

Wagner S Ring Motifs

Wagner Without Fear William Berger.2010-06-16 Do you cringe when your opera-loving friends start raving about the latest production of Tristan? Do you feel faint just thinking about the six-hour performance of Parsifal you were given tickets to? Does your mate accuse you of having a Tannhäuser complex? If you're baffled by the behavior of Wagner worshipers, if you've longed to fathom the mysteries of Wagner's ever-increasing popularity, or if you just want to better understand and enjoy the performances you're attending, you'll find this delightful book indispensable.

William Berger is the most helpful guide one could hope to find for navigating the strange and beautiful world of the most controversial artist who ever lived. He tells you all you need to know to become a true Wagnerite--from story lines to historical background; from when to visit the rest room to how to sound smart during intermission; from the Jewish legend that possibly inspired Lohengrin to the tragic death of the first Tristan. Funny, informative, and always a pleasure to read, *Wagner Without Fear* proves that the art of Wagner can be accessible to everyone.

Includes: - The strange life of Richard Wagner--German patriot (and exile), friend (and enemy) of Liszt and Nietzsche - Essential opera lore and lobby talk - A scene-by-scene analysis of each opera - What to listen for to get the most from the music - Recommended recordings, films, and sound tracks

Wagner's Ring of the Nibelung: And the Conditions of Ideal

Manhood (1897) David Irvine.2009-05 This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in

affordable, high quality, modern editions that are true to the original work.

Wagner's Das Rheingold Warren Darcy.1993 Richard Wagner's opera Das Rheingold is a milestone in the composer's output and in the history of music in general. It marked Wagner's return to operatic composition after a hiatus of five years, and signified his definitive break with earlier operatic conventions. It also represents a reconsideration of the whole question of dramatic-musical form, and the role of tonality in articulating this form. Warren Darcy traces here the genesis of Das Rheingold through the various textual and musical sketches and drafts to the full score, and also develops a theoretical framework within which the opera may be meaningfully analysed. Using Wagner's manuscripts as a point of departure, Darcy discusses the formal, harmonic, and linear structure of the work. In so doing, he challenges a number of contemporary views about the opera, including those of Curt von Westernhagen and Carl Dahlhaus.

Nibelung's Ring, The Peter Bassett.2003 This accessible text guides novice and seasoned opera listeners alike through Richard Wagner's renowned Ring cycle. To aid in understanding this complex and often contradictory work, a modern-day prose translation of its four component operas is provided, as is an explanation of The Nibelung's Ring's mythological background, Wagner's creative process, and the ideas conveyed throughout each component. A section reviewing its numerous musical themes and how they bind the cycle together musically is also included. Rarely seen lithographs by artist Hugo Braune illustrate the story.

Wagner and the Erotic Impulse Laurence Dreyfus.2012-05-07 Though his image is tarnished today by unrepentant anti-Semitism, Richard Wagner (1813-1883) was better known in the nineteenth century for his provocative musical eroticism. In this illuminating study of the composer and his works, Laurence Dreyfus shows how Wagner's obsession with sexuality prefigured

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the composition of operas such as *Tannhäuser*, *Die Walküre*, *Tristan und Isolde*, and *Parsifal*. Daring to represent erotic stimulation, passionate ecstasy, and the torment of sexual desire, Wagner sparked intense reactions from figures like Baudelaire, Clara Schumann, Nietzsche, and Nordau, whose verbal tributes and censures disclose what was transmitted when music represented sex. Wagner himself saw the cultivation of an erotic high style as central to his art, especially after devising an anti-philosophical response to Schopenhauer's "metaphysics of sexual love." A reluctant eroticist, Wagner masked his personal compulsion to cross-dress in pink satin and drench himself in rose perfumes while simultaneously incorporating his silk fetish and love of floral scents into his librettos. His affection for dominant females and surprising regard for homosexual love likewise enable some striking portraits in his operas. In the end, Wagner's achievement was to have fashioned an oeuvre which explored his sexual yearnings as much as it conveyed—as never before—how music could act on erotic impulse.

How to Understand Wagner's Ring of the Nibelung ... Gustav Kobbé.1976

Wagner's Ring M. Owen Lee.1994 (Limelight). Commentary on and a concise, lucid interpretation of the opera world's most complex masterwork, expanded from the author's popular intermission talks during Met Opera broadcasts. Anyone, whether knowledgeable or not, will profit by reading it... Opera Quarterly
The Cambridge Companion to Wagner's Der Ring des Nibelungen Mark Berry,Nicholas Vazsonyi.2020-09-24 The Companion is an essential, interdisciplinary tool for those both familiar and unfamiliar with Wagner's Ring. It opens with a concise introduction to both the composer and the Ring, introducing Wagner as a cultural figure, and giving a comprehensive overview of the work. Subsequent chapters, written by leading Wagner experts, focus on musical topics such as 'leitmotif', and structure, and provide a comprehensive set of character portraits, including

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leading players like Wotan, Brünnhilde, and Siegfried. Further chapters look to the mythological background of the work and the idea of the Bayreuth Festival, as well as critical reception of the Ring, its relationship to Nazism, and its impact on literature and popular culture, in turn offering new approaches to interpretation including gender, race and environmentalism. The volume ends with a history of notable stage productions from the world premiere in 1876 to the most recent stagings in Bayreuth and elsewhere.

