

Index

- Abbate, Carolyn, 58, 59
 Adler, Guido, 93
 Adorno, Theodor Wiesengrund, 92, 126, 158, 175
 ‘Spätstil Beethovens’, 161
 and counterpoint, 161, 163, 164, 177, 179
 on harmonic texture in Wagner, 150
 on late style, 176, 179–80
 on late Wagner, 160, 162, 164
 on *Parsifal*, 162, 164, 167, 176
 on the *Ring*, 140, 142
 Anderson, Julian, *Thebans*, 26
 Andriessen, Louis, 25, 26
 De Materie, 25
 Arend, Max, 220, 221, 223
 associative tonality (Bailey), 69

 Bach, Johann Sebastian, 142, 163
 Fugue BWV 545, 169
 Toccatà BWV 915, 171
 Violin Sonata BWV 1005, 171
 Well-Tempered Clavier, *The*, 173, 174, 175
 Badiou, Alain, 17
 Bagge, Selmar, 208
 Bailey, Robert, 58, 69, 110
 BaileyShea, Matthew, 67, 68, 73
Barform (Lorenz), 67, 101
 Barthes, Roland, *Le plaisir du texte*, 36
 Basevi, Abramo, 53, 95
 Bayreuth, 18, 51, 52, 137, 184, 185, 213, 219, 220
 Beethoven, Ludwig van, 161
 Egmont overture, 124
 late works, 162, 171
 Piano Sonata, Op. 26, 146
 Piano Sonata, Op. 81a, 189
 Bekker, Paul, 187, 188
 Bellini, Vincenzo, 18
 I Capuleti e i Montecchi, 53
 Norma, 18, 53
 Berg, Alban, 187–8

 Berger, Karol, 60, 95, 98, 99, 104, 105, 108, 109, 110, 132
 on *Die Walküre*, Act 1, 96–8
 on *solita forma* in Wagner, 94
 on *Tristan*, 126, 133
 Bergson, Henri, 123
 Berio, Luciano
 Un re in ascolto, 22
 Bernstein, Leonard, 188
 Beziehungszauber, 124
 Birrenkoven, Willi, 185
 Bivens, Samuel, 67, 68
 Bloomsbury (pubs), 4
 Böhme, Gernot, 174
 Boulez, Pierre, 23
 Structures, 23, 25
 Boyden, Matthew, 36
 Bribitzer-Stull, Matthew, 61
 Britten, Benjamin, *Peter Grimes*, 21
 Bruckner, Anton, 33, 213, 218

 Cacciari, Massimo, 22, 23, 24
 Capellen, Georg, 223–5, 226
 Caplin, William E., 67, 68, 71, 72, 82
 Captain (Strindberg) (character), 18
 Cohn, Richard, 138, 143, 144, 152, 153, 154, 158, 165
 Corelli, Arcangelo, 33
 corruption, motivic, 141
 Corse, Sandra, 15

 Dahlhaus, Carl, 94, 164, 166, 217
 Darcy, Warren, 44, 83
 Daverio, John, 12
 Davis, Colin, 10
 Deathridge, John, 36
 developing variation, 161
 dialectics, 142, 144, 145
 Donizetti, Gaetano, 53
 La favorite, 53
 Lucia di Lammermoor, 55
 Downes, Stephen, 26

