

# Richard Wagner Tristan And Isolde

Richard Wagner: Tristan und Isolde Cambridge University Press

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Seven leading international writers discuss the genesis, libretto and music, and performance and reception history of Wagner's Tristan.

A tale of forbidden love and inevitable death, the

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medieval legend of Tristan and Isolde recounts the story of two lovers unknowingly drinking a magic potion and ultimately dying in one another's arms. While critics have lauded Wagner's Tristan and Isolde for the originality and subtlety of the music, they have denounced the drama as a "mere trifle"--a rendering of Wagner's forbidden love for Matilde Wesendonck, the wife of a banker who supported him during his exile in Switzerland. Death-Devoted Heart explodes this established interpretation, proving the drama to be more than just a sublimation of the composer's love for Wesendonck or a wistful romantic dream. Scruton boldly attests that Tristan and Isolde has profound religious meaning and remains as relevant today as it was to Wagner's contemporaries. He also offers keen insight into the nature of erotic love, the sacred qualities of human passion, and the peculiar place of the erotic in our culture. His argument touches on the nature of tragedy, the significance of ritual sacrifice, and the meaning of redemption, providing a fresh interpretation of Wagner's masterpiece. Roger Scruton has written an original and provocative account of Wagner's music drama, which blends philosophy, criticism, and musicology in order to show the work's importance in the twenty-first century.

To coincide with West Australian Opera's performances of Tristan und Isolde in November 2006, Peter Bassett has undertaken a textual translation of and commentary on Wagner's most radical and influential work.

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Das Rheingold, Die Walküre, and Siegfried. Parsifal. Tristan und Isolde. Both revered and reviled, Richard Wagner conceived some of the nineteenth century's most influential operas—and created some of the most indelible characters ever to grace the stage. But over the course of his polarizing career, Wagner also composed volumes of essays and pamphlets, some on topics seemingly quite distant from the opera house. His influential concept of Gesamtkunstwerk—the “total work of art”—famously and controversially offered a way to unify the different media of an opera into a coherent whole. Less well known, however, are Wagner's strange theories on sexuality—like his ideas about erotic acoustics and the metaphysics of sexual difference. Drawing on the discourses of psychoanalysis, evolutionary biology, and other emerging fields of study that informed Wagner's thinking, Adrian Daub traces the

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dual influence of Gesamtkunstwerk and eroticism from their classic expressions in *Tristan und Isolde* into the work of the generation of composers that followed, including Zemlinsky, d'Albert, Schreker, and Strauss. For decades after Wagner's death, Daub writes, these composers continued to grapple with his ideas and with his overwhelming legacy, trying in vain to write their way out from Tristan's shadow.

English National Opera Guides are ideal companions to the opera. They provide stimulating introductory articles together with the complete text of each opera in English and the original. "A Landmark in Musical History" is John Luke Rose's title for the introduction to this extraordinary piece of theatre. It belongs to the German tradition of mystical writing and a short note on the poem itself by Martin Swales and Timothy McFarland elucidates some of Wagner's literary techniques. Anthony Negus, who assisted Reginald Goodall on the WNO production of this opera, has contributed a penetrating analysis of the musical structure of the opera, while Patrick Carnegy assesses the remarkable solutions to staging an opera which some argue is best experienced with your back to the performers! In association with English National Opera.

Here translated for the first time, Jean-Jacques Nattiez's widely hailed comparative guide to the techniques of music analysis focuses on a single vivid passage from Wagner's *Tristan and Isolde*. Do you cringe when your opera-loving friends start raving about the latest production of *Tristan*? Do you

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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

No Marketing Blurb

The legendary love story is presented in full

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orchestral score with complete instrumentation. Commentary by Felix Mottl, great Wagnerian conductor and scholar. Reprinted authoritative edition prepared by C. F. Peters, Leipzig, ca. 1910. Excerpt from Parsifal, And, Tristan Und Isolde: The Stories of Richard Wagner's Dramas, Told in English WE have tried to do here what, when we first came under the spell of Wagner, we often wished others had done for us: we have tried to re-tell the stories of two of his greatest dramas in language neither so bald as to be unreadable nor so pedantic as to be incomprehensible. These transcriptions are not to be considered as having a separate existence, nor are they intended to displace the various literal translations. All we modestly hope for is that they may help towards a rudimentary conception of what the plays are about. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at

[www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to

preserve the state of such historical works.

During the years preceding the composition of *Tristan and Isolde*, Wagner's aesthetics underwent a momentous turnaround, principally as a result of his discovery of Schopenhauer. Many of Schopenhauer's ideas, especially those regarding music's metaphysical significance, resonated with patterns of thought that had long been central to Wagner's aesthetics, and Wagner described the entry of Schopenhauer into his life as "a gift from heaven." Chafe argues that Wagner's *Tristan and Isolde* is a musical and dramatic exposition of metaphysical ideas inspired by Schopenhauer. The first part of the book covers the philosophical and literary underpinnings of the story, exploring Schopenhauer's metaphysics and Gottfried van Strassburg's *Tristan* poem. Chafe then turns to the events in the opera, providing tonal and harmonic analyses that reinforce his interpretation of the drama. Chafe acts as an expert guide, interpreting and illustrating most important moments for his reader. Ultimately, Chafe creates a critical account of *Tristan*, in which the drama is shown to develop through the music.

A comprehensive guide to Wagner's *TRISTAN AND ISOLDE*, featuring Principal Characters in the opera, Brief Story Synopsis, Story Narrative with Music Highlight Examples, and an insightful and in depth Commentary and Analysis by Burton D. Fisher,

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noted opera author and lecturer.

This beautifully illustrated 1909 edition of Wagner's famous work Tristan and Isolde contains the libretto and numerous chapters on Wagner himself, some of his other notable works, reception of his pieces and various critiques.

Few operas have sparked as much controversy, in as many places, as Richard Wagner's Tristan und Isolde. History shows that during the latter half of the 19th century spirited discussion and outright debate followed the work to every new city that dared to produce it. This paper will focus on the critical reception of the Wagner's historic music drama in two such cities: London and New York. By examining newspaper reviews, journal articles, and other musical writings of the time, we will develop an understanding of the divergent reactions to each premiere. We will examine the cultural and musical factors that may have contributed to the vehemence of both sides of the dispute. Most of all, we will evaluate the enduring effect that Tristan und Isolde, and Wagner himself, had on the English- speaking world.

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