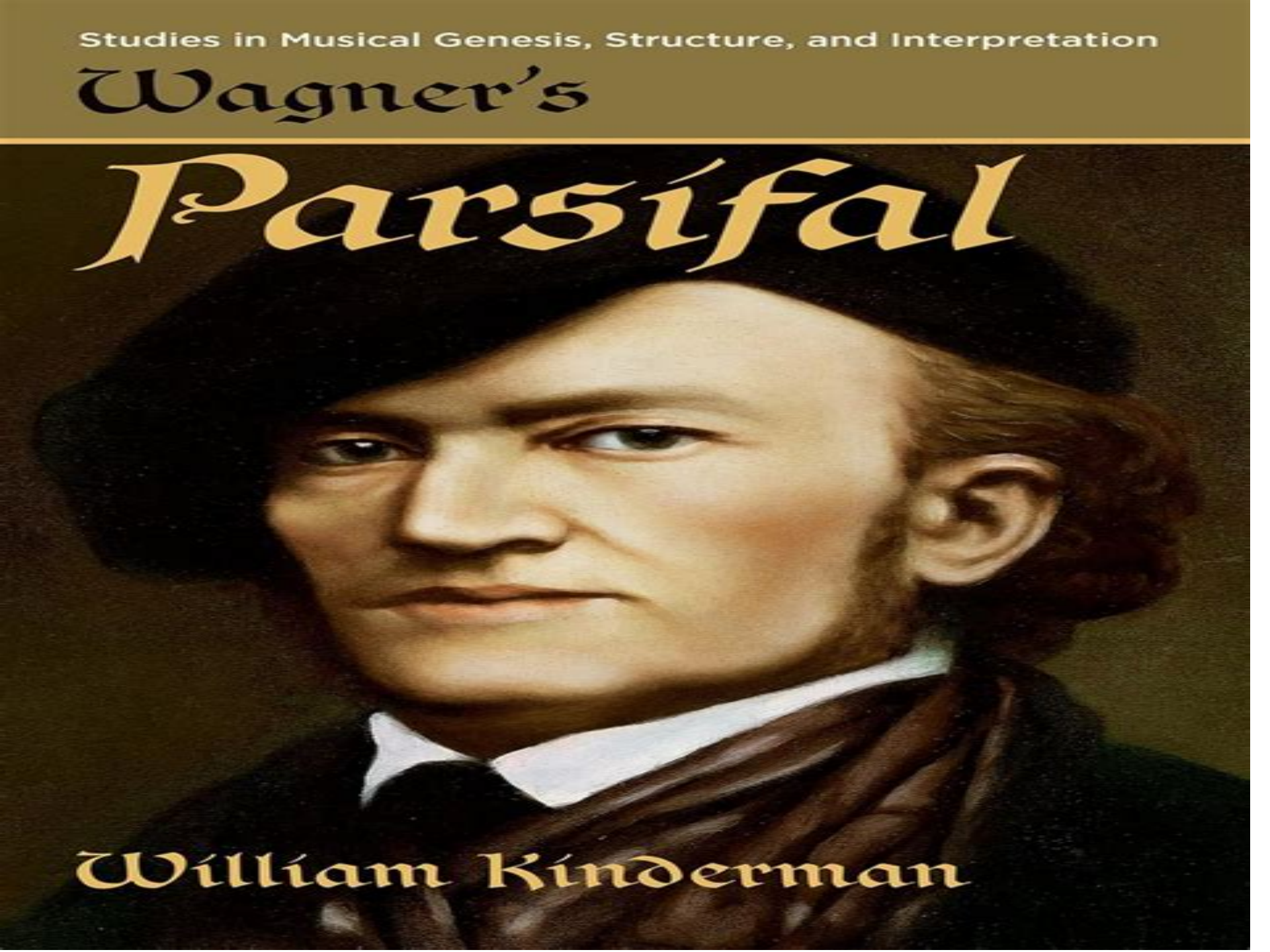


Studies in Musical Genesis, Structure, and Interpretation

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

Udo Bermbach



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.

