

# Nie Sollst Du Mich Befragen

R.F.M. Byrn

**Untwisting the Serpent** Daniel Albright, 2000 Modernist art often seems to give more frustration than pleasure to its audience. Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation, rather than collaboration.

**Lohengrin** Richard Wagner, 1899

**Music's Monisms** Daniel Albright, 2021-11-05 Daniel Albright investigates musical phenomena through the lens of monism, the philosophical belief that things that appear to be two are actually one. Daniel Albright was one of the preeminent scholars of musical and literary modernism, leaving behind a rich body of work before his untimely passing. In Music's Monisms, he shows how musical and literary phenomena alike can be fruitfully investigated through the lens of monism, a philosophical conviction that does away with the binary structures we use to make sense of reality. Albright shows that despite music's many binaries—diatonic vs. chromatic, major vs. minor, tonal vs. atonal—there is always a larger system at work that aims to reconcile tension and resolve conflict. Albright identifies a “radical monism” in the work of modernist poets such as T. S. Eliot and musical works by Wagner, Debussy, Britten, Schoenberg, and Stravinsky. Radical monism insists on the interchangeability, even the sameness, of the basic dichotomies that govern our thinking and modes of organizing the universe. Through a series of close readings of musical and literary works, Albright advances powerful philosophical arguments that not only shed light on these specific figures but also on aesthetic experience in general. Music's Monisms is a revelatory work by one of modernist studies' most distinguished figures.

**Richard Wagner** Martin Geck, 2013-09-18 “[An] intriguing exploration of the composer’s life and thought as exemplified by his music. An excellent biography.” —Library Journal Best known for the 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. 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. A landmark study of one of music's most important figures "People who would like to know more about Wagner, and people who have loved his music for years . . . will find a great deal in this book to enjoy and to admire." —Tablet "Geck describes a Wagner who is grounded, focused and even cautious, a savvy realist and ironist rather than a flamboyant, flailing ideologue . . . Suffused with his readings of contemporary productions of the operas, Geck's musical analyses are succinct and superb" —New York Times "As an editor of Wagner's Complete Works, Geck brings a deep familiarity with the composer to his task." —Weekly Standard "A thoroughly approachable yet consistently provocative study." —Thomas S. Grey, editor of *The Cambridge Companion to Wagner*

Richard Wagner W.J Henderson,2020-07-25 Reproduction of the original: *Richard Wagner* by W.J Henderson

\***Koker 5 affiches Cargo thrillers** Burton D. Fisher,2003-02-01

**Scribner's Magazine** ,1887

A Baedeker of Decadence George C. Schoolfield,2003-01-01 During the final decades of the nineteenth century, a common mind-set emerged among many intellectuals--la decadence. Many novels and novellas of the period were populated with protagonists who were fragile, refined, self-absorbed, and preoccupied with a trivially exquisite aesthetic. A Baedeker of Decadence presents thirty-two international works of literary decadence written between 1884 and 1927. George C. Schoolfield, a world authority on the decadent novel, offers an entertaining and wide-ranging commentary on this highly significant literary and cultural phenomenon. Schoolfield tracks down the symptoms of decadence in narrative works written in more than a dozen languages, providing synopses and passages in English translation to give a sense of each author's style and tone. Schoolfield throws new light on the close intellectual kinship of authors from August Strindberg to Bram Stoker to Thomas Mann, and on the ingredients, themes, motifs, and preconceptions that characterized decadent literature.

**The Living Age** ,1924

*Congress Volume Munich 2013* Christl M. Maier,2014-11-10 This volume presents the main lectures of the 21st Congress of the International Organization for the Study of the Old Testament (IOSOT) held in Munich, Germany, in August 2013. Seventeen internationally distinguished scholars present their current research on the Hebrew Bible, including the literary history of the Hebrew text, its Greek translation and history of interpretation. Some focus on archeological sources and the reconstruction of ancient Israelite religion while others discuss the formation of the biblical text and its impact for cultural memory. The volume gives readers a representative view of the most recent developments in the study of the Old Testament. Contributors are: Olivier Artus, Ehud Ben Zvi, Beate Ego, Irmtraud Fischer, Christian Frevel, Shimon Gesundheit, Timothy P. Harrison, Louis C. Jonker, James L. Kugel, Christoph Levin, Amihai Mazar, Steven L. McKenzie, Konrad Schmid, Yvonne Sherwood, Zipora Talshir, Akio Tsukimoto, and Jacques Vermeylen.

