

SELECTED
LETTERS
OF
RICHARD
WAGNER



Translated and edited by
Stewart Spencer
and Barry Millington



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Selected Letters Of Richard Wagner

Raymond Furness



Selected Letters Of Richard Wagner:

Selected Letters of Richard Wagner Richard Wagner, Stewart Spencer, Barry Millington, 1988 Letters written by the German composer during each period in his life reveal his composing style racism political views and opinion of critics

Letters of Richard Wagner. Selected and Edited by Wilhelm Altmann. Translated ... by M.M. Bozman. [With Portraits.]. Richard Wagner, 1927 Selected Letters of Richard Wagner Richard Wagner, 1987 *Richard Wagner and the Jews* Milton E. Brener, 2015-01-27 It is well known that Richard Wagner the renowned and controversial 19th century composer exhibited intense anti-Semitism The evidence is everywhere in his writings as well as in conversations his second wife recorded in her diaries In his infamous essay Judaism in Music Wagner forever cemented his unpleasant reputation with his assertion that Jews were incapable of either creating or appreciating great art Wagner's close ties with many talented Jews then are surprising Most writers have dismissed these connections as cynical manipulations and rank hypocrisy Examination of the original sources however reveals something different unmistakable undeniable empathy and friendship between Wagner and the Jews in his life Indeed the composer had warm relationships with numerous individual Jews Two of them resided frequently over extended periods in his home One of these the rabbi's son Hermann Levi conducted Wagner's final opera Parsifal based on Christian legend at Wagner's request no one Wagner declared understood his work so well Even in death his Jewish friends were by his side two were among his twelve pallbearers The contradictions between Wagner's antipathy toward the amorphous entity The Jews and his genuine friendships with individual Jews are the subject of this book Drawing on extensive sources in both German and English including Wagner's autobiography and diary and the diaries of his second wife this comprehensive treatment of Wagner's anti-Semitism is the first to place it in perspective with his life and work Included in the text are portions of unpublished letters exchanged between Wagner and Hermann Levi Altogether the book reveals astonishing complexities in a man long known as much for his prejudice as for his epic contributions to opera

Selected Letters of Friedrich Nietzsche Friedrich Nietzsche, 1996-01-01 Originally published Chicago University of Chicago Press 1969 **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

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

Richard Wagner Raymond Furness, 2013-07-15 With their complex textures rich harmonies and elaborate use of leitmotifs the operas of German composer Richard Wagner 1813-83 remain some of the most influential and contentious in the history of the genre But while he won renown with what he achieved on the stage his life was marked by political exile turbulent love affairs and poverty And because Wagner and his music are exceedingly intertwined with the great upheavals of his time it is difficult to produce an impartial assessment of his output Appearing at the bicentennial of his birth Richard Wagner provides a clear and balanced view of both Wagner's great successes and the controversies generated by his life and art Using Wagner's wide ranging engagement with mythology as a starting point Raymond Furness explores the composer's music and prose writings He delves deeply into Wagner's essential operas such as *The Ring* and *Tristan and Isolde* offering fascinating insight into these works Because the great operatic pieces often overshadow the rest of Wagner's compositions Furness also considers neglected fragments like *Wieland* the *Smith* *The Mines at Falun* and *The Visitors* producing a more rounded critical picture of the composer With up to date dissections of recent Bayreuth productions and a refreshingly uncluttered approach to a much misunderstood life Richard Wagner is an engaging look at one of music's most beguiling figures

Richard Wagner, Fritz Lang, and the Nibelungen David J. Levin, 2014-12-25 This highly original book draws on narrative and film theory psychoanalysis and musicology to explore the relationship between aesthetics and anti-Semitism in two controversial landmarks in German culture David Levin argues that Richard Wagner's opera cycle *Der Ring des Nibelungen* and Fritz Lang's 1920s film *Die Nibelungen* creatively exploit contrasts between good and bad aesthetics to address the question of what is German and what is not He shows that each work associates a villainous character portrayed as non-Germanic and Jewish with the sometimes dramatically awkward act of narration For both Wagner and Lang narration or in cinematic terms visual presentation possesses a typically Jewish potential for manipulation and control Consistent with this view Levin shows the Germanic hero Siegfried is killed in each work by virtue of his unwitting adoption of a narrative role Levin begins with an explanation of the book's theoretical foundations and then applies these theories to close readings of in turn Wagner's cycle and Lang's film He concludes by tracing how Germans have dealt with the *Nibelungen* myths in the wake of the Second World War paying special attention to Michael Verhoeven's 1989 film *The Nasty Girl* His fresh and interdisciplinary approach sheds new light not only on Wagner's *Ring* and Lang's *Die Nibelungen* but also on the ways in

