Götterdämmerung* and hence the *Ring* as a whole achieves coherence when interpreted in terms of contemporary nineteenth century theories of progress and in particular G W F Hegel's philosophies of mind and history A central target of the book is the article of faith that has come to dominate Wagner scholarship over the years that Wagner's encounter in 1854 with Arthur Schopenhauer's philosophy conclusively altered the final message of the *Ring* from one of historical optimism to existential pessimism The author contends that Schopenhauer's uncompromising denigration of the will and denial of the possibility for human progress find no place in the written text of the *Ring* or in a plausible reading of the final musical setting In its place the author discovers in the famous Immolation Scene a celebration of mankind's inexhaustible capacity for self improvement and progress The author makes the further compelling case that this message of progress is communicated not through Siegfried the traditional male hero of the drama but through Brunnhilde the warrior goddess who becomes a mortal woman In her role as a battle tested world historical prophet she is the true revolutionary change agent of Wagner's opera who has the strength and vision to comprehend and thereby shape human history This highly lucid and accessible study is aimed not only at scholars and researchers in the fields of opera studies music and philosophy and music history but also Wagner enthusiasts and readers and students interested in the history and philosophy of the nineteenth century

Richard Wagner and the Anti-Semitic Imagination Marc A. Weiner, 1997-01-01 This book addresses one of the most hotly contested debates in contemporary cultural life the question of how anti-Semitism figures in the operas of Richard Wagner Until now scholars have generally acknowledged Wagner's anti-Semitism but have argued that it is irrelevant to the operas themselves Marc A Weiner challenges that traditional view by asserting that anti-Semitism is a crucial pervasive feature in Wagner's operas Weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti-Semitic and that were readily recognized as such by nineteenth century German audiences These images were associated particularly with the

body Through a careful examination of Wagner's music libretti and stage directions Weiner reconstructs iconographies of corporeal images iconographies of the eye voice smell gait and sexuality that were essential to the operas and were associated with anti-Semitism and the longing for an imagined German community **Wagner's Ring Cycle and the Greeks** Daniel H. Foster, 2010-02-04 Through his reading of primary and secondary classical sources as well as his theoretical writings Richard Wagner developed a Hegelian inspired theory linking the evolution of classical Greek politics and poetry This book demonstrates how by turning theory into practice Wagner used this evolutionary paradigm to shape the music and the libretto of the Ring cycle Foster describes how each of the Ring's operas represents a particular phase of Greek poetic and political development Das Rheingold and Die Walküre create epic national identity in its earlier and later stages respectively Siegfried expresses lyric personal identity and Götterdämmerung destructively culminates with a tragic comedy about civic identity This study sees the Greeks through the lens of those scholars whose work influenced Wagner most focusing on epic lyric and comedy as well as Greek tragedy Most significantly the book interrogates the ways in which Wagner uses Greek aesthetics to further his own ideological goals The Indispensable Composers Anthony Tommasini, 2019-11-05 An exploration of the question of greatness from the chief classical music critic of The New York Times Anthony Tommasini has devoted particular attention to living composers and overlooked repertoire But as with all classical music lovers the canon has remained central for him Tommasini resists the neat laws of canon formation and yet he can't help but admit that these exalted composers have guided him through his life resonating with his deepest emotions and profoundly shaping how he sees the world Now in The Indispensable Composers Tommasini offers his own personal guide to what the mercurial concept of greatness really means in classical music As he argues for his particular pantheon of indispensable composers Tommasini provides a masterclass in what to listen for and how to understand what music does to us **The Cambridge Companion to Wagner** Thomas S. Grey, 2008-09-11 Richard Wagner is remembered as one of the most influential figures in music and theatre but his place in history has been marked by a considerable amount of controversy His attitudes towards the Jews and the appropriation of his operas by the Nazis for example have helped to construct a historical persona that sits uncomfortably with modern sensibilities Yet Wagner's absolutely central position in the operatic canon continues This volume serves as a timely reminder of his ongoing musical cultural and political impact Contributions by specialists from such varied fields as musical history German literature and cultural studies opera production and political science consider a range of topics from trends and problems in the history of stage production to the representations of gender and sexuality With the inclusion of invaluable and reliably up to date biographical data this collection will be of great interest to scholars students and enthusiasts *Richard Wagner* Nicholas Vazsonyi, 2010-03-31 All modern artists have had to market themselves in some way Richard Wagner may just have done it better than anyone else In a self-promotional effort that began around 1840 in Paris and lasted for the remainder of his career Wagner claimed

