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Portrait Of Wagner

Chris Walton



Portrait Of Wagner:

Richard Wagner as He Lived. [With a Portrait.]. William Wallace (Professor of Music in the University of London.),1925 Richard Wagner and the Art of the Avant-Garde, 1860-1910 Donald A. Rosenthal,2023-08-14 This book explores the responses of leading European avant garde painters to the operas of Richard Wagner the most influential composer of the late nineteenth century The term avant garde represents a twenty first century evaluation of certain nineteenth century artists working in a variety of advanced styles rather than a phrase the artists applied to themselves Chapters are on individual artists or groups rather than an attempt to survey all of nineteenth century Wagnerian visual art They deal with paintings and drawings inspired by Wagner and his operas not with the composer s larger cultural influence through his writings and personal example Thus artists such as Vincent Van Gogh and Paul Gauguin who knew of Wagner s music and writings but did not depict scenes from his operas are not discussed in detail The emphasis is on the diverse effects Wagner had on the works of leading avant garde artists varying according to their personalities and stylistic interests The period beginning in the 1880s often associated with post Impressionism was characterized by a movement away from realist subject matter to more personal or imaginary themes a general intellectual trend of the fin de si cle Wagner s remote quasi historical or mythological subjects fit well with this escapist tendency in the art and culture of the time in part a return to the Romantic sensibility that was dominant in Wagner s youth Wagner s influence peaked in the period between his death in 1883 and 1900 though a few long lived artists continued their Wagnerian explorations from this era well into the early twentieth century There is no Wagner style in art yet Wagner s pervasive influence is immediately evident in these works Artists whose works are discussed include Eug ne Delacroix Henri Fantin Latour Odilon Redon Max Klinger James Ensor Fernand Khnopff John Singer Sargent and Aubrey Beardsley among others The book features 60 art reproductions half of them in color **Richard Wagner - A Portrait** Lennart Svensson,2015-05-16 As a long term admirer of Wagner s music Svensson is also unafraid to look at the controversial aspects of the composer s life including his relations with Friedrich Nietzsche and the influence his music would come to have in German Nationalist circles and in the work of the Italian poet d Annunzio *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 **Portrait of Wagner** Hans Mayer,1972 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 Walküre* 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 no more 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

Wagner and Beethoven Klaus Kropfner, 1991-07-04 This book analyzes the lifelong impact of Beethoven's music on Wagner and its importance for his conception of music drama Kropfner charts and scrutinizes Wagner's early responses to the composer and considers his experience as a conductor of Beethoven's music A discussion of the Romantic Beethoven image leads to a careful study of Wagner's aesthetic writings including his programmatic explanations the text *Concerning Franz Liszt's symphonic poems* and his Beethoven centenary essay The penultimate chapter addresses Wagner's theory and practice of music drama which he came to regard as the preordained successor to the Beethoven symphony By analyzing special terms such as *Leitmotiv* Wagner's structural view of musical drama comes to the fore it is a view that deepens not only our understanding of musical drama as a hybrid genre of art but also of purely musical structure and forms that Wagner sought to outdo

"Manet, Wagner, and the Musical Culture of Their Time" Therese Dolan, 2017-07-05 How did the tumult caused by German composer Richard Wagner result in the first modernist painting In the first full-length book dedicated to the study of Edouard Manet and music art historian Therese Dolan demonstrates that the 1862 painting *Music in the Tuileries* represents the progressive musical culture of his time heretofore read by scholars predominantly through the words of Charles Baudelaire Dolan sees in this painting's radical style the conceptual shift to modernism in both painting and music a transition that she convincingly argues received a strong impetus from Manet's *Music in the Tuileries* and Wagner's controversial *Tannhäuser* which premiered the previous year Supplemental to analysis of the painting Dolan incorporates discussion of texts by Théophile Gautier Champfleury and Baudelaire who are represented in the painting This book incorporates studies of the major artistic literary and musical

figures of nineteenth century France It represents an important contribution to an understanding of French culture in the third quarter of the nineteenth century a period of intense literary artistic and musical activity that formed the crucible for modernism **Portrait and Biographical Album of Stephenson County, Ill** ,1888 **Wagner's Ring of the**

