



Wagners Operas

John Louis DiGaetani



Wagners Operas:

The Stories of Wagner's Operas Richard Wagner, Joseph Walker McSpadden, 1924 **The Complete Operas of Richard Wagner** Charles Osborne, 1991 Wagner's operas can be counted among the most important works of art of the nineteenth century But Wagner was a composer around whom violent artistic political and literary controversies raged during his life

The Wagner Operas Ernest Newman, 1991-10-13 In this classic guide the foremost Wagner expert of our century discusses ten of Wagner's most beloved operas illuminates their key themes and the myths and literary sources behind the librettos and demonstrates how the composer's style changed from work to work Acclaimed as the most complete and intellectually satisfying analysis of the Wagner operas the book has met with unreserved enthusiasm from specialist and casual music lover alike Here available for the first time in a single paperback volume is the perfect companion for listening to or attending *The Flying Dutchman* *Tannhäuser* *Lohengrin* *Tristan and Isolde* *Die Meistersinger* the four operas of the Ring Cycle and *Parsifal* Newman enriches his treatment of the stories texts and music of the operas with biographical and historical materials from the store of knowledge that he acquired while completing his numerous books on Wagner including the magisterial *Life of Richard Wagner* The text of *The Wagner Operas* is filled with hundreds of musical examples from the scores and all the important leitmotifs and their interrelationships are made clear in Newman's lucid prose This is as fine an introduction as any ever written about a major composer's masterpieces Newman outlines with unflinching clarity and astuteness each opera's dramatic sources and he takes the student through the completed opera step by step with all manner of incidental insight along the way Robert Bailey New York University

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Wagner's Operas and Desire James M. McGlathery, 1998 An analysis of the role of eroticism including the incestuous variety McGlathery German and comparative literature U of Illinois Urbana brings a broader psychological approach than psychoanalytic theory to this typically auxiliary realm of Wagnerian criticism of the ten operas those classified as the romantic operas *The Flying Dutchman* *Tannhäuser* and *Lohengrin* *The Ring of the Nibelung* and the later ones *Tristan*

and *Isolde The Mastersingers of Nuremberg* and *Parsifal* Annotation copyrighted by Book News Inc Portland OR Opera and Drama Richard Wagner,2001-01-01 The New Grove Guide to Wagner and His Operas Barry Millington,2006-08-15 One of the most controversial figures in the history of ideas as well as music Richard Wagner continues to stimulate debate whenever his works are performed Drawing upon the scholarship of *The New Grove Dictionary of Opera* the most comprehensive dictionary of opera in the world Barry Millington offers a concise portable survey and guide which will make a welcome addition to the shelf of anyone who loves opera Millington has completely updated the original pieces and contributed four new chapters on Wagner including a summary of Wagner productions from 1876 to the present day a suggested listening and viewing guide complete chronology of Wagner's operas and a glossary of terms that will delight any opera goer In addition there are detailed entries on each of Wagner's operas a main biographical section and a group of separate articles on such topics as *Leitmotif* and *Gesamtkunstwerk* as well as a newly revised updated article on Bayreuth Complete with a new preface updated bibliography glossary and discography including first release dates of each recording *The New Grove Guide to Wagner and his Operas* furnishes both seasoned Wagner lovers and neophytes with all they require for an in depth appreciation of this unique historical figure **Richard Wagner, Composer of Operas** John F. Runciman,1913 **Selections from the Music Dramas of Richard Wagner** Richard Wagner,2001-01-01 *Wagner Outside the Ring* John Louis DiGaetani,2009-10-21 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 Hollander* *Tannhauser* *Lohengrin* *Tristan und Isolde* *Die Meistersinger von Nurnberg* 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 Wagner and His Works Henry Theophilus Finck,1904 **Stories of the Wagner Opera** H. A. Guerber,2023-08-22 In *Stories of the Wagner Opera* H A Guerber elegantly distills the intricate narratives and profound themes woven into Richard Wagner's operatic masterpieces Through vivid storytelling and insightful analysis Guerber presents an accessible exploration of operas such as *The Ring of the Nibelung* and *Tristan und Isolde* shedding light on the mythological philosophical and historical contexts that underpin Wagner's work The author employs a narrative style that captivates both aficionados and newcomers alike making the often complex operatic tales resonate with clarity and depth H A Guerber a prominent scholar in the field of musicology and mythology was deeply influenced by the artistic and cultural movements of her time Her academic background and passion for storytelling led her to demystify Wagner's operas for a broader audience seeking to

