

Simon Wagner

Barry Millington

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.

Being Wagner Simon Callow,2018-01-25 The perfect introduction to the Master.

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.

Pittsburgh Legal Journal ,1893 Containing reports from Pennsylvania judicial districts and other leading decisions.

The Conqueror's Tread Shandon L. Guthrie,2022-02-02 For many Christians, the concept of spiritual warfare involves scenarios that are often enchanting, extravagant, and even parapsychological. Hard-lined skeptics respond by treating it instead as an archaic and outmoded superstition—a farce. While we might think a simple reading of Scripture will settle the matter, this has not been the case since those writing on the subject are (tacitly) influenced by dubious philosophical commitments and presuppositions left unchecked. This groundbreaking book incorporates philosophical reasoning in formulating for the everyday Christian a robust biblical doctrine of spiritual warfare. It is a serious but readable attempt to understand what spiritual warfare is by addressing both the theological and philosophical issues involved. *The Conqueror's Tread* dares to take a reasoned approach to pressing questions such as: •Do supernatural beings really exist? If so, what are they and what can they do? •Are there territorial spirits? •Is exorcism a part of spiritual warfare? •Does spiritual warfare involve speaking aloud, prayerwalking, and breaking curses? •What can evil spirits do to Christians? Can Christians be demon-possessed? •Why would God allow his people to be in a state of conflict with evil spirits? •What is Christian holiness and how do we pursue it? •What role does apologetics have? and many more!

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.

Simon Gray: Plays 2 Simon Gray,2013-05-02 'A superbly written play, a funny play, an agonising play. It is, moreover, a play of truth and insight. A play to savour.' Punch on Otherwise Engaged 'Life in the theatre hasn't brought me anything more rewarding than directing Simon Gray's plays.' Harold Pinter Plaintiffs and Defendants Exceptionally good... the play gave such a rending picture of married mess that it was hard to know where to look.' Clive James, Observer 'Simon Gray is the one [TV playwright] whose work I most relish seeing for his acerbic wit, wonderful ironies and above all for his care with our mother tongue.' Dennis Potter

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.

Richard Wagner Michael Saffle,2002 Acknowledgements To Users of this Research Guide I. Introduction II. Introducing Wagner: Compendia and Other Survey Studies III. Researching Wagner: Reference Works of Various Kinds IV. The Documentary Legacy V. Wagner's Life and Character VI. Wagner as Composer: Studies in Techniques, Styles, and Influences VII. Wagner as Music-Dramatist VIII. Wagner as Instrumental and Vocal Composer and Arranger IX. Performing Wagner X. Wagner as Poet, Prose Writer, and Philosopher XI. Criticizing Wagner XII. Wagner and Culture, Past and Present XIII. After Wagner: Bayreuth, the Festivals, and Wagner's Descendents Index

Theology of Wagner's Ring Cycle II Richard H. Bell,2021-01-01 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, for those inside and outside the church.

Berlioz, Verdi, Wagner, Britten Daniel Albright,2014-03-27 *Great Shakespeareans* offers a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. In this volume, leading scholars assess the contribution of Berlioz, Verdi, Wagner and Britten to the afterlife and reception of Shakespeare and his plays. Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding, interpretation and appreciation of Shakespeare, provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context, including comparison with other figures or works within the same field.

A Companion to Wagner's Parsifal William Kinderman,Katherine Rae Syer,2005 New essays demonstrating and exploring the abiding fascination of Wagner's controversial work.

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 create epic national identity in its earlier and later stages respectively; Siegfried expresses lyric personal identity; and Götterdämmerung destructively culminates with a tragi-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.

The Consolations of History: Themes of Progress and Potential in Richard Wagner’s Gotterdammerung Alexander H. 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 reevaluating 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.

Catering Industry Employee ,1918
The Mixer and Server ,1918
Visible Deeds of Music Simon Shaw-Miller,Simon Miller,2002-01-01 This text explores the relationship between music and the visual arts in the late 19th and 20th centuries, focusing on the modernist period. It argues that the boundaries between art and music were permeable at this time.

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.

Feeding Wild Birds in America Paul J. Baicich,Margaret A. Barker,Carrol L. Henderson,2015-01-28 Today, according to the US Fish and Wildlife Service, more than fifty million Americans feed birds around their homes, and over the last sixty years, billions of pounds of birdseed have filled millions of feeders in backyards everywhere. Feeding Wild Birds in America tells why and how a modest act of provision has become such a pervasive, popular, and often passionate aspect of people’s lives. Each chapter provides details on one or more bird-feeding development or trend including the “discovery” of seeds, the invention of different kinds of feeders, and the creation of new companies. Also woven into the book are the worlds of education, publishing, commerce, professional ornithology, and citizen science, all of which have embraced bird feeding at different times and from different perspectives. The authors take a decade-by-decade approach starting in the late nineteenth century, providing a historical overview in each chapter before covering topical developments (such as hummingbird feeding and birdbaths). On the one hand, they show that the story of bird feeding is one of entrepreneurial invention; on the other hand, they reveal how Americans, through a seemingly simple practice, have come to value the natural world.

De fliegender Hollander Richard Wagner,2018-01-01 Der fliegende Hollaender is the first of Wagner's operas that the author considered to be representative of his mature style. The Dutchman embodies one of the major themes that recur throughout Wagner's work: that of a central character seeking redemption from a loving woman. Originally taken from a story by Heinrich Heine, Wagner extended and enriched his musical and dramaturgical language to produce an opera of extraordinary power.An essay in the guide places the opera in the context of emerging German Romanticism, and another highlights the musical riches of the score. A further article explores the emerging importance of myth to Wagner and his contemporaries. As well as a detailed description of the work's performance history, the volume contains Wagner's own instructions to his performers and his programme note about the overture. Illustrations, a thematic guide, the full libretto with English translation and reference sections are also included.Contains:Behind Der fliegende Hollaender, John WarrackAn Introduction to Der fliegende Hollaender, John DeathridgeLoneliness, Love and Death, William VaughanHow Wagner Found the Flying Dutchman, Mike AshmanOf Storms and Dreams: Reflections on the Stage History of Der fliegende Hollaender, Katherine SyerThe Overture to Der fliegende Hollaender, Richard WagnerRemarks on Performing the Opera Der fliegende Hollaender, Richard WagnerDer fliegende Hollaender: Poem by Richard WagnerThe Flying Dutchman: English translation by Lionel Salter

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