

## **The Cambridge Companion To Wagner Cambridge Companions To Music**

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### **The Cambridge Companion to Christian Mysticism**

This book surveys the life, work, and posthumous reception of nineteenth-century German-Jewish composer Felix Mendelssohn.

### **The Cambridge Companion to Beethoven**

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### **The Cambridge Companion to Wagner's Der Ring des Nibelungen**

This Companion provides orientation for those embarking on the study of Beethoven's much-discussed Eroica Symphony, as well as providing fresh insights that will appeal to scholars, performers and listeners more generally. The book addresses the symphony in three thematic sections, on genesis, analysis and reception history, and covers key topics including political context, dedication, sources of the Symphony's inspiration, 'heroism' and the idea of a 'watershed' work. Critical studies of writings and analyses from Beethoven's day to ours are included, as well as a range of other relevant responses to the work, including compositions, recordings, images and film. The Companion draws on previous literature but also illuminates the work from new angles, based on new evidence and a range of approaches by twelve leading scholars in Beethoven research.

## **The Cambridge Companion to Berlioz**

Edward Elgar occupies a pivotal place in the British cultural imagination. His music has been heard as emblematic of Empire and the English landscape. The recent success of Anthony Payne's elaboration of the sketches for Elgar's Third Symphony has prompted a critical reevaluation of his music. This Companion provides an accessible and vivid account of Elgar's work in its historical and cultural context. Established authorities on British music and scholars new in the field examine Elgar's music from a range of critical perspectives, including nationalism, post-colonialism, decadence, reception and musical influences. There are also chapters on interpretation, including his own (Elgar was the first major composer to commit a representative quantity of his own work to record), and on Elgar's relationships with the BBC and with his publishers. The book includes much new material, drawing on original research, as well as providing a comprehensive introduction to Elgar's major musical achievements.

## **The Cambridge Companion to Richard Strauss**

This Companion provides an overview and in-depth analysis of Wagner's Ring using traditional critical analysis alongside more recent approaches.

## **The Cambridge Companion to Music in Digital Culture**

The Cambridge Companion to Christian Mysticism is a multi-authored interdisciplinary guide to the study of Christian mysticism, with an emphasis on the 3rd through the 17th centuries. Written by leading authorities and younger scholars from a range of disciplines, the volume both provides a clear introduction to the Christian mystical life and articulates a bold new approach to the study of mysticism.

## **The Cambridge Companion to Bruckner**

The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics, subjects, thinkers and debates in philosophy and music. Essential reading for anyone interested in philosophy, music and musicology.

## **The Routledge Companion to Philosophy and Music**

A wide-ranging Companion to the work of Alban Berg.

## **Richard Wagner: Parsifal**

Richard Wagner is one of the most controversial figures in Western cultural history. He revolutionized not only opera but the very concept of art, and his works and ideas have had an immeasurable impact on both the cultural and political landscapes of the late nineteenth and twentieth centuries. From "absolute music" to "Zurich" and from "Theodor Adorno" to "Hermann Zumpe," the vividly-written entries of The Cambridge Wagner Encyclopedia have been contributed by

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recognized authorities and cover a comprehensive range of topics. More than eighty scholars from around the world, representing disciplines from history and philosophy to film studies and medicine, provide fascinating insights into Wagner's life, career, and influence. Multiple appendices include listings of Wagner's works, historic productions, recordings, and addresses where he lived, to round out a volume that will be an essential and reliable resource for enthusiasts and academics alike.

### **The Cambridge Companion to Liszt**

This 2004 Companion provides an accessible introduction to Verdi's life and music.

### **An Introduction to Richard Wagner's Der Ring Des Nibelungen**

Claudio Monteverdi is one of the most important figures of 'early' music, a composer whose music speaks powerfully and directly to modern audiences. This book, first published in 2007, provides an authoritative treatment of Monteverdi and his music, complementing Paolo Fabbri's standard biography of the composer. Written by leading specialists in the field, it is aimed at students, performers and music-lovers in general and adds significantly to our understanding of Monteverdi's music, his life, and the contexts in which he worked. Chapters offering overviews of his output of sacred, secular and dramatic music are complemented by 'intermedi', in which contributors examine individual works, or sections of works in detail. The book draws extensively on Monteverdi's letters and includes a select discography/videography and a complete list of Monteverdi's works together with an index of first lines and titles.

