

Richard Wagner Briefe

Looks at the life of composer Richard Wagner, showing how the women he loved inspired the music he created.

Ernest Newman's four-volume *Life of Wagner*, originally published between 1933 and 1947, remains a classic work of biography. The culmination of forty years' research on the composer and his works (Newman's first *Study of Wagner* was first published in 1899), these books present a detailed portrait of perhaps the most influential, the most controversial and the most frequently reviled composer in the whole history of western music. Newman was aware that no biography can ever claim to be complete or completely accurate: 'The biographer can at no stage hope to have reached the final truth. All he can do is to make sure that whatever statement he may make, whatever conclusion he may come to, shall be based on the whole of the evidence available at the time of writing.' In this aim he triumphantly succeeds. Volume 1 covers the years 1813 to 1848.

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.

Seven leading international writers discuss the genesis, libretto and music, and performance and reception history of Wagner's *Tristan*.

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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.

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 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

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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

This major new biography of Richard Wagner is iconoclastic, astringent and bold. It explores the philosophical roots of Wagner's work, which the composer himself deliberately obfuscated. It re-evaluates Wagner's relationships with his mother, step-father and - most revealingly - his wife, Cosima, standing received opinion on its head. And he meets head on, and confirms, the controversy over Wagner's anti-semitism. At the same time, and notwithstanding, Kohler profoundly acknowledges Wagner's genius.

Describes the life of Richard Wagner, examines the development of his operas, and discusses his theories on drama and music

It is little known that Richard Wagner was among the very first Westerners to appreciate Buddhism and that he was the first major European artist to be inspired by this religion. In 1856, in the prime of his creativity, the 33-year-old artist read his first book about Buddhism. Madly in love with Mathilde Wesendonck, a beautiful but happily married woman, he conceived two deeply connected opera projects: Tristan und Isolde which he went on to compose and stage, and Die Sieger (The Victors), an opera scenario based on an Indian Buddha legend translated from Sanskrit. These two projects mirrored Wagner's burning desire for the consummation of his love and the necessity of renunciation. This Buddhist opera project occupied Wagner's mind for decades until his death in 1883. Indeed, the composer's last words were about the Buddha figure of his scenario and his relationship with women. Urs App, the author of *The Birth of Orientalism* (University of Pennsylvania Press) and the world's foremost authority on the early Western reception of Buddhism, tells the story of Richard Wagner's creative encounter with Buddhism and explains the composer's last words.

Publisher Description

Richard Wagner Briefe Richard Wagner's Briefe an Theodor Uhlig, Wilhelm Fischer, Ferdinand Heine Richard Wagners Briefe in Originalausgaben, Etc. [With Plates, Including Portraits.]. Briefe Richard Wagners an Otto Wesendonk, 1852-1870 Briefe Richard Wagners an Otto Wesendonk 1852-70 Richard Wagners Briefe an Frau Julie Ritter. [Edited by S. Von Hausegger.]. Briefe Richard Wagner's an Otto Wesendonck Palala Press

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important part of keeping this knowledge alive and relevant.

Sein gesamtes Leben war ein Kampf um den Erfolg: Richard Wagner war einer der bedeutendsten Komponisten des 19. Jahrhunderts. Mit seiner Musik hat er nicht nur die Menschen verzaubert, sondern auch die Oper revolutioniert. Er wurde bewundert, geliebt, doch auch verachtet. Noch heute bietet seine polarisierende Persönlichkeit Anlass zu kontroversen Diskussionen. Diese Sammlung von Briefen gibt Auskunft über den Menschen Wagner, der in persönlichen Nachrichten an seine Familie und engste Freunde hier seine private Seite zeigt. Herausgegeben wurden die Briefe von Carl Friedrich Glasenapp, dem größten Wagnerforscher des frühen 20. Jahrhunderts.

This book analyzes the lifelong impact of Beethoven's music on Wagner and its importance for his conception of music drama. Kropfinger 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.

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