

Digital Resource Review Article

Richard Strauss Online

In an era when historical statues can be toppled and reputations smashed, critical editions remain one of the more durable monuments to the significance of a composer. Initiated by the nineteenth-century *Bach-Gesellschaft* and *Händel-Gesellschaft* editions, the practice of trying to produce a ‘correct’ text of the complete musical works of a single composer reached its apogee in the decades after World War II, leading to marquee projects like the *Neue Bach-Ausgabe* (1954–2007) and the *Neue Mozart-Ausgabe* (1955–91). So pervasive was edition-making in this era that it led Joseph Kerman to complain ‘there is something wrong with a discipline that spends (or spent) so much more of its time establishing texts than thinking about the texts thus established’.¹ But despite such criticisms and amid the proliferation of alternative forms of musicological research in the last 40 years or so, the making of critical editions has continued, with new projects taking in figures such as Janáček (1978–), Verdi (1983–), Donizetti (1989–) and Bartók (2016–), among many others.² Even if it may be nowhere near as dominant a part of musicological endeavour as it once was, edition-making has survived, a tacit refutation of the challenges that the canon has met with.

It is only very recently that Richard Strauss was accorded this treatment.³ Given his widespread reputation around 1900 as one of the leaders of modernist music after Wagner, and the ubiquity of his music in concert halls and opera houses since then, it might seem surprising that it took until 2011 for his critical edition to be launched, with the first volumes only appearing in 2016. In part this was because existing non-scholarly editions of his works were easily available and seemed textually adequate. Whether the motivation for producing a *Kritische Ausgabe* at this juncture was purely a scholarly one is open to question; it is probably no coincidence that the project was begun in the decade before Strauss’s works entered the public domain in January 2020. The earliest completed volumes certainly contain some of the composer’s most bankable works: all the Lieder from Op. 10 onward, the first cycle of tone poems (*Macbeth*, *Don Juan* and *Tod und Verklärung*), and two of his most popular operas (*Salome* and *Elektra*), with the other two biggest stage hits (*Rosenkavalier* and *Ariadne*) in preparation.⁴

¹ Joseph Kerman, *Musicology* (London: Fontana, 1985): 48; see also 42–4, 48–55.

² Cf. Malcolm Gillies, ‘Composer Complete Critical Editions in the Twenty-First Century: A Case Study of Béla Bartók’, *Royal Musical Association Research Chronicle* 50/1 (2019): 153–71.

³ Bryan Gilliam puts the late commencement of the Strauss *Kritische Ausgabe* down to the composer being somewhat persona non grata in post-War Germany owing to his brief but controversial involvement with the Nazi regime when he served as Reichsmusikkammer President in 1934–35, and his persistence in writing tonal music, which was regarded with as unfashionable in musicological circles until comparatively recently. ‘The First Volumes in the Richard Strauss Edition’, *Notes* 75/2 (December 2018): 342–9, here 346–7.

⁴ These were the four most performed Strauss operas in the twentieth century; see David Larkin, ‘Review of Günther Lesnig: *Die Aufführungen der Opern von Richard Strauss im 20.*

The Richard Strauss *Kritische Ausgabe* is a joint venture of the Bavarian Academy of Sciences and Humanities (Bayerische Akademie der Wissenschaften) and the Richard-Strauss-Institut in Garmisch-Partenkirchen (hereafter RSI), with cooperation from Strauss's heirs who control the Richard-Strauss-Archiv, also in Garmisch-Partenkirchen. The resulting volumes have been issued by Verlag Dr. Richard Strauss, an imprint which has previously published the non-scholarly *Richard Strauss Edition*. Also cooperating are several firms who were the previous distributors of Strauss's music: Boosey & Hawkes, Peters, and Schott Music.⁵

In this review, two sample volumes (*Macbeth*⁶ and *Elektra*⁷) from among those published to date in the *Kritische Ausgabe* will be examined; however, more space will be devoted to exploring the ancillary online sites: the *Richard Strauss Quellen Verzeichnis* (www.rsi-rsqv.de), hereafter 'Sources Catalogue', and the *Kritische Ausgabe der Werke von Richard Strauss: Online-Plattform* (www.richard-strauss-ausgabe.de), hereafter 'Edition Online Platform'. It is these digital resources that mark the Strauss edition as a twenty-first century project.

