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H.A.E. Hub Zwart

Richard Wagner Sein Leben Sein Werk Sein Jahrhundert:

Das Mittelalter Richard Wagners Danielle Buschinger, 2007 Enth lt das Verzeichnis der Wahnfried Bibliothek Bayreuth ohne Partituren und Textb cher **Richard Wagner** Martin Gregor-Dellin,1987 Richard Wagner, His Life, His Work, His Century Martin Gregor-Dellin, 1983 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 The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher, 2013-11-01 As the field of Cultural History grows in prominence in the academic world an understanding of the history of culture has become vital to scholars across disciplines The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting edge work of musicologists concerned with cultural history and historians who deal with music In this volume noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience understanding and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques rejuvenating their work with new insights into the field itself 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 in Deutschland Udo Bermbach, 2016-08-17 Zur problematischen Wagner Rezeption in Deutschland Die Geschichte der politisch sthetischen Rezeption Richard Wagners ist noch nicht aufgearbeitet Der Autor geht den sich wandelnden Deutungen von Wagners Denken und Werk seit dem Kaiserreich bis in die Zeit der fr hen Bundesrepublik nach und untersucht die Funktionalisierung der Werke zu politischen Zwecken Als Grundlage dienen u a ma gebliche Wagner Biografien Die von 1878 bis 1938 erschienenen Bayreuther Bl tter werden erstmals umfassend ausgewertet **Essays on Literature and Music** (1967-2004) by Steven Paul Scher, 2004-01-01 The present volume meets a frequently expressed demand as it is the first collection of all the relevant essays and articles which Steven Paul Scher has written on Literature and Music over a period of almost forty years in the field of Word and Music Studies Scher The Daniel Webster Professor of German and Comparative Literature at Dartmouth College Hanover NH USA is one of the founding fathers of Word and Music Studies and a leading authority in what is in the meantime a well established intermedial field He has published very widely in a variety of journals and collections of essays which until now have not always been easy to lay one s hands on His work covers a wide range of subjects and comprises theoretical methodological and historical studies which include discussions of Ferruccio Busoni Thomas Mann Bertolt Brecht Judith Weir the Talking Heads and many others and which pay special attention to ETA Hoffmann and German Romanticism The range and depth of these studies have made him the mastermind of Word and Music Studies who has defined the basic aims and objectives of the discipline This volume is of interest to literary scholars and musicologists as well as comparatists and all those concerned about the rapidly expanding field of Intermedia Studies

Center Stage Philipp Ther,2014 Grand palaces of culture opera theaters marked the center of European cities like the cathedrals of the Middle Ages As opera cast its spell almost every European city and society aspired to have its own opera house and dozens of new theaters were constructed in the course of the long nineteenth century At the time of the French Revolution in 1789 only a few mostly royal opera theaters existed in Europe However by the turn of the nineteenth and twentieth centuries nearly every large town possessed a theater in which operas were performed especially in Central Europe the region upon which this book concentrates This volume a revised and extended version of two well reviewed books published in German and Czech explores the social and political background to this opera mania in nineteenth century Central Europe After tracing the major trends in the opera history of the period including the emergence of national genres of opera and its various social functions and cultural meanings the author contrasts the histories of the major houses in Dresden a court theater Lemberg a theater built and sponsored by aristocrats and Prague a civic institution Beyond the operatic institutions and their key stage productions composers such as Carl Maria von Weber Richard Wagner Bed ich