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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

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

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

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 Bermbach, 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 Bermbach 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 informal company

Ästhetik der Skalierung Carlos Spoerhase, Steffen Siegel, Nikolaus Wegmann, 2020-06-12 Die Beiträge des Sonderheftes der Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft vermessen einen bislang nur wenig beachteten Forschungsbereich die Ästhetik der Skalierung Ob in Texten oder Bildern Tönen oder Performances ästhetische Phänomene lassen sich anhand eines Spektrums skalieren das von minimal bis maximal reicht Von kurz bis lang klein bis groß leise bis laut langsam bis schnell lässt sich aus dieser Perspektive eine Vielzahl künstlerischer Phänomene mit großem Erkenntnisgewinn betrachten Wesentlich ist die mit dem Begriff der Skalierung aufgerufene Vorstellung einer stufenweisen Entfaltung das heißt einer graduellen Quantifizierung in Raum und Zeit In zwölf Untersuchungen werden diese Möglichkeiten anhand verschiedener Kunstwerke seit der frühen Moderne bis in die

unmittelbare Gegenwart in den Blick genommen und die Potenziale von Kompression und Amplifikation diskutiert Mit Beiträgen von Carlos Spoerhase Gesa zur Nieden Isa Wortelkamp Nicola Glaubitz Benjamin Krautter Marcus Willand Andrew Fisher Steffen Siegel Marc Ries Claudia Tittel Lilian Haberer Veronica Peselmann und Jens Christian Rabe **Cantata Profana** László Vikárius, 2025-12-24 The composition of Cantata profana 1930 by Hungarian composer Béla Bartók among the twentieth century's most important composers and one of the founders of comparative musicology was inseparable from the composer's lifelong involvement with folk musics and folklore In this volume of the Studies in Musical Genesis Structure and Interpretation series László Vikárius a leading authority on Bartók uncovers the many layers of ethnographic historical and personal meaning embedded in the Cantata profana Wagner's Themes F. E. Kirby, 2004 An historical study in musical expression based on Wagner The book concerns itself not with what a particular listener or critic might like to think a particular passage of music expresses or might be about but rather with what Wagner intended to express Discussion also takes into account writings of Wagner himself on the subject those of people in his circle and the extensive scholarly literature Amazon.com **International Who's who in Music and Musicians' Directory**, 2000 Falstaff James A. Hepokoski, 1983-11-10 A compact up to date guide to the history and construction of Verdi's last and possibly greatest opera Richard Wagner for the New Millennium M. Bribitzer-Stull, A. Lubet, G. Wagner, 2007-09-17 Please note this is a Palgrave to Order title PTO Stock of this book requires shipment from an overseas supplier It will be delivered to you within 12 weeks A central concern of this study is the relationship between Wagner the artist and Wagner the social phenomenon Many of the essays within explore the most difficult yet most crucial issue in Wagner studies the impact of the composer's problematic world view and complex personal life on his musical dramatic creations **Benjamin Britten: The Turn of the Screw** Patricia Howard, 1985-09-19 This book is designed to introduce the non specialist music lover to Britten's opera The Turn of the Screw The opening chapters by Vivien Jones and Patricia Howard deal with the literary source of the opera Oates's novella the structure of the libretto and the technique by which a short story was transformed into an opera The central chapter on the musical style and structures of the opera includes an account of the composition process deduced from early sketches of the work by John Evans an analysis of the unique form of the opera with a more detailed examination of the last scene by Patricia Howard and an account of the significance and effect of the orchestration by Christopher Palmer Finally Patricia Howard traces the stage history of the work from its initial reception in Venice in 1954 through some seminal reinterpretations in the 1960s to its present established position in the repertoire The book is generously illustrated and there is also a bibliography and discography **Nineteenth-century Literature Criticism** Laurie Lanzen Harris, 1985-06 Excerpts from criticism of the works of novelists poets playwrights short story writers and other creative writers who lived between 1800 and 1900 from the first published critical appraisals to current evaluations **Modern Myths and Wagnerian Deconstructions** Mary A. Cicora, 2000-01-30 Consisting of six studies that present hermeneutical analyses of

