

**Wagner**  
**Race and Revolution**  
Paul Lawrence Rose



# Wagner Race And Revolution

**Leah Garrett**



## **Wagner Race And Revolution:**

**Wagner** Paul Lawrence Rose,1992-01-01 It has long been acknowledged that Richard Wagner was a virulent antisemite yet the composer has also been characterized as an idealistic revolutionary and historians have puzzled over the paradox of these conflicting elements in his character In this fascinating book Paul Lawrence Rose argues that Wagner did not suddenly change from a progressive revolutionary into a reactionary racist for him as for many other Germans the idea of revolution always contained a racial and antisemitic core Rose approaches Wagner on varying levels so as to see him as he really was he places Wagner within the context of mid nineteenth century German revolutionary culture he studies the composer s whole range of theoretical and artistic works tracing his career and the evolution of his thought and he considers Wagner s personality and his personal relationships especially with those Jews who considered themselves his friends Rose demonstrates that Wagner s conversion to antisemitism dates not from 1850 the year in which his infamous essay Judaism in Music was published but from his conflict with the Jewish composer Giacomo Meyerbeer three years earlier over the Berlin production of Rienzi This affects our understanding of the genesis of the Ring operas In addition Rose offers fresh and stimulating interpretations of Tristan und Isolde Die Meistersinger and Parsifal based on an analysis of their revolutionary and antisemitic elements

**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 [Tradition, Community, and Nationhood in Richard Wagner's Die Meistersinger von Nürnberg](#)

Christopher Kimbell,2024-07-02 Since its premiere in 1868 Wagner s Die Meistersinger von Nürnberg has defied repeated upheavals in the cultural political landscape of German statehood to retain its unofficial status as the German national opera The work s significance as a touchstone of national culture survived even such troubling episodes

as its public endorsement in 1933 as the most German of all German operas by Joseph Goebbels or the rendition in previous years by audiences at Bayreuth of both national and Nazi party anthems at the work's culmination. This chequered reception history and apparent propensity for reinterpretation or reclamation has long fuelled debates over the socio-political meanings of Wagner's musical narrative. On the question of Beckmesser for instance, heated arguments have surrounded the existence of antisemitic stereotypes in the work as well as their possible indication of a racial-political dimension to Sachs's restoration of Nuremberg society. Through a combination of musical-textual analysis with critical theory, this book interrogates the ideological underpinnings of *Die Meistersinger's* narrative. In four interconnected studies of the characters of Walther Sachs, Beckmesser and Eva, the book traces a critical potential within the opera's construction of provincial and national identities and problematizes existing discourse around its depiction of race and gender.

**Richard Wagner's Zurich** Chris Walton, 2007. An investigation of the considerable influence of Wagner's stay in Zurich from 1849 to 1858, a period often discounted by scholars on his career. When the people of Dresden rose up against their king in May 1849, Richard Wagner went from Royal Kapellmeister to republican revolutionary overnight. He gambled everything but the rebellion failed and he lost all. Now a wanted man in Germany, he fled to Zurich. Years later, he wrote that the city was devoid of any public art form and full of simple people who knew nothing of my work as an artist. But he lied. Zurich boasted arguably the world's greatest concentration of radical intellectuals and a vibrant music scene. Wagner was accepted with open arms. This book investigates Wagner's affect on the musical life of the city and the city's impact on him. Mathilde Wesendonck emerges not as Wagner's passive muse but as a self-assured woman who exploited gender expectations to her own benefit. In 1858, Wagner had to flee Zurich after again gambling everything this time on Mathilde and again losing. But it was in Zurich that Wagner wrote his major theoretical works, composed *Das Rheingold*, *Die Walküre*, and parts of *Siegfried* and *Tristan und Isolde*, first planned *Parsifal*, held the first festival of his music, and conceived of a theater to stage his own works. If Wagner had been free in 1849 to choose a city in which to seek heightened intellectual stimulation among the like-minded and the similarly gifted, he could have come to no more perfect place. Chris Walton teaches music history at the Musikhochschule Basel in Switzerland. He is the recipient of the 2010 Max Geilinger Prize honoring exemplary contributions to the literary and cultural relationship between Switzerland and the English-speaking world.

