

New

Perspectives

on the

Composer

and

His

Work



**RICHARD STRAUSS**  
BRYAN GILLIAM, EDITOR

# Richard Strauss New Perspectives On The Composer And His Work

**Richard Taruskin**



## **Richard Strauss New Perspectives On The Composer And His Work:**

**Richard Strauss** Bryan Randolph Gilliam, 1992 Originally published by Duke University Press in 1992 this book examines Strauss's life and work from a number of approaches and during various periods of his long career opening up unique corridors of insight into a crucial time in German history Beyond the enlightening introduction by Michael Kennedy individual essays use Strauss's creative work as a framework for larger musicological questions such as the tension between narrative and structure in program music the problem of extended tonality at the turn of the century stylistic choice versus stylistic obligation and conflicting perspectives of progressive versus conservative music 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 German intellectual history

**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

**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 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

**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

*A Night in at the Opera* Jeremy Tambling,1994 Offering an arresting range of accounts by specialists in music media and popular culture on how the popular arts have represented opera this book raises issues about the sociology of music and its implications for television and video culture

**Orchestration** Paul Mathews,2006-11-06 Orchestration An Anthology of Writings is designed to be a primary or ancillary text for college level music majors Although there are several how to textbooks aimed at this market there is little available that traces the history of orchestration through the writings of composers themselves By collecting writings from the nineteenth century to today Mathews illuminates how orchestration has grown and developed as well as presenting a wide variety of theories that have been embraced by the leading practitioners in the field

The collection then traces the history of orchestration beginning with Beethoven's Orchestra with writings by Berlioz Wagner Gounod Mahler and others the 19th century Mahler Gevaert Strauss the fin de siècle on the edge of musical modernism writings by Berlioz Jadassohn Delius and Rimsky Korsakov early modern Busoni Schoenberg Stravinsky Grainger and others and high modern Carter Feldman Reich Brant Many of these pieces have never been translated into English before some only appeared in small journals or the popular press and have never appeared in a book and none have ever been collected in one place The study of orchestration is a key part of all students of music theory and composition Orchestration provides a much needed resource for these students filling a gap in the literature      *Perspectives on Gustav Mahler* Jeremy

Barham,2017-07-05 Gustav Mahler's music continues to enjoy global prominence both in live or recorded performance and within broader ranges of critical perception and cultural sensibility In recognition of such a profile this volume brings together a unique collection of essays exploring the diverse methods and topics characteristic of recent advances in Mahler scholarship The book's international group of contributors is actively involved not only in bringing fresh approaches to Mahler research in areas such as analysis sketch studies and reception history but also in examining hitherto neglected issues of cultural and biographical interpretation performance practice and compositional aesthetic thereby illustrating the developing vitality and scope of this field Engaging with its subject from reconstructive documentary theoretical analytical discursive and interpretative viewpoints this volume provides a wide spectrum of contexts in which continuing debate about Mahler's life and works can flourish Its varied themes and strategies nevertheless collectively recognize and negotiate the shifting space both between the composer's life and his artistic creativity and between the musical results of that creativity and the critical analytical process The essays in this book accordingly fill certain gaps in the scholarly understanding of the composer and re-orientate Mahler studies towards some of the central concerns of contemporary musicological thinking

*Sibelius Studies* Timothy L. Jackson, Veijo Murtoma ki,2001-01-11 This book first published in 2001 presents a portrait of Jean Sibelius as composer and man a figure of national and international significance patriot husband and father Three introductory articles explore Sibelius's reception in Finland performance practice and recording history and Sibelius's aesthetic position with regard to modernity The second group of essays examines issues of ideology sexuality and mythology and their relationship to musical structure and compositional genesis Studies of the Second Fourth Sixth and Seventh Symphonies are presented in the concluding section Collectively these articles address historical theoretical and analytical issues in Sibelius's most important works The analyses are supported by investigations of Sibelius's compositional process as documented by the manuscripts and sketches primarily in the Sibelius Collection of the Helsinki University Library Exploring Sibelius's innovative approach to tonality form and texture the book delineates his unique brand of modernism which has proven highly influential in the late twentieth century      **Reification and the Aesthetics of Music** Jonathan Lewis,2015-11-19 This innovative study re-evaluates the philosophical significance of aesthetics in the context of

contemporary debates on the nature of philosophy Lewis's main argument is that contemporary conceptions of meaning and truth have been reified and that aesthetics is able to articulate why this is the case with important consequences for understanding the horizons and nature of philosophical inquiry Reification and the Aesthetics of Music challenges the most emphatic and problematic conceptions of meaning and truth in both analytic philosophy and postmodern thought by acknowledging the ontological and logical primacy of our concrete practice based experiences with aesthetic phenomena By engaging with a variety of aesthetic practices including Beethoven's symphonies and string quartets Wagner's music dramas Richard Strauss's Elektra the twentieth century avant garde Jamaican soundsystem culture and punk and contemporary noise this book demonstrates the aesthetic relevance of reification as well as the concept's applicability to contemporary debates within philosophy

