

STEREOPHONIC STPL 115.190



RICHARD STRAUSS

SALOME, Op. 54

(Abridged)

Christel Golta • Friederike Apelt • Eva Fleischer • Theo Adam
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Die Staatskapelle Dresden

Othmar Suitner, Conductor



An Electrola Recording

Salome Op 54

Richard Strauss



Salome Op 54:

Salome Richard Strauss, 1943 **from Salomé, op.54**, Salome, Op. 54 Richard Strauss, 1948 *Salome, op. 54* Richard Strauss, **Salome** Richard Strauss, 1943 Salome's Dance, Op. 54 Richard Strauss, 1943 **Salome** Richard Strauss, Otto Singer, **Salome** Richard Strauss, 19?? **Orchestral Music (Class M1000-1268) Catalogue** Library of Congress. Music Division, 1912 *At the Crossroads of the Senses* Polina Dimova, 2024-12-03 Inspired by Richard Wagner's idea of the total artwork European modernist artists began to pursue multimedia projects that mixed colors sounds and shapes Polina Dimova's *At the Crossroads of the Senses* traces this new sensory experience of synaesthesia the physiological or figurative blending of senses as a modernist phenomenon from its scientific description in the late nineteenth century to its prevalence in the early twentieth Structured around twenty theses on synaesthesia this book explores the integral relationship between modernist art science and technology tracing not only how modernist artists perceptually internalized and absorbed technology and its effects but also how they appropriated it to achieve their own aesthetic metaphysical and social goals Through case studies of prominent multimodal artists Oscar Wilde Aubrey Beardsley Richard Strauss Aleksandr Scriabin Wassily Kandinsky František Kupka Andrei Bely and Rainer Maria Rilke *At the Crossroads of the Senses* reveals the color forms and color sounds that for these artists laid the foundations of the world and served as the catalyst for the flourishing exchanges among the arts at the fin de siècle Rooted in archival research in France Germany Russia and the Czech Republic *At the Crossroads of the Senses* taps overlooked scientific sources to offer a fresh perspective on European modernism Sensory studies scholars literary critics and art and music historians alike will welcome its many contributions not least among them a refreshing advocacy for a kind of sensuous reading practice The Reminiscences and Selected Criticism of Herbert Thompson Michael Allis, Paul Watt, 2024-05-28 This book is a critical edition of the autobiography and selected musical criticism of Herbert Thompson 1856-1945 who was chief music critic at The Yorkshire Post from 1886 until 1936 and Yorkshire correspondent for the Musical Times **Wagner in Russia, Poland and the Czech Lands** Stephen Muir, Anastasia Belina-Johnson, 2016-02-24 Richard Wagner has arguably the greatest and most long term influence on wider European culture of all nineteenth century composers And yet among the copious English language literature examining Wagner's works influence and character research into the composer's impact and role in Russia and Eastern European countries and perceptions of him from within those countries is noticeably sparse *Wagner in Russia Poland and the Czech Lands* aims to redress imbalance and stimulate further research in this rich area The eight essays are divided in three parts one each on Russia the Czech lands and Poland and cover a wide historical span from the composer's first contacts with and appearances in these regions through to his later reception in the Communist era The contributing authors examine his influences in a wide range of areas such as music literary and epistolary heritage politics and the cultural histories of Russia the Czech lands and Poland in an attempt to establish Wagner's place in a part of Europe not commonly addressed in studies

of the composer Fritz Reiner Philip Hart,1997-02-05 Thirty years after his death Fritz Reiner's contribution as a conductor as a teacher of Leonard Bernstein among others and as a musician continues to be reassessed Music scholar and long time friend Philip Hart has written the definitive biography of this influential figure *Richard Strauss* Norman Del Mar,2013-12-19 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 **Programs of Concerts Conducted by Willem Mengelberg** ,1924 **Dictionary of modern music and musicians** Arthur Eaglefield Hull,Alfred Einstein,1926 **Old English Melodies** ,1927 *Strauss* Laurenz Lütteken,2019-03-01 Laurenz Lütteken's Strauss presents a new approach to the life and works of Richard Strauss cutting through the mystery and gossip surrounding the elusive German composer to reveal his complicated role as representative of modernity Richard Strauss Michael Kennedy,2006-11-02 This book re evaluates a figure whom the author considers to be the greatest composer of the twentieth century Kennedy deals fully with Strauss's life as leading composer and national figure in the Third Reich during which he was both fettered and cold shouldered by the authorities In putting this period into perspective he draws heavily on hitherto ignored material including Strauss's own letters and diaries In addition he reveals much about Strauss's long happy but tempestuous marriage to the soprano Pauline de Ahna as well as tracing the important relationships to his librettists Hugo von Hofmannsthal Stefan Zweig Joseph Gregor and Clemens Krauss Kennedy reassesses the man and the music revealing a picture of a level headed practical and extremely versatile musician a great conductor as well as a great composer Richard Strauss Ernest Newman,1908

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