- Drân, 22, 23
 Dreyfus, Laurence, 38
 Du Bois, W.E.B., 47
 Duke, Craig, 101
- Ergo, Emil, 222–3, 224
 everydayization (Luhmann), 122
 expressive tonality (Bailey), 58, 69, 110
- Fauré, Gabriel, *Prométhée*, 24
 Feldman, Morton, 179
 Foster, Daniel H., 24
 Freud, Sigmund, 117
 Fuchs, Hanns, 38
 Fuhrmann, Wolfgang, 2
- Gabrilowitsch, Ossip, 184
 Gaudin, Robert, 41
 Gee, Stephen, 27
 gender binarisms, 29
 Goethe, Johann Wolfgang von
 ‘Dämmrung senkte sich von oben’, 174
 Faust, 223
 Goldstein, Bluma, 20, 21
 Goodall, Reginald, 11
 Gossett, Philip, 53, 96
 Grey, Thomas, 12, 26, 53
 Gutsche-Miller, Sarah, 5
- Hall, Peter, 10
 Hamlet (character), 18
 Handel, George Frideric, *Music for the Royal Fireworks*, 38
 Hanslick, Eduard, 32
 Harper-Scott, J. P. E., 4, 107, 111
 on being buggered by a gorilla, 29
 Hauptmann, Moritz, 166, 177, 207, 209–12,
 214, 220, 221
 Hauser, Franz, 210
 Hegel, Georg Wilhelm Friedrich, 161
 Heidegger, Martin, 143
 Helmholtz, Hermann von, 224
 Hensel, Fanny, ‘Dämmrung senkte sich von
 oben’, 174–5
 Henze, Hans Werner, 26
 Tristan. Preludes for Piano, Tape and Orchestra, 26
 Hepokoski, James, 96, 100, 101
 hexatonic cycle, 138, 153
 hexatonic pole, 154
 Hoeckner, Berthold, 71
 Hofmannsthal, Hugo von, 200–1
 Huebner, Steven, 54, 67
- Hunt, Graham, 138, 140, 141, 143
 Hynais, Cyrill, 218–19, 224
- Impett, Jonathan, 24
- Janz, Tobias, 167
- Kerman, Joseph, 133
 Kinderman, William, 167
 Kirnberger, Johann Philipp, 167, 170, 171, 175
 Kistler, Cyrill, 210–13, 214, 215
 Kittler, Friedrich, 119
 Koestenbaum, Wayne, 29
 Korsyn, Kevin, 30
 Korte, Oliver, 208
 Kramer, Lawrence, 31, 40
 Krebs, Harald, 67, 73
 Kunst des Übergangs, 109
 Kurth, Ernst, 158, 206, 225–6
 Kurth, Richard, 20, 158
- Lacan, Jacques, 129
 Lee, Gavin, 28
 Lewin, David, 16, 108, 139, 140
 linking cadence, 58, 93
 definition, 58
 Liszt, Franz, 68
 Eine Faust-Symphonie, 208
 Lobe, Johann Christian, 206
 Löhr, Friedrich, 183
 Lorenz, Alfred, 12, 67, 101, 205, 206
 Ludwig II (king), 18, 39
 lyric form, 54, 95, 96, 100
 lyric prototype. *See* lyric form
- Maazel, Lorin, *Der Ring ohne Worte*, 41
 Mahler, Alma, 184
 Mahler, Gustav, 33
 ‘Oft denk ich, sie sind nur ausgegangen’,
 189–90
 influenced by Wagner, 185–6
 Lied von der Erde, Das, 191
 on *Parsifal*, 183–4
 performing Wagner, 185
 relationship with Wagner, 184–5
 Symphony No. 1, 185, 186, 200
 Symphony No. 2, 185, 191
 Symphony No. 6, 83
 Symphony No. 8, 200
 Symphony No. 9, 186–93
 Mann, Thomas, *Doktor Faustus*, 161
 Martin, Nathan, 209
 Marxism, 47

- Maus, Fred, 37
 Mayrberger, Karl, 214–18, 224
 McGuinness, Frank, 26
 Mendelssohn-Bartholdy, Felix, 33
 ‘Reformation’ Symphony, 165
 Mickelson, William C., 150
 Mildenburg, Anna von, 185
 Monteverdi, Claudio, *L’Orfeo*, 124
 Móricz, Klára, 20
 Morris, Mitchell, 35, 38
 Mozart, Wolfgang Amadé, 33, 142, 207
Muppet Show, The, 210
 music theory
 and subjective musical experience, 30
 relationship with Wagner, 1
- Naumann, Johann Gottlieb, *Dresdner Amen*, 165, 166
 Nazism, 47
 Nectoux, Jean-Michel, 24
 neo-Riemannian theory, 73, 82, 92, 138, 140, 143, 145, 166, 175, 224
 Newcomb, Anthony, 1, 100
 Nielinger-Vakil, Carola, 22, 23
 Nietzsche, Friedrich, 23, 34, 47, 205
 nineteenth-century half cadence (Schmalfeldt), 71
 Nono, Luigi, 21, 22, 23, 24, 25
 Fragmente-Stille: an Diotima, 24
 Intolleranza 1960, 21
 Prometeo, 21, 22, 23, 24, 25
- Oedipus (character), 18
 orgasm, 36
 Oswald (Ibsen) (character), 18
- Palestrina, Giovanni Pierluigi da, 172
parlante, 67, 103, 104
 definition, 103
 penetration, 29, 33, 36, 37, 38, 39, 40, 42, 44
 plot time in opera, 115, 116
 Powers, Harold, 53, 54, 55, 56, 58
 Prometheus (character), 23, 24, 25
- queer musical analysis, 30
- Raff, Joachim, 206
 Rameau, Jean-Philippe, 218
 Rehding, Alexander, 1, 146, 147, 148
 retention (Husserl), 135
 Rheinberger, Joseph, 210
 Richter, Ernst Friedrich, 166
- Riemann, Hugo, 138, 140, 145, 148, 149, 150, 152, 154, 158, 207, 219–23, 224, 225
 Ritter, William, 187
 Rossini, Gioachino, 116
 Il barbiere di Siviglia, 53
 Tancredi, 53
 rotational form, 83, 87
- Samson, Jim, 142
 Schalk, Joseph, 213, 217, 219
 Schenker, Heinrich, 32, 145
 Schenkerian theory, 1, 42, 82
 Schering, Arnold, 202–5
 Schmalfeldt, Janet, 71
 Schmid, Manfred Hermann, 79, 80
 Schoenberg, Arnold, 20, 135, 162, 226
 A Survivor from Warsaw, 21
 Moses und Aron, 20, 21, 24
 Schopenhauer, Arthur, 15, 23, 116, 172, 173, 174
 Schubert, Franz, 33
 Symphony No. 9, 144
 Schumann, Robert, 67
 Schütz, Heinrich, ‘Wann unsre Augen schlafen ein’, 170, 172
 Scruton, Roger, 15, 133
 Sechter, Simon, 207, 212, 214–15, 217, 218–19, 221, 223, 224, 225
 Shaw, Glen Byam, 11
 Smith, Kenneth, 147, 148, 150, 151
 Sofer, Danielle, 29
solita forma, la, 51, 61, 94, 98, 99, 100, 103, 104, 108, 110, 111
 characteristics, 53–5, 95–6
 relevance for Wagner analysis, 105–7
 vestiges in Wagner’s post-*Lohengrin* works, 60–1
 Solti, Georg, 10
 Sophocles, 26, 27
 Spengler, Oswald, 164
 Spotts, Frederic, 51
 Statler and Waldorf, 210
 Strauss, Richard, 28, 33, 225
 ‘Im Abendrot’, 28
 Ein Heldenleben, 28
 Elektra, 201
 Tod und Verklärung, 46
- Taruskin, Richard, 27
 Tchaikovsky, Pyotr Ilyitch
 Symphony No. 4, 38
 Symphony No. 6, 186
 Thorau, Christian, 94, 173

