

# DOWNLOAD PDF CORRESPONDENCE [OF HANS VON BU LOW AND RICHARD STRAUSS.]

## Chapter 1 : Hans von Bulow | Biography, Music, & Facts | [www.nxgvision.com](http://www.nxgvision.com)

*Genre/Form: Records and correspondence Correspondence: Additional Physical Format: Online version: BÅ¼low, Hans von, Correspondence [of] Hans von BÅ¼low and Richard Strauss.*

His symphonic poems of the s and his operas of the following decade have remained an indispensable feature of the standard repertoire. His mother came from the prominent brewing family of Pschorr. During a conventional education, Strauss still devoted most of his time and energy to music. When he left school in , he had already composed more than works, including 59 lieder art songs and various chamber and orchestral works. Among the conducting posts he went on to hold were those of third conductor of the Munich Opera â€”89 , director of the Weimar Court Orchestra â€”94 , second and then chief conductor at Munich â€”98 , conductor and later director of the Royal Court Opera in Berlin â€” , and musical codirector of the Vienna State Opera â€” Ritter urged Strauss to abandon classical forms and to express his musical ideas in the medium of the symphonic, or tone, poem, as Franz Liszt had done. In Weimar in November , he conducted the first performance of his symphonic poem Don Juan. She had become his singing pupil in , and they were married in September Nevertheless the marriage between them was strong and successful; they adored each other and ended their days together 55 years later. In he and Pauline, who was the foremost exponent of his songs, toured the United States, where in New York City he conducted the first performance of his Symphonia Domestica Domestic Symphony. Although Salome was regarded by some as blasphemous and obscene, it triumphed in all the major opera houses except Vienna, where the censor forbade Gustav Mahler to stage it. Strauss wrote the music and Hofmannsthal the libretti for five more operas over the next 20 years. With the premiere of their second opera together, Der Rosenkavalier , they achieved a popular success of the first magnitude. But in Hofmannsthal died while working on the opera Arabella, leaving Strauss bereft. He conducted in Berlin until , when he agreed to become joint director, with Franz Schalk, of the Vienna State Opera. Though able to manipulate grand dukes and kaisers, he proved to be no match for the ruthless totalitarians of the Third Reich and unwittingly allowed himself to be used by them for a time. But in the latter year he fell foul of the Nazi regime. This collaboration was unacceptable to the Nazis. The opera was banned after four performances, and Strauss was compelled to work with a non-Jewish librettist, Joseph Gregor. Allied denazification tribunals eventually cleared his name, and he returned to Garmisch in , where he died three months after his 85th birthday celebrations. Strauss, RichardRichard Strauss, Although some of his early Mendelssohnian works, such as the violin concerto composed and the first horn concerto â€”83 , are still played, the real Strauss emerged with the symphonic poem Don Juan composed , in which his ardent melodic gifts, descriptive powers, and mastery of instrumentation first became fully evident. Also sprach Zarathustra ; Thus Spoke Zarathustra is ostensibly a homage to the philosopher Friedrich Nietzsche but is actually a concerto for orchestra in which the entities of man and nature are illustrated and contrasted by opposing tonalities. To illustrate the exploits of Don Quixote , Strauss employed the variation form in this tone poem. Sheep, windmills, and flying horses are magically described in music that is suffused with poetry. Two other tone poems followed that were dignified by the title symphony. In Symphonia Domestica , a huge orchestra describes 24 hours in the life of the Strauss family household, including bathing the baby, quarrels, and love making. In Eine Alpensinfonie â€”15; An Alpine Symphony an even larger orchestra more than players describes a day in the Bavarian Alps , with a thunderstorm, a waterfall, and the view from a mountain summit as highlights. Like his great contemporary Gustav Mahler , Strauss wrote magniloquently for a large orchestra but was also able to achieve textures of chamber-music delicacy. Strauss had an unrivaled descriptive power and a remarkable ability to convey psychological detail. This last quality was particularly evident in his operas. His first opera was the Wagnerian-influenced Guntram â€”94, rev. His next stage work, the satirical comic opera Feuersnot â€”01; Fire-Famine , employs impish humour to mock small-town prudery and hypocrisy. His next opera, Elektra â€”08 , is a second blockbusting one-act study of female obsession , in this

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case revenge. In this score Strauss went as far toward atonality as he ever desired. Strauss had two musical gods, Wolfgang Amadeus Mozart and Richard Wagner , and in his work they struggle for possession of his artistic soul. The battle is fought most persuasively and equally in the opera *Ariadne auf Naxos* , rev. Its portraiture of the lowly dyer Barak and his shrewish wife is a foretaste of *Intermezzo* 1823 , where the protagonists are Strauss and Pauline, thinly disguised. Arnold Schoenberg was among the first to recognize the mastery and seriousness of this opera, which was at first lightly regarded but in which Strauss perfected his conversational melodic recitative. With their last opera together, *Arabella* 1828 , Strauss and his librettist Hofmannsthal returned to Vienna and amorous intrigue in their most romantic and lyrical work. He also composed, in *Metamorphosen* 1846 , a study for 23 solo strings that is an elegy for the German musical life that the Nazis had destroyed. As a young composer, Strauss came under the influence of Wagner, Hector Berlioz , and Liszt just when his technique and imagination were sharpened to make the most of their impact. From the tone poem *Aus Italien* onward, his style became recognizable as the big, bravura, flexible, post-Romantic panoply that dominated audiences in the late 19th and early 20th centuries. But, having achieved fame as an avant-garde composer, Strauss after *Der Rosenkavalier* became a conservative whose musical evolution was pursued in isolation, unaffected by the advances and experiments going on around him. He spent the last 38 years of his life refining and polishing his style, writing often for smaller orchestras, partly out of practical considerations to ensure the audibility of sung words in the theatre and partly because large-scale Romantic musical textures were becoming less and less significant. Indeed, the opera *Capriccio* and other late works may be said to have achieved a perfect fusion of the late German Romantic and the Neoclassical manner.