Smetana Stanislaw Moniuszko Anton n Dvo k and Richard Strauss are put in their social and political contexts The concluding chapter bringing together the different leitmotifs of social and cultural history explored in the rest of the book explains the specificities of opera life in Central Europe within a wider European and global framework Handbook of Opera Helen M. Greenwald, 2014 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera Scores of Being H.A.E. Hub Zwart, 2023 This monograph studies opera as music drama guided by four ideas opera as an ambiance setting an acoustic stage where dramatic action becomes possible as a Gesamtkunstwerk incorporating other arts forms into a coherent whole as archaeology revivifying lost worlds of experience and as a dialectical syllogism resulting in the negation of a paralysing negation via a dramatic act We focus on Richard Wagner as composer and author but also address other music dramas by Giacomo Puccini and John Adams adopting a Hegelian dialectical perspective but involving other dialectical thinkers e g Marx and Engels as well The Apocalypse in Germany Klaus Vondung, 2000 Originally published in German in 1988 The Apocalypse in Germany is now available for the first time in English A fitting subject for the dawn of the new millennium the apocalypse has intrigued humanity for the last two thousand years serving as both a fascinating vision of redemption and a profound threat A cross disciplinary study The Apocalypse in Germany analyzes fundamental aspects of the apocalypse as a religious political and aesthetic phenomenon Author Klaus Vondung draws from religious philosophical and political texts as well as works of art and literature Using classic Jewish and Christian apocalyptic texts as symbolic and historical paradigms Vondung determines the structural characteristics and the typical images of the apocalyptic worldview He clarifies the relationship between apocalyptic visions and utopian speculations and explores the question of whether modern apocalypses can be viewed as secularizations of the Judeo Christian models Examining sources from the eighteenth century to the present Vondung considers the origins of

German nationalism World War I National Socialism and the apocalyptic tendencies in Marxism as well as German literature from the fin de si cle to postmodernism His analysis of the existential dimension of the apocalypse explores the circumstances under which particular individuals become apocalyptic visionaries and explains why the apocalyptic tradition is so prevalent in Germany The Apocalypse in Germany offers an interdisciplinary perspective that will appeal to a broad audience This book will also be of value to readers with an interest in German studies as it clarifies the riddles of Germany's turbulent history and examines the profile of German culture particularly in the past century Sprachvertonung und Gestik in den Werken Richard Wagners Martin Knust, 2018-02-19 Richard Wagner besa eine eminente schauspielerische Begabung war aber physisch fr die professionelle Schauspielerlaufbahn ungeeignet Er kompensierte diese Verhinderung auf mehrere Weisen Zum einen las und sang er sehr gerne dramatische Texte vor Zum zweiten bet tigte er sich als Regisseur und zwar als erster Regisseur im modernen Sinne Zum dritten hob er den Schauspielvortrag seiner Zeit sowohl dessen akustische Komponente die Sprechkunst als auch dessen optische die Gestik des Akteurs in seiner Musik auf Um diese Thesen zu erh rten wird erstmals das gesamte dramatische Vokalschaffen Wagners analysiert werden s mtliche Inszenierungen Wagners sofern sie dokumentiert sind rekonstruiert seine theoretischen Schriften unter diesem Aspekt ausgewertet und um sein Profil als Theaterrezipient herauszuarbeiten alle berlieferten Theaterbesuche Wagners erfa t Dadurch wird eine wesentliche Schicht seines Schaffens die ber ein Jahrhundert hinweg vergessen war wieder freigelegt Friedrich Nietzsche Curtis Cate, 2005-09-06 An accessible anecdotally rich biography of the profoundly influential 19th century philosopher author of Beyond Good and Evil and The Will to Power Kirkus Reviews Friedrich Nietzsche was the most fearlessly provocative and original thinker in Western history The protean diversity of his writings make him one of the most influential of modern philosophers yet his often paradoxical statements can be properly understood only within the context of his restless tragic life Physically handicapped by weak eyesight violent headaches and bouts of nausea this Nietzsche made short shrift of self pity and ostentatious displays of compassion The son of a Lutheran clergyman whom he adored he became a fearless agnostic who proclaimed in Thus Spake Zarathustra that God is dead Curtis Cate's refreshingly accessible new biography brilliantly distills and clarifies Nietzsche's ideas and the reactions they elicited This book explores the musical and philosophical influences that inspired his thought the subtle workings of his creative process and the acute physical suffering he combated from his adolescence until his final mental collapse of January 1889 Cutting through the academic jargon and clearing away the prejudices that have become associated with Nietzsche's name Cate reveals a man whose ideas continue to have prophetic relevance and incredible vibrancy today Robert Schumann Martin Geck, 2022-12-22 Robert Schumann 1810 56 is one of the most important and representative composers of the Romantic era Born in Zwickau Germany Schumann began piano instruction at age seven and immediately developed a passion for music When a permanent injury to his hand prevented him from pursuing a career as a touring concert pianist he turned his energies and talents to composing writing

