

Chapter 1 : Leopold Strauss : reddeadredemption

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Straus, Bill See William M. Alternate delegate to Republican National Convention from Tennessee, Born in Baltimore , Md. Member of Maryland state house of delegates , ; Maryland state attorney general , ; delegate to Democratic National Convention from Maryland, Died in Brooklandville, Baltimore County , Md. Born in Otterberg, Germany , February 6, Representative from New York 15th District, One of the owners of the R. Perished in the wreck of the steamship Titanic, in the North Atlantic Ocean , April 15, age 67 years, 69 days ; his body was subsequently recovered. Ambassador to France , Died in New York City unknown county , N. Interment at Woodlawn Cemetery , Bronx, N. State Dept career summary Straus, Jocelyn L. Alternate delegate to Republican National Convention from Texas, Still living as of Member of Texas state house of representatives st District; elected , ; elected unopposed ; elected Candidate for Wayne State University board of governors , ; candidate in primary for U. Representative from Michigan 17th District, ; member of Michigan state board of education , American Labor candidate for U. Representative from New York 23rd District, Candidate for Presidential Elector for New York, Member, Elks ; Moose. Died in age about 72 years. Sachs; father of R. Born in Germany , December 23, Minister to Turkey , , ; U. Secretary of Commerce and Labor , ; U. Ambassador to Turkey , ; candidate for Governor of New York , Member, Phi Beta Kappa.

Leopold Strauss (1864–1945), zoon van Joseph Strauss en Sara Hertz. Geboren 1 dec (2 Kislev) 's Heerenberg, Gelderland, Nederland, bron: Gelders Archief geboorten, vermoord 14 mei (9 Iyar) Sobibor, Polen, 59 jaar, bron: In Memoriam.

However, he was unable to get permission to travel abroad from the Nazi government. The commission was made in a letter from Bohm on August 28, for a "suite for strings". Strauss replied that he had been working for some time on an adagio for 11 strings. The starting date for the score is given as 13 March, which suggests that the destruction of the Vienna opera house the previous day gave Strauss the impetus to finish the work and draw together his previous sketches in just one month finished on 12 April. As with his other late works, Strauss builds up the music from a series of small melodic ideas "which are the point of departure for the development of the entire composition". The overall structure of the piece is "a slow introduction, a quick central section, and a return to the initial slower tempo" which echoes the structure of *Death and Transfiguration*. First, there are the opening chords. Second there is the repetition of three short notes followed by a fourth long note. Fourth, there is a minor theme with triplets. Fifth, there is the lyrical theme "that becomes the source of much of the contrasting music in major, sunnier keys". However, it has other progenitors: Strauss also used it in the Oboe Concerto written only a few months after completing *Metamorphosen*, displaying "a remarkable example of the thematic links between the last instrumental works".

Metamorphosen and the Munich Memorial Waltz [edit] One of the pieces Strauss had been working on prior to *Metamorphosen* was the orchestral movement titled Munich Memorial Waltz, sketches of which appear in the same notebook in which Strauss began sketches for *Metamorphosen*. This music was eventually combined with the piece as a middle section, headed "Minore - In Memoriam". The new piece was finished on 24 February, and the subtitle *Gelegenheitswaltzer* was replaced with *Gedachtniswalzer Memorial Waltz*. The term *metamorphosen* does not refer to the musical treatment of the themes, "since within the piece itself the themes never do undergo metamorphosis. The use of the term "In Memoriam" may well echo his use of the same term in the Munich Memorial Waltz where it is clearly related to Munich. A differing view was put forward by Timothy L. Jackson who, after a careful analysis of sketch materials, concluded that *Metamorphosen* was a philosophical, Goethean study of the underlying cause of war in general; the cause being the bestial nature of humankind. Now that I am old myself I will be young again with Goethe and then again old with him - with his eyes. For he was a man of eyes - he saw what I heard". No one can really know himself, detach himself from his inner being. Yet, each day he must put to the test, What is in the end, clear. What he is and what he was, what he can be and what he might be. But, what goes on in the world, No one really understands it rightly, and also up to the present day, no one desires to understand it. Conduct yourself with discernment. Just as the day offers itself; Think always: The two verses which are not consecutive are taken from a poem called "Dedication" *Widmung*, about the scholar and artist trying to understand himself and the world. According to Norman Del Mar, "These lines of searching introspection Strauss wrote out in full amongst the pages of sketches for *Metamorphosen*, the word *metamorphosen* being itself a term Goethe used in old age to apply to his own mental development over a great period of time in pursuit of ever more exalted thinking". The *Eroica* theme is motivically related to one of the main themes of *Metamorphosen*, but Strauss wrote that the connection did not occur to him until he was almost finished. There are several theories about how and why Strauss quoted Beethoven, and to whom or what "in memoriam" refers. In the critic Matthijs Vermeulen claimed the whole piece was an elegy for the Nazi regime, and that "in memoriam" referred to Hitler himself although Hitler did not commit suicide until over two weeks after the piece was completed. This theory was quickly and strongly denied by Willi Schuh, who had been involved with the work from the beginning. Schuh stated that "in memoriam" referred not to Hitler but to Beethoven, and most scholars since then have supported this idea. Beethoven had ironically "buried" and memorialized the still-living Napoleon. Strauss could have been pointing to a famous precedent for his own rejection of a tyrant he had once been associated with. However, whilst Beethoven had been an admirer of Napoleon, there is no evidence that

Strauss ever admired Hitler. Against all these specific theories is the fact that Strauss was fond of oblique references and multiple layers of meaning and connotation. Strauss may have considered the quotation and words "in memoriam" as having many meanings. The first four themes occur in the first twenty bars.

Chapter 3 : Alexander R. "Alex" Straus () - Find A Grave Memorial

Leopold Strauss has lived in Massachusetts, Florida and New York. We show activity in Quincy, Daytona Beach and Forest Hills.

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Chapter 4 : Strauss - Wikipedia

"Death and Transfiguration" æ»ã"ã%ã®¹ Philadelphia Orch. 78rpm / www.nxgvision.com() recorded in

Chapter 5 : Andrew Leopold Strauss (born December 30,), American lawyer | Prabook

Find album reviews, stream songs, credits and award information for Tchaikovsky: Symphony No. 6 ("Pathétique"); R. Strauss: Death and Transfiguration - Leopold Stokowski on AllMusic -

Chapter 6 : Leopold R. Straus - JH Libraries

Find album reviews, stream songs, credits and award information for R. Strauss: Don Juan; R. Wagner: Wotan's Farewell - Leopold Stokowski on AllMusic.

Chapter 7 : STRAUSS Genealogy | WikiTree FREE Family Tree

Background Strauss, Andrew Leopold was born on December 30, in Denver, Colorado, United States. Son of Henry Leopold and Florence (Silverstein) Strauss.

Chapter 8 : The Political Graveyard: Index to Politicians: Straub to Streeper

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Chapter 9 : Metamorphosen - Wikipedia

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