convincingly that he was the most German composer ever and the true successor of Beethoven More significantly he was an opera composer who declared that he was not composing operas Instead during the 1850s he mapped out a new direction conceiving of works that would break with tradition and be literally brand new This is the first study to examine the innovative ways in which Wagner made himself a celebrity promoting himself using every means available autobiography journal articles short stories newspaper announcements letters even his operas themselves Vazsonyi reveals how Wagner created a niche for his works in the crowded opera market that continues to be unique **Wagner** Paul Lawrence Rose,1992-01-01 It has long been acknowledged that Richard Wagner was a virulent antisemite yet the composer has also been characterized as an idealistic revolutionary and historians have puzzled over the paradox of these conflicting elements in his character In this fascinating book Paul Lawrence Rose argues that Wagner did not suddenly change from a progressive revolutionary into a reactionary racist for him as for many other Germans the idea of revolution always contained a racial and antisemitic core Rose approaches Wagner on varying levels so as to see him as he really was he places Wagner within the context of mid nineteenth century German revolutionary culture he studies the composer s whole range of theoretical and artistic works tracing his career and the evolution of his thought and he considers Wagner s personality and his personal relationships especially with those Jews who considered themselves his friends Rose demonstrates that Wagner s conversion to antisemitism dates not from 1850 the year in which his infamous essay Judaism in Music was published but from his conflict with the Jewish composer Giacomo Meyerbeer three years earlier over the Berlin production of Rienze This affects our understanding of the genesis of the Ring operas In addition Rose offers fresh and stimulating interpretations of Tristan und Isolde Die Meistersinger and Parsifal based on an analysis of their revolutionary and antisemitic elements The Wagner Compendium: A Guide To Wagner's Life and Music Barry Millington,2001-07-17 The unrivaled single volume survey of Wagner s life and work Edited by one of the leading Wagner scholars of modern times and with contributions from seventeen experts from around the world The Wagner Compendium is the key to a complete understanding of the composer the most comprehensive informative and well organized guide to his life and times Features include calendar of Wagner s life works and related events who s who of Wagner s contemporaries details of historical intellectual and musical background exploration of Wagner s character and opinions full list of Wagner s prose writings comprehensive listing and discussion of the works **Derrick Puffett on Music** Kathryn Bailey Puffett,2017-07-05 I listen to a piece and ask myself what has made the greatest impression on me What has moved me the most about it what has excited me the most what it is I want to write about what sets my mind working what sets off my imagination Derrick Puffett s description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection For the first time the book makes available in one place writings previously widely dispersed amongst many journals and symposia Resonances emerge that cross from essay to essay with the result that a larger coherent project is

revealed Insistent on the need of music analysis to be accompanied by a wider historical knowledge Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand His work on Bruckner Strauss Webern Zemlinsky Delius and Debussy is of enduring importance to the study of music With a prose style distinguished for its elegance and clarity Puffett s writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike

Wagner and the Creation of the Ring Michael Downes,2025-07-01 Part cultural history part biography this is the fascinating story of Richard Wagner s life influences gift for storytelling and artistic revolution culminating in the dramatic journey to write The Ring Cycle The Ring Cycle is one of the most epic and compelling operas of the nineteenth century created by a composer who was alongside Dickens Tolstoy and Victor Hugo also one of the century s master storytellers But the story of how Richard Wagner created the work is one full of intrigue and triumphs against unlikely odds as well as controversy due to the composer s anti semitic views and popularity with the Nazi party In Wagner and the Creation of the Ring Michael Downes combines cultural history and biography to recount the colorful fascinating and insightful journey behind the creation of The Ring and its mythology He tells the story of how and why this extraordinary masterpiece came into being why it takes the form it does why it fascinates and obsesses so many and horrifies others and why it still matters today

Richard Wagner's Zurich Chris Walton,2007 An investigation of the considerable influence of Wagner s stay in Zurich from 1849 to 1858 a period often discounted by scholars on his career When the people of Dresden rose up against their king in May 1849 Richard Wagner went from Royal Kapellmeister to republican revolutionary overnight He gambled everything but the rebellion failed and he lost all Now a wantedman in Germany he fled to Zurich Years later he wrote that the city was devoid of any public art form and full of simple people who knew nothing of my work as an artist But he lied Zurich boasted arguably the world s greatest concentration of radical intellectuals and a vibrant music scene Wagner was accepted with open arms This book investigates Wagner s affect on the musical life of the city and the city s impact on him Mathilde Wesendonck emerges not as Wagner s passive muse but as a self assured woman who exploited gender expectations to her own benefit In 1858 Wagner had to flee Zurich after again gambling everything this time on Mathilde and again losing But it was in Zurich that Wagner wrote his major theoretical works composed Das Rheingold Die Walk re and parts of Siegfried and Tristan und Isolde first planned Parsifal held the first festival of his music and conceived of a theater to stage his own works If Wagner had been free in 1849 to choose a city in which to seek heightened intellectual stimulation among the like minded and the similarly gifted he could have come to nomore perfect place Chris Walton teaches music history at the Musikhochschule Basel in Switzerland He is the recipient of the 2010 Max Geilinger Prize honoring exemplary contributions to the literary and cultural relationship between Switzerland and the English speaking world

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New Grove Wagner Introduction

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