

Werke Von Richard Strauss

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Strauss Laurenz Lütteken, 2019-03-01 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.

Richard Strauss, the Man and His Works Henry T. Finck, 1917 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.

Richard Strauss Bryan Gilliam, 1997 As we approach the fiftieth anniversary of Richard Strauss's death, scholarly interest in the composer continues to grow. Despite what was once a tendency by musicologists to overlook or deny Strauss's importance, these essays firmly place the German composer in the musical mainstream and situate him among the most influential composers of the late nineteenth and early twentieth centuries. Originally published in 1992, this volume 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. Contributors discuss Strauss as a young composer steeped in a conservative instrumental tradition, as a brash young modernist tone poet of the 1890s, as an important composer of twentieth-century German opera, and as a cultural icon manipulated by the national socialists during the 1930s and early 1940s. 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. This collection will

interest Strauss scholars, musicologists, and those interested in the artistic and cultural life of Germany from 1880 through the Second World War. Contributors. Kofi Agawu, Günter Brosche, Bryan Gilliam, Stephen Hefling, James A. Hepokoski, Timothy L. Jackson, Michael Kennedy, Lewis Lockwood, Barbara A. Peterson, Pamela Potter, Reinhold Schlötterer, R. Larry Todd

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.

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 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 fêted 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.

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series, *Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000*, features over 9,000 references to analyses of works by more than 1,000 composers of the nineteenth and twentieth centuries. References that address form, harmony, melody, rhythm, and other structural elements of musical compositions have been compiled into this valuable resource. This update of Arthur Wenk's well-known bibliography, last published in 1987, includes all the original entries from that work, along with additional references to analyses through 2000. International in scope, the

bibliography covers writings in English, French, German, Italian, and other European languages, and draws from 167 periodicals as well as important theses, dissertations, books, and Festschriften. References are arranged alphabetically by composer, and include subheadings for specific works and genres. This bibliography provides students, scholars, performers, and librarians with broad coverage, detailed indexing, and ready access to a large and diverse body of analytical literature on nineteenth- and twentieth-century music.

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

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 Wind Band and Its Repertoire: Two Decades of Research As Published in the CBDNA Journal Michael Votta, Jr., For slightly over two decades, the College Band Directors National Association published the CBDNA Journal, a research outlet for all types of subjects of interest to the membership. Following cessation of activities in 2002, Michael Votta, Jr., the Journal's most recent editor, assembled representative articles on composers and their works, historical research and composition analysis investigations, and produced this fine collection of writings. As a source of well-constructed research by some of the country's leading musicians, it fills a much needed place in everyone's library.

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.

Thematic Catalogues in Music Barry S. Brook, Richard J. Viano, 1997 In 1997, twenty-five years after its first publication, *Thematic Catalogues in Music—An Annotated Bibliography* (Pendragon Press, 1972) appeared in a completely revised and expanded Second Edition. It contains almost twice as many entries as its predecessor; virtually every one of the original entries has been updated; and the following noteworthy features have been added. 1. A second introductory essay detailing trends and innovations in thematic cataloguing brought about by the revolution in technology of the past twenty years. 2. Appendices listing thematic catalogues in series; both by national organizations and publishers; a detailed up-to-date, country-by-country report of activities worldwide; a listing of major computerized databanks. 3. New double-column format. 4. Numerous illustrations and reproductions of pages from thematic catalogues of historical significance. The second edition continues the policy of listing all known thematic catalogues and indexes, including those in doctoral dissertations, masters essays, and computer databanks, as well as in-progress and unpublished works, plus reviews, and literature about thematic cataloguing. The original numbering of the 1972 entries has been retained, with new items appearing in proper alphabetical/chronological sequence but with the addition of decimal numbers and/or letters (363.1 or 960a). Lastly, the original historical introduction and special appendices of the first edition have been retained with emendations where needed.

Books in the Hirsch Library Hirsch Library, 1959

Bulletin (1901-195) Brooklyn Public Library, 1910

Bulletin of the Brooklyn Public Library Brooklyn Public Library, 1911

Richard Wagner Martin Geck, 2013-09-18 “[An] intriguing exploration of the composer’s life and thought as exemplified by his music. An excellent biography.” —Library Journal Best known for the four-opera cycle *The Ring of the Nibelung*, Richard Wagner (1813–83) was a conductor, librettist, theater director, and essayist, in addition to being the composer of some of the most enduring operatic works in history. Though his influence on the development of European music is indisputable, Wagner was also quite outspoken on the politics and culture of his time. His ideas traveled beyond musical circles into philosophy, literature, theater staging, and the visual arts. To befit such a dynamic figure, acclaimed biographer Martin Geck offers here a Wagner biography unlike any other, one that strikes a unique balance between the technical musical aspects of Wagner’s compositions and his overarching understanding of aesthetics. A landmark study of one of music’s most important figures “People who would like to know more about Wagner, and people who have loved his music for years . . . will find a great deal in this book to enjoy and to admire.” —Tablet “Geck describes a Wagner who is grounded, focused and even cautious, a savvy realist and ironist rather than a flamboyant, flailing ideologue . . . Suffused with his

readings of contemporary productions of the operas, Geck's musical analyses are succinct and superb" —New York Times "As an editor of Wagner's Complete Works, Geck brings a deep familiarity with the composer to his task." —Weekly Standard "A thoroughly approachable yet consistently provocative study." —Thomas S. Grey, editor of The Cambridge Companion to Wagner

Brooklyn Public Library News Bulletin Brooklyn Public Library, 1910

Quarterly Bulletin Brooklyn Public Library, 1911

Richard Strauss's *Feuersnot* in Its Aesthetic and Cultural Context Morten Kristiansen, 2000

Reworking the German Past Susan G. Figge, Jenifer K. Ward, 2010 Coming to terms with the past has been a preoccupation within German culture and German Studies since the Second World War. In addition, there has been a surge of interest in adaptation of literary works in recent years. Numerous volumes have theorized, chronicled, or analyzed adaptations from novel to film, asking how and why adaptations are undertaken and what happens when a text is adapted in a particular historical context. With its focus on adaptation of twentieth-century German texts not only from one medium to another but also from one cultural moment to another, the present collection resides at the intersection of these two areas of inquiry. The ten essays treat a variety of media. Each considers the way in which a particular adaptation alters a story - or history - for a subsequent audience, taking into account the changing context in which the retelling takes place and the evolution of cultural strategies for coming to terms with the past. The resulting case studies find in the retellings potentially corrective versions of the stories for changing times. The volume makes the case that adaptation studies are particularly well suited for tracing Germany's obsessive cultural engagement with its twentieth-century history. Contributors: Elizabeth Baer, Rachel Epp Buller, Maria Euchner, Richard C. Figge, Susan G. Figge, Mareike Hermann, Linda Hutcheon, Irene Lazda, Cary Nathenson, Thomas Sebastian, Sunka Simon, Jenifer K. Ward. Susan G. Figge is Professor of German Emeritus at the College of Wooster, Ohio, and Jenifer K. Ward is Associate Provost, Cornish College of the Arts, Seattle.

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