### **The Cambridge Companion to Jazz**

Arnold Schoenberg - composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents engaging essays by leading scholars on Schoenberg's central works, writings, and ideas over his long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine Schoenberg's lasting influence on other composers and writers over the last century.

### **Wagner and Aeschylus: The Ring and the Oresteia**

Specially-commissioned essays explore key dimensions of Thomas Mann's writing and life.

### **The Cambridge Companion to Vaughan Williams**

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An icon of British national identity and one of the most widely performed twentieth-century composers, Ralph Vaughan Williams has been as much misunderstood as revered; his international impact and enduring influence on areas as diverse as church music, film scores and popular music has been insufficiently appreciated. This volume brings together a team of leading scholars, examining all areas of the composer's output from new perspectives, and re-evaluating the cultural politics of his lifelong advocacy for the music-making of ordinary people. Surveys of major genres are complemented by chapters exploring such topics as the composer's relationship with the BBC and his studies with Ravel; uniquely, the book also includes specially commissioned interviews with major living composers Peter Maxwell Davies, Piers Hellawell, Nicola Lefanu and Anthony Payne. The Companion is a vital resource for all those interested in this pivotal figure of modern music.

### **The Cambridge Companion to Thomas Mann**

(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.

### **The Cambridge Companion to Grand Opera**

The scandal over modern music has not died down. While paintings by Pablo Picasso and Jackson Pollock sell for a hundred million dollars or more, shocking musical works from Stravinsky's Rite of Spring onward still send ripples of unease through audiences. At the same time, the influence of modern music can be felt everywhere. Avant-garde sounds populate the soundtracks of Hollywood thrillers. Minimalist music has had a huge effect on rock, pop, and dance music from the Velvet Underground onward. Alex Ross, the brilliant music critic for The New Yorker, shines a bright light on this secret world, and shows how it has pervaded every corner of twentieth century life. The Rest Is Noise takes the reader inside the labyrinth of modern sound. It tells of maverick personalities who have resisted the cult of the classical past, struggled against the indifference of a wide public, and defied the will of dictators. Whether they have charmed audiences with the purest beauty or battered them with the purest noise, composers have always been exuberantly of the present, defying the stereotype of classical music as a dying art. Ross, in this sweeping and dramatic narrative, takes us 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. We follow the rise of mass culture and mass politics, of dramatic new technologies, of hot and cold wars, of experiments, revolutions, riots, and friendships forged and broken. In the tradition of Simon Schama's The Embarrassment of Riches and Louis Menand's The Metaphysical Club, the end result is not so much a history of twentieth-century music as a history of the twentieth century through its music.

### **The Cambridge Companion to Schoenberg**

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Richard Wagner is remembered as one of the most influential figures in music and theatre, but his place in history has been marked by a considerable amount of controversy. His attitudes towards the Jews and the appropriation of his operas by the Nazis, for example, have helped to construct a historical persona that sits uncomfortably with modern sensibilities. Yet Wagner's absolutely central position in the operatic canon continues. This volume serves as a timely reminder of his ongoing musical, cultural, and political impact. Contributions by specialists from such varied fields as musical history, German literature and cultural studies, opera production, and political science consider a range of topics, from trends and problems in the history of stage production to the representations of gender and sexuality. With the inclusion of invaluable and reliably up-to-date biographical data, this collection will be of great interest to scholars, students, and enthusiasts.

### **The Cambridge Companion to Elgar**

Digital technology has profoundly transformed almost all aspects of musical culture. This book explains how and why.

### **The Cambridge Companion to Mendelssohn**

This Companion celebrates the extraordinary riches of the twentieth-century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics, critics and practitioners. Beginning with a discussion of the century's vital inheritance from late-romantic operatic traditions in Germany and Italy, the text embraces fresh investigations into various aspects of the genre in the modern age, with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle. Traditional stylistic categorizations (including symbolism, expressionism, neo-classicism and minimalism) are reassessed from new critical perspectives, and the distinctive operatic traditions of Continental and Eastern Europe, Russia and the Soviet Union, the United Kingdom and United States are subjected to fresh scrutiny. The volume includes essays devoted to avant-garde music theatre, operettas and musicals, filmed opera, and ends with a discussion of the position of the genre in today's cultural marketplace.

### **The Cambridge Companion to Wagner**

Fourteen specially commissioned essays provide essential information about staging, playwrights, themes and genres in the drama of the Restoration.