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### Chapter 2 : Richard Strauss - Wikipedia

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Strauss was also a prominent conductor throughout the world, enjoying quasi-celebrity status as his compositions became standards of orchestral and operatic repertoire. Strauss, along with Gustav Mahler, represents the late flowering of German Romanticism after Richard Wagner, in which pioneering subtleties of orchestration are combined with an advanced harmonic style. He wrote his first composition at the age of six and continued to write music almost until his death. During his boyhood Strauss attended orchestra rehearsals of the Munich Court Orchestra now the Bavarian State Orchestra, where he received private instruction in music theory and orchestration from an assistant conductor. Indeed, in the Strauss household, the music of Richard Wagner was viewed with deep suspicion, and it was not until the age of 16 that Strauss was able to obtain a score of *Tristan und Isolde*. In early Vienna he gave the first performance of his *Violin Concerto in D minor*, playing a piano reduction of the orchestral part himself, with his teacher Benno Walter as soloist. The same year he entered Ludwig Maximilian University of Munich, where he studied philosophy and art history, but not music. His *Horn Concerto No. 1* was composed with his wife and son, Strauss married soprano Pauline de Ahna on 10 September. She was famous for being irascible, garrulous, eccentric and outspoken, but the marriage, to all appearances, was essentially happy and she was a great source of inspiration to him. Throughout his life, from his earliest songs to the final *Four Last Songs*, he preferred the soprano voice to all others, and all his operas contain important soprano roles. The Strausses had one son, Franz, in 1879. These pieces include early compositions for piano solo in a conservative harmonic style, many of which are lost: After Strauss composed very infrequently for chamber groups, his energies being almost completely absorbed with large-scale orchestral works and operas. Four of his chamber pieces are actually arrangements of portions of his operas, including the *Daphne-Etude* for solo violin and the *String Sextet*, which is the overture to his final opera *Capriccio*. His last independent chamber work, an *Allegretto in E major* for violin and piano, dates from 1892. He also composed two large-scale works for wind ensemble during this period: *Tone poems* and other orchestral works. Strauss in Amsterdam short film Main article: *Tone poems* Strauss wrote two early symphonies: *Symphony No. 1* and *Symphony No. 2*. It was Ritter who persuaded Strauss to abandon the conservative style of his youth and begin writing tone poems. He also introduced Strauss to the essays of Wagner and the writings of Arthur Schopenhauer. Also Sprach Zarathustra "Sunrise fanfare" Problems playing this file? Strauss went on to write a series of increasingly ambitious tone poems: One commentator has observed of these works that "no orchestra could exist without his tone poems, written to celebrate the glories of the post-Wagnerian symphony orchestra. It was after this point that Strauss rejected the philosophy of Schopenhauer and began more forcefully critiquing the institution of the symphony and the symphonic poem, thereby differentiating the second cycle of tone poems from the first. The most famous include two concertos for horn, which are still part of the standard repertoire of most horn soloists - *Horn concerto No. 1*. List of operas by Richard Strauss Around the end of the 19th century, Strauss turned his attention to opera. His first two attempts in the genre, *Guntram* and *Feuersnot*, were controversial works: The premiere was a major success, with the artists taking more than 38 curtain calls. Maurice Ravel said that *Salome* was "stupendous", [8] and Mahler described it as "a live volcano, a subterranean fire". As in the later "*Elektra*," "*Salome*" features an incredibly taxing lead soprano role. *Elektra* was also the first opera in which Strauss collaborated with the poet Hugo von Hofmannsthal. The two subsequently worked together on numerous occasions. For his later works with Hofmannsthal, Strauss moderated his harmonic language: This resulted in operas such as *Der Rosenkavalier* having great public success. Strauss continued to produce operas at regular intervals until 1911. For *Intermezzo* Strauss provided his own libretto. In 1913, Strauss wrote his last work, the *Four Last Songs* for soprano and orchestra. He reportedly composed them with Kirsten Flagstad in mind and she gave the first

