



Wagner And The Erotic Impulse

Richard H. Bell



Wagner And The Erotic Impulse:

Wagner and the Erotic Impulse Laurence Dreyfus, 2012-05-07 Though his image is tarnished today by unrepentant anti-Semitism Richard Wagner 1813-1883 was better known in the nineteenth century for his provocative musical eroticism In this illuminating study of the composer and his works Laurence Dreyfus shows how Wagner's obsession with sexuality prefigured the composition of operas such as *Tannhäuser*, *Die Walküre*, *Tristan und Isolde* and *Parsifal* Daring to represent erotic stimulation, passionate ecstasy and the torment of sexual desire Wagner sparked intense reactions from figures like Baudelaire, Clara Schumann, Nietzsche and Nordau whose verbal tributes and censures disclose what was transmitted when music represented sex Wagner himself saw the cultivation of an erotic high style as central to his art especially after devising an anti-philosophical response to Schopenhauer's metaphysics of sexual love A reluctant eroticist Wagner masked his personal compulsion to cross-dress in pink satin and drench himself in rose perfumes while simultaneously incorporating his silk fetish and love of floral scents into his librettos His affection for dominant females and surprising regard for homosexual love likewise enable some striking portraits in his operas In the end Wagner's achievement was to have fashioned an oeuvre which explored his sexual yearnings as much as it conveyed as never before how music could act on erotic impulse

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 confirms 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 book cover

Wagnerism Alex Ross, 2020-09-15 Alex Ross, renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise*, reveals how

Richard Wagner became the proving ground for modern art and politics an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence For better or worse Wagner is the most widely influential figure in the history of music Around 1900 the phenomenon known as Wagnerism saturated European and American culture Such colossal creations as The Ring of the Nibelung Tristan und Isolde and Parsifal were models of formal daring mythmaking erotic freedom and mystical speculation A mighty procession of artists including Virginia Woolf Thomas Mann Paul C zanne Isadora Duncan and Luis Bu uel felt his impact Anarchists occultists feminists and gay rights pioneers saw him as a kindred spirit Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany and the composer came to be defined by his ferocious antisemitism For many his name is now almost synonymous with artistic evil In Wagnerism Alex Ross restores the magnificent confusion of what it means to be a Wagnerian A pandemonium of geniuses madmen charlatans and prophets do battle over Wagner s many sided legacy As readers of his brilliant articles for The New Yorker have come to expect Ross ranges thrillingly across artistic disciplines from the architecture of Louis Sullivan to the novels of Philip K Dick from the Zionist writings of Theodor Herzl to the civil rights essays of W E B Du Bois from O Pioneers to Apocalypse Now In many ways Wagnerism tells a tragic tale An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate Still his shadow lingers over twenty first century culture his mythic motifs coursing through superhero films and fantasy fiction Neither apologia nor condemnation Wagnerism is a work of passionate discovery urging us toward a more honest idea of how art acts in the world

Deviant Opera Axel Englund,2020-10-06 Imagine Armida Handel s Saracen sorceress performing her breakneck coloraturas in a black figure hugging rubber dress beating her insubordinate furies into submission with a cane suspending a captive Rinaldo in chains from the ceiling of her dungeon Mozart s peasant girl Zerlina meanwhile is tying up and blindfolding her fianc to seduce him out of his jealousy of Don Giovanni And how about Wagner s wizard Klingsor ensnaring his choir of flower maidens in elaborate Japanese rope bondage Opera it would appear has developed a taste for sadomasochism For decades now radical stage directors have repeatedly dressed canonical operas from Handel and Mozart to Wagner and Puccini and beyond in whips chains leather and other regalia of SM and fetishism Deviant Opera seeks to understand this phenomenon approaching the contemporary visual code of perversion as a lens through which opera focuses and scrutinizes its own configurations of sex gender power and violence The emerging image is that of an art form that habitually plays with an eroticization of cruelty and humiliation inviting its devotees to take sensual pleasure in the suffering of others Ultimately Deviant Opera argues that this species of opera fantasizes about breaking the boundaries of its own role playing and pushing its erotic power exchanges from the enacted to the actual Goethe, Nietzsche, and Wagner T. K. Seung,2006-01-01 The author reads Goethe s Faust as the first epic written under Spinoza s influence He shows how its thematic development is governed by Spinoza s pantheistic naturalism He further contends that Wagner and Nietzsche have tried to surpass their mentor Goethe s work by writing their own Spinozan epics of love and