- tonality
 dialectical understanding of, 144
 Tovey, Donald Francis, 51, 202–5
 transformation, 147
 Trier, Lars von, *Melancholia*, 115, 136–7
 Trippett, David, 19
- uncanny (Cohn), 165
unendliche Melodie, 34
- Van den Toorn, Pieter, 32
 Vande Moortele, Steven, 68
 Verdi, Giuseppe, 67
 ‘Tacea la notte’ (*Il Trovatore*), 103, 104
 duet Violetta–Germet (La Traviata), 99
- Wagner, Cosima (née Liszt), 51, 52, 185
 Wagner, Richard
 and belcanto repertoire, 53
 and gay men, 37–8
 gay subjective position, 30
 gendered music, 35
 relationship with music theory, 205–6
 Wagner, Richard—WORKS
 Feen, *Die*, 52, 56, 94
 Act 2, Ada’s scene and aria (analysis), 55
 solite forme (list), 62
 turn motive, 193
 fliegende Holländer, *Der*, 51, 52, 53, 61
 Act 1, duet Daland–Holländer (analysis), 57
 Act 2, Eriks Traumerzählung, 103
 solite forme (list), 64–5
 Götterdämmerung, 27, 28, 34, 171
 ‘Power of the Ring’ motive, 34
 ‘Walhall’ motive, 141, 154, 159
 Act 1, scene 3, 87
 Act 3, scene 3, 141
 Vorspiel, 173
 Waltraute’s Plaint (analysis), 154–8
 Liebesverbot, *Das*, 52
 solite forme (list), 63
 Lohengrin, 51, 52, 61, 94, 116, 160
 ‘Elsa’ motive, 41, 85, 86
 ‘Elsa’ motive (analysis), 71–80
 ‘Grail’ motive, 41, 83, 85
 ‘Grail’ motive (analysis), 82–3
 ‘Ortrud’ motive, 88, 91
 ‘Ortrud’ motive (analysis), 69–71, 169
 Act 1 finale (analysis), 56
 Act 1 prelude, 80
 Act 1 prelude (analysis), 83–7
 Act 1, ‘Einsam in trüben Tagen’, 60
 Act 2 finale, 60
 Act 2, scene 1 (analysis), 87–92
 Act 2, scene 1 (compared to *Siegfried* and *Parsifal*), 168–9, 171–2
 Act 3, *Grälerzählung*, 80, 103
 counterpoint, 174
 Dresdner Amen, 165
 Frageverbot, 67, 68, 69, 70, 71, 73, 82, 85, 88, 91
 Frageverbot (analysis), 68–9
 solite forme (list), 66
 turn motive, 193
 Meistersinger von Nürnberg, *Die*, 10, 19, 27, 115, 171
 1970s ENO production, 10
 Act 1 prelude, 17, 164
 Parsifal, 10, 17, 27, 160, 161, 162, 163, 164, 183–4
 ‘Faith’ motive, 167
 ‘Grail’ motive, 185
 1959 Covent Garden production, 10
 Act 2, Kundry’s scream, 34
 Act 2, scene 1 (compared to *Siegfried*, Act 3, scene 1), 168
 and romantic counterpoint, 165–8
 counterpoint, 174, 175, 179
 Kundry’s hypnotic sleep (analysis), 176–9
 turn motive, 193–9
 Rheingold, *Das*, 69, 140, 142
 ‘Tarnhelm’ motive, 139
 ‘Walhall’ motive, 139
 prelude, 194
 Rhinedaughters’ cry, 34
 Rienzi, 52, 53
 Act 5, *Rienzi’s Gebet*, 193
 solite forme (list), 64
 Ring des Nibelungen, *Der*, 10, 52, 160, 167
 1971–73 ENO production, 10
 turn motive, 193
 Siegfried, 162, 171
 ‘Magic Sleep’ motive (analysis), 169–70
 ‘Wanderer’ motive, 167
 Act 3, scene 1 (compared to *Parsifal*, Act 2, scene 1), 168
 Siegfrieds Tod, 19
 Tannhäuser, 34, 51, 52, 61, 160
 Act 1, scene 2 (analysis), 51–60
 Act 3, *Lied an den Abendstern*, 219
 Act 3, *Romerzählung*, 58, 103
 Dresdner Amen, 165
 solite forme (list), 65–6
 Tristan und Isolde, 10, 28, 60
 ‘Death’ motive, 131
 ‘Sehnsucht’ motive, 215

