



The Cambridge
Companion to

Richard Strauss

Edited by
Charles Youmans

CAMBRIDGE

The Cambridge Companion To Richard Strauss

**Anne-Julia Zwierlein, Katharina
Boehm, Anna Farkas**



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 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 **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 **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 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 *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 *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

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 Reinventing 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

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).

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

Interdisciplinary Perspectives on Aging in Nineteenth-Century Culture Anne-Julia Zwierlein, Katharina Boehm, Anna Farkas, 2013-08-15 This essay collection develops new perspectives on constructions of old age in literary legal scientific and periodical cultures of the nineteenth century Rigorously interdisciplinary the book places leading researchers of old age in nineteenth century literature in dialogue with experts from the fields of cultural legal and social history It revisits the origins of many modern debates about aging in the nineteenth century a period that saw the emergence of cultural and scientific frameworks for the understanding of old age that continue to be influential today The contributors provide fresh readings of canonical texts by Charles Dickens Elizabeth Gaskell Anthony Trollope Thomas Hardy Henry James and others The volume builds momentum in the burgeoning field of aging studies It argues that the study of old age in the nineteenth century has entered a new and distinctly interdisciplinary phase that is characterized by a set of research interests that are currently shared across a range of disciplines and that explore conceptions of old age in the nineteenth century by privileging respectively questions of agency of place of gender and sexuality and of narrative and aesthetic form

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

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, Brahms, Debussy, Delius, and Rimsky-Korsakov, early modern Busoni, Schoenberg, Stravinsky, 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.

The Cambridge Companion to the Clarinet Colin Lawson, 1995-12-14. The Cambridge Companion to the Clarinet is a practical guide to the world of the clarinet. It offers students and performers a composite survey of the history and repertoire of the instrument from its origins to the present day, as well as practical guidance on teaching and performing. Special focus is made on the various members of the extensive clarinet family, and specialist chapters provide advice on the mechanics of clarinet playing, the art of historical performance, contemporary techniques, and the clarinet in jazz. A chapter on the professional clarinetist introduces the world of the performing musician, while a survey of the clarinet on record provides the listener with a useful guide to the recording history of the instrument. Informed by the experience of distinguished performers and teachers, this book makes an essential and stimulating reference book for all clarinet enthusiasts.

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 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.

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