Sources Catalogue

The earliest of these ventures, and a necessary precursor to the critical edition, was the assembly of sources related to Strauss's works. This project was run out of the RSI and was led by Jürgen May. The data assembly was the work of Claudia Heine and Adrian Kech, who have subsequently edited various volumes in the critical edition itself.⁸ Everything in this database is in the German language only. The way the coding on the site has been done, clicking on a menu item changes the page configuration without changing the web address. The same is true when one performs a search, or even if one selects from among the results: a simple search for 'Thuille' (Strauss's childhood friend Ludwig Thuille, 1861–1907) brings up 11 results within the Quellen (sources) tab, and clicking on the last of these still

Jahrhundert: Daten, Inszenierungen, Besetzungen, Vol. 1 (Tutzing: Hans Schneider, 2008)', *Music & Letters* 91/2 (May 2010): 277–80, here 280; and Larkin, 'Review of Lesnig: *Die Aufführungen der Opern von Richard Strauss im 20. Jahrhundert*, Vol. 2', *Music & Letters* 94/1 (February 2013): 172–5, here 173.

⁵ Gilliam has noted with regret the comparative shortage of Strauss specialists on the editorial board and the board of advisors, and the lack of involvement of Anglo-American scholars in the edition. Gilliam, 'The First Volumes', 348.

⁶ Richard Strauss, *Macbeth* Op. 23, 2. und 3. Fassung (*synoptische Edition*), ed. Stefan Schenk and Walter Werbeck, *Richard Strauss Werke, Kritische Ausgabe* Serie III: *Symphonien und Tondichtungen* Band 4 (Vienna: Verlag Dr. Richard Strauss, 2016); hereafter Strauss, *Macbeth* [*Kritische Ausgabe*].

⁷ Richard Strauss, *Elektra* Op. 58, ed. Alexander Erhard, with editorial revisions, introduction and critical report by Sebastian Bolz and Adrian Kech, *Richard Strauss Werke: Kritische Ausgabe* Serie I: *Bühnenwerke* Band 4 (Vienna: Verlag Dr. Richard Strauss, 2020); hereafter Strauss, *Elektra* [*Kritische Ausgabe*].

⁸ Information found via the 'Projekt' link on the homepage of the Sources Catalogue, www.rsi-rsqv.de. Heine has edited *Salome* in two separate volumes: the German version (Vol. I/3a, 2019), and the French version and the 1929 Dresden revisions to the score (Vol. I/3b, 2021). She is also listed for the forthcoming *Die Frau ohne Schatten* (Vol. I/8). Kech has written part of the critical report of *Elektra* (Vol. I/4, 2020) and is editing the forthcoming *Der Rosenkavalier* (Vol. I/5). www.richard-strauss-ausgabe.de/baende/ (all urls accessed 31 January 2024).

leaves the url unaltered, with the information relevant to the chosen source showing up in the bottom panel of the page (see Fig. 1). It is only if one opts to click on the Permalink button in the lower right corner that a new browser window opens with a specific url for this individual source.⁹

The randomly selected item shown in Figure 1 happens to be a listing for a postcard Strauss sent Thuille at the beginning of April 1879; this is known to have existed once, but its current whereabouts are unknown, and the item has not been seen by those preparing the catalogue. Although the entry is listed as being 'in preparation', it seems likely that, absent some new discovery, this will remain the fragmentary reference it has been since it was last updated on 10 May 2012.¹⁰ Other entries similarly marked as incomplete, however, could be updated: one such item is a letter Strauss wrote to Engelbert Humperdinck on 28 June 1892, which in fact has already been published.¹¹

By default, the home page for the Sources Catalogue will search within the Quellen (sources) tab, but one can alternately try to find items under the Werke (works) or Personen (people) tabs, each of which has a different set of search limiters (see Fig. 2). Practically speaking, unless one has a very particular query, it may be easiest just to put a term into the box marked 'Einfache Suche' (simple search, a welcome later addition to the options which is available in all the tabs).¹² Further tips for successfully finding relevant sources can be found by clicking on the Anleitung (guide) menu item.

Since June 2016, it has also allegedly been possible to search for materials pertaining to specific sections of individual works (the 'Inventarium' options listed in the first column of Fig. 2). I say allegedly, as the few trials I undertook did not produce results. A search for bar 216 of *Elektra* (the first appearance of the so-called Elektra-chord at the start of the character's opening monologue) threw up a sketch pertaining instead to the Elektra–Aegisth dialogue near the end of the opera (see Fig. 3). This passage runs from shortly before Figure 214a to Figure 217a in the opera, which presumably explains why it turned up in the results for '216', but amending the search to '34/12' (the Elektra chord occurring in the twelfth bar after Figure 34), or '34/216' did not lead to any hits. That such items actually exist is indisputable: Bryan Gilliam has noted the existence of 'sixty bars of continuous sketches for scene 2, and they pertain to the opening B-flat-minor section of her speech: roughly the first fifty bars'; he has also transcribed an early version of the motif seen in bar 216 as found in a different Strauss sketchbook (admittedly it is in a different transposition, and one note in the chord differs by a semitone from the final version).¹³ Similarly, one might have expected to find something for *Der Rosenkavalier* Figs. 236/4 (Och's waltz) or 285 (the start of the Act III trio), but again these drew blanks.