***A Knight at the Opera*** Leah Garrett, 2011. *A Knight at the Opera* examines the remarkable and unknown role that the medieval legend and Wagner opera *Tannhäuser* 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. Readers will see how *Tannhäuser* evolves from a medieval knight to Peretz's pious Jewish scholar in the Land of Israel. 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. *A Knight at the Opera* uses *Tannhäuser* 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 *Richard Wagner and the Anti-Semitic Imagination* Marc A. Weiner,1997-01-01 This book addresses one of the most hotly contested debates in contemporary cultural life the question of how anti-Semitism figures in the operas of Richard Wagner Until now scholars have generally acknowledged Wagner's anti-Semitism but have argued that it is irrelevant to the operas themselves Marc A Weiner challenges that traditional view by asserting that anti-Semitism is a crucial pervasive feature in Wagner's operas Weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti-Semitic and that were readily recognized as such by nineteenth century German audiences These images were associated particularly with the body Through a careful examination of Wagner's music libretti and stage directions Weiner reconstructs iconographies of corporeal images iconographies of the eye voice smell gait and sexuality that were essential to the operas and were associated with anti-Semitism and the longing for an imagined German community **Music and Victorian Liberalism** Sarah Collins,2019-06-06 Examines the interaction between music and liberal discourses in Victorian Britain revealing the close interdependence of political and aesthetic practices **Wagner and Philosophy** Bryan Magee,2001-09-06 The author places the composer's artistic development in the context of the philosophy of his age He reveals the links between Wagner and the philosophers of his day from the pre-Marxist socialists to Feuerbach and Schopenhauer [The Esoteric Wagner](#) Michael Besack,2004 Wagner's Ring is one of the most complex dramatic creations of modern times and its stage presentation requires impossible resources It also demands an educated audience without which there is not much justification for a performance The tetralogy is full of difficult narratives and dialogues that make a prior in depth reading of the libretto a must It is not just a matter of figuring out the plot as in other operas but of exploring the many levels of meaning through which the Ring unfolds In addition the cycle incorporates esoteric themes that have seldom been discussed in connection with Wagner This background is unknown territory to most people and it is unrealistic to expect sudden enlightenment from the Ring's libretto alone Every classical journey deals with the promise of a homecoming and it is therefore not surprising that Wotan the main protagonist in the Ring eventually reemerges in the Land of the Grail where he is converted into Titurel by Wagner's poetic imagination Ernest Newman Wagner's quintessential biographer had already noted this odd development but did not pause long enough to consider the startling implications One should not look at Wagner in disconnected narrow ways The dismal level of today's intellectual discourse on Tragedy makes it impossible to do justice to the composer's apocalyptic vision In that context it is important to address the increasingly popular contention that Wagner was Hitler's spiritual father and that the Ring is a dangerous anti-Semitic fantasy The Holocaust is indeed tragic but its reduction to a moral failure on the part of Germanic culture understates the metahistorical significance of what actually happened C J Jung once tried to tackle these issues directly in his study of the Wotan archetype 1936 but his analysis has

since been buried under the weight of more detailed but less perceptive commentaries A vigorous reassessment is long overdue

**Richard Wagner's prose works. Tr. by W.A. Ellis** Wilhelm Richard Wagner,1892      **The New Grove Wagner** Barry Millington,2002 Wagner is one of the most controversial of composers and much that has been written about him including his autobiography is misleading Barry Millington draws on the best previous scholarship and his own original research to set the record straight The first part of this book is devoted to biography the second to a detailed study of the operas Millington offers a historical review of the critical interpretation of each opera including a discussion of recent methods of formal analysis In this revised edition two chapters those on Tannhauser and Die Meistersinger include significant new material The bibliography has also been updated

**Richard Wagner's Prose Works** Richard Wagner,1899  
Richard Wagner's prose works. Tr. by W.A. Ellis Richard Wagner,1899      **Richard Wagner's Concepts of History** Alan Roy Anbari,2007      **Wagner** Charles Albert Lidgely,1911      **Wagner** Charles A. Lidgely,1907      **Classic CD.** ,1998

A History of the Holocaust Saul S. Friedman,2004 A History of the Holocaust is a detailed factual account of what happened across Europe during the Holocaust with balanced coverage of each country The Holocaust was unique within the context of the Second World War because Jews were disproportionately represented among the civilian casualties in that conflict Over fifty million people died as a result of the application of total war Twelve per cent of these were Jews At the time Jews constituted less than one quarter of one per cent of the world's population This book is intended as a textbook not a philosophical interpretation of the Holocaust Written in a highly accessible style it is addressed to students and will inspire them to read more about the subject and to question the problems of the world

**Wagner and Suicide** John Louis DiGaetani,2003-04-08 Composer Richard Wagner 1813-1883 likely suffered from a manic depressive disorder but in his time very little was known about mental illness and suicide was not a topic for general discussion Wagner was often plagued by extreme mood swings he used his operas especially the librettos to express himself and his personal difficulties This investigation of the suicidal themes in Wagner's life and operas Die Fliegende Holländer Tannhauser Lohengrin Tristan und Isolde Die Meistersinger the Ring cycle and Parsifal shows how manic depressive illness particularly the depressive part of it affected Wagner's life and art It also analyzes the influence of Giambattista Vico's theories of cycles and how these theories appeared in Wagner's work suicide as a theatrical and operatic phenomenon and the way in which the theme of suicide has appeared in other works of the literary and performing arts

*Richard Wagner* Houston Stewart Chamberlain,1900

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