

# Richard Wagner Briefe

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an investigation of the considerable influence of wagner s stay in zurich from 1849 to 1858 a period often discounted by scholars on his career when the people of dresden rose up against their king in may 1849 richard wagner went from royal kapellmeister to republican revolutionary overnight he gambled everything but the rebellion failed and he lost all now a wanted man in germany he fled to zurich years later he wrote that the city was devoid of any public art form and full of simple people who knew nothing of my work as an artist but he lied zurich boasted arguably the world s greatest concentration of radical intellectuals and a vibrant music scene wagner was accepted with open arms this book investigates wagner s affect on the musical life of the city and the city s impact on him mathilde wesendonck emerges not as wagner s passive muse but as a self assured woman who exploited gender expectations to her own benefit in 1858 wagner had to flee zurich after again gambling everything this time on mathilde and again losing but it was in zurich that wagner wrote his major theoretical works composed das rheingold die walküre and parts of siegfried and tristan und isolde first planned parsifal held the first festival of his music and conceived of a theater to stage his own works if wagner had been free in 1849 to choose a city in which to seek heightened intellectual stimulation among the like minded and the similarly gifted he could have come to no more perfect place chris walton teaches music history at the musikhochschule basel in switzerland he is the recipient of the 2010 max geilinger prize

honoring exemplary contributions to the literary and cultural relationship between switzerland and the english speaking world

newman s life of wagner published between 1933 and 1947 the culmination of forty years research is a classic biography

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this book addresses one of the most hotly contested debates in contemporary cultural life the question of how anti semitism figures in the operas of richard wagner until now scholars have generally acknowledged wagner s anti semitism but have argued that it is irrelevant to the operas themselves marc a weiner challenges that traditional view by asserting that anti semitism is a crucial pervasive feature in wagner s operas weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti semitic and that were readily recognized as such by nineteenth century german audiences these images were associated particularly with the body through a careful examination of wagner s music libretti and stage directions weiner reconstructs iconographies of corporeal images iconographies of the eye voice smell gait and sexuality that were essential to the operas and were associated with anti semitism and the longing for an imagined german community

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