

The Cambridge Companion To Wagner Cambridge Companions To Music

A global history of Jewish music from the biblical era to the present day, with chapters by leading international scholars.

For more than a thousand years, the adventures of King Arthur and his Knights of the Round Table have been retold across Europe. They have inspired some of the most important works of European literature, particularly in the medieval period: the romances of Chrétien de Troyes, Wolfram von Eschenbach's *Parzival*, Sir Gawain and the Green Knight and Malory's *Le Morte d'Arthur*. In the nineteenth century, interest in the Arthurian legend revived with Tennyson, Wagner and Twain. This Companion outlines the evolution of the legend from the earliest documentary sources to *Spamalot*, and analyses how some of the major motifs of the legend have been passed down in both medieval and modern texts. With a map of Arthur's Britain, a chronology of key texts and a guide to further reading, this volume itself will contribute to the continuing fascination with the King and his many legends.

This Companion celebrates the extraordinary riches of the twentieth-century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics, critics and practitioners. Beginning with a discussion of the century's vital inheritance from late-romantic operatic traditions in Germany and Italy, the text embraces fresh investigations into various aspects of the genre in the modern age, with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle. Traditional stylistic categorizations (including symbolism, expressionism, neo-classicism and minimalism) are reassessed from new critical perspectives, and the distinctive operatic traditions of Continental and Eastern Europe, Russia and the Soviet Union, the United Kingdom and United States are subjected to fresh scrutiny. The volume includes essays devoted to avant-garde music theatre, operettas and musicals, filmed opera, and ends with a discussion of the position of the genre in today's cultural marketplace.

A 1996 companion to Friedrich Nietzsche, one of the most influential of modern philosophers.

Philosopher Marcel Hébert developed his *Religious Experience in the Work of Richard Wagner* (1895) from this background of sustained popular interest in Wagner, an interest that had intensified with the return of his operas to the Paris stage. Newspaper debates about the impact of Wagner's ideas on French society often stressed the links between Wagner and religion. These debates inspired works like Hébert's, intended to explain the complex myth and allegory in Wagner's work and to elucidate it for a new generation of French spectators. Designed as a companion volume to 2006's *Inside the Ring*, which focused on the four operas comprising Richard Wagner's *Der Ring des Nibelungen*, this new volume features more than a dozen original essays focusing on all of Wagner's non-Ring operas. Part One looks at the individual operas, including *Der Fliegende Holländer*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*. Part Two reveals the connections between Wagnerian opera and other arts, including dance, filmmaking, and fiction. Finally, Part Three examines Wagner's operas in performance, featuring interviews with mezzo-soprano Michelle DeYoung and heldentenor Ben Heppner, both well-known for their Wagnerian performances. The book includes many photographs from current productions by the Metropolitan Opera and other opera companies, along with bibliographies and a discography of recommended performances.

This Companion, first published in 2000, provides a comprehensive view of Beethoven and his work. The first part of the book presents the composer as a private individual, as a professional, and at the work-place, discussing biographical problems, Beethoven's professional activities when not composing and his methods as a composer. In the heart of the book, individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres. The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers, writers on music, and in the arts, literature, and philosophy. The essays in this volume, written by leading Beethoven specialists, maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory.

A collection of specially commissioned essays investigating the extraordinary diversity of twentieth-century opera.

These eleven essays, by an international team of leading Joyce scholars and teachers, explore the most important aspects of Joyce's life and art. The topics covered include his debt to Irish and European writers and traditions, his life in Paris, and the relation of his work to the "modern" spirit of skeptical relativism. The whole volume is informed by current debates about literature and literary study, and it demonstrates the central place occupied by Joyce's revolutionary achievement in those debates. This Companion, designed primarily as a student's reference work will deepen and extend the enjoyment and understanding of Joyce for the new reader.

The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.

This Companion provides an overview of the composer Anton Bruckner (1824-1896). Sixteen chapters by leading scholars investigate aspects of his life and works and consider the manner in which critical appreciation has changed in the twentieth century. The first section deals with Bruckner's Austrian background, investigating the historical circumstances in which he worked, his upbringing in Upper Austria, and his career in Vienna. A number of misunderstandings are dealt with in the light of recent research. The remainder of the book covers Bruckner's career as church musician and symphonist, with a chapter on the neglected secular vocal music. Religious, aesthetic, formal, harmonic, and instrumental aspects are considered, while one chapter confronts the problem of the editions of the symphonies. Two concluding chapters discuss the symphonies in performance, and the history of Bruckner-reception with particular reference to German Nationalism, the Third Reich and the appropriation of Bruckner by the Nazis.

Edward Elgar occupies a pivotal place in the British cultural imagination. His music has been heard as emblematic of Empire and the English landscape. The recent success of Anthony Payne's elaboration of the sketches for Elgar's Third Symphony has prompted a critical reevaluation of his music. This Companion provides an accessible and vivid account of Elgar's work in its historical and cultural context.