It may not have been what I was looking for, but Figure 3 is instructive as to what kinds of information are supplied for items in the Sources Catalogue. This sketch is currently held at the Bayerische Staatsbibliothek (call number supplied),

⁹ In this case, www.rsi-rsqv.de/q01030.

¹⁰ A postcard of this date was not published in the official volume of the correspondence; see *Richard Strauss–Ludwig Thuille: Ein Briefwechsel*, ed. Franz Trenner (Tutzing: Hans Schneider, 1980).

¹¹ See *Lieber Collega! Richard Strauss im Briefwechsel mit zeitgenössischen Komponisten und Dirigenten*, ed. Gabriele Strauss (Berlin: Henschel, 1996): 217. Cf. www.rsi-rsqv.de/q02294.

¹² The *Anleitung* tab reveals that this search option was added to the website in May 2014.

¹³ Bryan Gilliam, *Richard Strauss's Elektra* (Oxford: Clarendon Press, 1991): 184–5, 179.

RSQV

Richard Strauss Quellen Verzeichnis

Werte

Quellen

Personen

Anleitung

Merkliste

Neue Suche

Einfache Suche

Standardtitel

Besitzer

Standort

Signatur

Suche

Thuille

RSQV ID	Standardtitel	Besitzer	Standort
q01508	Brief (Autograph): Richard Strauss an Ludwig Thuille am 21. Dezember 1877	Unbekannt	Unbekannt
q01506	Brief (Autograph): Richard Strauss an Ludwig Thuille am 5. Oktober 1877	Unbekannt	Unbekannt
q01507	Brief (Autograph): Richard Strauss an Ludwig Thuille am 5. Oktober 1877	Unbekannt	Unbekannt
q14422	Klaviersatz (Druck): Don Juan op. 20 TrV 156	Bayerische Staatsbibliothek, D-Mbs 2 Mus.pr. 4011	
q00288	Klaviersatz (Druck): Don Juan op. 20 TrV 156	Münchner Stadtbibliothek, D-Mmb: Mpr L, Zugangsnr. 552/62	München
q01067	Klaviersatz (Druck): Macbeth (3. [gedruckte] Fassung) op. 23 TrV 163	Münchner Stadtbibliothek, D-Mmb: Mpr L, Zugangsnr. 553/62	München
q00240	Klaviersatz (Autograph): Suite (B-Dur) (Fassung für Klavier zu 4 Händen) op. 4 TrV 132	Bayerische Staatsbibliothek, D-Mbs: Mus.ms. 11337	München
q00127	Klaviersatz (Autograph): Zwölf Variationen (D-Dur) AV 50 TrV 68	Bibliothèque Nationale de France, F-Pn: [Signatur unbekannt]	Paris
q00285	Partitur (Autograph): Don Juan op. 20 TrV 156	Morgan Library & Museum, US-NYpm: S9125.D674 [olim: Cary 190] [olim: Cary 73.22]	New York, NY
q13344	Partitur (Druck) mit Annotaten: Don Juan op. 20 TrV 156	Hans-Sommer-Archiv, D-Bsomer: Mus.pr. Strauss R. 1	Berlin
q01030	Postkarte (Autograph): Richard Strauss an Ludwig Thuille Anfang April 1879	Unbekannt	Unbekannt

RSQV ID q01030

Postkarte (Autograph): Richard Strauss an Ludwig Thuille Anfang April 1879

Dieser Datensatz ist gerade in Bearbeitung. Bei dringenden Fragen wenden Sie sich bitte an die Redaktion.

Projekt

Impressum

Datenschutz

DFG

nicht gesehen

Datensatz zuletzt geändert am 10. Mai 2012

PERMALINK

Richard Strauss Quellenverzeichnis

Fig. 1 Page showing a selected item on the Sources Catalogue from among the search results for ‘Thuille’

