

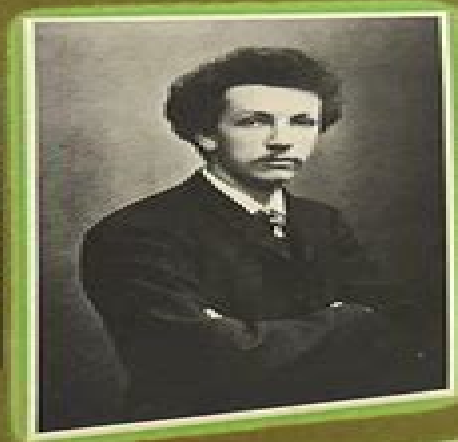
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RICHARD STRAUSS: A CHRONICLE
OF THE EARLY YEARS

BRIDGE

RICHARD
STRAUSS:
A CHRONICLE
OF THE
EARLY YEARS
1864-1898

Translated by Mary Whittall
WILLI SCHUH



Richard Strauss A Chronicle Of The Early Years 1864 1898

Derrick Puffett



Richard Strauss A Chronicle Of The Early Years 1864 1898:

Richard Strauss Willi Schuh, 1982-07-08 **Mahler and Strauss** Charles Youmans, 2016-09-05 A rare case among history's great music contemporaries Gustav Mahler 1860 1911 and Richard Strauss 1864 1949 enjoyed a close friendship until Mahler's death in 1911 Unlike similar musical pairs Bach and Handel Haydn and Mozart Schoenberg and Stravinsky these two composers may have disagreed on the matters of musical taste and social comportment but deeply respected one another's artistic talents freely exchanging advice from the earliest days of professional apprenticeship through the security and aggravations of artistic fame Using a wealth of documentary material this book reconstructs the 24 year relationship between Mahler and Strauss through collage a meaning that arises from fragments to borrow Adorno's characterization of Mahler's Sixth Symphony Fourteen different topics all of central importance to the life and work of the two composers provide distinct vantage points from which to view both the professional and personal relationships Some address musical concerns Wagnerism program music intertextuality and the craft of conducting Others treat the connection of music to related disciplines philosophy literature or to matters relevant to artists in general autobiography irony And the most intimate dimensions of life childhood marriage personal character are the most extensively and colorfully documented offering an abundance of comparative material This integrated look at Mahler and Strauss discloses provocative revelations about the two greatest western composers at the turn of the 20th century **Richard Strauss: Salome** Derrick Puffett, 1989-10-19 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 **German Lieder in the Nineteenth Century** Rufus Hallmark, 2009-09-10 German Lieder in the Nineteenth Century provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and updated to include the most recent research of each composer and additional musical examples **Richard Strauss in Context** Morten Kristiansen, Joseph E. Jones, 2020-10-29 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 *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 Ballet Collaborations of Richard Strauss** Wayne Heisler,2009 An interdisciplinary study of the contributions made by Strauss to the development of ballet this study shows how the composer collaborated with prominent dance artists of his time how he entered upon an exploration of musical modernism

Reader's Guide to Music Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology **Motives for Allusion** Christopher A. Reynolds,2003 Definitions Transformations Assimilative allusions Contrastive allusions Texting Inspiration Naming Allusive traditions and audiences Motives for allusion *The Rest Is Noise* Alex Ross,2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative Alex Ross music critic for The New Yorker weaves together the histories of the twentieth century and its music from Vienna before the First World War to Paris in the twenties from Hitler s Germany and Stalin s

Russia to downtown New York in the sixties and seventies up to the present Taking readers into the labyrinth of modern style Ross draws revelatory connections between the century's most influential composers and the wider culture *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music Performing Brahms Michael Musgrave, Bernard D. Sherman, 2003-10-02 A great deal of evidence survives about how Brahms and his contemporaries performed his music But much of this evidence found in letters autograph scores treatises publications recordings and more has been hard to access both for musicians and for scholars This book brings the most important evidence together into one volume It also includes discussions by leading Brahms scholars of the many issues raised by the evidence The period spanned by the life of Brahms and the following generation saw a crucial transition in performance style As a result modern performance practices differ significantly from those of Brahms's time By exploring the musical styles and habits of Brahms's era this book will help musicians and scholars understand Brahms's music better and bring fresh ideas to present day performance The value of the book is greatly enhanced by the accompanying CD of historic recordings including a performance by Brahms himself **Strauss** Laurenz Lütteken, 2019-02-27 Richard Strauss is an outlier in the context of twentieth century music Some consider him a composer of the late romantic period while others declare him a traitor of modernity for his role in National Socialism Despite the controversy surrounding him Strauss's works even beyond his most well known operas *Elektra* and *Rosenkavalier* are present in the repertoires of concert halls worldwide and continue to enjoy large audiences The details of the composer's life however remain shrouded in mystery and gossip Laurenz Lütteken's *Strauss* presents a fresh approach to understanding this elusive composer's life and works Dispensing with stereotypes and sensationalism it reveals Strauss to be a sensitive intellectual and representative of modernity with all light and shade of the turn of the twentieth century *The Virtuoso Conductors* Raymond Holden, 2005-01-01 An expert's guide to the skills of the greatest conductors Performing Music in the Age of Recording Robert Philip, 2004-04-10 What is the relationship between performance and recording What is the impact of recording on the lives of musicians Comparison of the lives of musicians and audiences in the years before recordings with those of today Survey of the changing attitudes toward freedom of expression the globalization of performing styles and the rise of the period instrument movement **Child Composers and Their Works** Barry Cooper, 2009-06-03 In *Child Composers and Their Works* A Historical Survey Barry Cooper examines over 100 composers born before 1900 who wrote substantial musical works before age 16 The book provides a general overview of the subject examining the ways and identifying possible reasons these works have been marginalized in the general literature The book also contains an annotated checklist of over 100 notable child composers presenting a valuable and handy reference of these creators and their early works The annotated checklist presents a chronological listing of child composers born before 1900 and features a descriptive list of what they wrote often including analytical commentary and offering occasional music examples for illustration The list also includes a select catalog of works suggestions for further

