

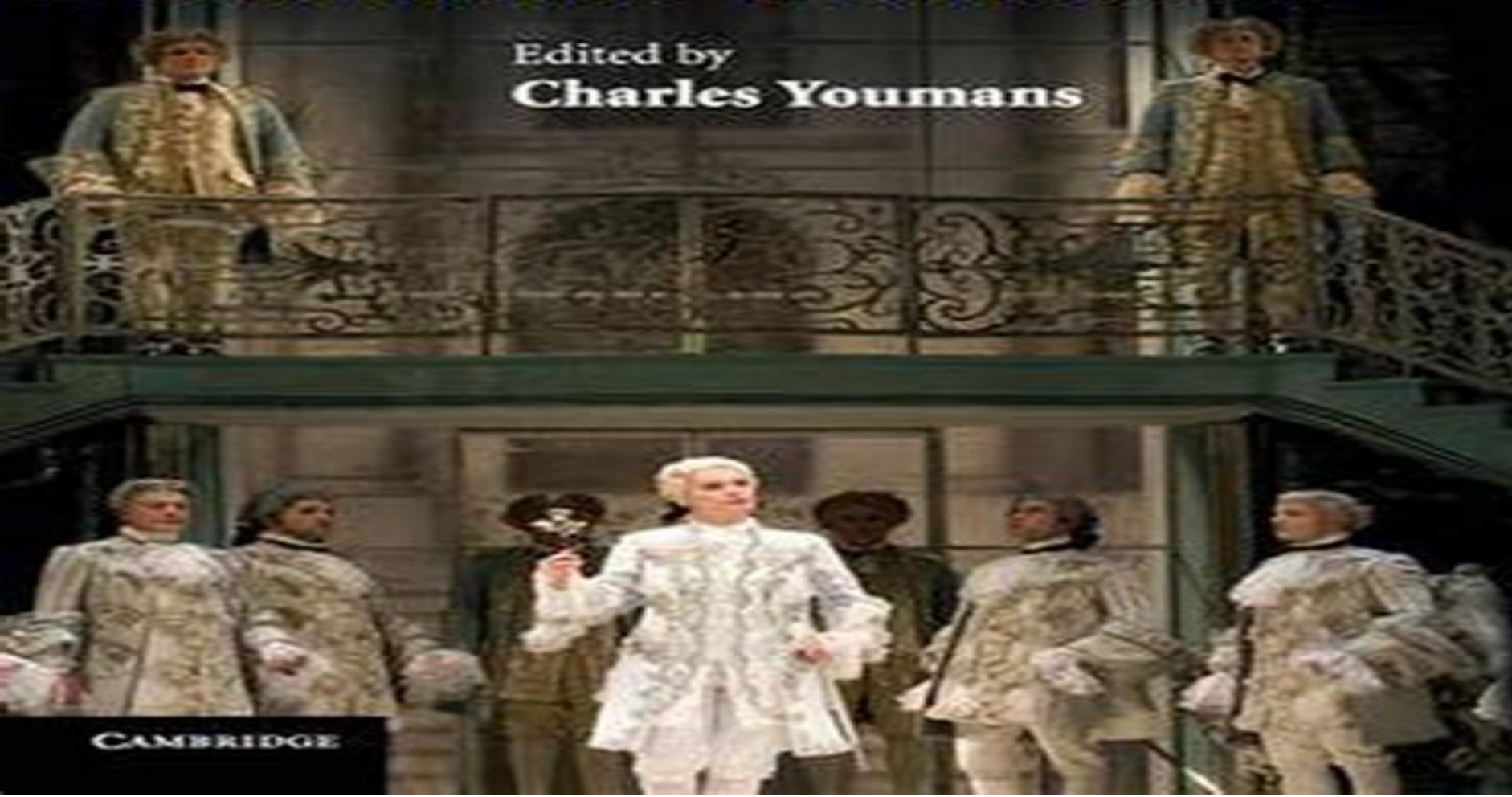


The Cambridge

Companion to

Richard Strauss

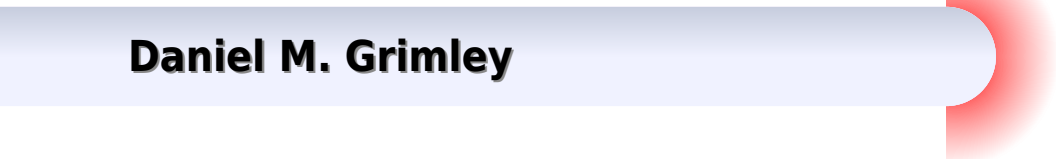
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The Cambridge Companion To Richard Strauss

