

Bibliography

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<https://www.artsongupdate.org/Articles/WesendonckLiederRobertCart.htm>.

"Broadly speaking, restrained eroticism alternating with sublime, dream-like moments characterizes the Wesendonck Lieder." "Song 1: Abruptly, the peaceful temperament is interrupted by anxious repeated chords at the languishing of the heart in sorrow, silently bleeding as it implores for redemption." "schmerzen: Identical in pitch to the Act II Vorspiel of *Tristan und Isolde*, the stark initial harmony of *Schmerzen* (Anguish) (December 17, 1857), concurrently loud and dissonant with its broad pitch range, epitomizes the sadness of an immense sun, crying as it sets at evening. plaintive vocal restatement. Lulled momentarily into the languorous motive, the listener's environment is abruptly cut short as a series of repeated chords announce a death which arrives early." "dreams: he dream persists as a vital theme throughout Wagner's works. *Tristan*, *Wotan*, *Erda*, *Erik*, *Kundry* and *Sieglinde*, to name a few heroes, experience dreaming as a fundamental process in the shaping of their fate. *Träume* (Dreams) (December 4-5, 1857), the closing piece in the cycle, conjures once more the ambiance of day and night imagery so common in *Tristan und Isolde*."

Coates, Ta-Nehisi. "Slavery Made America." *The Atlantic*, Atlantic Media Company, 7 Nov. 2014,
<https://www.theatlantic.com/business/archive/2014/06/slavery-made-america/373288/>.

Engel, Elisabeth. "Hugo Wesendonck." *Immigrant Entrepreneurship*, German Historical Institute, 22 Aug. 2018,
<https://www.immigrantentrepreneurship.org/entries/hugo-wesendonck/>.

"The Wesendonck family was firmly entrenched in the bourgeoisie, its members including lawyers, mayors and Protestant vicars in the region, while some branched out into the local textile industry. Hugo's father, August Jakob Gerhard Wesendonck (1785–1857) was in the silk-dyeing business, and his paternal aunt, Wilhelmine, was married to the silk manufacturer Johann Schramm of Crefeld. In 1815, at the end of the Napoleonic wars, the Rhineland was given to Prussia. This territorial reorganization brought both economic opportunities and challenges to people in the region. While August Wesendonck's silk business benefitted from "very many ties to North America," an increasing importation of manufactured goods together with easier travel routes prompted artisans and peasants to migrate, thus turning the Rhineland into the "main highway out of Germany to the New World." [4] "Hugo Wesendonck was born into a merchant family in the Prussian Rhineland. He worked as a lawyer before his involvement in the ill-fated Frankfurt Parliament, the first attempt to build a democratic government for a unified Germany, forced him to seek asylum and take up commercial activities in the United States. His entrepreneurial ambitions there were informed by the needs of German immigrants and in 1860 he helped to found the Germania Life Insurance Company in New York City, a corporation still operating under the name Guardian Life Insurance in the present. While the company picked up a timely trend in the financial sector, Wesendonck spotted in the life insurance business a way to manifest an ethnicity-based idea of security that served the sovereignty of a transnational community of German people." "Hugo was born in the wake of these political and economic transformations, on April 24, 1817 "auf der Hofaue," his family's estate in Elberfeld, where he grew up enjoying the comforts of a household of the business elite. He was the fourth of the five children born to August Wesendonck and

his wife Reinhardine Sophia Adolfine Scholten (1791–1824), who died when he was seven. His only sister, Mathilde (1814–1838), took on traditional female responsibilities in the household after their mother’s death, but she herself died when Hugo was twenty-one. Hugo’s eldest brother, Moritz (1812–1852), became a merchant like their father. The second-born brother, Otto (1815–1896), dropped out of school and traveled to New York in 1833, presumably upon the request of his father, and started a silk importing firm called Loeschwig, Wesendonck & Co. with another native of Elberfeld, William Loeschwig. From then on, Otto became a frequent transatlantic traveler, using his idle time during these trips to read Goethe and “English classics” as well as to study the music of Beethoven.[5] Hugo’s younger brother, August (1819–1902), immigrated to the United States at some point in the 1840s. Census records note that he married a Prussian-born woman, Marie Louisa Ostermayer (1819–1883) and around 1860 was operating a cotton and cattle farm in Giles, Virginia.[6]"

“Mathilde Wesendonck.” *Wikipedia*, Wikimedia Foundation, 26 July 2021,
https://en.m.wikipedia.org/wiki/Mathilde_Wesendonck.

parsifal@monsalvat.no, Derrick Everett. “Richard Wagner to Mathilde Wesendonck.” *Monsalvat*, 7 Nov. 2021,
<https://www.monsalvat.no/wesendonk.htm>.

Riley, Danny. “Wagner and the Wesendonck-Lieder.” *Bachtrack*, Bachtrack Ltd, 24 Jan. 2021,
<https://bachtrack.com/feature-at-home-guide-wagner-wesendonck-lieder-mathilde-tristan-january-2018>.