Established authorities on British music and scholars new in the field examine Elgar's music from a range of critical perspectives, including nationalism, post-colonialism, decadence, reception and musical influences. There are also chapters on interpretation, including his own (Elgar was the first major composer to commit a representative quantity of his own work to record), and on Elgar's relationships with the BBC and with his publishers. The book includes much new material, drawing on original research, as well as providing a comprehensive introduction to Elgar's major musical achievements.

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. *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 collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world.

Specially-commissioned essays explore key dimensions of Thomas Mann's writing and life.

This book surveys the life, work, and posthumous reception of nineteenth-century German-Jewish composer Felix Mendelssohn.

Provides a comprehensive view of Berlioz the man, the composer, the critic and the writer.

A Knight at the Opera examines the remarkable and unknown role that the medieval legend (and Wagner opera)

Tannhauser played in Jewish cultural life in the nineteenth and early twentieth centuries. The book analyzes how three of the greatest Jewish thinkers of that era, Heinrich Heine, Theodor Herzl, and I. L. Peretz, used this central myth of Germany to strengthen Jewish culture and to attack anti-Semitism. In the original medieval myth, a Christian knight lives in sin with the seductive pagan goddess Venus in the Venusberg. He escapes her clutches and makes his way to Rome to seek absolution from the Pope. The Pope does not pardon Tannhäuser and he returns to the Venusberg. During the course of A Knight at the Opera, readers will see how Tannhäuser evolves from a medieval knight, to Heine's German scoundrel in early modern Europe, to Wagner's idealized German male, and finally to Peretz's pious Jewish scholar in the Land of Israel. Venus herself also undergoes major changes from a pagan goddess, to a lusty housewife, to an overbearing Jewish mother. The book also discusses how the founder of Zionism, Theodor Herzl, was so inspired by Wagner's opera that he wrote The Jewish State while attending performances of it, and he even had the Second Zionist Congress open to the music of Tannhauser's overture. A Knight at the Opera uses Tannhauser as a way to examine the changing relationship between Jews and the broader world during the advent of the modern era, and to question if any art, even that of a prominent anti-Semite, should be considered taboo.

A comprehensive and stimulating guide to the extraordinary poet, his work, and his influence on modern literature.

This guide to the orchestra and orchestral life is unique in its breadth of coverage. It combines orchestral history and repertory with a practical bias offering critical thought about the past, present and future of the orchestra. Including topics such as the art of orchestration, score reading, conducting, international orchestras, recording, as well as consideration of what it means to be an orchestral musician, an educator, or an informed listener, it will be of interest to a wideranging readership of music historians and professional or amateur performers.

This 2004 Companion is a collection of specially commissioned essays on one of the most influential opera composers in the repertoire. The volume is divided into four parts, each exploring an important element of Rossini's life, his world, and his works: biography and reception; words and music; representative operas; and performance. Within these sections accessible chapters, written by a team of specialists, examine Rossini's life and career; the reception of his music in the nineteenth century and today; the librettos and their authors; the dramaturgy of the operas; and Rossini's non-operatic works. Additional chapters centre on key individual operas chosen for their historical importance or position in the present repertoire, and include Tancredi, Il barbiere di Siviglia, Semiramide, and Guillaume Tell. The last section, Performance, focuses on the history of Rossini's operas from the viewpoint of singing and staging, as well as the influence of editorial work on contemporary performance practice.

Richard Wagner (1813-1883) aimed to be more than just a composer. He set out to redefine opera as a "total work of art" combining the highest aspirations of drama, poetry, the symphony, the visual arts, even religion and philosophy. Equally celebrated and vilified in his own time, Wagner continues to provoke debate today regarding his political legacy as well as his music and aesthetic theories. Wagner and His World examines his works in their intellectual and cultural contexts. Seven original essays investigate such topics as music drama in light of rituals of naming in the composer's works and the politics of genre; the role of leitmotif in Wagner's reception; the urge for extinction in Tristan und Isolde as psychology and symbol; Wagner as his own stage director; his conflicted relationship with pianist-composer Franz Liszt; the anti-French satire Eine Kapitulation in the context of the Franco-Prussian War; and responses of Jewish writers and musicians to Wagner's anti-Semitism. In addition to the editor, the contributors are Karol Berger, Leon Botstein, Lydia Goehr, Kenneth Hamilton, Katherine Syer, and Christian Thorau. This book also includes translations of essays, reviews, and memoirs by champions and detractors of Wagner; glimpses into his domestic sphere in Tribschen and Bayreuth; and all of Wagner's program notes to his own works. Introductions and annotations are provided by the editor and David Breckbill, Mary A. Cicora, James Deaville, Annegret Fauser, Steven Huebner, David Trippett, and Nicholas Vazsonyi.