Daniel M. Grimley



The Cambridge Companion To Richard Strauss:

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 **The Cambridge**

Companion to the Lied James Parsons, 2004-07 Beginning several generations before Schubert the Lied first appears as domestic entertainment In the century that follows it becomes one of the primary modes of music making By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder* this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall This is a 2004 introductory chronicle of this fascinating genre In essays by eminent scholars this Companion places the Lied in its full context at once musical literary and cultural with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres its use as a musical commodity and issues of performance The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography *The Cambridge Companion to the Lied* James Parsons, 2004-07-01 Beginning several generations before Schubert the Lied first appears as domestic entertainment In the century that follows it becomes one of the primary modes of music making By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder* this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall This is a 2004 introductory chronicle of this fascinating genre In essays by eminent scholars this Companion places the Lied in its full context at once musical literary and cultural with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres its use as a musical commodity and issues of performance The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography

The Cambridge Companion to Schubert's 'Winterreise' Marjorie W. Hirsch, Lisa Feurzeig, 2021-02-04 An accessible multi disciplinary exploration of Franz Schubert's haunting late song cycle *Winterreise* 1827 that combines context and different analytical approaches Catullus in Twentieth-Century Music Stephanie Oade, 2024-08-19 One of the most famous voices to have survived from the Roman world Catullus's poetry is still amongst the most popular and widely read But what is

it that makes this 2 000 year old voice so relevant so personal and so endlessly fascinating Reinvigorating discussions around the nature of Catullus's lyricism Catullus in Twentieth Century Music takes a completely new approach to Catullus and ideas of lyric It centres around four musical works from the twentieth century each one capturing the essence of Catullus in musical retellings and showcasing a very personal response to the original text Considering how and why these musical composers used Catullus's poetry as their stimulus allows us to uncover new ideas about Catullus's poetry By considering the very process of reception Stephanie Oade takes a broader view of lyric identifying traits and characteristics that are common to both music and poetry thus transcending the boundaries of individual art forms in order to consider the genre in larger interdisciplinary terms It offers insights into compositional processes and challenges audiences to think about ways of engaging with music and poetry More than anything it shows how ancient voices continue to resound in modernity and offer everlasting expression for our own experiences and emotions

Historical Dictionary of Opera Scott L.

Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera

The Cambridge Companion to the Clarinet Colin James Lawson, 1995-12-14 Written for students performers and music lovers

Processual Tonality and the Psychoacoustics of Chromaticism Kyle Hutchinson, 2025 In this book Kyle Hutchinson develops a theory of how chromaticism in late nineteenth and early twentieth century European and North American art music affects the ways in which we hear interpret and process pitch relationships The theoretic models developed within suggest ways in which default interpretation of pitch relationships can be undermined by various patterns of pitch behavior While the music discussed in the volume is primarily concert music and opera Richard

Strauss Florence Price and Alma Mahler form the bulk of the examples the methodologies are broadly applicable beyond these genres and can be applied to Jazz and contemporary popular music as well

The Music History Classroom James A. Davis, 2016-02-17 The Music History Classroom brings together essays written by recognized and experienced teachers to assist in the design implementation and revision of college level music history courses This includes the traditional music history survey for music majors but the materials presented here are applicable to other music history courses for music majors and general education students alike including period classes composer or repertory courses and special topics classes and seminars The authors bring current thought on the scholarship of teaching and learning together with practical experience into the unique environment of the music history classroom While many of the issues confronting teachers in other disciplines are pertinent to music history classes this collection addresses the unique nature of musical materials and the challenges involved in negotiating between historical information complex technical musical issues and the aesthetics of performing and listening This single volume provides a systematic outline of practical teaching advice on all facets of music history pedagogy including course design classroom technology listening and writing assignments and more The Music History Classroom presents the nuts and bolts of teaching music history suitable for graduate students junior faculty and seasoned teachers alike