### **Richard Wagner**

Wagner and Aeschylus examines the role that the Oresteia played in the shaping of the Ring.

### **The Cambridge Companion to Mozart**

Explores how Gershwin's iconic music was shaped by American political, intellectual, cultural and business interests as well as technological advances.

## **The Cambridge Wagner Encyclopedia**

A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world.

## **Richard Wagner and His World**

In this wide-ranging inside view of the history and practice of conducting, analysis and advice comes directly from working conductors, including Sir Charles Mackerras on opera, Bramwell Tovey on being an Artistic Director, Martyn Brabbins on modern music, Leon Botstein on programming and Vance George on choral conducting, and from those who work closely with conductors: a leading violinist describes working as a soloist with Stokowski, Ormandy and Barbirolli, while Solti and Abbado's studio producer explains orchestral recording, and one of the world's most powerful managers tells all. The book includes advice on how to conduct different types of groups (choral, opera, symphony, early music) and provides a substantial history of conducting as a study of national traditions. It is an unusually honest book about a secretive industry and managers, artistic directors, soloists, players and conductors openly discuss their different perspectives for the first time.

## **The Cambridge Companion to Monteverdi**

Covers the evolution of the legend over time and analyses the major themes that have emerged.

## **The Cambridge Companion to the Lied**

The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of the composer, enhancing the readers' appreciation of Mozart and his extraordinary output, regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music.

## **Wagner's Ring**

Today, more than a century after its first performance, Richard Wagner's *The Ring of Nibelung* endures as one of the most significant artistic creations in the history of opera. This monumental work not only altered previously accepted concepts of music and drama but also inspired creative and intellectual efforts far beyond the field of opera. Previous studies of the Ring have appealed only to those already acquainted in some way with the Wagnerian art. For the uninitiated, Wagner and

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his landmark creation have seemed forbidding, and those eager to learn about the masterpiece have faced a vast and frequently esoteric body of commentary. Professor Cord addresses the interests of the non-specialist by taking the reader first into Wagner's unique intent, and then through the complete history of the Ring. Cord, who has attended forty performances of the Ring, considers the conception of the poem, its development into a music-drama exemplifying Wagnerian thought, its introduction to the world, and the reactions and interpretation it elicits.

### **The Cambridge Companion to the Arthurian Legend**

Best known for the challenging four-opera cycle *The Ring of the Nibelung*, Richard Wagner (1813–83) was a conductor, librettist, theater director, and essayist, in addition to being the composer of some of the most enduring operatic works in history, such as *The Flying Dutchman*, *Tannhäuser*, and *Tristan and Isolde*. Though his influence on the development of European music is indisputable, Wagner was also quite outspoken on the politics and culture of his time. His ideas traveled beyond musical circles into philosophy, literature, theater staging, and the visual arts. To befit such a dynamic figure, acclaimed biographer Martin Geck offers here a Wagner biography unlike any other, one that strikes a unique balance between the technical musical aspects of Wagner's compositions and his overarching understanding of aesthetics. Wagner has always inspired passionate admirers as well as numerous detractors, with the result that he has achieved a mythical stature nearly equal to that of the Valkyries and Viking heroes he popularized. There are few, if any, scholars today who know more about Wagner and his legacy than Geck, who builds upon his extensive research and considerable knowledge as one of the editors of the *Complete Works* to offer a distinctive appraisal of the composer and the operas. Using a wide range of sources, from contemporary scholars to the composer's own words, Geck explores key ideas in Wagner's life and works, while always keeping the music in the foreground. Geck discusses not only all the major operas, but also several unfinished operas and even the composer's early attempts at quasi-Shakespearean drama. *Richard Wagner: A Life in Music* is a landmark study of one of music's most important figures, offering something new to opera enthusiasts, Wagnerians, and anti-Wagnerians alike.

### **The Cambridge Companion to Berg**

The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.

### **The Cambridge Companion to Twentieth-Century Opera**

The controversies that surround Sylvia Plath's life and work mean that her poems are more read and studied now than ever before. This Companion provides a comprehensive and authoritative overview of Sylvia Plath's poetry, prose, letters and journals and of their place in twentieth-century culture. These essays by leading international scholars represent a spectrum of critical perspectives. They pay particular attention to key debates and to well-known texts such as *Ariel* and *The Bell Jar*, while offering thought-provoking readings to new as well as more

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experienced Plath readers. The Companion also discusses three additions to the field: Ted Hughes's Birthday Letters, Plath's complete Journals and the 'Restored' edition of Ariel. With its invaluable guide to further reading and chronology of Plath's life and work, this Companion will help students and scholars understand and enjoy Plath's work and its continuing relevance.