power in The Ring of the Nibelung and Thus Spoke Zarathustra These Spinozan epics are designed to succeed the Christian epics in the Western literary tradition Whereas the Christian epics dared to groom human beings for their destiny in the supernatural world the Spinozan epics try to reinstate humanity as the children of Mother Nature and overcome their alienation from the natural world which had been dictated by the long reign of Christianity However it has been well noted that none of these new epics seems to hang together thematically as a coherent work By his Spinozan reading the author not only demonstrates the thematic unity of each of them singly but further illustrates their thematic relation with each other

Wagner's Parsifal Richard H. Bell, 2013-11-12 Parsifal Wagner's final opera is considered by many to be one of the greatest religious musical works ever composed but it is also one of the most difficult to understand and many have questioned whether it can be considered a Christian work at all Added to this is the furious debate that has surrounded the composer as an anti Semite racist and inspiration for Hitler Richard Bell addresses such issues and argues that despite any personal failings Wagner makes a fundamental theological contribution through his many writings and ultimately in Parsifal which he argues preaches Christ crucified in a way that can never be captured by words alone He argues that Wagner offers a vision of the divine and a theology of Good Friday that can both function as profound therapy and address current theological controversies

The Sorcerer of Bayreuth Barry Millington, 2012-10-29 Richard Wagner 1813-1883 is one of the most influential and also one of the most controversial composers in the history of music Over the course of his long career he produced a stream of spellbinding works that challenged musical convention through their richness and tonal experimentation ultimately paving the way for modernism This book presents an in depth but easy to read overview of Wagner's life work and times It considers a wide range of themes including the composer's original sources of inspiration his fetish for exotic silks his relationship with his wife Cosima and with his mistress Mathilde Wesendonck the anti semitism that is undeniably present in the operas their proto cinematic nature and the turbulent legacy both of the Bayreuth Festival and of Wagnerism itself Making use of the very latest scholarship much of it undertaken by the author himself in connection with his editorship of The Wagner Journal Millington reassesses received notions about Wagner and his work demolishing ill informed opinion in favour of proper critical understanding It is a radical and occasionally controversial reappraisal of this most perplexing of composers The volume's arrangement unique among books on the composer combines an accessible text intriguing images and original documents thus ensuring a consistently fresh approach Bringing new insights to an endlessly fascinating subject The Sorcerer of Bayreuth will charm anyone interested in music and in the wider cultural life of the 19th century and beyond

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

Theology of Wagner's Ring Cycle I Richard H. Bell, 2021-01-01 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 even he 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 in his appropriation of sources whether they be myths and sagas writers poets or philosophers and in works composed around the same time especially his Jesus of Nazareth

The Necessity of Music Celia Applegate, 2017-01-01 Cover Copyright page Contents List of Illustrations Acknowledgments Introduction Part I Places 1 How German Is It 2 Music in Place 3 Musical Itinerancy in a World of Nations 4 Music at the Fairs Part II People 5 Mendelssohn on the Road 6 A B Marx's Cosmopolitan Nationalism 7 Schumann's German Nation 8 The Musical Worlds of Brahms's Hamburg Part III Public and Private 9 What Difference Does a Nation Make 10 Men with Trombones 11 Women's Wagner 12 Hausmusik in the Third Reich 13 To Be or Not to Be Wagnerian in Leni Riefenstahl's Films 14 Saving Music Notes Index