Performing Salome, Revealing Stories Clair Rowden, 2016-05-13 With its first public live performance in Paris on 11 February 1896 Oscar Wilde's Salome took on female embodied form that signalled the start of her phenomenal journey through the history of the arts in the twentieth century This volume explores Salome's appropriation and reincarnation across the arts not just Wilde's heroine nor Richard Strauss's but Salome as a cultural icon in fin de siècle society whose appeal for ever new interpretations of the biblical story still endures today Using Salome as a common starting point each chapter suggests new ways in which performing bodies reveal alternative stories narratives and perspectives and offer a range and breadth of source material and theoretical approaches The first chapter draws on the field of comparative literature to investigate the inter artistic interpretations of Salome in a period that straddles the end of the nineteenth century and the beginning of the Modernist era This chapter sets the tone for the rest of the volume which develops specific case studies dealing with censorship reception authorial reputation appropriation embodiment and performance As well as the Viennese premiere of Wilde's play embodied performances of Salome from the period before the First World War are considered offering insight into the role and agency of performers in the production and complex negotiation of meaning inherent in the role of Salome By examining important productions of Strauss's Salome since 1945 and more recent film interpretations of Wilde's play the last chapters explore performance as a cultural practice that reinscribes and continuously reinvents the ideas icons symbols and gestures that shape both the performance itself its reception and its cultural meaning

Music in Vienna 1700, 1800, 1900 David Wyn Jones, 2016 Focussing on three different epochs 1700 1800 and 1900 this book explores the history of music in Vienna allowing the very different relationships between music and society that existed

in each of these periods to be distinguished Modernist Work John Attridge, Helen Rydstrand, 2019-07-25 Through a wide ranging selection of essays representing a variety of different media national contexts and critical approaches this volume provides a broad overview of the idea of work in modernism considered in its aesthetic theoretical historical and political dimensions Several individual chapters discuss canonical figures including Richard Strauss Joseph Conrad Virginia Woolf Franz Kafka and Gertrude Stein but Modernist Work also addresses contexts that are chronologically and geographically foreign to the main stream of modernist studies such as Swedish proletarian writing Haitian nationalism and South African inheritors of Dada Prominent historical themes include the ideas of class revolution and the changing nature of women s work while more conceptual chapters explore topics including autonomy inheritance intention failure and intimacy Modernist Work investigates an important but relatively neglected topic in modernist studies demonstrating the central relevance of the concept of work to a diverse selection of writers and artists and opening up pathways for future research **Musical**

Biography Jolanta T. Pekacz, 2017-07-05 Musical biography has rarely been an object of theoretical and methodological reflection Our present day perception of the lives of prominent composers and performers of the past has been largely formed by cultural and political assumptions of nineteenth century biographers and their twentieth century followers While older biographies are being scrutinized for veracity and updated with new evidence their historiographical premisses and narrative techniques remain largely unchallenged The epistemological upheavals in the humanities since the 1960s have generated a body of theoretical thought that has undermined many of the assumptions of traditional biography Consequently many of these assumptions have lost their hold as viable underpinnings for present day scholarly biography For example the accumulation of facts is no longer believed to bring us closer to an understanding of the subject nor are the traditional views of the unified self and the self as a foundational idea taken for granted This volume brings together musicologists and historians who explore through individual case studies the rich potential of these new theories for writing musical lives The authors of this volume examine how the insights provided by these theories illuminate our critical reassessment of older biographies and the interpretations of musical works these biographies were used to construe and help forge new approaches to musical biography The authors also explore the functions musical biographies served in different historical contexts the relevance of biography for musical criticism the reliability of archival evidence the ethics of biography the demands placed on biography by feminist and gender history and the new possibilities offered by cinema The contributors to this volume challenge the view that biography has little importance for music history analysis and criticism Collectively they reassert biography s centrality and relevance and dem **Time's Echo** Jeremy Eichler, 2023-08-29 A BEST BOOK OF THE YEAR THE NEW YORK TIMES NPR WINNER OF THREE NATIONAL JEWISH BOOK AWARDS Finalist for the Baillie Gifford Prize for Non Fiction A stirring account of how music bears witness to history and carries forward the memory of the wartime past SUNDAY TIMES OF LONDON HISTORY BOOK OF THE YEAR In 1785 when the great German poet Friedrich Schiller