### **The Cambridge Companion to Operetta**

Richard Strauss is a composer much loved among audiences throughout the world, both in the opera house and the concert hall. Despite this popularity, Strauss was for many years ignored by scholars, who considered his commercial success and his continued reliance on the tonal system to be liabilities. However, the past two decades have seen a resurgence of scholarly interest in the composer. This Companion surveys the results, focusing on the principal genres, the social and historical context, and topics perennially controversial over the last century. Chapters cover Strauss's immense operatic output, the electrifying modernism of his tone poems, and his ever-popular Lieder. Controversial topics are explored, including Strauss's relationship to the Third Reich and the sexual dimension of his works. Reintroducing the composer and his music in light of recent research, the volume shows Strauss's artistic personality to be richer and much more complicated than has been previously acknowledged.

### **The Cambridge Companion to the Eroica Symphony**

Beginning several generations before Schubert, the Lied first appears as domestic entertainment. In the century that follows it becomes one of the primary modes of music-making. By the time German song comes to its presumed conclusion with Richard Strauss's 1948 Vier letzte Lieder, this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall. This is a 2004 introductory chronicle of this fascinating genre. In essays by eminent scholars, this Companion places the Lied in its full context - at once musical, literary, and cultural - with chapters devoted to focal composers as well as important issues, such as the way in which the Lied influenced other musical genres, its use as a musical commodity, and issues of performance. The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography.

### **The Cambridge Companion to Verdi**

Provides a comprehensive view of Berlioz the man, the composer, the critic and the writer.

### **The Cambridge Companion to Conducting**

Provides comprehensive and up-to-date coverage of Nietzsche's philosophy, his key works and themes, his major influences and his legacy.

### **The Rest Is Noise**

## Where To Download The Cambridge Companion To Wagner Cambridge Companions To Music

A comprehensive account of Wagner's last, and strangest opera.

### **The Cambridge Companion to Opera Studies**

The vibrant world of jazz may be viewed from many perspectives, from social and cultural history to music analysis, from economics to ethnography. It is challenging and exciting territory. This volume of nineteen specially commissioned essays provides informed and accessible guidance to the challenge, offering the reader a range of expert views on the character, history and uses of jazz. The book starts by considering what kind of identity jazz has acquired and how, and goes on to discuss the crucial practices that define jazz and to examine some specific moments of historical change and some important issues for jazz study. Finally, it looks at a set of perspectives that illustrate different 'takes' on jazz - ways in which jazz has been valued and represented.

### **The Cambridge Companion to Gershwin**

This Companion, first published in 2000, provides a comprehensive view of Beethoven and his work. The first part of the book presents the composer as a private individual, as a professional, and at the work-place, discussing biographical problems, Beethoven's professional activities when not composing and his methods as a composer. In the heart of the book, individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres. The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers, writers on music, and in the arts, literature, and philosophy. The essays in this volume, written by leading Beethoven specialists, maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory.

### **The New Cambridge Companion to Nietzsche**

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

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Deaville, Annegret Fauser, Steven Huebner, David Trippett, and Nicholas Vazsonyi.

### **The Cambridge Companion to Sylvia Plath**

Sixteen essays by leading experts provide an introduction to Bruckner's life and works in all genres.

### **The Cambridge Companion to English Restoration Theatre**

This Companion provides an up-to-date view of the music of Franz Liszt, its contemporary context and performance practice, written by some of the leading specialists in the field of nineteenth-century music studies. Although a core of Liszt's piano music has always maintained a firm hold on the repertoire, his output was so vast, influential and multi-faceted that scholarship too has taken some time to assimilate his achievement. This book offers students and music lovers some of the latest views in an accessible form. Katharine Ellis, Alexander Rehding and James Deaville present the biographical and intellectual aspects of Liszt's legacy, Kenneth Hamilton, James Baker and Anna Celenza give a detailed account of Liszt's piano music - including approaches to performance - Monika Hennemann discusses Liszt's Lieder, and Reeves Shulstad and Dolores Pesce survey his orchestral and choral music.

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