hundreds of works for piano and voice as well as four symphonies and an opera Here acclaimed biographer Martin Geck tells the fascinating story of this multifaceted genius set in the context of the political and social revolutions of his time The image of Schumann the man and the artist that emerges in Geck's book is complex Geck shows Schumann to be not only a major composer and music critic he cofounded and wrote articles for the controversial Neue Zeitschrift f r Musik but also a political activist the father of eight children and an addict of mind altering drugs Through hard work and determination bordering on the obsessive Schumann was able to control his demons and channel the tensions that seethed within him into music that mixes the popular and esoteric resulting in compositions that require the creative engagement of reader and listener The more we know about a composer the more we hear his personality in his music even if it is above all on the strength of his work that we love and admire him Martin Geck's book on Schumann is not just another rehashing of Schumann's life and works but an intelligent personal interpretation of the composer as a musical literary and cultural personality Wagner Ulrich Drüner, 2016-05-24 Ein epochales Werk das unseren Blick auf Richard Wagner ver ndern wird Nach heutigen Ma st ben h tte Wagner sp testens 1855 mit den Erfolgen von Rienzi und Lohengrin finanziell ausgesorgt haben m ssen Statt dessen musste er Bettelbriefe schreiben und M zene suchen wegen seiner Sucht nach Luxus aber auch weil das fr he 19 Jahrhundert ernsthafte Komponisten schlechter entlohnte als spektakul re Virtuosen Wagner gelang es um sich und sein Schaffen einen Mythos zu kreieren der ihm neue finanzielle und k nstlerische M glichkeiten er ffnete Zu diesem Mythos geh rte dass Richard Wagner als deutscher K nstler von der j dischen Presse ungerecht behandelt von dem j dischen Komponisten Meyerbeer get uscht und von dem j dischen Musikverleger Schlesinger ausgebeutet wurde faustdicke L gen wie Dr ner aus den Quellen zeigt So wie Luxus Seide und Parf ms weibliche Zuneigung tiefe Freundschaften Nietzsche Liszt brauchte Wagner zum Komponieren sehr lange diesen antisemitischen Impuls Zu seiner Selbstinszenierung geh rte auch das Rezitieren und Deklamieren seiner Dichtung im engsten Kreise woraus er die Sprachmelodie und die Inspiration gewann Diese Biografie zeigt wie Wagner nicht nur als Komponist Regisseur und Dirigent wegweisend wirkte sondern auch das Berufsbild des sich immer wieder neu erfindenden Intellektuellen in Deutschland ma gebend pr gte **Annual** Jerome Meckier, Bernfried Nugel, 2019-07-30 Volume 17 18 begins with a section containing original Huxley documents Below the Equator an unpublished film story collaboration by Isherwood and Huxley edited by James Sexton and Bernfried Nugel to be followed by two pieces rediscovered and edited by James Sexton viz The Heroes William R Cox s screenplay adaptation of a lost Huxley story and the translation of a 1960 interview held in French by the Canadian writer Hubert Aguin Then Huxley nephew Piero Ferrucci kindly opens his family archives of original Huxley letters and photographs and contributes a remarkable essay on his coming of age with Aldous Huxley Rounding off this section Peter Wood introduces an unknown 1934 letter Huxley wrote to Ren e Schickele a forgotten German author in the writers community at Sanary The second section presents a further selection of papers from the Sixth International Aldous Huxley Symposium held at Almer a