penned his immortal Ode to Joy he crystallized the deepest hopes and dreams of the European Enlightenment for a new era of peace and freedom a time when millions would be embraced as equals Beethoven's Ninth Symphony then gave wing to Schiller's words but barely a century later these same words were claimed by Nazi propagandists and twisted by a barbarism so complete that it ruptured as one philosopher put it the deep layer of solidarity among all who wear a human face When it comes to how societies remember these increasingly distant dreams and catastrophes we often think of history books archives documentaries or memorials carved from stone But in *Time's Echo* the award winning critic and cultural historian Jeremy Eichler makes a passionate and revelatory case for the power of music as culture's memory an art form uniquely capable of carrying forward meaning from the past With a critic's ear a scholar's erudition and a novelist's eye for detail Eichler shows how four towering composers Richard Strauss Arnold Schoenberg Dmitri Shostakovich and Benjamin Britten lived through the era of the Second World War and the Holocaust and later transformed their experiences into deeply moving transcendent works of music scores that echo lost time Summoning the supporting testimony of writers poets philosophers musicians and everyday citizens Eichler reveals how the essence of an entire epoch has been inscribed in these sounds and stories Along the way he visits key locations central to the music's creation from the ruins of Coventry Cathedral to the site of the Babi Yar ravine in Kyiv As the living memory of the Second World War fades *Time's Echo* proposes new ways of listening to history and learning to hear between its notes the resonances of what another era has written heard dreamed hoped and mourned A lyrical narrative full of insight and compassion this book deepens how we think about the legacies of war the presence of the past and the renewed promise of art for our lives today

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*

The Nazi-Fascist New Order for European Culture Benjamin G. Martin, 2016-10-24 Following France's defeat the Nazis moved forward with plans to reorganize a European continent now largely under Hitler's heel Some Nazi elites argued for a pan European cultural empire to crown Hitler's conquests Benjamin Martin charts the rise and fall of Nazi fascist soft power and brings into focus a neglected aspect of Axis geopolitics

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

The Symphonic Poem in Britain, 1850-1950 Michael Allis, Paul Watt, 2020 The Symphonic Poem in Britain 1850 1950 aims to raise the status of the genre generally and in Britain specifically The volume reaffirms British composers confidence in dealing with literary texts and takes advantage of the contributors interdisciplinary expertise by situating discussions of the tone poem in Britain in a variety of historical analytical and cultural contexts This book highlights some of the continental models that influenced British composers and identifies a range of issues related to perceptions of the genre Richard Strauss became an important figure in Britain during this time not only in terms of the clear impact of his tone poems but the debates over their value and even their ethics A focus on French orchestral music in Britain represents a welcome addition to scholarly debate and links to issues in several other chapters The historical development of the genre the impact of compositional models issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain Works by British composers discussed in more detail include William Wallace s Villon 1909 Gustav Holst s Beni Mora 1909 10 Hubert Parry s From Death to Life 1914 John Ireland s Mai Dun 1921 and Frank Bridge s orchestral poems 1903 15

Jean Sibelius and His World Daniel M. Grimley, 2011-08-08 New perspectives on the greatest Finnish composer of all time Perhaps no twentieth century composer has provoked a more varied reaction among the music loving public than Jean Sibelius 1865 1957 Originally hailed as a new Beethoven by much of the Anglo Saxon world he was also widely disparaged by critics more receptive to newer trends in music At the height of his popular appeal he was revered as the embodiment of Finnish nationalism and the apostle of a new musical naturalism Yet he seemingly chose that moment to stop composing altogether despite living for three more decades Providing wide cultural contexts contesting received ideas about modernism and interrogating notions of landscape and nature Jean Sibelius and His World sheds new light on the critical position occupied by Sibelius in the Western musical tradition The essays in the book explore such varied themes as the impact of Russian musical traditions on Sibelius his compositional process Sibelius and the theater his understanding of music as a fluid and improvised creation his critical reception in Great Britain and America his late style in the incidental music for The Tempest and the parallel contemporary careers of Sibelius and Richard Strauss Documents include the draft of Sibelius s 1896 lecture on folk music selections from a roman clef about his student circle in Berlin at the turn of the century Theodor Adorno s brief but controversial tirade against the composer and the newspaper debates about the Sibelius monument unveiled in Helsinki a decade after the composer s death The contributors are Byron Adams Leon Botstein Philip Ross Bullock Glenda Dawn Goss Daniel Grimley Jeffrey Kallberg Tomi M kel Sarah Menin Max Paddison and Timo Virtanen

Historical Dictionary of Romantic Music John Michael Cooper, 2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history Historical Dictionary of Romantic Music Second Edition covers the persons ideas practices and works that

made up the worlds of Western music during the long 19th century ca 1780 1918 It s the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available Historical Dictionary of Romantic Music Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is an excellent resource for students researchers and anyone wanting to know more about Romantic music

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