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# The Fertilizing Seed Wagners Concept Of The Poetic Intent

**Ying Liu**



## **The Fertilizing Seed Wagners Concept Of The Poetic Intent:**

*The Fertilizing Seed* Frank W. Glass, 1983 Introduction Influences on Wagner's theory of opera The theory of opera set forth in *Oper und Drama* Wagner's later theories of opera Music and the inner movements of the soul *Tristan und Isolde* Ideal naturalism and the singing tongue *Die Meistersinger von Nürnberg* Music divorced from the reasoned word *Parsifal*

Conclusions     *The Wagner Compendium: A Guide To Wagner's Life and Music* Barry Millington, 2001-07-17 The unrivaled single volume survey of Wagner's life and work Edited by one of the leading Wagner scholars of modern times and with contributions from seventeen experts from around the world The Wagner Compendium is the key to a complete understanding of the composer the most comprehensive informative and well organized guide to his life and times Features include calendar of Wagner's life works and related events who's who of Wagner's contemporaries details of historical intellectual and musical background exploration of Wagner's character and opinions full list of Wagner's prose writings comprehensive listing and discussion of the works     *"The" Fertilizing Seed* Frank Walter Glass, 1983     **Metaphors of Depth in German Musical Thought** Holly Watkins, 2011-09-01 What does it mean to say that music is deeply moving Or that music's aesthetic value derives from its deep structure This study traces the widely employed trope of musical depth to its origins in German language music criticism and analysis From the Romantic aesthetics of E T A Hoffmann to the modernist theories of Arnold Schoenberg metaphors of depth attest to the cross pollination of music with discourses ranging from theology geology and poetics to psychology philosophy and economics The book demonstrates that the persistence of depth metaphors in musicology and music theory today is an outgrowth of their essential role in articulating and transmitting Germanic cultural values While musical depth metaphors have historically served to communicate German nationalist sentiments Watkins shows that an appreciation for the broad connotations of those metaphors opens up exciting new avenues for interpretation     *Richard Wagner and His World* Thomas S. Grey, 2009-07-27 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

**Masculinity and Western Musical Practice** Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men's studies is a well established field Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc

**Wagner and the Romantic Hero** Simon Williams, 2004-06-24 Few major artists have aroused the ire and adulation of successive generations as persistently as Richard Wagner He was the centre of controversy during his lifetime and yet when he died he was the most idolized man in Germany The situation has not changed much since then Simon Williams explores the reasons for this adulation and antipathy by examining an aspect that may be a fundamental cause for this radical division in the reception of Wagner's work the phenomenon of heroism Williams analyses this heroism as a function of Wagner's theatre and music beginning with a definition and examination of the concept of the heroic The book also discusses all thirteen stage works by Wagner and the phenomenon of heroism and Wagner's adaptation of the figure of the Romantic hero Williams offers a theatrical musical and cultural re-evaluation of one of the most enduring figures in the arts

*Richard Wagner* Michael Saffle, 2010-06-10 Richard Wagner A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer

**Wagner's Ring of the**

**Nibelung: A Companion** Barry Millington, Stewart Spencer, 1993-08-17 Scrupulously planned and executed with quite unusual care. Opera has long been a need for a modern English translation of Wagner's Ring, a version that is reliable and readable yet at the same time is a true reflection of the literary quality of the German libretto. This acclaimed translation which follows the verse form of the original exactly fills that niche. It reads smoothly and idiomatically yet is the result of prolonged thought and deep background knowledge. The translation is accompanied by Stewart Spencer's introductory essay on the libretto and a series of specially commissioned texts by Barry Millington, Roger Hollinrake, Elizabeth Magee and Warren Darcy that discuss the cycle's musical structure, philosophical implications, medieval sources and Wagner's own changing attitude to its meaning. With a glossary of names, a review of audio and video recordings and a select bibliography, the book is an essential complement to Wagner's great epic.

