

Richard Strauss And His World

Charles A. Riley

Richard Strauss And His World:

Richard Strauss and His World Bryan Randolph Gilliam, 1992 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 Richard Strauss and His World Bryan Randolph Gilliam, 1992-08-30 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 The Life of Richard Strauss Bryan Gilliam, 1999-08-19 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 Korngold and His World Daniel Goldmark, Kevin C. Karnes, 2019-08-27 A brand new look at the life and music of renowned composer Erich Wolfgang Korngold Erich Wolfgang Korngold 1897 1957 was the last compositional prodigy to emerge from the Austro German tradition of Mozart and Mendelssohn He was lauded in his youth by everyone from Mahler to Puccini and his auspicious career in the early 1900s spanned chamber music opera and musical theater Today he is best known for his Hollywood film scores composed between 1935 and 1947 From his prewar operas in Vienna to his pathbreaking contributions to American film Korngold and His World provides a substantial reassessment of Korngold's life and accomplishments Korngold struggled to reconcile the musical language of his Viennese upbringing with American popular song and cinema and was forced to adapt to a new life after wartime emigration to Hollywood This collection examines Korngold's operas and film scores the critical reception of his music and his place in the milieus of both the Old and New Worlds The volume also features numerous historical documents many previously unpublished and in first ever English translations including essays by the composer as well as memoirs by his wife Luzi Korngold and his father the renowned music critic Julius Korngold The contributors are Leon Botstein David Brodbeck Bryan Gilliam Daniel Goldmark Lily Hirsch Kevin Karnes Sherry Lee Neil Lerner Sadie Menicanin Ben Winters Amy Wlodarski and Charles Youmans Bard Music Festival 2019 Korngold and His World Bard College August 9 11 and 16 18 2019 Giacomo Puccini and His World Arman Schwartz, Emanuele Senici, 2016-08-09 Giacomo Puccini 1858 1924 is the world s most frequently performed operatic composer yet he is only beginning to receive serious scholarly attention In Giacomo Puccini and His World an international roster of music specialists several writing on Puccini for the first time offers a variety of new critical perspectives on the composer and his works Containing discussions of all of Puccini s operas from Manon Lescaut 1893 to Turandot 1926 this volume aims to move beyond clich s of the composer as a Romantic epigone and to resituate him at the heart of early twentieth century musical modernity This collection s essays explore Puccini s engagement with spoken theater and operetta and with new technologies like photography and cinema Other essays consider the philosophical problems raised by realist opera discuss the composer's place in a variety of cosmopolitan formations and reevaluate Puccini s orientalism and his complex interactions with the Italian fascist state A rich array of primary source material including previously unpublished letters and documents provides vital information on Puccini s interactions with singers conductors and stage directors and on the early reception of the verismo movement Excerpts from Fausto Torrefranca's notorious

Giacomo Puccini and International Opera perhaps the most vicious diatribe ever directed against the composer appear here in English for the first time The contributors are Micaela Baranello Leon Botstein Alessandra Campana Delia Casadei Ben Earle Elaine Fitz Gibbon Walter Frisch Michele Girardi Arthur Groos Steven Huebner Ellen Lockhart Christopher Morris Arman Schwartz Emanuele Senici and Alexandra Wilson The Cambridge Companion to Richard Strauss Charles Youmans, 2010-11-18 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's Orchestral Music and the German Intellectual **Tradition** Charles Youmans, 2005-07-07 A study of Strauss's orchestral activity from the perspective of late 19th century The Virtuoso Conductors Raymond Holden, 2005-01-01 An expert s guide to the skills of the greatest conductors Opera Guy A. Marco, 2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and

the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich A History of Opera Burton D. Fisher, 2005 A comprehensive history of opera that traces each milestone in opera history from the 16th century Camerata through the next 400 years and featured in depth analysis of all important genres the Baroque Classical and Romantic eras Bel Canto Opera Buffa German Romanticism Wagner and music drama Verismo Impressionism Expressionism Serialism and much more Seeing Mahler: Music and the Language of Antisemitism in Fin-de-Siècle Vienna K.M. Knittel, 2016-04-01 No one doubts that Gustav Mahler's tenure at the Vienna Court Opera from 1897 1907 was made extremely unpleasant by the antisemitic press The great biographer Henry Louis de La Grange acknowledges that it must be said that antisemitism was a permanent feature of Viennese life Unfortunately the focus on blatant references to Jewishness has obscured the extent to which ordinary attitudes about Jewish difference were prevalent and pervasive yet subtle and covert The context has been lost wherein such coded references to Jewishness would have been immediately recognized and understood By painstakingly reconstructing the language of antisemitism Knittel recreates what Mahler's audiences expected saw and heard given the biases and beliefs of turn of the century Vienna Using newspaper reviews cartoons and memoirs Knittel eschews focusing on hostile discussions and overt attacks in themselves rather revealing how and to what extent authors call attention to Mahler's Jewishness with more subtle language. She specifically examines the reviews of Mahler's Viennese symphonic premieres for their resonance with that language as codified by Richard Wagner though not invented by him An entire chapter is also devoted to the Viennese premieres of Richard Strauss's tone poems as a proof text against which the reviews of Mahler can also be read and understood Accepting how deeply embedded this way of thinking was not just for critics but for the general population certainly does not imply that one can find antisemitism under every stone What Knittel suggests ultimately is that much of early criticism was unease rather than objective reactions to Mahler's music a new perspective that allows for a re evaluation of what makes his music unique thought provoking and valuable Siren Songs Mary Ann Smart, 2014-12-25 It has long been argued that opera is all about sex Siren Songs is the first collection of articles devoted to exploring the impact of this sexual obsession and of the power relations that come with it on the music words and staging of opera Here a distinguished and diverse group of musicologists literary critics and feminist scholars address a wide range of fascinating topics from Salome's striptease to hysteria to jazz and gender in Italian English German and French operas from the eighteenth to the twentieth centuries The authors combine readings of specific scenes with efforts to situate these musical moments within richly and precisely observed historical contexts Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates many of the articles work toward inventing a language for the study of gender and opera The collection opens with Mary Ann Smart s introduction which provides an engaging reflection on the state of gender topics in operatic criticism and musicology It then moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and

