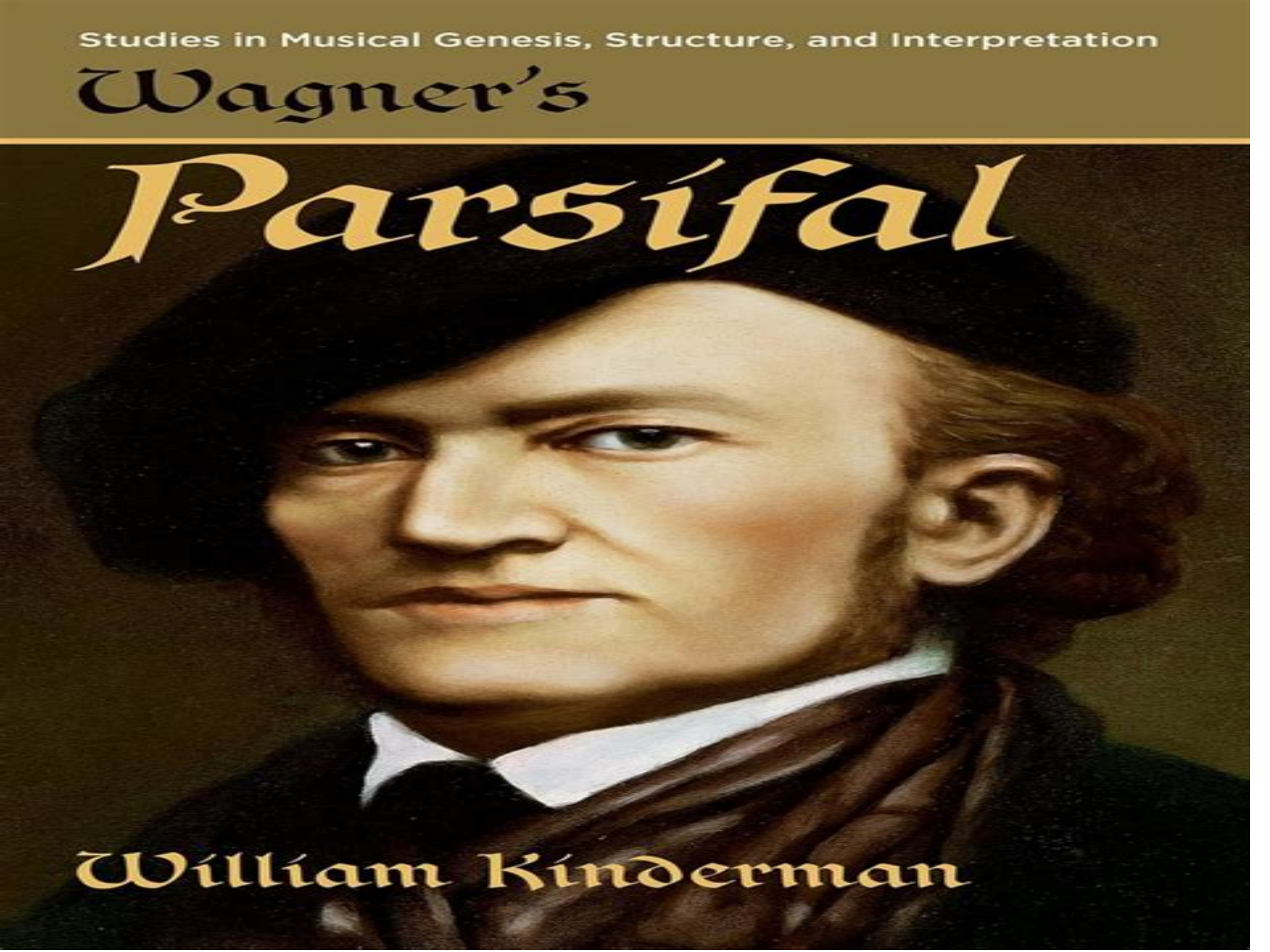


Studies in Musical Genesis, Structure, and Interpretation

Wagner's

Parsifal

A detailed oil painting portrait of Richard Wagner, showing him from the chest up. He is wearing a dark cap, a white shirt, a dark tie, and a brown scarf. The background is dark and textured.

