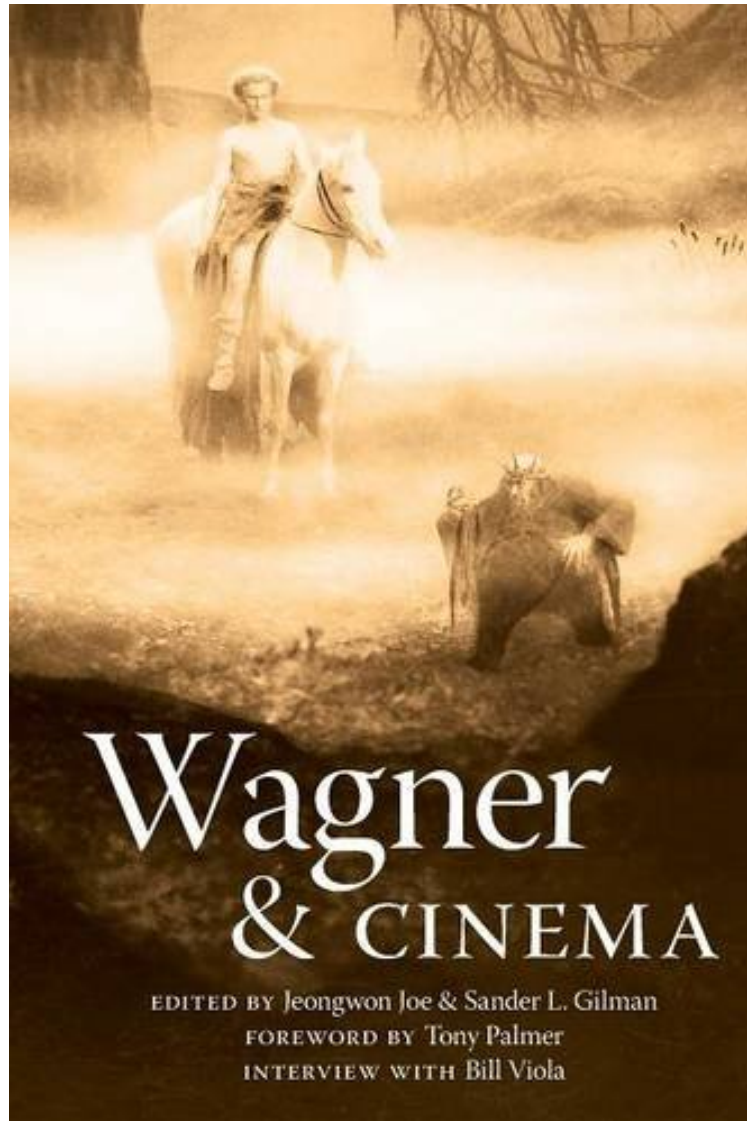


Wagner and Cinema

From Sander L Gilman

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From Sander L Gilman : Wagner and Cinema before purchasing it in order to gage whether or not it would be worth my time, and all praised Wagner and Cinema:

0 of 0 people found the following review helpful. Five Stars By J. Cheung Great! 1 of 1 people found the following review helpful. Excellent for film studies and musicology By Booklover Fascinating essays on Wagner's influence on cinema. A lot of film history and analysis of the use of Wagner and Wagneresque music (e.g. Gladiator) in film to represent themes of nationalism, fascism, or even resistance to injustice. Excellent for film studies and musicology. 0 of 4 people found the following review helpful. don't bother By Col. William Russell (ret) What comes out of this

collection of essays is that all but a few are by people who love to read their own prose. Many either miss the point and try to shoe horn Wagner's genius into their small world while others, such as the first chapter "Wagnerian Motives", keep repeating their points over and over. These almost 20 pages could, with a decent editor, have been cut down to two or three. The only Wagner film discussed at any length is a 1913 epic. Don't bother with this unless you have trouble sleeping.

The work of Richard Wagner is a continuing source of artistic inspiration and ideological controversy in literature, philosophy, and music, as well as cinema. In *Wagner and Cinema*, a diverse group of established and emerging scholars examines Wagner's influence on cinema from the silent era to the present. The essays in this collection engage in a critical dialogue with existing studies extending and renovating current theories related to the topic and propose unexplored topics and new methodological perspectives. The contributors discuss films ranging from the 1913 biopic of Wagner to Ridley Scott's *Gladiator*, with essays on silent cinema, film scoring, Wagner in Hollywood, German cinema, and Wagner beyond the soundtrack.

[*Wagner and Cinema*] looks at the plethora of senses in which Wagner's music and different kinds of Wagnerian reception histories have informed cinematic production throughout the twentieth and twenty-first centuries. ... *Wagner and Cinema* is a text that will no doubt be consulted for many years henceforward. Issue 24, 2012 (Nathan Waddell Scope) A useful resource for serious students of film, theater, and/or music, the book includes numerous photos, and helpful music notation enhances the text. . . . Recommended. (Choice) *Wagner Cinema* provides a comprehensive discussion of its subject . . . [I]t offers an excellent introduction for scholars interested in Wagner's influence on film and offers a starting point for future studies. 34/2 (2011) (*German Studies*) [D]emands and deserves a commitment of time and space from a wide range of readers as they experience its transitions . . . and powerful enlightening moments. Vol. 64 2 Summer 2011 (*Jrnl American Musicological Soc JAMS*) The essays in this collection engage in a critical dialogue with existing studies extending and renovating current theories related to the topic and propose unexplored topics and new methodological perspectives. March 01, 2010 (Camero-Stylo) [T]he book . . . present[s] the reader with a strong and very varied attempt to discuss the relation between Wagner, opera and cinema and includes a vast array of densely detailed information covering large historical periods in many of its well-written essays. Issue 29 (Screening the Past) Timely, relevant, and absolutely central to what is going on in so many fields. The editors have done a terrific job in bringing together not only the most appropriate but also the most stimulating and exciting of contributors. (Linda Hutcheon author of *A Theory of Adaptation*) About the Author Jeongwon Joe is Associate Professor of Musicology at the University of Cincinnati. She is editor of *Between Opera and Cinema* (with Rose Theresa) and has published articles on Milos Forman's *Amadeus*, Philip Glass's *La Belle et la Bête*, David Lynch's *Blue Velvet*, Grand Corbiaux Farinelli, and other works related to opera and film music. Sander L. Gilman is Distinguished Professor of the Liberal Arts and Sciences at Emory University. He is author of *Fat: A Cultural History of Obesity*; *Multiculturalism and the Jews*; *Making the Body Beautiful: A Cultural History of Aesthetic Surgery*; *Freud, Race, and Gender*; and *Jewish Self-Hatred: Anti-Semitism and the Hidden Language of the Jews*.