

DRAGANA JEREMIĆ-MOLNAR	
PARSIFAL ON THE STAGE. THE QUESTION OF HISTORICAL TRUTHFULNESS	
Typology	Lecture Seminar
Description	<p><b>This course addresses to</b> MA and PhD students.</p> <p><b>Introduction</b>  <i>Parsifal</i> has special place not only in Wagner's oeuvre but in the history of opera (performance) as well. Wagner was rather silent about all the layers of meanings and sacral symbols he provided <i>Parsifal</i> with, yet he believed that work's ideological and regenerative message could be correctly decoded in special acoustics and atmosphere of Bayreuth theatre. Up to World War II Wagner's stage directions were strictly followed which enabled Bayreuth spectators to experience <i>Bühnenweihfestspiel</i> in accordance with his wishes.  Wieland Wagner's 1951 Bayreuth <i>Parsifal</i> was the first expression of growing discomfort with this work and the first step in altering composer's stage directions and overall vision. The next, more radical step was Adorno's lecture "Wagner's Aktualität" (1963). Adorno contributed to performance history of <i>Parsifal</i> by advocating (a) work's "ambivalence"—its musical progressivity, and reactionary and meaningless "rest"—and (b) the "abandonment of ideology". He started academic discussion about historical truthfulness of Richard Wagner's <i>Parsifal</i> and proved to be the theoretical support for later, experimental, and sometimes arbitrary productions.  There is, however, no consensus on truthfulness among contemporary directors of <i>Parsifal</i>. For some of them to be true to Wagner means to tell old stories in an old (Wagnerian) way and to let the audience find the meanings; for the others to be true to Wagner means to present on stage his character of Janus and—ultimately—to be caught up in the (political, social, economic) ambivalences of the contemporary world.</p> <p><b>Structure of the Course:</b></p> <ol style="list-style-type: none"> <li>1. Richard Wagner: regenerative mystery of <i>Parsifal</i></li> <li>2. Wieland Wagner: archetypal transformation of <i>Parsifal</i></li> <li>3. Theodor Adorno: the quest for historical truthfulness</li> <li>4. Nike Wagner: desacralization of <i>Parsifal</i></li> <li>5. <i>Parsifal</i> on contemporary stage: towards post-sacral regeneration?</li> </ol> <p><b>Bibliography</b> (selected):</p> <ul style="list-style-type: none"> <li>• Carl Dahlhaus. <i>Richard Wagner's Music Dramas</i> (Cambridge: Cambridge University Press, 1979).</li> <li>• Dragana Jeremić-Molnar and Aleksandar Molnar. <i>Myth, Ideology, and Mystery in the Richard Wagner's Tetralogy. "Der Ring des Nibelungen" and "Parsifal"</i> (Belgrade: Zavod za udžbenike i nastavna sredstva, 2004).</li> </ul>

	<ul style="list-style-type: none"> <li>• Edward W. Said. <i>Music at the Limits</i> (New York: Columbia University Press, 2008).</li> <li>• Ernst Bloch. "Rettung Wagners durch Karl May." <i>Anbruch</i> 11, no. 1 (1929), 4–10.</li> <li>• Katherine R. Syer. "Parsifal on Stage." In <i>A Companion to Wagner's "Parsifal."</i> Edited by William Kinderman and Katherine R. Syer (New York: Camden House, 2005), 277–337.</li> <li>• Mike Ashman. "Wagner on stage: aesthetic, dramaturgical, and social considerations." In <i>The Cambridge Companion to Wagner</i>. Edited by Thomas S. Grey (Cambridge University Press, 2008)</li> <li>• Nike Wagner. <i>Wagner Theater</i> (Frankfurt am Main: Suhrkamp, 1999).</li> <li>• Richard Wagner. "Parsifal. Ein Bühnenweihfestspiel." In <i>Werke, Schriften und Briefe</i> (Berlin: Directmedia Publishing, 2004).</li> <li>• Richard Wagner. "Religion and Art". In <i>Richard Wagner's Prose Works. Vol. VI, Religion and Art</i>. Trans. William Ashton Ellis (London: Kegan Paul, Trench, Trübne and Co., 1897), 211–252.</li> <li>• Theodor W. Adorno. "On the Score of 'Parsifal'" (transl. Anthony Barone). <i>Music &amp; Letters</i> 76, no. 3 (1995), pp. 384–387.</li> <li>• Theodor W. Adorno. "Wagners Aktualität." In <i>Gesammelte Schriften</i>. Edited by Rolf Tiedemann <i>et al.</i> Revidierte und erweiterte elektronische Ausg. auf CD-ROM (Berlin: Directmedia/Digitale Bibliothek Band 97, 2004).</li> <li>• <i>Wagner in Performance</i>. Edited by Barry Millington and Spencer Stewart (New Haven and London, 1992).</li> <li>• Wieland Wagner. "Das Parsifalkreuz. Ein psychologisches Schema". <i>Musikkonzepte. Heft 25, Richard Wagner Parsifal</i> (Munich: edition text u. kritik., 1982).</li> <li>• William Kinderman. <i>Wagner's "Parsifal"</i> (Oxford, New York: Oxford University Press, 2013).</li> </ul>			
<b>Impact</b>	On successful completion of this module, students should be able to: 1) Demonstrate advanced factual knowledge of the historical, cultural and artistic discourses attached to the Wagner's <i>Parsifal</i> ; 2) Think critically about the: the quest for historical truthfulness in the cultural context of European 20 <sup>th</sup> Century philosophy; 3) show proficiency in analysing and interpreting specific topics, concepts and ideas from European Studies disciplines (history, humanities).			
<b>N° of hours</b>	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
	12	12	12	36
<b>N° of students</b>	50	50	50	150
<b>Discipline of audience</b>	Music, Art, humanities			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Optional		New	