William Kinderman

Wagners Parsifal Studies In Musical Genesis Structure And Interpretation

**Benjamin M Korstvedt, George N and
Selma U Jeppson Professor of Music
Department of Visual and Performing
Arts Benjamin M Korstvedt**

Wagners Parsifal Studies In Musical Genesis Structure And Interpretation:

Wagner's Parsifal William Kinderman, 2018-03-01 William Kinderman's detailed study of Parsifal described by the composer as his last card explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career. This book offers a reassessment of the ideological and political history of Parsifal, shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany. The compositional genesis is traced through many unfamiliar manuscript sources, revealing unsuspected models and veiled connections to Wagner's earlier works. Fresh analytic perspectives are revealed, casting the dramatic meaning of Parsifal in a new light. Much debated aspects of the work, such as Kundry's death at the conclusion, are discussed in the context of its stage history. Path breaking as well is Kinderman's analysis of the religious and ideological context of Parsifal. During the half century after the composer's death, the Wagner family and the so-called Bayreuth circle sought to exploit Wagner's work for political purposes, thereby promoting racial nationalism and anti-Semitism. Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here, while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account. Kinderman combines new historical research, sensitive aesthetic criticism, and probing philosophical reflection in this most intensive examination of Wagner's culminating music drama.

Olivier Messiaen's Opera, Saint François d'Assise Vincent Perez

Benitez, 2019-07-25 In this comprehensive study of Olivier Messiaen's magnum opus Saint François d'Assise, Vincent Perez Benitez examines the opera from both theological and musical analytical perspectives to ask how Messiaen expresses his Catholic theology through his work. Benitez combines a close reading of the opera score with accounts from Messiaen's associates, studies of Messiaen's birdsong notebooks, and other primary documents, and an examination of the religious, musical, poetic, and visual arts literature with which the composer was familiar to explore how the opera's harmonic language and sound-color relationships motivate its musical meaning and expression. Through his analysis of these diverse sources and comparisons of Saint François d'Assise with other works such as Berg's *Wozzeck* and Wagner's *Parsifal*, Benitez places Messiaen's compositional practice within larger musical perspectives and historical contexts.

Olivier Messiaen's Opera, Saint François d'Assise Vincent Perez Benitez, 2019-07-25 In this comprehensive study of Olivier Messiaen's magnum opus Saint François d'Assise, Vincent Perez Benitez examines the opera from both theological and musical analytical perspectives to ask how Messiaen expresses his Catholic theology through his work. Benitez combines a close reading of the opera score with accounts from Messiaen's associates, studies of Messiaen's birdsong notebooks, and other primary documents, and an examination of the religious, musical, poetic, and visual arts literature with which the composer was familiar to explore how the opera's harmonic language and sound-color relationships motivate its musical meaning and expression. Through his analysis of these diverse sources and comparisons of Saint François d'Assise with other works such as Berg's *Wozzeck* and

Wagner's *Parsifal* Benitez places Messiaen's compositional practice within larger musical perspectives and historical contexts

Wagner's Parsifal William Kinderman, 2013-07-02 William Kinderman's detailed study of *Parsifal* described by the composer as his last card explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career and offers a reassessment of the ideological and political history of *Parsifal* shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany The compositional genesis is traced through many unfamiliar manuscript sources revealing unsuspected models and veiled connections to Wagner's earlier works Fresh analytic perspectives are revealed casting the dramatic meaning of *Parsifal* in a new light Much debated aspects of the work such as Kundry's death at the conclusion are discussed in the context of its stage history Path breaking as well is Kinderman's analysis of the religious and ideological context of *Parsifal* During the half century after the composer's death the Wagner family and the so called Bayreuth circle sought to exploit Wagner's work for political purposes thereby promoting racial nationalism and anti-Semitism Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account Kinderman combines new historical research sensitive aesthetic criticism and probing philosophical reflection in this most intensive examination of Wagner's culminating music drama