"Mathilde wrote a set of five poems and, as she completed each one, Wagner began setting them to music, a process which the poet described as a “supreme transfiguration and consecration” of her words. The music, moreover, was closely bound up with the nebulous score for *Tristan*, particularly in the third and fifth songs in the series, “Im Treibhaus” and “Träume”, elements of which would make their way into the Prelude to act three of the opera. “Der Engel”, on the other hand, draws from a moment in *Das Rheingold*." "Schmerzen: “If death alone gives birth to life / And only torment can bring joy / How grateful am I for such torment / As Nature does in me deploy.” "Finally, the fatalism of “Schmerzen” gives way to the idealism of “Träume”, in which Wesendonck retreats inward to the mind for succour..." "A scenario summing up the strange atmosphere in the house could be an evening in September of that year, when the conductor Hans von Bülow came to visit with his new wife Cosima (who was Liszt’s illegitimate daughter). That evening, Wagner read the party his *Tristan* libretto, and the audience included his wife Minna, his current romantic interest Mathilde, and Cosima, with whom he would later have two children while she was still married to von Bülow." "Richard went to Venice, Minna to Dresden to recover her nerves. Their relationship never recovered, with Richard not even attending the funeral when Minna died in 1866. Before leaving Zurich she had written a caustic letter to Mathilde, saying, “I must tell you with a bleeding heart that you have succeeded in separating my husband from me after nearly twenty-two years of marriage,” and in a subsequent letter to her husband she referred to the poet as “that filthy woman”. Almost incredibly, however, the relationship between Richard and Otto endured, the merchant contributing to the composer’s Bayreuth festival project (though, when Wagner coaxed to be allowed to stay at Otto’s cottage again a few years later, his request was declined)."

“The Guardian Life Insurance Company of America.” *Wikipedia*, Wikimedia Foundation, 13 Oct. 2021,

https://en.wikipedia.org/wiki/The_Guardian_Life_Insurance_Company_of_America.

"The Guardian Life Insurance Company of America is one of the largest mutual life insurance companies in the world. Based in Manhattan, it has approximately 8,000 employees in the United States and a network of over 3,000 financial representatives in more than 70 agencies nationwide. As of 2018, it ranks 239th on the Fortune 500 list of largest American corporations by revenue.[1] In 2015, Guardian achieved the highest earnings in its 155-year history with \$7.3 billion in capital and \$1.5 billion in operating costs.[2] Founded in Manhattan in 1860, the company offers a wide range of insurance products and services, including life insurance, disability income insurance, annuities, investments, and dental and vision insurance coverage.[3]"

Wagnerian, The. "Read Online: The Richard Wagner/Mathilde Wesendonck Letters." *The Wagnerian*, 1 Jan. 1970,

<http://www.the-wagnerian.com/2012/10/read-online-richard-wagnermathilde.html?m=1>.

Walton, Chris. "Wagner, Otto and the Three Mathildes: Braut Und Schwester Bist Du Dem Bruder." *The Musical Times*, vol. 143, no. 1880, 2002, p. 37.,

<https://doi.org/10.2307/1004549>.

"We can only speculate as to Otto's feelings when his new Mathilde died within weeks of their wedding. As Oscar Wilde might have said, to lose one Mathilde may be considered unfortunate, but to lose two smacks of carelessness."

"Otto was indeed plagued by guilt at having lost a second Mathilde, it still did not stop him from taking yet another in the shape of Agnes Luckemeyer. A letter exists from Otto to his former mother-in-law (they obviously kept in contact after Mathilde Eckhard's death) in which he writes that his new fiancée, 'Mathilde', looks remarkably like his deceased first wife.³ To what extent Sophie the mother-in-law was an ersatz for Sophia his own dead mother, we cannot tell, but it seems that Agnes Luckemeyer, alias Mathilde Wesendonck the Third, was not merely an ersatz for a first wife lost in tragic circumstances, but also for a deceased sister and a deceased mother. Otto's family history is one of a strange mesh of latently incestuous relationships."

"Wesendonck Lieder." *Wikipedia*, Wikimedia Foundation, 18 Mar. 2021,

https://en.m.wikipedia.org/wiki/Wesendonck_Lieder.

"Wagner sold the settings to the publisher Schott in 1860 for 1000 francs.[2] The first published version (1862) was titled Fünf Gedichte für eine Frauenstimme (Five poems for a female voice), and the first performance was given at the publisher's residence in Mainz, by the soprano Emilie Genast, accompanied by Hans von Bülow.[3] No name was given for the author of the texts at the first publication; it was not publicly revealed until after Mathilde's death (1902). The present order of the songs appears for the first time in the published version, and this has raised doubts as to whether the sequence is a genuine song cycle, or should be regarded simply as a collection of individual pieces.[4]"