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performance, which was recorded. Strauss never joined the Nazi party and studiously avoided Nazi forms of greeting. In , Strauss wrote in his private notebook: I consider the Streicher-Goebbels Jew-baiting as a disgrace to German honour, as evidence of incompetenceâ€”the basest weapon of untalented, lazy mediocrity against a higher intelligence and greater talent. Goebbels wrote in his diary: Unfortunately we still need him, but one day we shall have our own music and then we shall have no further need of this decadent neurotic. Strauss, who had lived through numerous political regimes and had no interest in politics, decided to accept the position but to remain apolitical, a decision which would eventually become untenable. He wrote to his family, "I made music under the Kaiser , and under Ebert. In November of , the minister Goebbels nominated me president of the Reichsmusikkammer without obtaining my prior agreement. I was not consulted. I accepted this honorary office because I hoped that I would be able to do some good and prevent worse misfortunes, if from now onwards German musical life were going to be, as it was said, "reorganized" by amateurs and ignorant place-seekers. He also continued to work on a comic opera, *Die schweigsame Frau*, with his Jewish friend and librettist Stefan Zweig. Hitler and Goebbels avoided attending the opera, and it was halted after three performances and subsequently banned by the Third Reich. I recognise only two types of people: Strauss was subsequently dismissed from his post as Reichsmusikkammer president in . Both of his grandsons were bullied at school, but Strauss used his considerable influence to prevent the boys or their mother being sent to concentration camps. The work is essentially a hymn to peace and a thinly veiled criticism of the Third Reich. Productions of the opera ceased shortly after the outbreak of war in . Strauss at Garmisch in . When his Jewish daughter-in-law Alice was placed under house arrest in Garmisch-Partenkirchen in , Strauss used his connections in Berlin, including opera-house General Intendant Heinz Tietjen , to secure her safety. Strauss also wrote several letters to the SS pleading for the release of her children who were also held in camps; his letters were ignored. However, Strauss was unable to protect his Jewish relatives completely; in early , while Strauss was away, Alice and his son Franz were abducted by the Gestapo and imprisoned for two nights. *Metamorphosen* Strauss completed the composition of *Metamorphosen* , a work for 23 solo strings, in . The title and inspiration for the work comes from a profoundly self-examining poem by Goethe , which Strauss had considered setting as a choral work. At the end of the war, Strauss wrote in his private diary: As he descended the staircase he announced to Lieutenant Milton Weiss of the U. Weiss, who was also a musician, nodded in recognition. An "Off Limits" sign was subsequently placed on the lawn to protect Strauss. Initially dismissive of the idea, Strauss completed this late work, his Oboe Concerto, before the end of the year. The events of World War II seemed to bring the composerâ€”who had grown old, tired, and a little jadedâ€”into focus. Strauss himself declared in with characteristic self-deprecation: Strauss has always been popular with audiences in the concert hall and continues to be so. He has consistently been in the top 10 composers most performed by symphony orchestras in the US and Canada over the period â€” English composers were also influenced by Strauss, from Edward Elgar in his concert overture *In the South Alassio* and other works [38] to Benjamin Britten in his opera writing. The style of his musical depictions of character *Don Juan*, *Till Eulenspiegel*, the Hero and emotions found their way into the lexicon of film music. Film music historian Timothy Schuerer wrote, "The elements of post late romantic music that had greatest impact on scoring are its lush sound, expanded harmonic language, chromaticism, use of program music and use of Leitmotifs. Hollywood composers found the post-romantic idiom compatible with their efforts in scoring film". As film historian Roy Prendergast wrote, "When confronted with the kind of dramatic problem films presented to them, Steiner, Korngold and Newman The film music of John Williams has continued the Strauss influence, in scores for mainstream hits such as *Superman* and *Star Wars*. In the first complete performance of his *An Alpine Symphony*, made in and later released by EMI , Strauss used the full complement of percussion instruments required in this work. The preference for German and Austrian composers in Germany in the s through the s was typical of the German nationalism that existed after World War I. Strauss clearly capitalized on national pride for the great German-speaking composers. There were many other recordings, including some taken from radio broadcasts and concerts during the s and early s. The sheer volume of recorded

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performances would undoubtedly yield some definitive performances from a very capable and rather forward-looking conductor. In , Strauss celebrated his 80th birthday and conducted the Vienna Philharmonic in recordings of his own major orchestral works, as well as his seldom-heard Schlagobers Whipped Cream ballet music. Vanguard Records later issued the recordings on LPs. Some of these recordings have been reissued on CD by Preiser. Strauss was also the composer of the music on the first CD to be commercially released: Modern critical reception of selected recordings conducted by Strauss Strauss conducting circa Pierre Boulez has said that Strauss the conductor was "a complete master of his trade". Schonberg writes that, while Strauss was a very fine conductor, he often put scant effort into his recordings. The slow movement is almost as fast as the following vivace; and the last movement, with a big cut in it, is finished in 4 minutes, 25 seconds. It should run between 7 and 8 minutes. It is true, as the critics suggest, that the readings forego overt emotion, but what emerges instead is a solid sense of structure, letting the music speak convincingly for itself.

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## Chapter 3 : Richard Strauss | German composer | [www.nxgvision.com](http://www.nxgvision.com)

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Mahler incorporated the hymn with extra verses he wrote himself to bring a resolution to this mighty problematic work. One of the most famous conductors of the 19th century, his activity was critical for establishing the successes of several major composers of the time, especially Richard Wagner and Johannes Brahms. Noted for his interpretation of the works of Ludwig van Beethoven, he was one of the earliest European musicians to tour the United States. From the age of nine he was a student of Friedrich Wieck the father of Clara Schumann. However, his parents insisted that he study law instead of music, and sent him to Leipzig. There he met Franz Liszt, and on hearing some music of Richard Wagner—specifically, the premiere of Lohengrin in —he decided to ignore the dictates of his parents and make himself a career in music instead. He studied the piano in Leipzig with the famous pedagogue Louis Plaidy. He was dismissed from his Zurich job for this reason, but at the same time he was beginning to win renown for his ability to conduct new and complex works without a score. In , he became a student of Liszt, marrying his daughter Cosima in . They had two daughters: Daniela, born in and Blandina, born in . During the s and early s he was active as a pianist, conductor, and writer, and became well known throughout Germany as well as Russia. In he became the Hofkapellmeister in Munich, and it was at this post he achieved his principal renown. Meanwhile however, Cosima had been carrying on an affair with Richard Wagner and gave birth to his daughter Isolde in . Two years later, they had another daughter, Eva. Finally, she gave birth to one final child, a son Siegfried and it was only then that the conductor at last relented. Their divorce was finalized in , after which Cosima and Wagner married. He taught piano there in the manner of Liszt. He remained as director of the Conservatory until Hans von Bulow . He was the soloist in the world premiere of the Tchaikovsky Piano Concerto No. On the other hand, the Db Major Prelude No. In he moved to Meiningen where he took the equivalent post, and where he built the Meiningen Court Orchestra into one of the finest in Germany; among his other demands, he insisted that the musicians learn to play all their parts from memory. It was during his five years in Meiningen that he met Richard Strauss though the meeting actually took place in Berlin. Later on, he used his influence to give Strauss his first regular employment as a conductor. Some of his orchestral innovations included the addition of the five-string bass and the pedal timpani; the pedal timpani have since become standard instruments in the symphony orchestra. His accurate, sensitive, and profoundly musical interpretations established him as the prototype of the virtuoso conductors who flourished at a later date. He was also an astute and witty musical journalist. In the late s he settled in Hamburg, but continued to tour, both conducting and performing on the piano. After about his mental and physical health began to fail, and he sought a warmer, drier climate for recovery; he died in a hotel in Cairo, Egypt at the age of 64, only ten months after his final concert performance. Gustav Mahler incorporated the hymn with extra verses he wrote himself to bring a resolution to this mighty problematic work.