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

*Franz Liszt* Michael Saffle, 2013-02-01 Franz Liszt A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer The second edition includes research published since the publication of the first edition and provide electronic resources Franz Liszt was born on 22 October 1811 at Raiding today located in Austria's Burgenland He received his first piano lessons from his father Adam Liszt an employee of the celebrated Eszterházy family Young Franz was quickly acclaimed a prodigy and in 1820 a group of Hungarian magnates offered to underwrite his musical education Shortly thereafter the Liszts moved to Vienna where Franz studied piano and composition with Carl Czerny and Anton Salieri Performances there earned Liszt local fame even Beethoven expressed interest in him

*Music and Instruments of the Middle Ages* Tess Knighton, David Skinner, 2020 Essays on important topics in early music

Mahler Studies Stephen E. Hefling, 1997-02-06 Mahler Studies comprises ten innovative essays on topics spanning the range of Mahler research Blaukopf's inquiry into critical influences on Mahler's student years provides background for Reilly's reassessment of sources for Opus 1 Das klagende Lied McClatchie introduces Mahler's previously inaccessible correspondence with family members while Feder presents insightful psychoanalytic perspectives on Mahler's relationships to his sister Justine and other women in his life before Alma Mitchell and La Grange explore the complex issue of quotation and allusion in Mahler's oeuvre The long restricted Seventh Symphony sketchbook provides detailed glimpses of that Mahlerian world emerging in its earliest stages as documented by Hefling Issues of tonal structure and coherence are addressed by Agawu and Williamson while Franklin on Adorno's Mahler provides a clear explication of that author's dialectic

engagement with the composer      **German Modernism** Walter Frisch, 2005-07-25 In this pioneering erudite study of a pivotal era in the arts Walter Frisch examines music and its relationship to early modernism in the Austro German sphere Seeking to explore the period on its own terms Frisch questions the common assumption that works created from the later 1870s through World War I were transitional between late romanticism and high modernism Drawing on a wide range of examples across different media he establishes a cultural and intellectual context for late Richard Wagner Richard Strauss Gustav Mahler and Arnold Schoenberg as well as their less familiar contemporaries Eugen d Albert Hans Pfitzner Max Reger Max von Schillings and Franz Schreker Frisch explores ambivalent modernism in the last quarter of the nineteenth century as reflected in the attitudes of and relationship between Nietzsche and Wagner He goes on to examine how naturalism the first self conscious movement of German modernism intersected with musical values and practices of the day He proposes convergences between music and the visual arts in the works of Brahms Max Klinger Schoenberg and Kandinsky Frisch also explains how near the turn of the century composers drew inspiration and techniques from music of the past the Renaissance Bach Mozart and Wagner Finally he demonstrates how irony became a key strategy in the novels and novellas of Thomas Mann the symphonies of Mahler and the operas of Strauss and Hofmannsthal      *The Oxford History of Western Music* Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and when exploring the how and why behind the story of Western Music Now in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music s history to build students ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students understanding and appreciation of the classical canon      **The Twisted Muse : Musicians and Their Music in the Third Reich** Department of History York University Michael Kater Distinguished Research Professor, 1996-12-19 Is music removed from politics To what ends beneficent or malevolent can music and musicians be put In short when human rights are grossly abused and politics turned to fascist demagoguery can art and artists be innocent These questions and their implications are explored in Michael Kater s broad survey of musicians and the music they composed and performed during the Third Reich Great and small from Valentin Grimm a struggling clarinetist to Richard Strauss renowned composer are examined by Kater sometimes in intimate detail and the lives and decisions of Nazi Germany s professional musicians are laid out before the reader Kater tackles the issue of whether the Nazi regime because it held music in crassly utilitarian regard acted on musicians in such a way as to consolidate or atomize the profession Kater s examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians and by extension German music is of importance for understanding culture in totalitarian systems This work with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime will be the first of its

kind It will be of interest to scholars and general readers eager to understand Nazi Germany to music lovers and to anyone interested in the interchange of music and politics culture and ideology      **The Twisted Muse** Michael H. Kater, 1999-04-22

Is music removed from politics To what ends beneficent or malevolent can music and musicians be put In short when human rights are grossly abused and politics turned to fascist demagoguery can art and artists be innocent These questions and their implications are explored in Michael Kater's broad survey of musicians and the music they composed and performed during the Third Reich Great and small from Valentin Grimm a struggling clarinetist to Richard Strauss renowned composer are examined by Kater sometimes in intimate detail and the lives and decisions of Nazi Germany's professional musicians are laid out before the reader Kater tackles the issue of whether the Nazi regime because it held music in crassly utilitarian regard acted on musicians in such a way as to consolidate or atomize the profession Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians and by extension German music is of importance for understanding culture in totalitarian systems This work with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime will be the first of its kind It will be of interest to scholars and general readers eager to understand Nazi Germany to music lovers and to anyone interested in the interchange of music and politics culture and ideology      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



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