illuminate the cultural significance of these works beyond mere performance Guerber s extensive research and commitment to preserving narrative arts enrich her retellings showcasing the timeless relevance of Wagner s themes in the modern era This book is highly recommended for readers seeking to deepen their appreciation of Wagnerian opera and its narratives Whether you are an opera aficionado or new to this musical genre Guerber s engaging prose will transport you into the vibrant worlds Wagner created igniting a newfound passion for these enduring operatic tales In this enriched edition we have carefully created added value for your reading experience A succinct Introduction situates the work s timeless appeal and themes The Synopsis outlines the central plot highlighting key developments without spoiling critical twists A detailed Historical Context immerses you in the era s events and influences that shaped the writing A thorough Analysis dissects symbols motifs and character arcs to unearth underlying meanings Reflection questions prompt you to engage personally with the work s messages connecting them to modern life Hand picked Memorable Quotes shine a spotlight on moments of literary brilliance Interactive footnotes clarify unusual references historical allusions and archaic phrases for an effortless more informed read

The Rough Guide to Opera Matthew Boyden,Nick Kimberley,2002 Sketches of opera composers opera synopses and CD reviews **Wagner and His Works** Henry T. Finck,1907 [Richard Wagner and Medieval Drama](#)

John Louis DiGaetani,2025-10-24 Composer Richard Wagner wanted to create miracles with his operas like medieval dramatists who wanted to produce miracles on stage to dazzle and convert an audience of pagans The dramatists of the Middle Ages inspired many of Wagner s works as well as served as a source of more symbolic connections that describe the arc of his work s intent This book is the first to explain how Wagner s operas were structured around the format of medieval theater allowing the composer to include miracles in his work while criticizing Christianity thus adding fascinating and impressive aspects to his operas *Richard Wagner* John Louis DiGaetani,2014-01-02 This is a new biography of the German composer Richard Wagner 200 years after his birth re-examining his life in light of new documents and new sensibilities Since World War II Wagner has often been wrongly associated with Adolf Hitler because Hitler liked Wagner s music and used it in Nazi propaganda But Wagner died in 1883 fifty years before Hitler s regime It is time to have a fresh look at Wagner s life without the Nazi associations His life was a series of abandonments and traumas for the self-destructive but creative genius as he tried to survive as a freelance composer in the hostile environments of 19th century Germany

Wagner's Operas Lawrence Gilman,1937 [Songs from the Operas ...](#) Henry Edward Krehbiel,1910 **Opera as Anthropology** Vlado Kotnik,2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical

accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude Lévi-Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another

Drama and the World of Richard Wagner
Dieter Borchmeyer, 2003-11-30 Richard Wagner continues to be the most controversial artist in history a perpetually troubling figure in our cultural consciousness The unceasing debate over his works and their impact for and against is one reason why there has been no genuinely comprehensive modern account of his musical dramas until now Dieter Borchmeyer's book is the first to present an overall picture of these musical dramas from the standpoint of literary and theatrical history It extends from the composer's early works still largely ignored to the Ring Cycle and Parsifal and includes Wagner's unfinished works and operas he never set to music Through lively prose we come to see Wagner as a librettist and as a man of letters rather than primarily as musical composer Borchmeyer uncovers a vast field of cultural and historical cross references in Wagner's works In the first part of the book he sets out in search of the various archetypal scenes opening up the composer's dramatic workshop to the reader He covers all of Wagner's operas from early juvenilia to the canonical later works The second part examines Wagner in relation to political figures including King Ludwig II and Bismarck and importantly in light of critical reactions by literary giants Thomas Mann whom Borchmeyer calls a guiding light in this exploration of the fields that Wagner tilled and Nietzsche whose appeal to philology is a key source of inspiration in attempts to grapple with Wagner's works For more than twenty years Borchmeyer has placed his scholarship at the service of the famed Bayreuth Festival With this volume he gives us a summation of decades of engagement with the phenomenon of Wagner and at the same time the result of an abiding critical passion for his works

Reviewing **Wagners Operas**: Unlocking the Spellbinding Force of Linguistics

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 really astonishing. Within the pages of "**Wagners Operas**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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