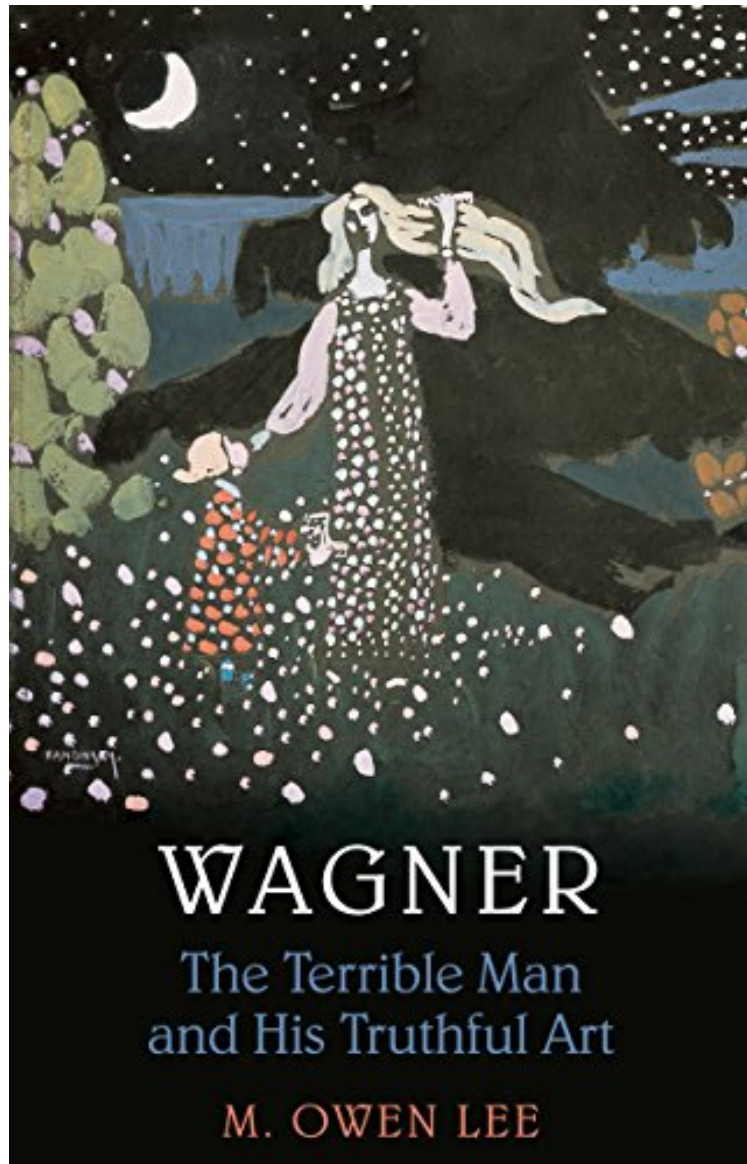


[Read free] Wagner: Terrible Man His Truthful Art (The Larkin-Stuart Lectures)

Wagner: Terrible Man His Truthful Art (The Larkin-Stuart Lectures)

M. Owen Lee

*DOC | *audiobook | ebooks | Download PDF | ePub*



[Download](#)

[Read Online](#)

#687509 in eBooks 1999-08-30 2015-02-04File Name: B00T9ZH5OQ | File size: 76.Mb

M. Owen Lee : Wagner: Terrible Man His Truthful Art (The Larkin-Stuart Lectures) before purchasing it in order to gage whether or not it would be worth my time, and all praised Wagner: Terrible Man His Truthful Art (The Larkin-Stuart Lectures):

1 of 1 people found the following review helpful. Thoughtful and Thought-Provoking WagnerismBy L. LubinThis book contains what was originally a series of three lecture by Father Owen Lee, a renowned Wagner scholar best

known for his appearance on the Metropolitan Opera broadcast intermissions over several decades. Although the subtitle "The Terrible Man and His Truthful Art" suggests an attempt to reconcile the composer's personality with his output, it really has more to do with the influences on him (particularly Sophocles' play "Philoctetes") and Wagner's influence on subsequent art, literature and music. The third lecture focuses on Tannhauser as a summa of Wagner's artistic predicament. It is thoroughly readable, and those familiar with Father Lee's radio work will hear his voice throughout. End notes and an excellent bibliography fill out the volume. This is for 'intermediate and advanced' Wagnerites. Neophytes will find much in need of further clarification. 0 of 0 people found the following review helpful. It's not just that I disagree with his view. Even if I agreed with it, it shouldn't be presented as a definitive. By Delta D. I'm unimpressed. Each and every Wagnerite has his or her own opinion. Given the vast literature on Wagner (and one point to praise in this book is that the author debunks the myth that there are "more books on Wagner than on anyone else except Christ and Napoleon"), this didn't seem to me to add much. Reading it is like listening to a Wagner fanatic at a party. He or she is entitled to his or her view, but it is arrogant to assume that this is a definitive opinion. It's not just that I disagree with his view. Even if I agreed with it, I'd resent the presentation of this as a *definitive* view. 0 of 0 people found the following review helpful. the composer whom many of us love to hate and hate to love By W. Moorhead Father Owen Lee, whom some of us Old Guys remember from when he used to be a regular commentator on the Saturday afternoon radio broadcasts of the Metropolitan Opera, is very knowledgeable about Wagner, the composer whom many of us love to hate and hate to love. These 1998 lectures at the University of Toronto give a very helpful insight into a man who was a great composer and a fairly wretched human being. The third lecture, sort of a commentary on Tannhauser, is a great aid to understanding a beautiful but somewhat bizarre music drama.

How is it possible for a seriously flawed human being to produce art that is good, true, and beautiful. Why is the art of Richard Wagner, a very imperfect man, important and even indispensable to us? In this volume, Father Owen Lee ventures an answer to those questions by way of a figure in Sophocles - the hero Philoctetes. Gifted by his god with a bow that would always shoot true to the mark, and indispensable to his fellow Greeks, he was marked by the same god with an odious wound that made him hateful and hated. Sophocles's powerful insight is that those blessed by the gods and indispensable to men are visited as well with great vulnerability and suffering. Wagner: The Terrible Man and His Truthful Art traces some of Wagner's extraordinary influence for good and ill on a century of art and politics - on Eliot and Proust as well as on Adolf Hitler - and discusses in detail Wagner's Tannhauser, the work in which the composer first dramatised the Faustian struggle of a creative artist in whom 'two souls dwell.' In the course of this penetrating study, Father Lee argues that Wagner's ambivalent art is indispensable to us, life-enhancing and ultimately healing.

'If you agree with me that art is a reason to be alive rather than a life-support system, you'll find plenty to stimulate and entertain in this book.' (Brian Hunt National Post) About the Author M. Owen Lee, CSB, is a Catholic priest and Professor Emeritus of Classics at St. Michael's College, University of Toronto. He is a commentator for the Texaco Metropolitan Opera radio broadcasts and the author of a number of books on opera, including A Season of Opera: From Orpheus to Ariadne (UTP 1998) and Wagner: The Terrible Man and His Truthful Art (UTP 1999).