which aesthetics can be put to the service of aggression and hatred The book is an important contribution to scholarship in film and music and also to the broader study of German culture and national identity **Wagner Outside the Ring** John Louis DiGaetani,2009-10-21 Designed as a companion volume to 2006's *Inside the Ring* which focused on the four operas comprising Richard Wagner's *Der Ring des Nibelungen* this new volume features more than a dozen original essays focusing on all of Wagner's non-Ring operas Part One looks at the individual operas including *Der Fliegende Holländer* *Tannhäuser* *Lohengrin* *Tristan und Isolde* *Die Meistersinger von Nürnberg* and *Parsifal* Part Two reveals the connections between Wagnerian opera and other arts including dance filmmaking and fiction Finally Part Three examines Wagner's operas in performance featuring interviews with mezzo soprano Michelle DeYoung and heldentenor Ben Heppner both well known for their Wagnerian performances The book includes many photographs from current productions by the Metropolitan Opera and other opera companies along with bibliographies and a discography of recommended performances **Richard Wagner: Tristan und Isolde** Arthur Groos,2011-03-31 Seven leading international writers discuss the genesis libretto and music and performance and reception history of Wagner's *Tristan* **A Knight at the Opera** Leah Garrett,2011-10-01 *A Knight at the Opera* examines the remarkable and unknown role that the medieval legend and Wagner opera *Tannhäuser* played in Jewish cultural life in the nineteenth and early twentieth centuries The book analyzes how three of the greatest Jewish thinkers of that era Heinrich Heine Theodor Herzl and I L Peretz used this central myth of Germany to strengthen Jewish culture and to attack anti-Semitism In the original medieval myth a Christian knight lives in sin with the seductive pagan goddess Venus in the Venusberg He escapes her clutches and makes his way to Rome to seek absolution from the Pope The Pope does not pardon *Tannhäuser* and he returns to the Venusberg During the course of *A Knight at the Opera* readers will see how *Tannhäuser* evolves from a medieval knight to Heine's German scoundrel in early modern Europe to Wagner's idealized German male and finally to Peretz's pious Jewish scholar in the Land of Israel Venus herself also undergoes major changes from a pagan goddess to a lusty housewife to an overbearing Jewish mother The book also discusses how the founder of Zionism Theodor Herzl was so inspired by Wagner's opera that he wrote *The Jewish State* while attending performances of it and he even had the Second Zionist Congress open to the music of *Tannhäuser*'s overture *A Knight at the Opera* uses *Tannhäuser* as a way to examine the changing relationship between Jews and the broader world during the advent of the modern era and to question if any art even that of a prominent anti-Semite should be considered taboo **Musical Lives and Times Examined** Richard Taruskin,2023-03-14 In this new and final collection Richard Taruskin gathers a sweeping range of keynote speeches reviews and critical essays from the first twenty years of the twenty-first century With twenty-three essays in total this volume presents five lectures delivered in Budapest on Hungarian music and ten essays on Russian music Reviews of contemporary work in musicology and reflections on the place of music in society showcase Taruskin's trademark wit and breadth *Musical Lives and Times Examined* is an essential collection a

comprehensive portrait of a distinguished figure in music studies illuminating the ideas that have transformed the discipline and will continue to do so *Richard Wagner*, 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 **The Cambridge Companion to Berlioz** Peter Bloom, 2000-08-24 Still chiefly known as the extravagant composer of the *Symphonie fantastique* Berlioz was an artist caught in the crossfire between the academic classicism of the French musical establishment and the romantic modernism of the Parisian musical scene He was a thinker in an age that invented both the religion of art and the notion of the genius who preached and practised it This Companion contains essays by eminent scholars on Berlioz's place in nineteenth century French cultural life on his principal compositions symphonies overtures operas sacred works songs on his major writings a delightful volume of memoirs a number of short stories large quantities of music criticism an orchestration treatise on his direct and indirect encounters with other famous musicians Gluck Mozart Beethoven Wagner and on his legacy in France The volume is framed by a detailed chronology of his life and a usefully annotated bibliography **The Consolations of History: Themes of Progress and Potential in Richard Wagner's *Gotterdammerung*** Alexander Shapiro, 2019-10-16 In this book on Richard Wagner's compelling but enigmatic masterpiece *Gotterdammerung* 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 *Gotterdammerung* 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* John Louis DiGaetani, 2014-01-02 This is a new biography of the German composer Richard Wagner 200 years after his birth re-examining his life in light of new documents and new sensibilities Since World War II Wagner has often been wrongly associated with Adolf Hitler because Hitler liked Wagner's music and used it in Nazi propaganda But Wagner died in 1883 fifty years before Hitler's regime It is time to have a fresh look at Wagner's life without the Nazi associations His life was a series of abandonments and traumas for the self-destructive but creative genius as he tried to survive as a freelance composer in the hostile environments of 19th century Germany

Musicology and Dance Davinia Caddy, Maribeth Clark, 2020-08-27 Long treated as peripheral to music history dance has become prominent within musicological research as a prime and popular subject for an increasing number of books articles conference papers and special symposiums Despite this growing interest there remains no thoroughgoing critical examination of the ways in which musicologists might engage with dance thinking not only about specific repertoires or genres but about fundamental commonalities between the two including embodiment agency subjectivity and consciousness This volume begins to fill this gap Ten chapters illustrate a range of conceptual historical and interpretive approaches that advance the interdisciplinary study of music and dance This methodological eclecticism is a defining feature of the volume integrating insights from critical theory film and cultural studies the visual arts phenomenology cultural anthropology and literary criticism into the study of music and dance **Selected Letters of Friedrich Nietzsche** Friedrich Wilhelm Nietzsche, 1921

Unveiling the Magic of Words: A Overview of "**Selected Letters Of Richard Wagner**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Selected Letters Of Richard Wagner**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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