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## Chapter 4 : Hans von Bülow - Wikipedia

*Richard Georg Strauss (German pronunciation: [ˈʁɪçard ˈɡeɔʁt ˈʃtraʊs]; 11 June - 8 September ) was a leading German composer of the late Romantic and early modern eras.*

In purely historical terms, he was the first composer of note -- and the only composer of his standing -- to leave behind his own recordings of virtually all of his major orchestral works. Additionally, we have recordings of Strauss conducting the music of Mozart and Wagner, which he approached with a love and enthusiasm greater than for his own works. Strauss was born in Munich, the first child of the second marriage of Franz Joseph Strauss, who was regarded as the greatest French horn player in the world. Richard Strauss, who could read music before he could read words, received one of the finest and most comprehensive musical educations that it was possible to get. He learned the piano and later the violin, and was a first-chair player by the time he was in his early teens, with an amateur orchestra which he was occasionally permitted to conduct. He had written a considerable amount of music while still in his teens, including a symphony and an serenade for 13 wind instruments, and a violin concerto. And, in secrecy from his father, he became a dedicated Wagnerian. From Von Bulow, Strauss acquired a respect for and reliance on the content of the score as written--he believed that nothing that a conductor should do with a piece of music should spring from any inspiration other than the music as written by the composer. Richard Strauss knew how to test the limits of an orchestra to their fullest, and shape its sound into something unbelievably delicate. His rules for conducting, written down in , included instructions for the doubling of tempos where it hardly seemed possible, and the careful muting of the winds and horns. He also gave one piece of obvious but oft-overlooked advice to conductors of his own work, which applied equally well to any part of the repertory: At the time that the Nazis came to power in Germany in , Richard Strauss was 68 years old. A humble man by nature, he had seen his music acclaimed at the turn-of-the-century as the finest produced in Germany since the days of Wagner, and his symphonic poems and early operas were among the most popular works of their eras. Additionally, as is little known, Strauss had a Jewish daughter-in-law whom he loved dearly, and grandchildren who, under the Nazi regime, were regarded as non-Aryan. He was also extremely naive where political matters were concerned--any political thoughts that he had were shaped during the end of the nineteenth century. By the time he realized what he had gotten himself into, it was too late--Strauss, as the most exalted composer in Germany, had joined the Reichsmusikkammer upon invitation from the new government, and was declared its President by Joseph Goebbels without Strauss being consulted first. Additionally, he was found by the government which was opening his mail to have told Zweig in a letter of his belief and hope that the National Socialist Party would soon be out of power. He continued to write music, including one opera, the beautiful and haunting *Daphne*, with a politically acceptable librettist, Dr. Joseph Gregor, and one with a libretto co-authored by the conductor Clemens Krauss. He was denied a passport to travel to Switzerland to conduct, and was under threat of arrest for his refusal to follow the Nazi Party line. He and his family left Germany for Austria, where he resided in Vienna for the remainder of the war, conducting the Philharmonic on occasion and living under the protection of Baldur von Schirach, the appointed governor of Vienna. After the war, Strauss spent much of the postwar period in exile in Switzerland, and was vilified in various quarters for his decision to participate in the cultural life of Nazi Germany. He died in Germany in the late summer of , after completing his final works, the *Four Last Songs*, which are considered among the most beautiful works of his entire career. He was unique among composers, as a serious rival at the podium to the likes of Furtwangler, Toscanini, Walter, and Mengelberg. Among his recordings, apart from those of his own work, which occupy a special place in the history of music, his recordings of the Mozart symphonies nos.

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### Chapter 5 : Richard Strauss - Biography - IMDb

*Hans Guido Freiherr von Bülow (8 January, - 12 February, ) was a German conductor, virtuoso pianist, and composer of the Romantic era. One of the most famous conductors of the 19th century, his activity was critical for establishing the successes of several major composers of the time, especially Richard Wagner and Johannes Brahms.*