- ‘Tristan’ motive, 119
- 1973 Covent Garden production, 10
- 2005 Bayreuth production (Marthaler), 137
- 2015 Bayreuth production (K. Wagner), 137
- Act 1, 13
- Act 1 (dramaturgy), 117–21
- Act 1 (psychology), 125–6
- Act 1 finale (dramaturgy), 121–5
- Act 1 prelude, 115, 154
- Act 2, 14
- Act 2, ‘O sink hernieder’, 60
- Act 2, *Liebesnacht*, 127, 128, 129, 132, 134, 135
- Act 2, scene 1 (dramaturgy), 127–8
- Act 2, scene 2 (dramaturgy), 128–31
- Act 2, scene 3 (dramaturgy), 133–5
- Act 2, *Sterbelied*, 129, 131, 133, 134, 135, 136
- Act 3, 135–6
- Act 3, *Liebestod*, 16, 17, 131, 136, 137, 193
- as psychological drama, 132
- audience reactions, 36
- Furtwängler recording, 10
- Solti recording, 10
- Tristan chord, 123, 202, 209, 212, 215–17, 221–2, 225
- turn motive, 193, 199
- verbal Leitmotifs, 119, 129
- Walküre, Die*, 12, 28
- ‘Battle’ motive, 46
- ‘Desire’ motive, 46
- ‘Love’ motive, 44, 46
- ‘Magic Sleep’ motive, 178
- ‘Misfortune’ chord, 44
- ‘Sword’ motive, 110
- ‘Walhall’ motive, 103, 109, 110, 138
- ‘Wälsungen’ motive, 110
- ‘Wälsungenfreude’ motive, 103
- Act 1, ‘Du bist der Lenz’, 101
- Act 1, ‘Winterstürme’, 93, 100
- Act 1, Berger’s analysis, 96–8
- Act 1, final scene (analysis), 98–105
- Act 2 prelude (analysis), 44–7
- Act 2, scene 2, 141
- Act 2, *Todesverkündigung*, 87
- Karajan recording, 46
- Wagner, Richard—WRITINGS
 - ‘Über die Anwendung der Musik auf das Drama’, 73
 - Beethoven*, 116, 117, 172
 - Eine Mitteilung an meine Freunde*, 61
 - Mein Leben*, 57
 - Oper und Drama*, 26, 27, 51, 61
- Wagner, Siegfried, 38
- Wald, Melanie, 2
- Walter, Bruno, 187
- Weber, Carl Maria von, 55
- Weber, Gottfried, 207, 212
- Weber, Max, 163
- Weber, William, 21
- Weitzmann, Carl Friedrich, 208–9
- Wesendonck, Mathilde, 126
- Whittall, Arnold, 11, 62
- Williams, Simon, 18
- Wolzogen, Hans von, 206, 215
- Word Ladder (game), 202
- Young, Julian, 15