

The Cambridge Companion To Richard Strauss

The Life of Richard Strauss The Cambridge Companion to Richard Strauss Richard Strauss Richard Strauss, the Man and His Work Richard Strauss Richard Strauss in Context The Life of Richard Strauss Richard Strauss Richard Strauss Richard Strauss and His World Richard Strauss Richard Strauss, the Man and His Works Richard Strauss Richard Strauss Richard Strauss Richard Strauss Correspondence Between Richard Strauss and Hugo Von Hofmannsthal The Lieder of Richard Strauss Richard Strauss: Salome Richard Strauss: Leben, Wirken, Schaffen. [With a List of His Works.]. Bryan Gilliam Charles Youmans Michael Kennedy Ernst Krause Alan Jefferson Morten Kristiansen Alan Jefferson Derrick Puffett Michael Kennedy Bryan Randolph Gilliam Norman Del Mar Henry T. Finck George Richard Marek Norman Del Mar Matthew Boyden Richard Strauss Alan Jefferson Derrick Puffett Otto Erhardt

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richard strauss saw an empire come and go survived two world wars witnessed the rise and fall of the weimar republic endured the period of national socialism and died the year that germany was officially divided into two separate states all the while he enjoyed a successful career as composer as conductor of international stature as organizer for the rights of composers and as colleague of and collaborator with some of the most important composers writers and artists of his day this biography covers strauss's early musical development his emergence as a tone poet in the late nineteenth century his turn to the stage at the beginning of the twentieth century the successes and failures of the post world war i era the turbulent 1930s and the period of the second world war and its aftermath

richard strauss is a composer much loved among audiences throughout the world both in the opera house and the concert hall despite this popularity strauss was for many years ignored by scholars who considered his commercial success and his continued reliance on the tonal system to be liabilities however the past two decades have seen a resurgence of scholarly interest in the composer this companion surveys the results focusing on the principal genres the social and historical context and topics perennially controversial over the last century chapters cover strauss's immense operatic output the electrifying modernism of his tone poems and his ever popular lieder controversial topics are explored including strauss's relationship to the third reich and the sexual dimension of his works reintroducing the composer and his music in light of recent research the volume shows strauss's artistic personality to be richer and much more complicated than has been previously acknowledged

richard strauss in context offers a distinctive approach to the study of a composer in that it places the emphasis on contextualizing topics rather than on biography and artistic output one might say that it inverts the relationship between composer and context rather than studies of strauss's librettists that discuss the texts themselves and his musical settings for instance this book offers essays on the writers themselves their biographical circumstances styles landmark works and broader positions in literary history likewise strauss's contributions to the concert hall are positioned within the broader development of the orchestra and trends in programmatic music in short readers will benefit from an elaboration of material that is either absent from or treated only briefly in existing publications through this supplemental and broader contextual approach this book serves as a valuable and unique resource for students scholars and a general readership

was richard strauss the most incandescent composer of the twentieth century or merely a bourgeoisie artist and nazi sympathizer for the fifty years since his death on september 8 1949 richard strauss has remained dogmatically elusive in the wider body of musical and historical criticism lauded as nothing less than the greatest musical figure of his time by canadian musician glenn gould in 1962 strauss also has attracted his share of posthumous epithets in summary an artist who lived off his own fat during his later years as recently as 1995 the english critic rodney milnes wrote the court of posterity is still reserving judgment in richard strauss man musician enigma biographer michael kennedy demonstrates that the many varying shades of criticism that have painted this figure in the past half century resemble the similar understandings and misunderstandings held by his contemporaries perceptions that touched almost every aspect of strauss life and career introducing his detailed work more as a broad explication than a firm answer to the straussian riddle kennedy's scope includes the exuberant extroverted strauss of young adulthood as well as the phlegmatic and aloof middle aged man who resembled a prosperous bank manager the arch fiend of modernism and the composer who redefined the term a man who professed to lack all spiritual curiosity and a musician who penned the touching ballet *der kometentanz* an at times almost humble family man and an artist who claimed to be as interesting as napoleon and alexander the great kennedy clearly elucidates his enigmatic subject by building his analysis around the few constants in strauss life his profound admiration for german culture his dependence on his own family for guidance and his nietzschean total absorption in art this frame offers everyone from straussian scholars to general readers an insightful and easy to follow biographical narrative kennedy also deals at length with strauss problematic relationship with nazi authorities detailing his incompatible roles as the father in law of a jewish woman and as one of the country's leading composers michael kennedy is the chief music critic of the london sunday telegraph and the author of many books about music