His ashes were kept at the Richard Strauss Villa in Garmisch. After the death of his son in they were interred in the Garmisch cemetery. Richard Georg Strauss was a leading German composer of the late Romantic and early modern eras. Strauss was also a prominent conductor throughout Germany and Austria. Strauss, along with Gustav Mahler, represents the late flowering of German Romanticism after Richard Wagner, in which pioneering subtleties of orchestration are combined with an advanced harmonic style. In his youth, he received a thorough musical education from his father. He wrote his first composition at the age of six, and continued to write music almost until his death. During his boyhood Strauss attended orchestra rehearsals of the Munich Court Orchestra now the Bavarian State Orchestra , and he also received private instruction in music theory and orchestration from an assistant conductor there. Indeed, in the Strauss household, the music of Richard Wagner was viewed with deep suspicion, and it was not until the age of 16 that Strauss was able to obtain a score of *Tristan und Isolde*. In early in Vienna he gave the first performance of his *Violin Concerto in D minor*, playing a piano reduction of the orchestral part himself, with his teacher and "cousin" Benno Walter as soloist. His *Horn Concerto No. 1*. Strauss married soprano Pauline de Ahna on 10 September She was famous for being irascible, garrulous, eccentric and outspoken, but the marriage, to all appearances, was essentially happy and she was a great source of inspiration to him. Throughout his life, from his earliest songs to the final *Four Last Songs of* , he preferred the soprano voice to all others, and all his operas contain important soprano roles. The Strausses had one son, Franz, in Franz married Alice von Grab, a Jewish woman, in a Catholic ceremony in Franz and Alice had two sons, Richard and Christian. After Strauss composed very infrequently for chamber groups, his energies being almost completely absorbed with large-scale orchestral works and operas. Four of his chamber pieces are actually arrangements of portions of his operas, including the *Daphne-Etude* for solo violin, and the string *Sextet* which is the overture to his final opera *Capriccio*. His last independent chamber work, an *Allegretto in E* for violin and piano, dates from It was Ritter who persuaded Strauss to abandon the conservative style of his youth, and begin writing tone poems. Strauss went on to write a series of increasingly ambitious tone poems: One commentator has observed of these works that "no orchestra could exist without his tone poems, written to celebrate the glories of the post-Wagnerian symphony orchestra. It was after this point that Strauss rejected the philosophy of Schopenhauer, and began more forcefully critiquing the institution of the symphony and the symphonic poem, thereby differentiating the second cycle of tone poems from the first. The most famous include two concertos for horn, which are still part of the standard repertoire of most horn soloists; a *Violin Concerto in D minor*; the *Burleske* for piano and orchestra; the tone poem *Don Quixote* for cello, viola and orchestra; the well-known late *Oboe Concerto in D major*; and the *Duet-Concertino* for bassoon, clarinet and orchestra, which was one of his last works Opera Around the end of the 19th century, Strauss turned his attention to opera. His first two attempts in the genre, *Guntram* and *Feuersnot* , were controversial works: In , Strauss produced *Salome*, a somewhat dissonant modernist opera based on the play by Oscar Wilde, which produced a passionate reaction from audiences. The premiere was a major success, with the artists taking more than 38 curtain calls. Maurice Ravel said that *Salome* was "stupendous", and Mahler described it as "a live volcano, a subterranean fire". Strauss reputedly financed his house in Garmisch-Partenkirchen completely from the revenues generated by the opera. *Elektra* was also the first opera in which Strauss collaborated with the poet Hugo von Hofmannsthal. The two subsequently worked together on numerous occasions. For his later works with Hofmannsthal, Strauss moderated his harmonic language: This resulted in operas such as *Der Rosenkavalier* having great public success. Strauss continued to produce operas at regular intervals until For *Intermezzo* Strauss provided his

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own libretto. Strauss tied with Handel as the eighth most-performed opera composer from any century over those five seasons. Mahler himself described their relationship as that of two miners tunneling from opposite directions with the hope of eventually meeting. This first publication of their correspondence, which includes twenty-five previously unknown Strauss letters, offers a portrait of two men who were as antithetical in their musical means and goals as in their temperaments and personalities, but who exercised a strong fascination for one another. These sixty-three letters show both composers advancing in their careers as they battled against adverse conditions in the musical world at the turn of the century. First living at the Mozartplatz, Strauss was to receive the "Kammergarten" of the Belvedere for 90 years from the city of Vienna. After tough negotiations, however, Strauss acquired the property and built the Strauss villa. Land and construction were financed by the sale of the original scores of the "Rosenkavalier", "Schlagobers", income from foreign tours and a loan from the family of his daughter-in-law. The three-storey villa presents itself with conservative historicist facade design, mansard roof and terrace. Commemorative plaque with portrait relief. Lieder and choral All his life Strauss produced Lieder. In , Strauss wrote his last work, the Four Last Songs for soprano and orchestra. He reportedly composed them with Kirsten Flagstad in mind, and she gave the first performance, which was recorded. Strauss never joined the Nazi party, and studiously avoided Nazi forms of greeting. In , Strauss wrote in his private notebook: I consider the Streicher-Goebbels Jew-baiting as a disgrace to German honour, as evidence of incompetenceâ€”the basest weapon of untalented, lazy mediocrity against a higher intelligence and greater talent. Goebbels wrote in his diary: Unfortunately we still need him, but one day we shall have our own music and then we shall have no further need of this decadent neurotic. Strauss, who had lived through numerous political regimes and had no interest in politics, decided to accept the position but to remain apolitical, a decision which would eventually become untenable. He wrote to his family, "I made music under the Kaiser, and under Ebert. In November of , the minister Goebbels nominated me president of the Reichsmusikkammer without obtaining my prior agreement. I was not consulted. I accepted this honorary office because I hoped that I would be able to do some good and prevent worse misfortunes, if from now onwards German musical life were going to be, as it was said, "reorganized" by amateurs and ignorant place-seekers. Strauss privately scorned Goebbels and called him "a pipsqueak. Strauss attempted to ignore Nazi bans on performances of works by Debussy, Mahler, and Mendelssohn. He also continued to work on a comic opera, Die schweigsame Frau, with his Jewish friend and librettist Stefan Zweig. Hitler and Goebbels avoided attending the opera, and it was halted after three performances and subsequently banned by the Third Reich. On 17 June , Strauss wrote a letter to Stefan Zweig, in which he stated: I recognise only two types of people: This letter to Zweig was intercepted by the Gestapo and sent to Hitler. Strauss was subsequently dismissed from his post as Reichsmusikkammer president in Both of his grandsons were bullied at school, but Strauss used his considerable influence to prevent the boys or their mother being sent to concentration camps. The work is essentially a hymn to peace and a thinly veiled criticism of the Third Reich. Productions of the opera ceased shortly after the outbreak of war in When his Jewish daughter-in-law Alice was placed under house arrest in Garmisch-Partenkirchen in , Strauss used his connections in Berlin, including opera-house General Intendant Heinz Tietjen, to secure her safety. Strauss also wrote several letters to the SS pleading for the release of her children who were also held in camps; his letters were ignored. In , Strauss moved with his family back to Vienna, where Alice and her children could be protected by Baldur von Schirach, the Gauleiter of Vienna. However, Strauss was unable to protect his Jewish relatives completely; in early , while Strauss was away, Alice and his son Franz were abducted by the Gestapo and imprisoned for two nights. Metamorphosen Strauss completed the composition of Metamorphosen, a work for 23 solo strings, in The title and inspiration for the work comes from a profoundly self-examining poem by Goethe, which Strauss had considered setting as a choral work. At the end of the war, Strauss wrote in his private diary: In April , Strauss was apprehended by American soldiers at his Garmisch estate. As he descended the staircase he announced to Lieutenant Milton Weiss of the U. Weiss, who was also a musician, nodded in recognition. An "Off Limits" sign was subsequently placed on the lawn to protect Strauss. Initially

