



Wagner And The Romantic Hero

Richard H Bell



Wagner And The Romantic Hero:

Wagner and the Romantic Hero Simon Williams, 2004-06-24 Few major artists have aroused the ire and adulation of successive generations as persistently as Richard Wagner. He was the centre of controversy during his lifetime and yet when he died he was the most idolized man in Germany. The situation has not changed much since then. Simon Williams explores the reasons for this adulation and antipathy by examining an aspect that may be a fundamental cause for this radical division in the reception of Wagner's work: the phenomenon of heroism. Williams analyses this heroism as a function of Wagner's theatre and music, beginning with a definition and examination of the concept of the heroic. The book also discusses all thirteen stage works by Wagner and the phenomenon of heroism and Wagner's adaptation of the figure of the Romantic hero. Williams offers a theatrical, musical and cultural re-evaluation of one of the most enduring figures in the arts. The Consolations of History: Themes of Progress and Potential in Richard Wagner's *Götterdämmerung* Alexander Shapiro, 2019-10-16 In this book on Richard Wagner's compelling but enigmatic masterpiece *Götterdämmerung*, the final opera of his monumental Ring tetralogy, Alexander H. Shapiro advances an ambitious new interpretation which uncovers intriguing new facets to the work's profound insights into the human condition. By taking a fresh look at the philosophical and historical influences on Wagner and critically re-evaluating the composer's intellectual worldview as revealed in his own prose works, letters and diary entries, the book challenges a number of conventional views that continue to impede a clear understanding of this work's meaning. The book argues that *Götterdämmerung* and hence the Ring as a whole achieves coherence when interpreted in terms of contemporary nineteenth-century theories of progress and in particular G. W. F. Hegel's philosophies of mind and history. A central target of the book is the article of faith that has come to dominate Wagner scholarship over the years: that Wagner's encounter in 1854 with Arthur Schopenhauer's philosophy conclusively altered the final message of the Ring from one of historical optimism to existential pessimism. The author contends that Schopenhauer's uncompromising denigration of the will and denial of the possibility for human progress find no place in the written text of the Ring or in a plausible reading of the final musical setting. In its place, the author discovers in the famous Immolation Scene a celebration of mankind's inexhaustible capacity for self-improvement and progress. The author makes the further compelling case that this message of progress is communicated not through Siegfried, the traditional male hero of the drama, but through Brünnhilde, the warrior goddess who becomes a mortal woman. In her role as a battle-tested world historical prophet, she is the true revolutionary change agent of Wagner's opera, who has the strength and vision to comprehend and thereby shape human history. This highly lucid and accessible study is aimed not only at scholars and researchers in the fields of opera studies, music and philosophy and music history, but also Wagner enthusiasts and readers and students interested in the history and philosophy of the nineteenth century. 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.

Wagner's Ring Cycle and the Greeks Daniel H. Foster, 2010-02-04

Through his reading of primary and secondary classical sources as well as his theoretical writings, Richard Wagner developed a Hegelian-inspired theory linking the evolution of classical Greek politics and poetry. This book demonstrates how, by turning theory into practice, Wagner used this evolutionary paradigm to shape the music and the libretto of the Ring cycle. Foster describes how each of the Ring's operas represents a particular phase of Greek poetic and political development. *Das Rheingold* and *Die Walküre* re-create epic national identity in its earlier and later stages, respectively. *Siegfried* expresses lyric personal identity, and *Götterdämmerung* destructively culminates with a tragic comedy about civic identity. This study sees the Greeks through the lens of those scholars whose work influenced Wagner most, focusing on epic, lyric, and comedy as well as Greek tragedy. Most significantly, the book interrogates the ways in which Wagner uses Greek aesthetics to further his own ideological goals.

Theology of Wagner's Ring Cycle II Richard H. Bell, 2021-09-30 Wagner's Ring addresses fundamental concerns that have faced humanity down the centuries, such as power and violence, love and death, freedom and fate. Further, the work seems particularly relevant today, addressing as it does the fresh debates around the created order, politics, gender, and sexuality. In this second of two volumes on the theology of the Ring, Richard Bell argues that Wagner's approach to these issues may open up new ways forward and offer a fresh perspective on some of the traditional questions of theology, such as sacrifice, redemption, and fundamental questions about God. A linchpin for Bell's approach is viewing the Ring in the light of the Jesus of Nazareth, sketches which he argues confirm that the artwork does indeed address questions of Christian theology, both for those inside and those outside the church.

