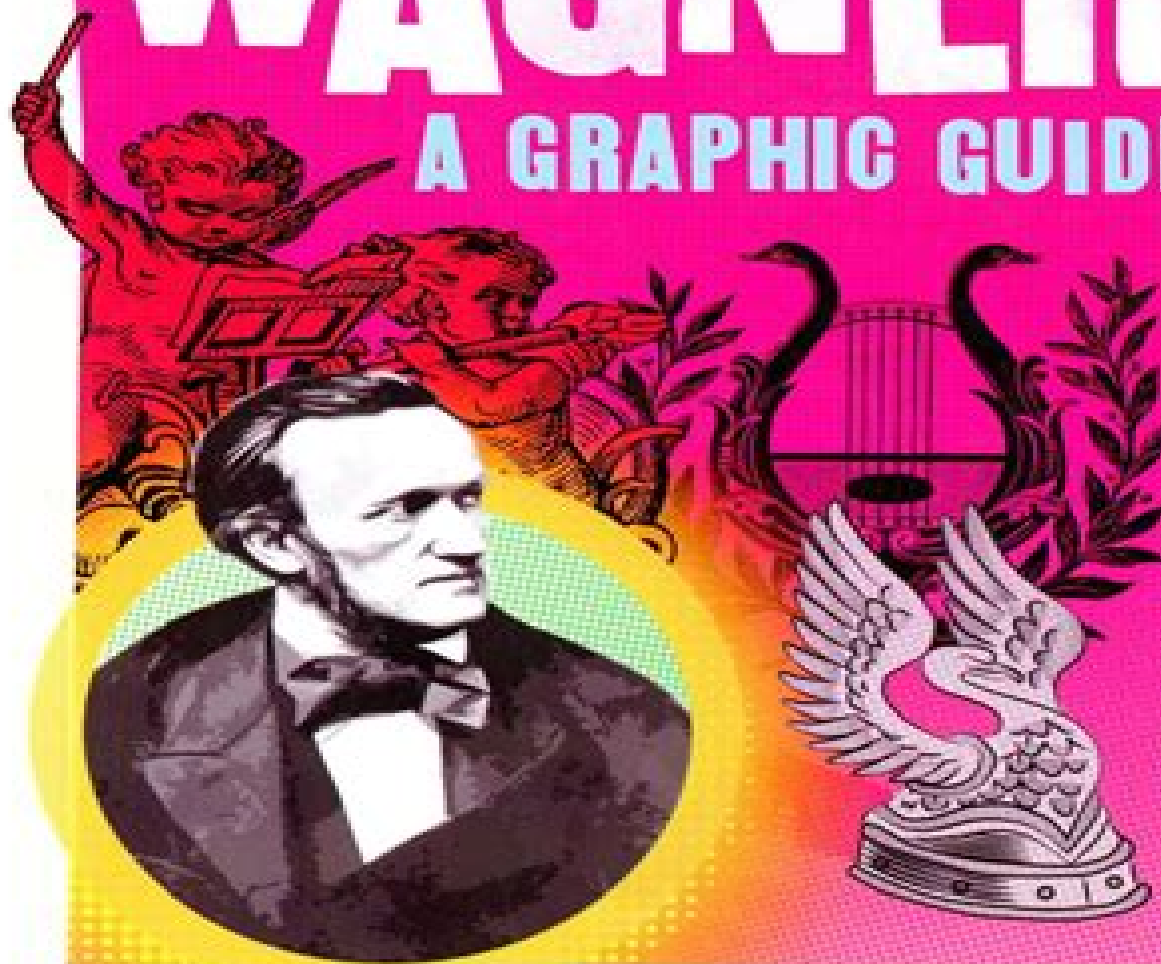


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MICHAEL WHITE & KEVIN SCOTT

# Introducing Wagner

**Sir George Grove, John Alexander  
Fuller-Maitland**



## Introducing Wagner:

**Introducing Wagner** Kevin Scott, Michael White, 2015-09-03 Wagner's operatic works rank with the supreme achievements of western culture. But acceptance of Wagner's musical genius is tempered by feelings of misgiving and many believe the composer's underlying ideas to be indefensible. A self-styled social revolutionary, Wagner thought the world could be redeemed through vegetarianism and Aryan philosophy. **Introducing Wagner: A Graphic Guide** separates the composer's art from the ideas and the arrogant destructive personal behaviour of the man. **Richard Wagner** Michael Saffle, 2010-06-10 **Richard Wagner: A Research and Information Guide** is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions and his influence as a composer and performer. *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. **Wagner** Charles Albert Lidgey, 1911 **Introducing Architectural Tectonics** Chad Schwartz, 2016-10-04 **Introducing Architectural Tectonics** is an exploration of the poetics of construction. Tectonic theory is an integrative philosophy examining the relationships formed between design, construction, and space while creating or experiencing a work of architecture. In this text, author Chad Schwartz presents an introductory investigation into tectonic theory, subdividing it into distinct concepts in order to make it accessible to beginning and advanced students alike. The book centers on the tectonic analysis of twenty contemporary works of architecture located in eleven countries, including Germany, Italy, United States, Chile, Japan, Bangladesh, Spain, and Australia, and designed by such notable architects as Tadao Ando, Herzog & de Meuron, Kengo Kuma, Olson Kundig, and Peter Zumthor. Although similarities do exist between the projects, their distinctly different characteristics