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dismissive of the idea, Strauss completed this late work, his Oboe Concerto, before the end of the year. The events of World War II seemed to bring the composerâ€”who had grown old, tired, and a little jadedâ€”into focus. Death and legacy Strauss died at the age of 85 on 8 September , in Garmisch-Partenkirchen, Germany. The conductor later described how, during the singing of the famous trio from *Rosenkavalier*, "each singer broke down in tears and dropped out of the ensemble, but they recovered themselves and we all ended together. During his lifetime Strauss was considered the greatest composer of the first half of the 20th century, and his music had a profound influence on the development of 20th-century music. There were few 20th-century composers who compared with Strauss in terms of orchestral imagination,[neutrality is disputed] and he made a significant contribution to the history of post-Wagnerian opera. Strauss himself declared in with characteristic self-deprecation: Strauss is noted for his pioneering subtleties of orchestration, combined with an advanced harmonic style, advances which influenced the composers who followed him. Strauss has always been popular with audiences in the concert hall and continues to be so. He has consistently been in the top 10 composers most performed by symphony orchestras in the USA and Canada over the period He is also in the top 5 of 20th Century composers born after in terms of the number of currently available recordings of his works. Strauss as a conductor Strauss, as conductor, made a large number of recordings, both of his own music as well as music by German and Austrian composers. His performances of *Till Eulenspiegel* and *Don Juan* with the Berlin State Opera Orchestra have long been considered the best of his early electrical recordings. The preference for German and Austrian composers in Germany in the s through the s was typical of the German nationalism that existed after World War I. Strauss clearly capitalized on national pride for the great German-speaking composers. There were many other recordings, including some taken from radio broadcasts and concerts, during the s and early s. The sheer volume of recorded performances would undoubtedly yield some definitive performances from a very capable and rather forward-looking conductor. In , Strauss celebrated his 80th birthday and conducted the Vienna Philharmonic in recordings of his own major orchestral works, as well as his seldom-heard *Schlagobers* "Whipped Cream" ballet music.

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## Chapter 6 : Gustav Mahler () - Hans von Bulow ()

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Tone poems Strauss wrote two early symphonies: It was Ritter who persuaded Strauss to abandon the conservative style of his youth and begin writing tone poems. He also introduced Strauss to the essays of Wagner and the writings of Arthur Schopenhauer. Strauss went on to write a series of increasingly ambitious tone poems: One commentator has observed of these works that "no orchestra could exist without his tone poems, written to celebrate the glories of the post-Wagnerian symphony orchestra. It was after this point that Strauss rejected the philosophy of Schopenhauer and began more forcefully critiquing the institution of the symphony and the symphonic poem, thereby differentiating the second cycle of tone poems from the first. The most famous include two concertos for horn, which are still part of the standard repertoire of most horn soloists" Horn Concerto No. List of operas by Richard Strauss Around the end of the 19th century, Strauss turned his attention to opera. His first two attempts in the genre, *Guntram* and *Feuersnot*, were controversial works: The premiere was a major success, with the artists taking more than 38 curtain calls. Maurice Ravel said that *Salome* was "stupendous", [13] and Gustav Mahler described it as "a live volcano, a subterranean fire". As with the later *Elektra*, *Salome* features an incredibly taxing lead soprano role. *Elektra* was also the first opera in which Strauss collaborated with the poet Hugo von Hofmannsthal. The two subsequently worked together on numerous occasions. For his later works with Hofmannsthal, Strauss moderated his harmonic language: This resulted in operas such as *Der Rosenkavalier* having great public success. Strauss continued to produce operas at regular intervals until *For Intermezzo* Strauss provided his own libretto. He often composed them with the voice of his wife in mind. His *Lieder* were written for voice and piano, and he orchestrated several of them after the fact. In 1901, around the age of 30, he published several well-known songs including "Ruhe, meine Seele! In 1902, after a long hiatus devoted to opera, he wrote *Sechs Lieder*, Op. He completed his works in the genre in 1905 with *Four Last Songs* for soprano and orchestra. He reportedly composed these with Kirsten Flagstad in mind and she gave the first performance, which was recorded. Strauss never joined the Nazi party, and studiously avoided Nazi forms of greeting. In 1933, Strauss wrote in his private notebook: I consider the Streicher -Goebbels Jew-baiting as a disgrace to German honour, as evidence of incompetence"the basest weapon of untalented, lazy mediocrity against a higher intelligence and greater talent. Goebbels wrote in his diary: Unfortunately we still need him, but one day we shall have our own music and then we shall have no further need of this decadent neurotic. Strauss, who had lived through numerous political regimes and had no interest in politics, decided to accept the position but to remain apolitical, a decision which would eventually become untenable. He wrote to his family, "I made music under the Kaiser, and under Ebert. In November 1933, the minister Goebbels nominated me president of the Reichsmusikkammer without obtaining my prior agreement. I was not consulted. I accepted this honorary office because I hoped that I would be able to do some good and prevent worse misfortunes, if from now onwards German musical life were going to be, as it was said, "reorganized" by amateurs and ignorant place-seekers. He also continued to work on a comic opera, *Die schweigsame Frau*, with his Jewish friend and librettist Stefan Zweig. Hitler and Goebbels avoided attending the opera, and it was halted after three performances and subsequently banned by the Third Reich. I recognise only two types of people: Strauss was subsequently dismissed from his post as Reichsmusikkammer president in 1935. Both of his grandsons were bullied at school, but Strauss used his considerable influence to prevent the boys or their mother being sent to concentration camps. The work is essentially a hymn to peace and a thinly veiled criticism of the Third Reich. Productions of the opera ceased shortly after the outbreak of war in 1939. Strauss at Garmisch in 1939 When his Jewish daughter-in-law Alice was placed under house arrest in Garmisch-Partenkirchen in 1938, Strauss used his connections in Berlin, including