First Intermissions M. Owen Lee, 2002 (Limelight). For well over twenty years, M. Owen Lee has been offering intermission talks during the Saturday afternoon Texaco Metropolitan Opera broadcasts, which now reach countries on six continents. In this book, Father Lee covers various operas of Mozart, Verdi, Wagner, Puccini and Richard Strauss, as well as a selection of French operas, including Faust, Carmen and Les Contes d'Hoffman. In all, his repertory contains 23 operatic masterworks, to all of which he brings insight, learning and the most infectious enthusiasm. One just cannot get enough of [Father Lee's] brilliant, stimulating, thought-provoking insights...I feel there is no one more knowledgeable or qualified in the entire field of opera commentary. No one. The Opera Quarterly

**Wagner Androgynie** 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.

Cousins at One Remove: Anglo-German Studies: 2nd: Cousins at One Remove R.F.M. Byrn, 2017-12-02 This collection of essays is a sequel to Anglo-German Studies published in 1992 by the Leeds Philosophical and Literary Society. The emphasis of this volume is on the English reception of German literature.

Style and Music Leonard B. Meyer, 2024-12-23 Leonard Meyer proposes a theory of style and style change that relates

the choices made by composers to the constraints of psychology, cultural context, and musical traditions. He explores why, out of the abundance of compositional possibilities, composers choose to replicate some patterns and neglect others. Meyer devotes the latter part of his book to a sketch-history of nineteenth-century music. He shows explicitly how the beliefs and attitudes of Romanticism influenced the choices of composers from Beethoven to Mahler and into our own time. A monumental work. . . . Most authors concede the relation of music to its cultural milieu, but few have probed so deeply in demonstrating this interaction.—Choice Probes the foundations of musical research precisely at the joints where theory and history fold into one another.—Kevin Korsyn, *Journal of American Musicological Society* A remarkably rich and multifaceted, yet unified argument. . . . No one else could have brought off this immense project with anything like Meyer's command.—Robert P. Morgan, *Music Perception* Anyone who attempts to deal with Romanticism in scholarly depth must bring to the task not only musical and historical expertise but unquenchable optimism. Because Leonard B. Meyer has those qualities in abundance, he has been able to offer fresh insight into the Romantic concept.—Donal Henahan, *New York Times*

*In My Own Voice* Christa Ludwig, 1999 One of the greatest mezzo-sopranos of postwar opera, Christa Ludwig recalls her long and lustrous career singing for two generations of adoring audiences, under the batons of such conductors as Klempner, Karajan, Solti, and Bernstein, in the great opera houses of the world. Her memoirs make clear why Bernstein said of her, She is simply the best, and the best of all possible human beings.

**The Standard Operas: Their Plots, Their Music, and Their Composers** George P. Upton, 2023-08-12 George P. Upton's 'The Standard Operas: Their Plots, Their Music, and Their Composers' is a comprehensive guide to the world of opera, providing detailed descriptions of the plots, musical scores, and composers behind some of the most beloved operas in history. Upton's literary style is informative and engaging, making this book accessible to both opera enthusiasts and newcomers to the genre. Written in the late 19th century, this book serves as a valuable resource for understanding the cultural significance of opera during that time period. Upton's meticulous research and passion for opera shine through in his detailed analyses of each opera's story and music. George P. Upton, a music critic and educator, drew from his extensive knowledge of opera to create this definitive guide. His expertise in music theory and history is evident in the way he dissects the composers' intentions and the development of opera as an art form. Upton's dedication to preserving the legacy of these timeless works is reflected in the thoroughness of his research and the depth of his insights. I highly recommend 'The Standard Operas' to anyone interested in delving into the world of opera. Upton's book provides a comprehensive overview of the most famous operas, making it an essential read for opera lovers and scholars alike.

*First Intermissions* M. Owen Lee, 1996 Millions of music lovers have heard the moving words of Father Owen Lee during the first intermissions of the Saturday afternoon operas broadcast live from the Metropolitan Opera in New York. His illuminating, intensely personal, immediately accessible half hours on the air have brought grateful letters from all parts of

the United States, Canada, and Europe, from both first-time listeners and veterans of fifty years of Met broadcast listening. Now, First Intermissions makes available twenty-one of Father Lee's finest radio talks, analyses of some of the best loved operas in the repertoire, including masterworks by Mozart, Verdi, Wagner, Puccini, and Strauss.

**Opera in Performance** Clemens Risi, 2021-09-27 Opera in Performance elucidates the performative dimension of contemporary opera productions. What are the most striking and decisive moments in a performance? Why do we respond so strongly to stagings that transform familiar scenes, to performers' bodily presence, and to virtuosic voices as well as ill-disposed ones? Drawing on phenomenology and performance theory, Clemens Risi explains how these moments arise out of a dialogue between performers and the audience, representation and presence, the familiar and the new. He then applies these insights in critical descriptions of his own experiences of various singers, stagings, and performances at opera houses and festivals from across the German-speaking world over the last twenty years. As the first book to focus on what happens in performance as such, this study shifts our attention to moments that have eluded articulation and provides tools for describing our own experiences when we go to the opera. This book will particularly interest scholars and students in theater and performance studies, musicology, and the humanities, and may also appeal to operagoers and theater professionals.

**Studies in Modern German Literature** Otto Heller, 1905

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