John Cage's Concert for Piano and Orchestra Martin Iddon, Philip Thomas, 2020-05-14 Looking at one of the twentieth century's most notorious musical masterpieces John Cage's *Concert for Piano and Orchestra* examines Cage's compositional process its infamous performance history and its influence on philosophical ideas of what music actually is

Mahler's Seventh Symphony Anna Stoll Knecht, 2019-10-15 Gustav Mahler's *Seventh Symphony* stands out as one of the most provocative symphonic statements of the early twentieth century Throughout its performance history it has often been heard as existing in the shadow of the *Sixth Symphony* or as too reminiscent of Richard Wagner's opera *Die Meistersinger von Nürnberg* Anna Stoll Knecht's *Mahler's Seventh Symphony* offers a new interpretation of the *Seventh* based on a detailed study of Mahler's compositional materials and a close reading of the finished work With a focus on sketches previously considered as discarded Stoll Knecht exposes unexpected connections between the *Seventh* and both the *Sixth* and *Meistersinger* confirming that Mahler's compositional project was firmly grounded in a dialogue with works from the past This referential aspect acts as an important interpretive key to the work enabling the first thorough analysis of the sketches and drafts for the *Seventh* and shedding light on its complex compositional history Considering each movement of the symphony through a double perspective genetic and analytic Stoll Knecht demonstrates how sketch studies and analytical approaches can interact with each other Mahler's *Seventh Symphony* exposes new facets of Mahler's musical humor and leads us to rethink much debated issues concerning the composer's cultural identity revealing the *Seventh's* pivotal role within his output

Bruckner's Fourth Benjamin M Korstvedt, George N and Selma U Jeppson Professor of Music

Department of Visual and Performing Arts Benjamin M Korstvedt, 2024-11-12 Bruckner's Fourth The Biography of a Symphony is a detailed account of the music and history of the most well known symphony by the great Austrian composer Anton Bruckner 1824-1896 This book presents the first accurate complete account of the history of this symphony based on extensive new research and critical analysis *Music Sketches* Friedemann Sallis, 2015-01-29 The term music sketch relates to the vast variety of documents that are used by composers to work out a musical technique or idea and to prepare their work for performance or publication These documents can often provide crucial insights into authorship biography editorial practice and musical analysis This introduction provides students and scholars with the knowledge and skills they need to embark on research projects involving the study of composers' working documents Presenting examples of the compositional process over a 400 year period it includes a selection of detailed case studies on how sketches were created and the techniques that were used such as transcription and the sorting of loose leaves Numerous illustrations of manuscripts and autographs many of which have never been published before show how these vital documents can be used to better understand compositional processes **Die Entnazifizierung Richard Wagners** Udo Bernbach, 2020-01-29 Die Bayreuther Festspiele während des Dritten Reiches Hitlers Hoftheater Th Mann schienen nach dem Zweiten Weltkrieg am Ende und Wagner selbst unheilbar beschädigt Als 1951 die Bayreuther Festspiele von den Wagner Enkeln Wieland und Wolfgang doch wieder eröffnet wurden war dies nur möglich durch einen radikalen ästhetischen wie weltanschaulichen Bruch mit der Vergangenheit Auf der Bühne wie in den Programmheften der Festspiele vollzog sich der Wandel zu einem neuen Wagner Verständnis Anfangs schrieben die alten NS Autoren auf Wielands Einladung weiter allerdings mit neuen Themen und nur allmählich kamen neue Autoren wie Ernst Bloch Hans Mayer und Theodor W Adorno hinzu die das überkommene völkisch nationalistische Wagnerbild durch ein modernes ersetzten Wagner wurde zum Zeitgenossen der die kapitalistische Gegenwart in starken Texten und Bildern kritisierte Der Chöre Ring von 1976 markierte den Kulminationspunkt dieser Entwicklung In seinem neuen Wagner Buch liest Udo Bernbach die Programmhefte der Bayreuther Festspiele auch als Spiegel des intellektuellen Klimas der jungen Bundesrepublik **International Who's who in Music and Musicians' Directory** David M. Cummings, 2000 First published in 2000 Routledge is an imprint of Taylor Francis an information company

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