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opera-house General Intendant Heinz Tietjen , to secure her safety. In the end, Neumann and 25 other relatives were murdered in the camps. However, Strauss was unable to protect his Jewish relatives completely; in early , while Strauss was away, Alice and his son Franz were abducted by the Gestapo and imprisoned for two nights. *Metamorphosen*[ edit ] Strauss completed the composition of *Metamorphosen* , a work for 23 solo strings, in The title and inspiration for the work comes from a profoundly self-examining poem by Goethe , which Strauss had considered setting as a choral work. At the end of the war, Strauss wrote in his private diary: As he descended the staircase he announced to Lieutenant Milton Weiss of the U. Weiss, who was also a musician, nodded in recognition. An "Off Limits" sign was subsequently placed on the lawn to protect Strauss. Initially dismissive of the idea, Strauss completed this late work, his Oboe Concerto, before the end of the year. The events of World War II seemed to bring the composerâ€™who had grown old, tired, and a little jadedâ€™into focus. Strauss himself declared in with characteristic self-deprecation: I had no idea music could do the things he was doing with harmony and melody. English composers were also influenced by Strauss, from Edward Elgar in his concert overture *In the South Alassio* and other works [44] to Benjamin Britten in his opera writing. The style of his musical depictions of character *Don Juan*, *Till Eulenspiegel*, the Hero and emotions found their way into the lexicon of film music. Film music historian Timothy Schuerer wrote, "The elements of post late romantic music that had greatest impact on scoring are its lush sound, expanded harmonic language, chromaticism, use of program music and use of Leitmotifs. Hollywood composers found the post-romantic idiom compatible with their efforts in scoring film". As film historian Roy Prendergast wrote, "When confronted with the kind of dramatic problem films presented to them, Steiner, Korngold and Newman The film music of John Williams has continued the Strauss influence, in scores for mainstream hits such as *Superman* and *Star Wars*. He has consistently been in the top 10 composers most performed by symphony orchestras in the US and Canada over the period â€™ In the first complete performance of his *An Alpine Symphony*, made in and later released by EMI , Strauss used the full complement of percussion instruments required in this work. The preference for German and Austrian composers in Germany in the s through the s was typical of the German nationalism that existed after World War I. Strauss clearly capitalized on national pride for the great German-speaking composers. There were many other recordings, including some taken from radio broadcasts and concerts during the s and early s. The sheer volume of recorded performances would undoubtedly yield some definitive performances from a very capable and rather forward-looking conductor. In , Strauss celebrated his 80th birthday and conducted the Vienna Philharmonic in recordings of his own major orchestral works, as well as his seldom-heard *Schlagobers Whipped Cream* ballet music. Vanguard Records later issued the recordings on LPs. Some of these recordings have been reissued on CD by Preiser. Strauss was also the composer of the music on the first CD to be commercially released: *Modern critical reception of selected recordings conducted by Strauss*[ edit ] Strauss conducting circa Pierre Boulez has said that Strauss the conductor was "a complete master of his trade". Schonberg writes that, while Strauss was a very fine conductor, he often put scant effort into his recordings. The slow movement is almost as fast as the following vivace; and the last movement, with a big cut in it, is finished in 4 minutes, 25 seconds. It should run between 7 and 8 minutes. It is true, as the critics suggest, that the readings forego overt emotion, but what emerges instead is a solid sense of structure, letting the music speak convincingly for itself.

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### Chapter 7 : Hans Von BÃ¼low: A Life and Times - Alan Walker - Google Books

*A great orchestra educator. Hans von BÃ¼low , principal conductor In his day Hans von BÃ¼low, who conducted the premiere of Tristan and was known as a brilliant Beethoven and Brahms interpreter, embodied the modern type of conductor: eccentric in his gestures, uncompromising, analytical in his musical work, expressive in his musical results.*