Wagnerian dramas this book discusses Wagner's mature single dramas from *Hollander* to *Parsifal* with reference to the concept of Romantic irony and the basic theoretical orientation of post structuralism Wagner is best known as a composer of mythological works but these music dramas contain basic problems that essentially contradict what is regarded as their mythological or legendary nature They all self referentially play out certain critical processes Focusing on the very issue of interpretation this work asks how Wagner's dramas use their legendary or mythological raw material in a specifically 19th century Romantic way to create meaning It is argued that by means of Romantic irony internal self reflection or self consciousness each work deconstructs its own mythological or legendary nature Musicologists with an interest in Wagner's works and literary scholars who are interested in interdisciplinary applications of literary critical theory will appreciate this unique application of literary theoretical and critical concepts to the understanding of his music dramas This work will also appeal to scholars of German literature and of German cultural history It discusses Wagner's single dramas from *Holl Dander* to *Parsifal*

Igor Stravinsky, the Rake's Progress Paul Griffiths, 1982 The Rake's Progress is Stravinsky's biggest work and one of the few great operas written since the 1920s rare too for the unusual quality of its libretto by Auden and Kallman Its importance is undisputed but so too are the problems it raises problems of both performance and understanding caused by the irony with which it is so thoroughly permeated In aspects of style and operatic convention it looks back to the eighteenth century and in particular to the operas of Mozart and da Ponte while making references also to other periods to operas from Monteverdi to Verdi Yet at the same time it is wholly a work of the twentieth century and indeed it is centrally concerned with the impossibility of return artistic psychological or actual as well as with the nature and limitation of human free will The Rake's Progress is not one of unbridled dissipation but rather more interestingly one of attachment to naive notions of freedom and choice and his tragedy is that he can never go back

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Table of Contents Wagners Parsifal Studies In Musical Genesis Structure And Interpretation

1. Understanding the eBook Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - The Rise of Digital Reading Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Advantages of eBooks Over Traditional Books
2. Identifying Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - User-Friendly Interface
4. Exploring eBook Recommendations from Wagners Parsifal Studies In Musical Genesis Structure And Interpretation

- Personalized Recommendations
 - Wagners Parsifal Studies In Musical Genesis Structure And Interpretation User Reviews and Ratings
 - Wagners Parsifal Studies In Musical Genesis Structure And Interpretation and Bestseller Lists
5. Accessing Wagners Parsifal Studies In Musical Genesis Structure And Interpretation Free and Paid eBooks
 - Wagners Parsifal Studies In Musical Genesis Structure And Interpretation Public Domain eBooks
 - Wagners Parsifal Studies In Musical Genesis Structure And Interpretation eBook Subscription Services
 - Wagners Parsifal Studies In Musical Genesis Structure And Interpretation Budget-Friendly Options
 6. Navigating Wagners Parsifal Studies In Musical Genesis Structure And Interpretation eBook Formats
 - ePub, PDF, MOBI, and More
 - Wagners Parsifal Studies In Musical Genesis Structure And Interpretation Compatibility with Devices
 - Wagners Parsifal Studies In Musical Genesis Structure And Interpretation Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Highlighting and Note-Taking Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Interactive Elements Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 8. Staying Engaged with Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 9. Balancing eBooks and Physical Books Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Setting Reading Goals Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Wagners Parsifal Studies In Musical Genesis Structure And Interpretation

- Fact-Checking eBook Content of Wagners Parsifal Studies In Musical Genesis Structure And Interpretation
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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