The Story of "The Ring" Sam Hield Hamer.1907

The Rest Is Noise Alex Ross.2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

Wagner's "Ring" and Its Symbols Robert Donington.1974

The Annotated Ring Cycle Frederick Paul Walter.2021-07-15 A dazzling, new translation and notes by Frederick Paul Walter spotlight the libretto, lyrics, and stage directions of Wagner's beloved *The Valkyrie* from the Ring Cycle, getting the most basic ingredient right: the actual story! It contains newly created graphic-novel style illustrations and full-color, classic artwork by Rackham and others.

The Wound That Will Never Heal Paul Brian Heise.2023-02-21

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Paul Brian Heise's *The Wound That Will Never Heal* is an original allegorical reading of Richard Wagner's epic music drama *The Ring of the Nibelung*. Heise challenges the standard view that Wagner merely dramatizes the conflict between love and power and demonstrates instead that his greatest work is an allegory exploring humanity's longing for transcendent value and that quest's paradoxical establishment of a science-based secular society. By employing a more extensive analysis of primary evidence than any prior interpretation, *The Wound That Will Never Heal* is the first interpretation to propose and sustain a global and conceptually coherent account of the entire *Ring*.

The Ring of Truth Roger Scruton. 2017-11-21 "Nothing in opera is grander than *The Ring*, no work more suited to the deep reading the writer gives here." —Opera News Richard Wagner's *Ring of the Nibelung* is one of the greatest works of art created in modern times, and has fascinated both critics and devotees for over a century and a half. No recent study has examined the meaning of Wagner's masterpiece with the attention to detail and intellectual power that Roger Scruton brings to it in this inspiring account. *The Ring of Truth* is an exploration of the drama, music, symbolism, and philosophy of *The Ring* from a writer whose knowledge and understanding of the Western musical tradition are the equal of his capacities as a philosopher. Scruton shows how, through musical connections and brilliant dramatic strokes, Wagner is able to express truths about the human condition which few other creative artists have been able to convey so convincingly. For Wagner, writes Scruton, the task of art is to "show us freedom in its immediate, contingent, human form, reminding us of what it means to us. Even if we live in a world from which gods and heroes have disappeared we can, by imagining them, dramatize the deep truths of our condition and renew our faith in what we are." Love, death, sacrifice and the liberation that we win through sacrifice—these are the great themes of *The Ring*, as they are of this book. Scruton's passionate

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and moving interpretation allows us to understand more fully than ever how Wagner conveys his ideas about who we are, and why The Ring continues to be such a hypnotically absorbing work. "Scruton's presentation is grounded throughout in a deep understanding of the culture of Wagner's era . . . the writing is clear and persuasive." —Library Journal (starred review) "A fascinating and valuable study." —Sunday Times

Wagner's Ring and Its Symbols Robert Donington.2021-09-10

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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

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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 Titirel 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.

The Ultimate Art David Littlejohn. 1994-01-01 Discusses how opera embraces human emotion and experience, Western culture, and individual psychology.

Song of the Nibelungs .2008-01-08 It portrays the existential struggles and downfall of an entire people, the Burgundians, in a military conflict with the Huns and their king.--Jacket.

The Nibelung's Ring Peter Bassett. 2012-08-24 Wagner's Ring Cycle is one of the great works of art of all time. The Nibelung's Ring explains the mythological background to the work, the process of composition, and the meaning of the four component operas. The expanded new edition also features two entirely new sections, a prose translation of the entire cycle in contemporary language, and a section identifying and commenting on many of

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the musical 'themes' that pervade the cycle and bind it together musically. The Nibelung's Ring also contains forty full - page reproductions of a complete set of magnificent and rarely seen lithographs by Hugo Braune which alone make the book a collector's item.

Wagner and the Volsungs Árni Björnsson.2003

Theology of Wagner's Ring Cycle Richard H. Bell.2020 (Vol. 2)

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. -- back cover.