reading and recordings when available Complete with a bibliography and an index of composers this resource is invaluable to scholars and historians

Musical Visitors to Britain Peter Gordon, 2007-05-07 Britain has attracted many musical visitors to its shores A varied and often eccentric collection of individuals some were invited by royalty with musical tastes some were refugees from religious or political oppression some were spies and others came to escape debt or even charges of murder This book paints a broad picture of the changing nature of musical life in Britain over the centuries through the eyes and ears of foreign musicians After considering three of the eighteenth century s greatest musical figures the authors consider the rise of the celebrity composer in the nineteenth century and go on to consider the influence of new forms of transport which allowed travel more freely from the Continent and the USA Musical Visitors to Britain also charts the new opportunities presented by the opening of public halls the growth of music festivals and the regular influx of composers in the twentieth and twenty first centuries ending with the impact of new musical forms such as jazz As much a social as a musical history of Britain this book will be of interest to anyone studying or working in these fields as well as to general readers who want to discover more about our musical heritage

The Cambridge Companion to Liszt Kenneth Hamilton, 2005-09-22 This Companion provides an up to date view of the music of Franz Liszt its contemporary context and performance practice written by some of the leading specialists in the field of nineteenth century music studies Although a core of Liszt s piano music has always maintained a firm hold on the repertoire his output was so vast influential and multi faceted that scholarship too has taken some time to assimilate his achievement This book offers students and music lovers some of the latest views in an accessible form Katharine Ellis Alexander Rehding and James Deaville present the biographical and intellectual aspects of Liszt s legacy Kenneth Hamilton James Baker and Anna Celenza give a detailed account of Liszt s piano music including approaches to performance Monika Hennemann discusses Liszt s Lieder and Reeves Shulstad and Dolores Pesce survey his orchestral and choral music

Also sprach Zarathustra John Williamson, 1993-04 Richard Strauss s tone poem *Also sprach Zarathustra* is one of his most controversial works Its greatest popularity has been achieved when its connection with Nietzsche s book of the same name has seemed less relevant than its associations with Kubrick s film 2001 A Space Odyssey Although its early critical reception was mixed it is nowadays one of the staples of the virtuoso orchestra and a standard demonstration piece for innovations in recording technique Its opening bars have become a kind of icon independent of the rest of the work This guide examines the intellectual background of the work and considers ways in which it has been received by composers and writers notably Romain Rolland and Bartok It also discusses the musical background of Liszt and Wagner which gave rise to the genre tone poem and provides an analysis of several aspects of Strauss s musical language

Derrick Puffett on Music Kathryn Bailey Puffett, 2017-07-05 I listen to a piece and ask myself what has made the greatest impression on me What has moved me the most about it what has excited me the most what it is I want to write about what sets my mind working what sets off my imagination Derrick Puffett s description to a group of Cambridge

graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection. For the first time the book makes available in one place writings previously widely dispersed amongst many journals and symposia. Resonances emerge that cross from essay to essay with the result that a larger coherent project is revealed. Insistent on the need of music analysis to be accompanied by a wider historical knowledge, Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand. His work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. With a prose style distinguished for its elegance and clarity, Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike.

The Classical Music Lover's Companion to Orchestral Music Robert Philip, 2018-01-01

An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950. Robert Philip, scholar, broadcaster and musician, has compiled an essential handbook for lovers of classical music designed to enhance their listening experience to the full. Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the most frequently performed works including symphonies, concertos, overtures, suites and ballet scores. It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non-specialist reader. Philip identifies key features in each work as well as subtleties and surprises that await the attentive listener, and he includes enough background and biographical information to illuminate the composer's intentions. Organized alphabetically from Bach to Webern, this compendium will be indispensable for classical music enthusiasts whether in the concert hall or enjoying recordings at home.

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