Theology of Wagner's Ring Cycle Richard H. Bell, 2020 Vol. 1 Wagner's Ring is one of the greatest of all artworks of Western civilization, but what is it all about? The power and mystery of Wagner's creation was such that he himself felt he stood before his work as though before some puzzle. A clue

to the Ring's greatness lies in its multiple avenues of self disclosure and the corresponding plethora of interpretations that over the years has granted ample scope for directors and will no doubt do so well into the distant future One possible interpretation which Richard Bell argues should be taken seriously is the Ring as Christian theology In this first of two volumes Bell considers among other things how the composer's Christian interests may be detected in the forging of his Ring looking at how he appropriated his sources whether they be myths and sagas writers poets or philosophers and considering works composed around the same time especially his Jesus of Nazareth back cover *Being Wagner* Simon

Callow,2018-02-06 Simon Callow the celebrated author of Orson Welles delivers a dazzling swift and accessible biography of the musical titan Richard Wagner and his profoundly problematic legacy a fresh take for seasoned acolytes and the perfect introduction for new fans Richard Wagner's music dramas have never been more popular or more divisive His ten masterpieces created against the backdrop of a continent in severe political and cultural upheaval constitute an unmatched body of work A man who spent most of his life in abject poverty inspiring both critical derision and hysterical hero worship Wagner was a walking contradiction belligerent flirtatious disciplined capricious demanding visionary and poisonously anti Semitic Acclaimed biographer Simon Callow evokes the intellectual and artistic climate in which Wagner lived and takes us through his most iconic works from his pivotal successes in *The Flying Dutchman* and *Lohengrin* to the musical paradigm shift contained in *Tristan and Isolde* to the apogee of his achievements in *The Ring of the Nibelung* and *Parsifal* which debuted at Bayreuth shortly before his death *Being Wagner* brings to life this towering figure creator of the most sublime and most controversial body of work ever known [The New Grove Guide to Wagner and His Operas](#) Barry

Millington,2006-08-15 One of the most controversial figures in the history of ideas as well as music Richard Wagner continues to stimulate debate whenever his works are performed Drawing upon the scholarship of *The New Grove Dictionary of Opera* the most comprehensive dictionary of opera in the world Barry Millington offers a concise portable survey and guide which will make a welcome addition to the shelf of anyone who loves opera Millington has completely updated the original pieces and contributed four new chapters on Wagner including a summary of Wagner productions from 1876 to the present day a suggested listening and viewing guide complete chronology of Wagner's operas and a glossary of terms that will delight any opera goer In addition there are detailed entries on each of Wagner's operas a main biographical section and a group of separate articles on such topics as Leitmotif and Gesamtkunstwerk as well as a newly revised updated article on Bayreuth Complete with a new preface updated bibliography glossary and discography including first release dates of each recording *The New Grove Guide to Wagner and his Operas* furnishes both seasoned Wagner lovers and neophytes with all they require for an in depth appreciation of this unique historical figure **Richard Wagner's Women** Eva Rieger,2011 A well researched and exhaustive analysis of the role of women in Wagner's operas Richard Wagner's music contains some of the most powerful portrayals of emotions in all opera particularly love Eva Rieger presents a new picture of the composer

showing how the women at his side inspired him and how closely his life and art intertwined We follow Wagner's restless hunt for the ideal woman her appointed task being to give him shelter warmth inspiration adventure and redemption all in one He could hardly have desired anything more contradictory and this is reflected in the female characters of his operas They are all in some way torn faltering between their own desire for self realization and the societal constraints that impel them to sacrificethemselves for their men Rieger bids farewell to essentialist naturalized notions of femininity and masculinity Her investigations are both comprehensive and convincing for she avoids the pitfalls of imposing extraneousinterpretation instead focussing keenly on the music itself EVA RIEGER is Professor Emeritus in Historical Musicology at the University of Bremen and lives in the principality of Liechtenstein **The Palgrave Handbook of Steam**

Age Gothic Clive Bloom,2021-02-03 By the early 1830s the old school of Gothic literature was exhausted Late Romanticism emphasising as it did the uncertainties of personality and imagination gave it a new lease of life Gothic the literature of disturbance and uncertainty now produced works that reflected domestic fears sexual crimes drug filled hallucinations the terrible secrets of middle class marriage imperial horror at alien invasion occult demonism and the insanity of psychopaths It was from the 1830s onwards that the old gothic castle gave way to the country house drawing room the dungeon was displaced by the sewers of the city and the villains of early novels became the familiar figures of Dr Jekyll and Mr Hyde Dracula Dorian Grey and Jack the Ripper After the death of Prince Albert 1861 the Gothic became darker more morbid obsessed with demonic lovers blood sucking ghouls blood stained murderers and deranged doctors Whilst the gothic architecture of the Houses of Parliament and the new Puginesque churches upheld a Victorian ideal of sobriety Christianity and imperial destiny Gothic literature filed these new spaces with a dread that spread like a plague to America France Germany and even Russia From 1830 to 1914 the period covered by this volume we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson Contributors also examine the fin de si cle dreamers of decadence such as Arthur Machen M P Shiel and Vernon Lee and their obsession with the occult folklore spiritualism revenants ghostly apparitions and cosmic annihilation This volume explores the period through the prism of architectural history urban studies feminism hauntology and much more Horror as Poe teaches us is the soul of the plot **Wagner Moments** J. K. Holman,2007 100 Wagner