in April 2017 as well as other critical articles Re-reading Wagner Reinhold Grimm, Jost Hermand, 1993 This multidisciplinary collection of readings offers suggestive new interpretations of Richard Wagner's ideological position in German history The issues discussed range from the biographical the reasons for Wagner's travels his spotted political life to the aesthetic and ideological regarding his re creation of medieval Nuremberg his representations of gender and nationality his vocal iconography his anti Semitism and his vegetarianarguments and finally his musical heirs. The essays are written by Tamara S Evans Edward R Haymes Peter Uwe Hohendahl Peter Morris Keitel Alexa Larson Thorisch Audrius Dundzila Marc A Weiner Jost Hermand Frank Trommler and Hans Rudolf Vaget Avoiding journalistic or iconoclastic approaches to Wagner these writers depart from the usual uncritical admiration of earlier scholars to develop a stimulating and ultimately cohesive collection of new perspectives Treacherous Bonds and Laughing Fire: Politics and Religion in Wagner's Ring Mark Berry, 2017-07-05 Mark Berry explores the political and religious ideas expounded in Wagner's Ring through close attention to the text and drama the multifarious intellectual influences upon the composer during the work's lengthy gestation and composition and the wealth of Wagner source material Many of his writings are explicitly political in their concerns for Wagner was emphatically not a revolutionary solely for the sake of art Yet it would be misleading to see even the most political tracts as somehow divorced from the aesthetic realm Wagner's radical challenge to liberal democratic politics makes no such distinction This book considers Wagner's treatment of various worlds nature politics economics and metaphysics in order to explain just how radical that challenge is Classical interpretations have tended to opt either for an optimistic view of the Ring centred upon the influence of Young Hegelian thought in particular the philosophy of Ludwig Feuerbach and Wagner's concomitant revolutionary politics or for the pessimistic option removing the disillusioned Wagner in Swiss exile from the political sphere and stressing the undoubtedly important role of Arthur Schopenhauer Such an either or approach seriously misrepresents not only Wagner's compositional method but also his intellectual method It also sidelines inconvenient aspects of the dramas that fail to fit whichever interpretation is selected Wagner's tendency is not progressively to recant previous errors in his oeuvre Radical ideas are not completely replaced by a Schopenhauerian world view however loudly the composer might come to trumpet his apparent conversion Nor is Wagner's truly an Hegelian method although Hegelian dialectic plays an important role In fact Wagner is in many ways not really a systematic thinker at all which is not to portray him as self consciously unsystematic in a Nietzschean let alone post modernist fashion His tendency rather is agglomerative **Richard Wagner** Martin Geck, 2022-12-22 An intriguing exploration of the composer's life and thought as exemplified by his music An excellent biography Library Journal Best known for the four opera cycle The Ring of the Nibelung Richard Wagner 1813 83 was a conductor librettist theater director and essayist in addition to being the composer of some of the most enduring operatic works in history Though his influence on the development of European music is indisputable Wagner was also guite outspoken on the politics and culture of his time His ideas traveled beyond musical

circles into philosophy literature theater staging and the visual arts To befit such a dynamic figure acclaimed biographer Martin Geck offers here a Wagner biography unlike any other one that strikes a unique balance between the technical musical aspects of Wagner's compositions and his overarching understanding of aesthetics A landmark study of one of music s most important figures People who would like to know more about Wagner and people who have loved his music for years will find a great deal in this book to enjoy and to admire Tablet Geck describes a Wagner who is grounded focused and even cautious a savvy realist and ironist rather than a flamboyant flailing ideologue Suffused with his readings of contemporary productions of the operas Geck s musical analyses are succinct and superb New York Times As an editor of Wagner's Complete Works Geck brings a deep familiarity with the composer to his task Weekly Standard A thoroughly approachable yet consistently provocative study Thomas S Grey editor of The Cambridge Companion to Wagner

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