Wagner and Tolkien Renée Vink.2012-06 Both Rings were round and there the resemblance ceases, wrote J.R.R. Tolkien about the rings in his epic The Lord of the Rings and Richard Wagner's opera cycle The Ring of the Nibelung. Or did he? The answer is not as straightforward as many Tolkien fans believe, whether they agree with the statement or consider it misguided. Nor is the statement itself as transparently defensive as some Wagner buffs suggest. Much has been said and written about Wagner and Tolkien, a subject that tends to generate a certain amount of heat, mostly due to the former's controversial status as Hitler's favourite composer. But until now the various, often contradictory opinions and the facts and perceptions on which they are based were rarely discussed at length or analysed in

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depth. The publication in 2009 of Tolkien's *The Legend and Sigurd and Gudrún* with its partly Wagnerian content reinforced the need for a systematic treatment of the subject. This book offers one. There is more to both Rings than their common roundness, and the resemblance between Tolkien and Wagner goes beyond a Ring of Power and some narrative elements: they shared a number of preoccupations and interests - nature, nation, the North, death and immortality, language and above all, myth. This is a book about the two great mythmakers of their times, and about what they have in common despite everything that separates them.

Wagner's 'Ring' and Its Symbols Robert Donington.1969

Wagner's Ring and Its Symbols Robert Donington.1974-07-01

Gotterdammerung. Ediz. illustrata Richard Wagner.1997-10-23

Richard Wagner's vast Ringcycle, comprising four full-length operas, is arguably the most extraordinary achievement in the history of opera. His libretto to the work is more than a literary work of art: its intricate system of metric patterns, imaginative metaphors, ample use of alliteration - together with its singability - combine to create something unique, so that the music is embedded in the text. This volume presents Rudolph Sabor's translation of the libretto to the final opera of the tetralogy, *Götterdämmerung*. This new translation, which runs side-by-side with the German text, preserves the original metre and elucidates the complexities of Wagner's intricate libretto. It is unprecedented in presenting next to the translation not only a running commentary on the drama but also the names of the leitmotifs as they occur. The translation is supplemented by scene-by-scene synopses, short discussions of each leitmotif new to each scene, a discography, videography, and full bibliography. Lists of all motifs in the opera and all motifs in the Ring cycle conclude the volume. Rudolph Sabor has also translated the librettos to the other three operas of the cycle, and a companion volume of essays relating to Wagner's Ring completes the series.

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Ranging from a discussion of Wagner's Literary sources to a review of the Ring's performance history, the essays provide a prodigious treasury of information for the Wagner enthusiast. The books can be enjoyed individually or as a series; either way they will equip the Wagner enthusiast with a fund of information to make the Ringjourney more rewarding.

I Saw the World End Deryck Cooke.1979 Wagner's Ring has baffled and confused critics because of the highly complex meaning of its text and music. The diverse range of commentaries written on the subject since the first performance over one hundred years ago reveals just how little critics have understood The Ring. Deryck Cooke displays his masterly common sense in this study of how and why The Ring took the shape it did. This volume represents only a portion of the enormous book he had planned--his untimely death prevented him from writing a full analysis of the music. Even as it stands, *I Saw The World End* will give fresh understanding and appreciation to every lover of Wagner's music. -- PUBLISHER DESCRIPTION.

Wagnerism Alex Ross.2020-09-15 Alex Ross, renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise*, reveals how Richard Wagner became the proving ground for modern art and politics—an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence. For better or worse, Wagner is the most widely influential figure in the history of music. Around 1900, the phenomenon known as Wagnerism saturated European and American culture. Such colossal creations as *The Ring of the Nibelung*, *Tristan und Isolde*, and *Parsifal* were models of formal daring, mythmaking, erotic freedom, and mystical speculation. A mighty procession of artists, including Virginia Woolf, Thomas Mann, Paul Cézanne, Isadora Duncan, and Luis Buñuel, felt his impact. Anarchists, occultists, feminists, and gay-rights pioneers saw him as a kindred spirit. Then Adolf Hitler incorporated Wagner into the soundtrack of

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Nazi Germany, and the composer came to be defined by his ferocious antisemitism. For many, his name is now almost synonymous with artistic evil. In *Wagnerism*, Alex Ross restores the magnificent confusion of what it means to be a Wagnerian. A pandemonium of geniuses, madmen, charlatans, and prophets do battle over Wagner's many-sided legacy. As readers of his brilliant articles for *The New Yorker* have come to expect, Ross ranges thrillingly across artistic disciplines, from the architecture of Louis Sullivan to the novels of Philip K. Dick, from the Zionist writings of Theodor Herzl to the civil-rights essays of W.E.B. Du Bois, from *O Pioneers!* to *Apocalypse Now*. In many ways, *Wagnerism* tells a tragic tale. An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate. Still, his shadow lingers over twenty-first century culture, his mythic motifs coursing through superhero films and fantasy fiction. Neither apologia nor condemnation, *Wagnerism* is a work of passionate discovery, urging us toward a more honest idea of how art acts in the world.

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Understanding the Leitmotif Matthew Bribitzer-Stull.2015-05-14

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Through analysis, Matthew Bribitzer-Stull explores the legacy of the leitmotif, from Wagner's Ring cycle to present-day Hollywood film music.