Tristan's Shadow Adrian Daub, 2024-05-31 Das Rheingold Die Walküre and Siegfried Parsifal Tristan und Isolde Both revered and reviled Richard Wagner conceived some of the nineteenth century's most influential operas and created some of the most indelible characters ever to grace the stage But over the course of his polarizing career Wagner also composed volumes of essays and pamphlets some on topics seemingly quite distant from the opera house His influential concept of Gesamtkunstwerk the total work of art famously and controversially offered a way to unify the different media of an opera into a coherent whole Less well known however are Wagner's strange theories on sexuality like his ideas about erotic

acoustics and the metaphysics of sexual difference Drawing on the discourses of psychoanalysis evolutionary biology and other emerging fields of study that informed Wagner s thinking Adrian Daub traces the dual influence of Gesamtkunstwerk and eroticism from their classic expressions in Tristan und Isolde into the work of the generation of composers that followed including Zemlinsky d Albert Schreker and Strauss For decades after Wagner s death Daub writes these composers continued to grapple with his ideas and with his overwhelming legacy trying in vain to write their way out from Tristan s shadow

Louder Than Bombs Ed Vulliamy,2020-04-08 Part memoir part reportage Louder Than Bombs is a story of music from the front lines Ed Vulliamy a decorated war correspondent and journalist offers a testimony of his lifelong passion for music Vulliamy s reporting has taken him around the world to cover the Bosnian war the fall of the Berlin Wall and collapse of Communism the Iraq wars of 1991 and 2003 onward narco violence in Mexico and more places where he confronted stories of violence suffering and injustice Through it all Vulliamy has turned to music not only as a reprieve but also as a means to understand and express the complicated emotions that follow Describing the artists songs and concerts that most influenced him Vulliamy brings together the two largest threads of his life music and war Louder Than Bombs covers some of the most important musical milestones of the past fifty years from Jimi Hendrix playing Machine Gun at the Isle of Wight Festival in 1970 to the Bataclan in Paris under siege in 2015 Vulliamy was present for many of these historic moments and with him as our guide we see them afresh along the way meeting musicians like B B King Graham Nash Patti Smith Daniel Barenboim Gustavo Dudamel and Bob Dylan Vulliamy peppers the book with short vignettes which he dubs 7 singles recounting some of his happiest memories from a lifetime with music Whether he s working as an extra in the Vienna State Opera s production of Aida buying blues records in Chicago or drinking coffee with Joan Baez music is never far from his mind As Vulliamy discovers when horror is unspeakable when words seem to fail us we can turn to music for expression and comfort or for rage and pain Poignant and sensitively told Louder Than Bombs is an unforgettable record of a life bursting with music

Masculinity in Opera Philip Purvis,2013-07-18 This book addresses the ways in which masculinity is negotiated constructed represented and problematized within operatic music and practice Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s and masculinity has been the focus of recent if sporadic musicological discussion the relationship between masculinity and opera has so far escaped detailed critical scrutiny Operating from a position of sympathy with feminist and queer approaches and the phallogentric tendencies they identify this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject Anchored by musical analysis or close readings of musical discourse the contributions take an interdisciplinary approach by also engaging with theatre popular music and cultural musicology scholarship The various musical theoretical and socio political trajectories of the essays are historically dispersed from seventeenth to twentieth first century operatic works and practices visiting masculinity and the operatic voice the complication or refusal of essentialist

notions of masculinity and the operatic representation of the crisis of masculinity This volume will not only enliven the study of masculinity in opera but be an appealing contribution to music scholars interested in gender history and new musicology

The ^AOxford Handbook of Shakespeare and Music Christopher R. Wilson, Mervyn Cooke, 2022-02-11 The Oxford Handbook of Shakespeare and Music showcases the latest international research into the captivating and vast subject of the many uses of music in relation to Shakespeare's plays and poems extending from the Bard's own time to the present day