location and climate context size program construction methods and range of interpretations of tectonic expression provide the most significant lessons of the book helping you to understand tectonic theory Written in clear accessible language these investigations examine the poetic creation of architecture showing you lessons and concepts that you can integrate into your own work whether studying in a university classroom or practicing in a professional office *Introducing A.E. Housman (1859-1936)* D. Antoine Sutton, 2018-04-18 This volume is pivotal reading for laypersons looking for an accurate understanding of the private life and public career of A E Housman Furthermore it is also essential for any reader seeking to recover a truer image of the Victorian man who during his lifetime issued two collections of Romantic poems *A Shropshire Lad* and *Last Poems* It will be of particular interest to history buffs poets professors and students of classical studies and instructors in literary criticism given that it sketches Housman's biography and examines in detail his scholarship

**Wagner's Tristan und Isolde** Michael Steen, 2013-02-20 With the Tristan chord at the start of Wagner's opera *Tristan und Isolde* the composer launched modern music The political refugee a former revolutionary was living in Zurich when the lovely Mathilde Wesendonck the wife of a rich businessman inspired him to break off from working on Siegfried part of his Ring cycle and refocus his efforts on *Tristan* Expelled from there Wagner continued to work on the opera in the Palazzo Giustiniani in Venice and finished it in Lucerne in 1859 The premiere in Munich was delayed until 1865 after the Mad King Ludwig of Bavaria came to Wagner's financial rescue Wagner blended Gottfried von Strassburg's medieval epic with Schopenhauer's philosophy and his own idiosyncratic views on the psychology and metaphysics of love As well Wagner reflected his views on Greek drama and the integrated Gesamtkunstwerk or art work The result is a torrent of sound which depicts almost indecent passion The Liebestod in which the sexual love of Tristan and Isolde is consummated through death and which is often presented in concert performance is some of the most glorious music ever written Written by Michael Steen author of the acclaimed *The Lives and Times of the Great Composers Short Guides to Great Operas* are concise entertaining and easy to read They are packed with useful information and informed opinion helping to make you a truly knowledgeable opera goer and so maximising your enjoyment of a great musical experience Other Short Guides to Great Operas that you may enjoy include *The Magic Flute* Eugene Onegin and Peter Grimes

**The Cambridge Companion to Wagner's Der Ring des Nibelungen** Mark Berry, Nicholas Vazsonyi, 2020-09-24 The Companion is an essential interdisciplinary tool for those both familiar and unfamiliar with Wagner's Ring It opens with a concise introduction to both the composer and the Ring introducing Wagner as a cultural figure and giving a comprehensive overview of the work Subsequent chapters written by leading Wagner experts focus on musical topics such as leitmotif and structure and provide a comprehensive set of character portraits including leading players like Wotan Brunnhilde and Siegfried Further chapters look to the mythological background of the work and the idea of the Bayreuth Festival as well as critical reception of the Ring its relationship to Nazism and its impact on literature and popular culture in turn offering new approaches to interpretation

including gender race and environmentalism The volume ends with a history of notable stage productions from the world premiere in 1876 to the most recent stagings in Bayreuth and elsewhere

**Mallarmé Wagner: Music and Poetic Language** Heath Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé's mission to repossess music on behalf of poetic language. Traditionally this view focused on only the last fifteen years of the poet's life and sprang from a belief in Mallarmé's sudden awakening to music during an all-Wagner concert in Paris in 1885. Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized and that the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression. Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves: the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid 1880s and gave birth to the Revue Wagnérienne. In refuting the critical literature that focuses on only the second of these waves, Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self-expressive gestural rhythm that aimed musically to reinvent poetic language. In support of this, the book examines closely what Wagner really said in the prose works that were becoming known in Paris by the 1860s, in particular Wagner's important French text, the *Lettre sur la musique*. It also re-examines Baudelaire's classic Wagner brochure and reveals its author's surprisingly firm grasp of Wagner's musico-poetic fusion. In musically informed commentary, Professor Lees surveys the four decades of success and failure that resulted from Mallarmé's repeated attempts to draw out the musical gestures and resonances of words alone. In the process, he throws new light on many of Mallarmé's best-known texts hitherto judged difficult by those who have failed to