Wagner's Ring of the Nibelung Gustav Kobbé. 1894 A cycle of four German-language epic music dramas composed by Richard Wagner.

Finding an Ending Philip Kitcher, Richard Schacht. 2004-03-31 Few musical works loom as large in Western culture as Richard Wagner's four-part Ring of the Nibelung. In *Finding an Ending*, two eminent philosophers, Philip Kitcher and Richard Schacht, offer an illuminating look at this greatest of Wagner's achievements, focusing on its far-reaching and subtle exploration of problems of meanings and endings in this life and world. Kitcher and Schacht plunge the reader into the heart of Wagner's Ring, drawing out the philosophical and human significance of the text and the music. They show how different forms of love, freedom, heroism, authority, and judgment are explored and tested as it unfolds. As they journey across its sweeping musical-dramatic landscape, Kitcher and Schacht lead us to the central concern of the Ring--the problem of endowing life with genuine significance that can be enhanced rather than negated by its ending, if the right sort of ending can be found. The drama originates in Wotan's quest for a transformation of the primordial state of things into a world in which life can be lived more meaningfully. The authors trace the evolution of Wotan's efforts, the intricate problems he confronts, and his failures and defeats. But while the problem Wotan poses for himself proves to be insoluble as he conceives of it, they suggest that his very efforts and failures set the stage for the transformation of his problem, and for the only sort of resolution of it that may be humanly possible--to which it is not Siegfried but rather Brunnhilde who shows the way. The Ring's ending, with its passing of the gods above and destruction of the world below, might seem to be devastating; but Kitcher and Schacht see a kind of meaning in

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and through the ending revealed to us that is profoundly affirmative, and that has perhaps never been so powerfully and so beautifully expressed.

Penetrating Wagner's Ring John Louis Digaetani.1991-03-21 Wagner's Ring cycle - The Ring of the Niebelung - has been described as one of the most enduring of operatic spectacles. This collection has brought together writings on the Ring and includes articles by George Bernard Shaw, Georg Solti and Andrew Porter, excerpts from Wagner's own letters and works and discourses by over 30 other writers.

Beyond Reason Karol Berger.2016-11-15 Beyond Reason relates Wagner's works to the philosophical and cultural ideas of his time, centering on the four music dramas he created in the second half of his career: Der Ring des Nibelungen, Tristan und Isolde, Die Meistersinger von Nürnberg, and Parsifal. Karol Berger seeks to penetrate the "secret" of large-scale form in Wagner's music dramas and to answer those critics, most prominently Nietzsche, who condemned Wagner for his putative inability to weld small expressive gestures into larger wholes. Organized by individual opera, this is essential reading for both musicologists and Wagner experts.

Wagner's Ring and Its Symbols Robert Donington.1969

Opera and Drama Richard Wagner.1995-01-01 With Richard Wagner, opera reached the apex of German Romanticism. Originally published in 1851, when Wagner was in political exile, Opera and Drama outlines a new, revolutionary type of musical stage work, which would finally materialize as The Ring of the Niebelung. Wagner's music drama, as he called it, aimed at a union of poetry, drama, music, and stagecraft. ø In a rare book-length study, the composer discusses the enhancement of dramas by operatic treatment and the subjects that make the best dramas. The expected Wagnerian voltage is here: in his thinking about myths such as Oedipus, his theories about operatic goals and musical possibilities, his contempt for musical politics, his

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exaltation of feeling and fantasy, his reflections about genius, and his recasting of Schopenhauer. ø This edition includes the full text of volume 2 of William Ashton Ellis's 1893 translation commissioned by the London Wagner Society.

The Ring of the Nibelung P. Craig Russell.2014 The Eisner Award-winning series, finally collected in one volume, presents one of the grandest stories of Western civilisation, one of the most explosive epics in the history of comics. Giants plot against gods, who in turn tear human lovers apart, the lives of great warriors are ruined and countless people are slain in the name of love and gold. This re-telling of the Ring Cycle marks a new high point in the career of this true artist's artist, and features a lavish index of production notes, sketches and commentaries.

The International Encyclopedia of Music and Musicians Oscar Thompson.1949

Wagner's Ring J. K. Holman.2003-03 (Amadeus). This book explores the mythology, story, music, characters and language of Wagner's monumental work. At its heart is a concordance of the keywords in the four librettos, a powerful reference tool. The volume also includes a brief synopsis of each of the four operas, a presentation of the 145 principal musical motives in order of appearance, and a discussion of the characters and their relationships, listing their appearances and the musical motives associated with them.

Guide to the Music of Richard Wagner's Tetralogy Hans Von Wolzogen.2008-08-01 This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

The Dusk of the Gods Richard Wagner.1888

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