strongly influencing european musical life from the 1880s through the first world war and remaining highly productive into the 1940s richard strauss enjoyed a remarkable career in a constantly changing artistic and political climate this volume presents six original essays on strauss's musical works including tone poems lieder and operas and brings together letters memoirs and criticism from various periods of the composer's life many of these materials appear in english for the first time in the essays leon botstein contradicts the notion of the composer's stylistic about face after *elektra* derrick puffett reinforces the argument for strauss's artistic consistency by tracing in the tone poems and operas the phenomenon of pitch specificity james hepokoski establishes strauss as an early modernist in an examination of *macbeth* michael steinberg probes the composer's political sensibility as expressed in the 1930s through his music and use of such texts as *friedenstag* and *daphne* bryan gilliam discusses the genesis of both the text and the music in the final scene of *daphne* timothy jackson in his thorough source study argues for a new addition to the so called four last songs among the correspondence are

previously untranslated letters between strauss and his post hofmannsthal librettist joseph gregor the memoirs range from early biographical sketches to rudolf hartmann s moving account of his last visit with strauss shortly before the composer s death critical reviews include recently translated essays by theodor adorno guido adler paul bekker and julius korngold publisher description

norman del mar 1919 1994 was universally recognised as a leading authority on the music of richard strauss and his masterly three volume study of his life and works remains a classic volume i deals with the years from the composer s birth 1864 to der rosenkavalier 1912 discussing the early orchestral and chamber music the tone poems and the operas guntram feuersnot salome and elektra deploying a well nigh encyclopaedic knowledge mr del mar acquits himself brilliantly of his task of disentangling and reassembling the numerous strands that make up the backcloth of poetry and philosophy which strauss while not always understanding every intricacy yet needed as a constant reference map for his composing the three volumes of this magnificent book should be studied by all lovers of the late romantic music amateurs and professionals alike a monumental achievement times literary supplement a brilliant and copiously analytical study a constant fascination guardian

richard strauss the man and his works by henry theophilus finck first published in 1917 is a rare manuscript the original residing in one of the great libraries of the world this book is a reproduction of that original which has been scanned and cleaned by state of the art publishing tools for better readability and enhanced appreciation restoration editors mission is to bring long out of print manuscripts back to life some smudges annotations or unclear text may still exist due to permanent damage to the original work we believe the literary significance of the text justifies offering this reproduction allowing a new generation to appreciate it

a biography of the popular german composer whose career was tainted by his cooperation with the nazis

richard strauss had an important part in the development of german lieder not only as the composer of such masterpieces as ständchen morgen and die heiligen drei könige aus morgenland but also because of his affinity with the orchestra as accompanying instrument to purists who contend that he was not strictly a lieder composer because true lieder are always written only for voice and piano alan jefferson replies that it was precisely in the wider scope brought to it with the rich colors that are characteristic of all of his orchestral writing that strauss directed the lied along new paths the lieder of richard strauss gives both music lover and student an excellent introduction and critical appraisal of strauss as a profoundly accomplished composer of lieder such as no other composer has written after a brief account of strauss s life and work his career as a composer and conductor his success as a piano accompanist for singers of his own works the author studies in detail a selected number of lieder from weinachtslied composed in 1870 when strauss was six years old to the vier letzte lieder four last songs composed in 1948 a year before he died at the age of eighty four under such headings as long songs songs of the seasons and lusty songs jefferson recounts the circumstances surrounding the creation of the lieder and discusses their relationships with one another as well as to the rest of strauss s work paying special attention to the orchestrated and orchestral songs and he shows that strauss s lifelong experience with the orchestra enabled him to lift the lied above the drawing room or intimate platform into the grand world of the symphony orchestra and major concert hall dust jacket

this first full length study of salome in english since lawrence gilman s 1907 moves from historical and literary analysis to critical appraisal and includes a synopsis bibliography and discography

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