**Opera and the Morbidity of Music** Joseph Kerman, 2008-04-08 The death of classical music, the distinguished critic and musicologist Joseph Kerman declares, is a tired, vacuous concept that will not die. In this wide-ranging collection of essays and reviews, Kerman examines the ongoing vitality of the classical music tradition from the days of Guillaume Dufay, John Taverner and William Byrd to contemporary operas by Philip Glass and John Adams. Here are enlightening investigations of the lives and works of the greatest composers: Bach and his Well-Tempered Clavier, Mozart's and Beethoven's piano concertos, Schubert's songs, Wagner's and Verdi's operas. Kerman discusses *The Magic Flute* as well as productions of the Monteverdi operas in Brooklyn and the Ring in San Francisco and Bayreuth. He also includes remembrances of Maria Callas and Carlos Kleiber that make clear why they were such extraordinary musicians. Kerman argues that predictions, let alone assumptions, of the death of classical music are not a new development but part of a cultural transformation that has long been with us. Always alert to the significance of historical changes from the invention of music notation to the advent of recording, he proposes that the place to look for renewal of the classical music tradition in America today is in opera: in a flood of new works, the rediscovery of long forgotten ones and innovative productions by companies large and small. Written for a general audience rather than for experts, Kerman's essays invite readers to listen afresh and to engage with his insights into how music works. His gift is so uncommon as to make one sad. Alex Ross has said:

**The Writing of Spirit** Sarah M. Pourciau, 2017-05-01 Contemporary thought has been profoundly shaped by the early twentieth-century turn toward synchronic models of explanation which analyze phenomena as they appear at a single moment rather than diachronically as they develop through time. But the relationship between time and system remains unexplained by the standard account of this shift. Through a new history of systematic thinking across the humanities and sciences, *The Writing of Spirit* argues that nineteenth-century historicism wasn't simply replaced by a more modern synchronic perspective. The structuralist revolution consisted rather in a turn toward time's absolutely minimal conditions and thus also toward a new theory of diachrony. Pourciau arrives at this surprising and powerful conclusion through an analysis of language scientific theories over the course of two centuries associated with thinkers from Jacob

Grimm and Richard Wagner to the Russian Futurists in domains as disparate as historical linguistics phonology acoustics opera theory philosophy poetics and psychology The result is a novel contribution to a pressing contemporary question namely what role history should play in the interpretation of the present Angela Carter's Pyrotechnics Charlotte Crofts, Marie Mulvey-Roberts, 2022-01-13 Representing a shift in Carter studies for the 21st century this book critically explores her legacy and showcases the current state of Angela Carter scholarship It gives new insights into Carter's pyrotechnic creativity and pays tribute to her incendiary imagination in a reappraisal of Angela Carter's work her influences and influence Drawing attention to the highly constructed artifice of Angela Carter's work it brings to the fore her lesser known collection of short stories *Fireworks Nine Profane Pieces* to reposition her as more than just the author of *The Bloody Chamber* On the way it also explores the impact of her experiences living in Japan in the light of Edmund Gordon's 2016 biography and Natsumi Ikoma's translation of Sozo Araki's Japanese memoirs of Carter **Wagner Androgyne**

Jean-Jacques Nattiez, 2014-07-14 That Wagner conceived of himself creatively as both man and woman is central to an understanding of his life and art So argues Jean Jacques Nattiez in this richly insightful work where he draws from semiology music criticism and psychoanalysis to explore such topics as Wagner's theories of music drama his anti-Semitism and his psyche Wagner who wrote the libretti for the operas he composed maintained that art is the union of the feminine principle music and the masculine principle poetry In light of this androgynous model Nattiez reinterprets the Wagnerian canon especially the *Ring of the Nibelung* which is shown to contain a metaphorical transposition of Wagner's conception of the history of music Siegfried appears as the poet Brunnhilde as music and their union is an androgynous one in which individual identity fades and the lovers revert to a preconflictual presexual state Nattiez traces the androgynous symbol in Wagner's theoretical writings throughout his career Looking to explain how this idea so closely bound up with sexuality took root in Wagner's mind the author considers the possibility of Freudian and Jungian interpretations In particular he explores the composer's relationship with his mother a distant woman who discouraged his interest in the theater and his stepfather a loving man whom Wagner suspected was not only his real father but also a Jew Along with psychoanalysis Nattiez critically applies various structuralist and feminist theories to Wagner's creative enterprise to demonstrate how the nature of twentieth century hermeneutics is itself androgynous Originally published in 1993 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Music, Musicians, and the Saint-Simonians** Ralph P. Locke, 1986-05 The Saint Simonians whose movement flourished in France between 1825 and 1835 are widely recognized for their contributions to history and social thought Until now