Nibelung, and the Conditions of Ideal Manhood David Irvine,1897 *Richard Wagner* Michael Saffle,2002

Acknowledgements To Users of this Research Guide I Introduction II Introducing Wagner Compendia and Other Survey Studies III Researching Wagner Reference Works of Various Kinds IV The Documentary Legacy V Wagner s Life and Character VI Wagner as Composer Studies in Techniques Styles and Influences VII Wagner as Music Dramatist VIII Wagner as Instrumental and Vocal Composer and Arranger IX Performing Wagner X Wagner as Poet Prose Writer and Philosopher XI Criticizing Wagner XII Wagner and Culture Past and Present XIII After Wagner Bayreuth the Festivals and Wagner s Descendents Index *Wagner's Visions* Katherine Rae Syer,2014 Examines the impact of contemporary ideas about the

psyche and neglected yet crucial artistic influences on the psychological dimension of Wagner s operas especially *Die Feen* *Der fliegende Holl nder* *Tannh user* *Lohengrin* and the *Ring* Wagner s *Visions* studies crucial influences on Wagner s dramatic style during the years before and just after the failed Dresden revolutionary uprising of 1849 Offering a detailed examination of *Die Feen* Wagner s least known complete opera together with analysis of *Der fliegende Holl nder* *Tannh user* *Lohengrin* and the four *Ring* dramas Katherine Syer explores the inner experiences of Wagner s protagonists Sources of particular political significance include the fables of the eighteenth century Venetian playwright Carlo Gozzi the *Iphigenia* operas of Christoph Willibald Gluck and the legacy of the martyr Theodor K rner whose poetry became the lingua franca of the revolutionary movement to liberate and unify Germany Syer s book offers fresh insights into the historical context that gave rise to Wagner s dramatic art revealing how his distinct and powerful imagery is intimately bound up with the crises and instabilities of his era Katherine R Syer is associate professor of theatre and musicology at the University of Illinois at Urbana Champaign **Wagner and Venice** John W. Barker,2008 Richard Wagner died suddenly in Venice in 1883 His

death there initiated a process through which Wagner and his reputation were integrated into Venice s own cumulative cultural image The author examines the connections between Wagner and Venice by tracing his visits to the city and investigating the details of his death *Richard Wagner* Mary Banks Burrell,1898 **Richard Wagner** Adolphe Jullien,1900 **Life of Richard Wagner** Carl Friedrich Glasenapp,1904 **Catalog** Walter M. Hill (Firm),1914

Readers' Guide to Periodical Literature ,1917 *Masquerier and His Circle* Robert René Meyer Sée,1922 **Jan van der Heyden** Peter C. Sutton,Jonathan Bikker,Rijksmuseum (Netherlands),Bruce Museum of Arts and Science (Greenwich, Estados Unidos),2006-01-01 A remarkably versatile man Jan van der Heyden 1637 1712 was the preeminent painter of cityscapes in the Netherlands and the first artist to capture all the beauty of the urban scene Notwithstanding his achievements as an artist Van der Heyden was even more famous in his own time as an inventor and engineer he invented

firefighting equipment that set the standard throughout Europe for two centuries and he perfected the streetlamp This is the first book in English devoted to Van der Heyden It includes recent discoveries about his fascinating life and offers an introduction to his ravishing art The book includes a general discussion of Van der Heyden s work entries on 40 of his paintings illustrations of about 100 of his paintings as well as supplemental drawings and prints Focusing mainly on the bustling city of Amsterdam he also recorded other Dutch Flemish and German cities with a brilliant palette and exceptionally detailed technique Often innovative in his composition he was the first artist to create imaginary scenes by rearranging existing city views and known buildings

Reviewing **Portrait Of Wagner**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Portrait Of Wagner**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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