A Space Odyssey by director Stanley Kubrik. Young Strauss was taught music by his father. He wrote his first composition at the age of 6. From the age of 10 he studied music theory and orchestration with an assistant conductor of the Munich Court Orchestra. He was also attending orchestral rehearsals. Strauss studied philosophy and art history at Munich University, then at Berlin University. In he replaced Hans von Bulow as the principal conductor of the Munich Orchestra. In , Strauss married soprano singer Pauline Maria de Ahna. She was famous for being dominant and ill-tempered, but she was also a source of inspiration to Strauss, resulting in the preferred use of the soprano voice in his compositions. Strauss was commissioned to write the Olympic Hymn for the Olympics in Berlin. His cautious apolitical position was the only way to survive and to protect his daughter-in-law Alice, who was Jewish. In Strauss was fired from his job at the State Music Bureau. He refused to remove from the playbill the name of his friend and opera librettist, the writer Stefan Zweig , who was Jewish. In Strauss managed to move his Jewish relatives to Vienna. They were returned under house arrest until the end of the Second World War. It is usually a one-movement piece inspired by an extramusical idea or famous literary work. It contains a scene in which the evil and depraved Salome is sexually aroused by the decapitated head of John the Baptist. He was apparently somewhat naive about the Nazis. He was under constant threat of house arrest because of this. His most famous movement "Also Sprach Zarathustra" is about 40 minutes long; the portion used in A Space Odyssey was the beginning of the piece, which is known as "Sunrise" or "Dawn". Pictured on an Austrian 62c commemorative postage stamp, issued 11 June , the th anniversary of his birth.

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### Chapter 8 : Burleske - Wikipedia

*Richard Strauss' Suite in Bb, Op. 4 for thirteen wind instruments was written in This is an important work in the wind literature yet tends to be eclipsed by the earlier and more frequently performed Serenade in Eb, Op*

From the age of nine, he was a student of Friedrich Wieck the father of Clara Schumann. However, his parents insisted that he study law instead of music, and they sent him to Leipzig. There he met Franz Liszt, and on hearing some music of Richard Wagner – specifically, the premiere of Lohengrin in – he decided to ignore the dictates of his parents and make himself a career in music instead. He studied the piano in Leipzig with the famous pedagogue Louis Plaidy. He was dismissed from his Zurich job for this reason, but at the same time he was beginning to win renown for his ability to conduct new and complex works without a score. In 1855, he became a student of Liszt, marrying his daughter Cosima in 1856. They had two daughters: Daniela, born in 1857 and Blandina, born in 1859. During the 1860s and early 1870s he was active as a pianist, conductor, and writer, and became well known throughout Germany as well as Russia. In 1862 he became the Hofkapellmeister in Munich, and it was at this post he achieved his principal renown. Meanwhile, however, Cosima had been carrying on an affair with Richard Wagner and gave birth to their daughter Isolde in 1862. Two years later, they had another daughter, Eva. Finally, she gave birth to one final child – a son, Siegfried – and it was only then that the conductor at last relented. Their divorce was finalized in 1869, after which Cosima and Wagner married. In July 1869 he married the actress Marie Schanzer. He taught piano there in the manner of Liszt. He remained as director of the Conservatory until 1875. He was the soloist in the world premiere of the Tchaikovsky Piano Concerto No. 1. On the other hand, the D-flat major Prelude No. 1. Among the works he conducted there was the recently revised version of Brahms Symphony No 1. In 1875 he moved to Meiningen where he took the equivalent post, and where he built the Meiningen Court Orchestra into one of the finest in Germany; among his other demands, he insisted that the musicians learn to play all their parts from memory. It was during his five years in Meiningen that he met Richard Strauss though the meeting actually took place in Berlin. Later on, he used his influence to give Strauss his first regular employment as a conductor. His accurate, sensitive, and profoundly musical interpretations established him as the prototype of the virtuoso conductors who flourished at a later date. He was also an astute and witty musical journalist. In the late 1870s he settled in Hamburg, but continued to tour, both conducting and performing on the piano.

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### Chapter 9 : Richard Strauss, Vol. 1 by Richard Strauss on Apple Music

*Hans von Bülow: A Life for Music. By Kenneth Birkin. pp. xviii¼ (Cambridge University ment of Richard Strauss both as conductor and Walker's Hans von.*

He was one of the most famous conductors of the 19th century as well as being a famous pianist. He is especially remembered for his conducting of the operas of Richard Wagner. His family belonged to the nobility: When he was nine he had music lessons from Friedrich Wieck who was the father of Clara Schumann. However, his parents said that he had to study law instead of music, and they sent him to Leipzig. During this time he met Franz Liszt in Weimar and he heard him conduct the music of Wagner. He decided to study music even though his parents did not want him to. Wagner thought he was very talented and got him some conducting jobs. In he went to Weimar to study the piano with Liszt. He worked very hard at his piano technique. He also wrote articles about music. He taught the piano in Berlin and gave a lot of support to young composers who had new ideas about music. He toured as pianist and conductor in Germany and Russia. They had two daughters. In he became the Hofkapellmeister in Munich. This was a very important conducting job and it made him extremely famous. He conducted the first performances of two Wagner operas: These were extremely successful. Meanwhile Cosima was having a love affair with Richard Wagner. In she left her husband to live with Wagner, taking their daughters with her. However, he always continued to show great respect for Wagner and continued to conduct his music. When Wagner died in he was terribly sad. From to he was conductor in Hanover , but had to leave after a quarrel with a tenor. In he went to Meiningen where he conducted the orchestra, making it one of the best orchestras in Germany. He made the players perform from memory. He often conducted the music of Johannes Brahms. He thought about every detail of the pieces he conducted. He liked to have two pianos on the stage so that he could face the audience or have his back to them, whichever he wanted. During this time he met Richard Strauss in Berlin. He helped Strauss, who was a young man at the time, to make his music well known He did new things with his orchestra, such as introducing a double bass with five strings this is now normal in most European orchestras. He also introduced timpani with pedals. In the late s he settled in Hamburg , but continued to tour, both conducting and performing on the piano. He went to warmer countries to try to get better. He died in a hotel in Cairo , Egypt , ten months after his last concert performance. His piano compositions are influenced by Liszt. They are very difficult to play. He was also very good at writing about music. He always wrote what he thought, even if it offended some people.