novelist Catherine Cl ment a pioneer of feminist opera criticism Other articles examine the evolution of the trouser role as it evolved in the lesbian subculture of fin de si cle Paris the phenomenon of opera seria s absent mother as a manifestation of attitudes to the family under absolutism the invention of a hystericized voice in Verdi s Don Carlos and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas The contributors are Wye Jamison Allanboork Joseph Auner Katherine Bergeron Philip Brett Peter Brooks Catherine Clement Martha Feldman Heather Hadlock Mary Hunter Linda Hutcheon and Michael Hutcheon M D Lawrence Kramer Roger Parker Mary Ann Smart and Gretchen Wheelock Modernism and Opera Richard Begam, Matthew Wilson Smith, 2016-11 A B C D E F G H I J K L M N O P Q R S TUVWXYZ A History of Opera Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability Times Literary Supplement Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty Die Welt Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty first century this lucid and sweeping Boston Globe narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre's most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power Modernism and the Cult of Mountains: Music, Opera, Cinema Christopher Morris, 2016-04-15 Adopting and transforming the Romantic fascination with mountains modernism in the German speaking lands claimed the Alps as a space both of resistance and of escape This new cult of mountains reacted to the symptoms and alienating forces associated with modern culture defining and reinforcing models of subjectivity based on renewed wholeness and an aggressive attitude to physical and mental health The arts were critical to this project none more so than music which occupied a similar space in Austro German culture autonomous pure sublime In Modernism and the Cult of Mountains opera serves as a nexus shedding light on the circulation of contesting ideas about politics nature technology and aesthetics Morris investigates operatic representations of the high mountains in German modernism showing how the liminal quality of the landscape forms the backdrop for opera's reflexive engagement with the identity and limits of its constituent media not least music This operatic reflexivity in which the very question of music s identity is repeatedly restaged invites consideration of musical encounters with mountains in other genres and Morris shows how these issues resonate in Strauss's Alpine Symphony and in the Bergfilm mountain film By using music and the ideology of mountains to illuminate aspects of each other Morris makes an original and valuable contribution to the critical study of modernism Janacek and His World Michael Brim Beckerman, 2003 Once thought to be a provincial composer of only passing interest

Janacek and His World Michael Brim Beckerman, 2003 Once thought to be a provincial composer of only passing interest to eccentrics Leos Jan cek 1854 1928 is now widely acknowledged as one of the most powerful and original creative figures

of his time Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno his operas are now performed in dynamic productions throughout the globe This volume brings together some of the world's foremost Jan cek scholars to look closely at a broad range of issues surrounding his life and work Representing the latest in Jan cek scholarship the essays are accompanied by newly translated writings by the composer himself The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Jan cek s international success by serving as point man between Czechs and Germans Jews and non Jews John Tyrrell the dean of Jan cek scholars distills more than thirty years of research in How Jan cek Composed Operas while Diane Paige considers Jan cek s liason with a married woman and the question of the artist s muse Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de si cle decadence in his thoroughgoing consideration of Jan cek's problematic opera Osud Derek Katz examines the problems encountered by Jan cek's satirically patriotic Excursions of Mr Broucek in the post World War I era of Czechoslovak nationalism while Paul Wingfield mounts a defense of Jan cek against allegations of cruelty in his wife s memoirs In the final essay Michael Beckerman asks how much true history can be culled from one of Jan cek s business cards The book then turns to writings by Jan cek previously unpublished in English These not only include fascinating essays on Naturalism opera direction and Tristan and Isolde but four impressionistic chronicles of the speech melodies of daily life They provide insight into Jan cek's revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre war past or any past for that matter Janácek and His World Michael Beckerman, 2011-10-12 Once thought to be a provincial composer of only passing interest to eccentrics Leos Jan cek 1854 1928 is now widely acknowledged as one of the most powerful and original creative figures of his time Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno his operas are now performed in dynamic productions throughout the globe This volume brings together some of the world s foremost Jan cek scholars to look closely at a broad range of issues surrounding his life and work Representing the latest in Jan cek scholarship the essays are accompanied by newly translated writings by the composer himself The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Jan cek's international success by serving as point man between Czechs and Germans Jews and non Jews John Tyrrell the dean of Jan cek scholars distills more than thirty years of research in How Jan cek Composed Operas while Diane Paige considers Jan cek s liason with a married woman and the question of the artist's muse Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de si cle decadence in his thoroughgoing consideration of Jan cek's problematic opera Osud Derek Katz examines the problems encountered by Jan cek's satirically patriotic Excursions of Mr Broucek in the post World War I era of Czechoslovak nationalism while Paul Wingfield mounts a defense of Jan cek against allegations of cruelty in his wife s memoirs In the final essay Michael Beckerman asks how much true history can be culled from one of Jan cek's business cards The book then turns

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Aristocracy and the Modern Imagination Charles A. Riley,2001 Modernism generally signifies the efforts of late 19th century European painters writers musicians and philosophers who consciously broke with tradition This is an examination of what that meant for those aristocrats who were also modernists

Decoding Richard Strauss And His World: Revealing the Captivating Potential of Verbal Expression

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