however no full account has been made of the central role of the arts in their program In this skillful interdisciplinary study Ralph P Locke describes and documents the Saint Simonians view of music as an ideological tool and the influence of this view on musical figures of the day The disciples of Claude Henri de Rouvroy comte de Saint Simon believed that increased industrial production would play a crucial role in improving the condition of the working masses and in shifting power from the aristocratic drones to the enterprising men of talent then rising in the French middle class As a powerful means of winning support for their views music became an integral part of the Saint Simonians writings and ceremonial activities Among the musicians Locke discusses are Berlioz Liszt and Mendelssohn whose tangential association with the Saint Simonians reveals new aspects of their social and aesthetic views Other musicians became the Saint Simonians faithful followers among them Jules Vinard and Dominique Tajan Rog and particularly F licien David the movement s principal composer Many of these composers works reconstructed by Locke from authentic sources are printed here including the Premier Chant des industriels written at Saint Simon s request by Rouget de Lisle composer of the Marseillaise

*Brahms in the Priesthood of Art* Laurie McManus, 2021-01-05 Brahms in the Priesthood of Art Gender and Art Religion in the Nineteenth Century German Musical Imagination explores the intersection of gender art religion Kunstreligion and other aesthetic currents in Brahms reception of the nineteenth and early twentieth centuries In particular it focuses on the theme of the self sacrificing musician devoted to his art or priest of music with its quasi mystical and German Romantic implications of purity seemingly at odds with the lived reality of Brahms s bourgeois existence While such German Romantic notions of art religion informed the thinking on musical purity and performance after the failed socio political revolutions of 1848 49 and in the face of scientific developments the very concept of musical priesthood was questioned as outmoded Furthermore its essential gender ambiguity accommodating such performing mothers as Clara Schumann and Amalie Joachim could suit the bachelor Brahms but leave the composer open to speculation Supportive critics combined elements of masculine and feminine values with a muddled rhetoric of prophets messiahs martyrs and other art religious stereotypes to account for the special status of Brahms and his circle Detractors tended to locate these stereotypes in a more modern fin de si cle psychological framework that questioned the composer s physical and mental well being In analyzing these receptions side by side this book revises the accepted image of Brahms recovering lost ambiguities in his reception It resituates him not only in a romanticized priesthood of art but also within the cultural and gendered discourses overlooked by the absolute music paradigm

**The Tragic and the Ecstatic** Chafe, 2008-08-12 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 von 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 **Beethoven and the Lyric Impulse** Amanda Glauert, 2020-09-30

Amanda Glauert revisits Beethoven's songs and studies his profound engagement with the aesthetics of the poets he was setting particularly those of Herder and Goethe The book offers readers a rich exploration of the poetical and philosophical context in which Beethoven found himself when composing songs It also offers detailed commentaries on possible responses to specific songs responses designed to open up new ways for performing hearing and appreciating this provocative song repertoire This study will be of great interest to researchers of Beethoven German song aesthetics of words and music

Wagner and Suicide John Louis DiGaetani, 2010-06-25 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 Tannhäuser 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

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 The Tragic and the Ecstatic Eric Thomas Chafe, 2005

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 von 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

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In a global used by displays and the ceaseless chatter of instantaneous interaction, the melodic elegance and emotional symphony produced by the published term frequently diminish in to the back ground, eclipsed by the constant noise and interruptions that permeate our lives. However, set within the pages of **The Fertilizing Seed Wagners Concept Of The Poetic Intent** a stunning fictional value full of organic feelings, lies an immersive symphony waiting to be embraced. Crafted by an elegant composer of language, that interesting masterpiece conducts readers on a mental journey, well unraveling the hidden tunes and profound impact resonating within each carefully constructed phrase. Within the depths with this emotional review, we can examine the book is central harmonies, analyze its enthralling writing design, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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eddie goes to heaven where he travels through many shifting colors until he meets the blue man who was one of the circus freaks at ruby pier long ago the blue man tells eddie that in heaven he will meet five important people who will each teach him a lesson about his life

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