The Composer Embalmed Abigail Fine, 2025-06-05 The first granular study of nineteenth century composer devotion a network of devotees who preserved tangible traces of composers through relics rituals pilgrimage exhumation and embalming During the nineteenth century music institutions promoted artworks they deemed timeless and made composers into figureheads of a lasting Western canon Alongside this institutional face of the canon was a more intimate impulse to preserve touch and embrace the residues of the dead In Germany and Austria between 1870 and 1930 music lovers venerated the bodies houses and belongings of composers as relics shrines and talismans In *The Composer Embalmed* Abigail Fine documents the vernacular and eccentric ways that composers have been remembered Fine navigates a wealth of unknown archival material to recover the stories of devotees from pilgrims who felt time stop in historic houses to music loving doctors who made skulls into sacred specimens dilettantes who displayed Beethoven's mask as a relic of the beautiful death and interwar critics of those dilettantes who disparaged piety as a false religion a kitsch replica In isolation these practices may look like simple acts of affection But in the aggregate Fine asserts acts of devotion constituted what we might broadly understand as relic culture a culture that sought to possess the body of the departed genius and that superimposed habits of anthropological collecting onto artifacts of Austro-German heritage By excavating objects ephemera amateur lyric visitors books letters and travelogues *The Composer Embalmed* reveals the underbelly of the canon where guilty pleasures blur the boundary between sanctity and desecration

Modernizing Costume Design, 1820-1920 Annie Holt, 2020-10-14 Annie Holt identifies the roots of contemporary Euro-American practices of costume design in which costumes are an integrated part of the dramaturgy rather than a reflection of an individual performer's taste or status She argues that in the period 1820-1920 as part of the larger project of modernism across the artistic and cultural field the functions of clothing and costume diverged Onstage apparel took on a more specific semiotic task acting as a fresh channel for the flow of information between the performer the literary text and the spectator *Modernizing Costume Design* traces how five kinds of artists directors performers writers couturiers and painters made key contributions to this new model of costume design Holt shows that by 1920 costume design shifted in status from craft to art

Brahms in the Priesthood of Art Laurie McManus, 2021-01-05 *Brahms in the Priesthood of Art* Gender and Art Religion in the Nineteenth Century German Musical Imagination explores the intersection of gender art religion Kunstreligion and other aesthetic currents in Brahms' reception of the nineteenth and early twentieth centuries In particular it focuses on the theme of the self-sacrificing musician devoted

to his art or priest of music with its quasi mystical and German Romantic implications of purity seemingly at odds with the lived reality of Brahms's bourgeois existence. While such German Romantic notions of art religion informed the thinking on musical purity and performance after the failed socio-political revolutions of 1848-49 and in the face of scientific developments, the very concept of musical priesthood was questioned as outmoded. Furthermore, its essential gender ambiguity accommodating such performing mothers as Clara Schumann and Amalie Joachim could suit the bachelor Brahms but leave the composer open to speculation. Supportive critics combined elements of masculine and feminine values with a muddled rhetoric of prophets, messiahs, martyrs, and other art religious stereotypes to account for the special status of Brahms and his circle. Detractors tended to locate these stereotypes in a more modern fin de siècle psychological framework that questioned the composer's physical and mental well-being. In analyzing these receptions side by side, this book revises the accepted image of Brahms recovering lost ambiguities in his reception. It resituates him not only in a romanticized priesthood of art but also within the cultural and gendered discourses overlooked by the absolute music paradigm.

Nietzsche and Music Aysegül Durakoglu, Michael Steinmann, Yunus Tuncel, 2022-06-24 Friedrich Nietzsche 1844-1900 was not only a philosopher who loved and wrote about music; he was also a musician, pianist, and composer. In this groundbreaking volume, philosophers, historians, musicians, and musicologists come together to explore Nietzsche's thought and music in all its complexity. Starting from the role that music played in the formation and articulation of Nietzsche's thought as well as the influence that contemporary composers had on him, the essays provide an in-depth analysis of the structural and stylistic aspects of his compositions. The volume highlights the significance of music in Nietzsche's life and looks deeply at his musical experiments which led to a new and radically different style of composition in relation with his philosophical thought. It also traces the influence that Nietzsche had on many other musicians and musical genres from Russian composers to current rock music and heavy metal.

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 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

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In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Wagner And The Erotic Impulse**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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