Mallarmé and Wagner: Music and Poetic Language Heath Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé's mission to repossess music on behalf of poetic language. Traditionally this view focused on only the last fifteen years of the poet's life and sprang from a belief in Mallarmé's sudden awakening to music during an all-Wagner concert in Paris in 1885. Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized and that the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression. Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves: the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid 1880s and gave birth to the Revue Wagnérienne. In refuting the critical literature that focuses on only the second of these waves, Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self-expressive gestural rhythm that aimed musically to reinvent poetic language. In support of this, the book examines closely what Wagner really said in the prose

works that were becoming known in Paris by the 1860s in particular Wagner's important French text the *Lettre sur la musique*. It also re-examines Baudelaire's classic Wagner brochure and reveals its author's surprisingly firm grasp of Wagner's musico-poetic fusion. In musically informed commentary Professor Lees surveys the four decades of success and failure that resulted from Mallarmé's repeated attempts to draw out the musical gestures and resonances of words alone. In the process he throws new light on many of Mallarmé's best known texts hitherto judged difficult by those who have failed to

**Rounding Wagner's Mountain** Bryan Gilliam, 2014-11-13 Richard Strauss's fifteen operas make up the largest German operatic legacy since Wagner's operas of the nineteenth century. In the first book to discuss all of Strauss's operas, Bryan Gilliam explores the composer's response to Wagner in his discussion of Strauss's stage works and their historical contexts. *Decisions and Orders of the National Labor Relations Board* United States. National Labor Relations Board, 1968

**"A" Dictionary of Music and Musicians (A.D. 1450-1883) ...** Sir George Grove, 1899 **A Dictionary of Music and Musicians : (A.D. 1450-1889)** J. A. (John Alexander) Fuller-Maitland, George Grove, Sir, 1895

**From the Housetops: Unveiling the Art of Wagnerian Performance** Pasquale De Marco, 2025-05-16 Journey into the world of Wagnerian performance and discover the artistry, passion, and dedication that bring his extraordinary operas to life. This comprehensive book explores the challenges and triumphs of staging Wagner's masterpieces, from the conductor's baton to the singer's voice, from the stage director's vision to the scenic designer's artistry. Written by a team of experts, this volume delves into the intricate elements of Wagnerian performance, offering a profound understanding of the Gesamtkunstwerk, the total work of art that Wagner envisioned. Essays examine the revolutionary nature of Wagner's demands on his interpreters, raising thought-provoking questions about the realization of opera on stage. The book grapples with the authority of the composer vis-à-vis the director and the audience, the sanctity of the text, score, and stage directions, and the role of art itself in society. These issues are explored both theoretically and practically, drawing upon specific productions to illustrate their real-world consequences. Furthermore, the book investigates the reasons for the resurgence of Wagner's operas in recent decades and its impact on their performance. It also considers the challenges facing Wagnerian performance in the 21st century, such as the changing tastes of audiences and the economic pressures on opera companies. Whether you are a seasoned Wagnerian aficionado or a newcomer to his music, this book promises to deepen your understanding and appreciation of his operas. It offers a fascinating journey into the world of Wagnerian performance, revealing the artistry, passion, and dedication that bring these extraordinary works to life. If you like this book, write a review on Google Books.

*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 wanted man 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

*Proust as Musician* Jean-Jacques Nattiez, 1989-03-16 Does one need to know the rules of harmony to be considered a musician Throughout *A la recherche du temps perdu* and particularly *Swann in Love* Proust displays a surprising sensitivity to the way music is heard a sensitivity to which we owe some of the most beautiful writing on music Through a study of the texts devoted to the Sonata and Septet of Vinteuil Jean-Jacques Nattiez demonstrates the fundamental role played by music in the evolution of the novel He also shows how Debussy Wagner and Beethoven provide the basis for a mystical quest whose goal is pure music and the literary absolute Music as model for literature this is the subject of Professor Nattiez's essay which unravels the various musical themes running through Proust's work and which thus constitutes a particularly clear and perceptive introduction to his writing

**Dictionary of Music and Musicians** Sir George Grove, John Alexander Fuller-Maitland, 1895

**Nietzsche: A Complete Introduction: Teach Yourself** Roy Jackson, 2014-05-30 Written by Dr Roy Jackson who is Course Leader in Religion Philosophy and Ethics at the University of Gloucestershire *Nietzsche: A Complete Introduction* is designed to give you everything you need to succeed all in one place It covers the key areas that students are expected to be confident in outlining the basics in clear jargon-free English and then providing added value features like summaries of key books and even lists of questions you might be asked in your seminar or exam The book uses a structure that mirrors the way Nietzsche is studied on many university courses with chapters looking at Nietzsche's life *The Birth of Tragedy* the revaluation of all values the will to power Thus Spoke Zarathustra truth and perspectivism religion politics and Nietzsche's legacy

*Nietzsche: An Introduction* Gianni Vattimo, 2002 This book is both a concise and lucid introduction to Nietzsche and an original contribution to critical debates concerning Nietzsche interpretation and reception It takes issue with the prevailing tendency to focus on his later work and shows that his early interest in cultural and historical criticism can be found throughout his corpus and that it informs and helps to explain Nietzsche's later doctrines and writings

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