Baseball is much more than a game. As the American national pastime, it has reflected the political and cultural concerns of US society for over 200 years, and generates passions and loyalties unique in American society. This Companion examines baseball in culture, baseball as culture, and the game's global identity. Contributors contrast baseball's massive, big-business present with its romanticized origins and its evolution against the backdrop of American and world history. The chapters cover topics such as baseball in the movies, baseball and mass media, and baseball in Japan and Latin America. Between the chapters are vivid profiles of iconic characters including Babe Ruth, Ichiro and Walter O'Malley. Crucial moments in baseball history are revisited, ranging from the 1919 Black Sox gambling scandal to recent controversies over steroid use. A unique book for fans and scholars alike, this Companion explains the enduring importance of baseball in America and beyond.

Richard Strauss is a composer much loved among audiences throughout the world, both in the opera house and the concert hall. Despite this popularity, Strauss was for many years ignored by scholars, who considered his commercial success and his continued reliance on the tonal system to be liabilities. However, the past two decades have seen a resurgence of scholarly interest in the composer. This Companion surveys the results, focusing on the principal genres, the social and historical context, and topics perennially controversial over the last century. Chapters cover Strauss's immense operatic output, the electrifying modernism of his tone poems, and his ever-popular Lieder. Controversial topics are explored, including Strauss's relationship to the Third Reich and the sexual dimension of his works. Reintroducing the composer and his music in light of recent research, the volume shows Strauss's artistic personality to be richer and much more complicated than has been previously acknowledged.

The Cambridge Companion to Wagner's Der Ring des Nibelungen Cambridge University Press

In this wide-ranging inside view of the history and practice of conducting, analysis and advice comes directly from working conductors, including Sir Charles Mackerras on opera, Bramwell Tovey on being an Artistic Director, Martyn Brabbins on modern music, Leon Botstein on programming and Vance George on choral conducting, and from those who work closely with conductors: a leading violinist describes working as a soloist with Stokowski, Ormandy and Barbirolli, while Solti and Abbado's studio producer explains orchestral recording, and one of the world's most powerful managers tells all. The book includes advice on how to conduct different types of groups (choral, opera, symphony, early music) and provides a substantial history of conducting as a study of national traditions. It is an unusually honest book about a secretive industry and managers, artistic directors, soloists, players and conductors openly discuss their different perspectives for the first time.

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.

This Companion provides an overview and in-depth analysis of Wagner's Ring using traditional critical analysis alongside more recent approaches.

Richard Wagner was one of the most influential and controversial composers in the history of music. His massive, myth-laden operas revolutionized musical drama and overturned traditional harmony, while his charismatic personality and inflammatory writings made him an object of both veneration and scorn. In *Simply Wagner*, author Thomas Grey deftly merges biography with an appreciation of Wagner's musical achievement to produce a fascinating and wholly accessible portrait of this larger-than-life figure, whose radical ideas and complex legacy are still being debated today.

This Companion provides an up-to-date view of the music of Franz Liszt, its contemporary context and performance practice, written by some of the leading specialists in the field of nineteenth-century music studies. Although a core of Liszt's piano music has always maintained a firm hold on the repertoire, his output was so vast, influential and multi-faceted that scholarship too has taken some time to assimilate his achievement. This book offers students and music lovers some of the latest views in an accessible form. Katharine Ellis, Alexander Rehding and James Deaville present the biographical and intellectual aspects of Liszt's legacy, Kenneth Hamilton, James Baker and Anna Celenza give a detailed account of Liszt's piano music - including approaches to performance - Monika Hennemann discusses Liszt's Lieder, and Reeves Shulstad and Dolores Pesce survey his orchestral and choral music.

Digital technology has profoundly transformed almost all aspects of musical culture. This book explains how and why.

Indispensable reading for historians and musicologists as well as those interested in Wagner's philosophy and the aesthetics of music.

This Companion is an accessible introduction to Schumann: his time, his temperament, his style and his oeuvre. An international team of scholars explores the cultural context, musical and poetic fabric, sources of inspiration and interpretative reach of key works from the Schumann repertoire ranging from his famous lieder and piano pieces to chamber, orchestral and dramatic works. Additional chapters address Schumann's presence in nineteenth- and twentieth-century composition and the fascinating reception history of his late works. Tables, illustrations, a detailed chronology and advice on further reading make it an ideally informative handbook for both the Schumann connoisseur and the music lover. An excellent textbook for the university student of courses on key composers of nineteenth-century Western Classical music, it is an invaluable guide for all who are interested in the thought, aesthetics and affective power of one of the most intriguing figures of a culturally rich and formative period.

Publisher Description

A note on the measurement of brass instruments.

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Provides comprehensive and up-to-date coverage of Nietzsche's philosophy, his key works and themes, his major influences and his legacy.

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