Moments Have you had one The music dramas of Richard Wagner have for the last 150 years thrilled and amazed listeners everywhere In Wagner Moments author J K Holman has assembled 100 such moments from the living and dead famous and not so famous from Charles Baudelaire to Placido Domingo musicians and non musicians Mr Holman edits these stories placing them in their biographical and historical context My Travels with Wagner Chris McQuaid,2020-10-22 Want a true balm for the soul My Travels with Wagner tells the story of how author Chris McQuaid's journey took him from young Irish soldier suffering from PTSD to the finest opera houses in Europe and a passion for the music of Richard Wagner The 19th

century composer produced dramatic operas and musical works that greatly influenced the course of Western music I was a lover of Wagner's music long before I came to Ireland and listened for hours on the floor of my brother's flat in Putney in the early 1950s Soon afterwards I went to Bayreuth and went on going When I came to Ireland I joined the Wagner Society and met Ireland's supreme Wagnerian Chris McQuaid I left the society when he did in deep sympathy and sharing his unparalleled love and knowledge It is reflected over again in this book rich in passionate concern for Richard Wagner and his unique place in Music Bruce Arnold author and journalist **The Cambridge Companion to Wagner** Thomas S. Grey, 2008-09-11 Richard Wagner is remembered as one of the most influential figures in music and theatre but his place in history has been marked by a considerable amount of controversy His attitudes towards the Jews and the appropriation of his operas by the Nazis for example have helped to construct a historical persona that sits uncomfortably with modern sensibilities Yet Wagner's absolutely central position in the operatic canon continues This volume serves as a timely reminder of his ongoing musical cultural and political impact Contributions by specialists from such varied fields as musical history German literature and cultural studies opera production and political science consider a range of topics from trends and problems in the history of stage production to the representations of gender and sexuality With the inclusion of invaluable and reliably up to date biographical data this collection will be of great interest to scholars students and enthusiasts **A Companion to Wagner's Parsifal** William Kinderman, Katherine Rae Syer, 2005 These essays demonstrating and exploring the abiding fascination of Wagner's controversial work Music, Culture and Social Reform in the Age of Wagner James Garratt, 2010-01-21 Challenging received views of music in nineteenth century German thought culture and society this 2010 book provides a radical reappraisal of its socio political meanings and functions Garratt argues that far from governing the nineteenth century musical discourse and practice the concept of artistic autonomy and the aesthetic categories bequeathed by Weimar classicism were persistently challenged by alternative models of music's social role The book investigates these competing models and the social projects that gave rise to them It interrogates nineteenth century musical discourse discussing a wide range of manifestos championing musical democratization or seeking to make music an engine for the transformation of society In addition it explores institutions and movements that attempted to realize these goals and compositions by Mendelssohn Lortzing and Liszt as well as Wagner in which the relation between aesthetic and social claims is programmatic *The Heroic in Music* Beate Kutschke, Katherine Butler, 2022 Reconstructs the socio political history of the heroic in music through case studies spanning the middle ages to the twenty first century The first part of this volume reconstructs the various musical strategies that composers of medieval chant Renaissance madrigals and Baroque operas cantatas or oratorios employed when referring to heroic ideas exemplifying their personal moral and political values A second part investigating the eighteenth and nineteenth centuries expands the previous narrow focus on Beethoven's heroic middle period and the cult of the virtuoso It demonstrates the wide spectrum of heroic positions national ethnic revolutionary

bourgeois and spiritual that filtered not only into classical large scale heroic symphonies and virtuoso solo concerts but also into chamber music and vernacular dance music The third part documents the forced heroization of music in twentieth century totalitarian regimes such as Nazi Germany and the Soviet Union and its consequences for heroic thinking and musical styles in the time thereafter Final chapters show how recent rock folk and avant garde musicians in North America and Europe feature new heroic models such as the everyday hero and the scientific heroine revealing new confidence in the idea of the heroic **Wagner in Retrospect** ,2023-12-18 **Historical Dictionary of Opera** Scott L.

Balthazar,2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera *E. M. Forster and Music* Tsung-Han Tsai,2021-05-27 This book examines the political resonances of E M Forster s representations of music offering readings of canonical and overlooked works It reveals music s crucial role in his writing and draws attention to a previously unacknowledged eclecticism and complexity in Forster s ideological outlook Examining unobtrusive musical allusions in a variety of Forster s writings this book demonstrates how music provided Forster with a means of reflecting on race and epistemology material culture and colonialism literary heritage and national character hero worship and war and gender and professionalism It unveils how Forster s musical representations are mediated through a matrix of ideas and debates of his time such as those about evolution empire Britain s relationship with the Continent the rise of fascism and the emergence of musicology as an academic discipline *The Oxford Handbook of Music and Medievalism* Stephen C. Meyer,Kirsten Yri,2020-03-02 The Oxford Handbook of Music and Medievalism brings together international scholars from a wide range of disciplines to provide a snapshot of the diverse ways

in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical traditions of the last two centuries

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