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Nota di contenuto	Frontmatter -- Contents -- Preface -- 1. Wagner Lives -- 2. "Pale" Senta -- 3. Wagner the Progressive -- 4. Fairy Tale, Revolution, Prophecy -- 5. Symphonic Mastery or Moral Anarchy? -- 6. Siegfried Hero -- 7. Finishing the End -- 8. Don Carlos and Götterdämmerung -- 9. Wagner's Greeks, and Wieland's Too -- 10. Dangerous Fascinations -- 11. Public and Private Life -- 12. Postmortem on Isolde -- 13. Strange Love, Or, How We Learned to Stop Worrying and Love Parsifal -- 14. Mendelssohn and the Strange Case of the (Lost) Symphony in C -- 15. Unfinished Symphonies -- 16. Configurations of the New -- 17. Wagner and Beyond -- Abbreviations -- Notes -- Acknowledgments -- Index
Sommario/riassunto	John Deathridge presents a different and critical view of Richard Wagner based on recent research that does not shy away from some unpalatable truths about this most controversial of composers in the canon of Western music. Deathridge writes authoritatively on what Wagner did, said, and wrote, drawing from abundant material already well known but also from less familiar sources, including hitherto seldom discussed letters and diaries and previously unpublished musical sketches. At the same time, Deathridge suggests that a true estimation of Wagner does not lie in an all too easy condemnation of

his many provocative actions and ideas. Rather, it is to be found in the questions about the modern world and our place in it posed by the best of his stage works, among them *Tristan und Isolde* and *Der Ring des Nibelungen*. Controversy about Wagner is unlikely to go away, but rather than taking the line of least resistance by regarding him blandly as a "classic" in the Western art tradition, Deathridge suggests that we need to confront the debates that have raged about him and reach beyond them, toward a fresh and engaging assessment of what he ultimately achieved.