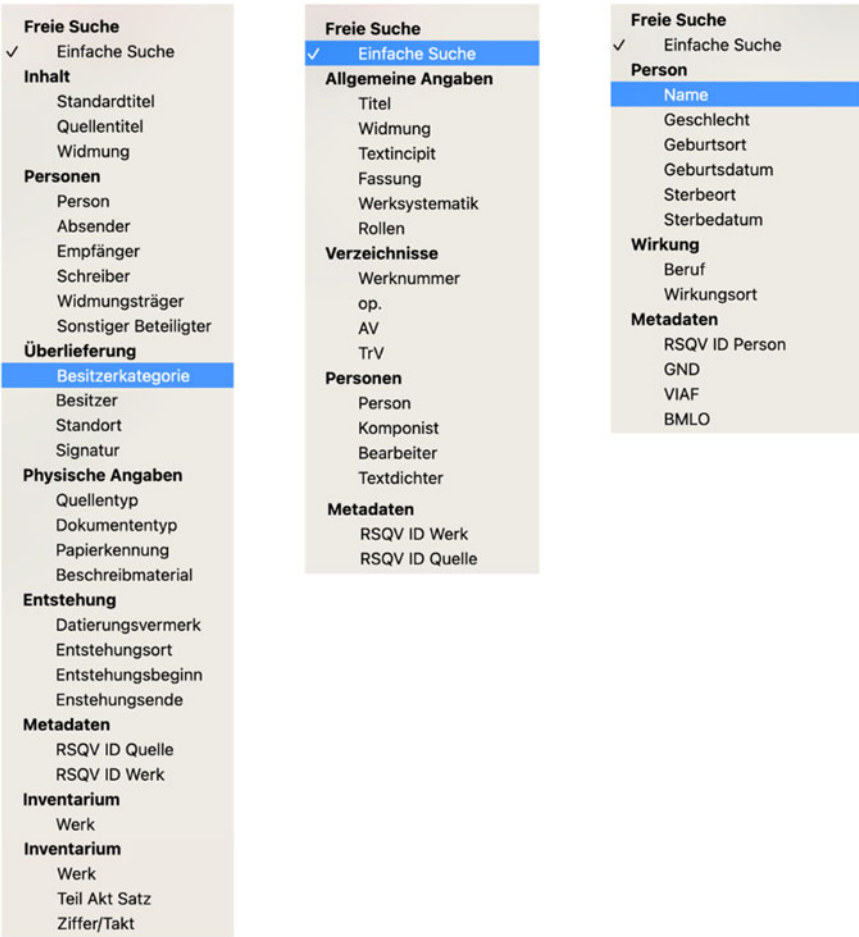


Fig. 2 The limiters when searching under different menus: (from left to right) Quellen, Werke, Personen

and the item's provenance is also traced through two auctions in 1988 and 2006. The description of the contents of the manuscript merely identifies the general scene in the opera to which it relates (see 'Inhaltsbeschreibung'), but the excerpts reproduced from the auction catalogues are more informative, with the text from the 2006 advertisement shown in blue at the bottom of Figure 3.¹⁴ Sadly, the facsimiles of this item that were published in both auction catalogues have *not* been reproduced on this website, presumably for copyright reasons.

The compilers of the Sources Catalogue have used five-digit numbers preceded by a 'q' for Quelle (source) to identify individual items. Other entities also issued with identifiers include works (four digits prefaced by 'w', e.g. the third version of *Macbeth* is w0252), and people ('n', e.g. Ludwig Thuille himself is n05190, see Fig. 4).¹⁵

¹⁴ Permalink for this source www.rsi-rsqv.de/q01458.

¹⁵ <https://www.rsi-rsqv.de/n05190>.

Werke Quellen Personen Anleiung Merklste Neue Suche Projekt Impressum Datenschutz

Einfache Suche Standardtitel Besitzer Standort Werk Ziffer/Takt Suche

RSQV ID q01458 Standardtitel Skizzenblatt (Autograph): Elektra op. 58 TrV 223 Besitzer Bayerische Staatsbibliothek, D-Mbs: Mus.ms. 23650 Standort München

RSQV ID q01458
Skizzenblatt (Autograph): Elektra op. 58 TrV 223

Enthaltenes Werk
Elektra op. 58 TrV 223 (RSQV ID w0442)

Inhalt
Inhaltsbeschreibung
Notentext von op. 58 TrV 223, Skizzen zur Szene von Elektra und Aegisth.
Inventarium Tabelle

Person
Schreiber Strauss, Richard RSQV

Überlieferung
Verbleib

von	bis	Besitzer	Standort	Ereignis	Signatur	Anmerkung
		Bayerische Staatsbibliothek MUK	München LOC		D-Mbs: Mus.ms. 23650	
		Autographenhandlung J.A. Stargardt MUK	Berlin LOC	Stargardt, Auktion 685 am 21. und 22. November 2006 in Berlin	Katalog, Bd. 685, 2006, Nr. 937	
		Autographenhandlung J.A. Stargardt MUK	Marburg (Lahn) LOC	Stargardt, Auktion 642 am 30. November und 1. Dezember 1988 in Marburg (Lahn)	Katalog, Bd. 642, 1988, Nr. 950	

Edition
Stargardt, Katalog, Bd. 642, 1988, 289
[Faksimile] | Nr. 950 | Richard Strauss
Teilfaksimile
Tieldaten

Stargardt, Katalog, Bd. 685, 2006, 389
[Faksimile] | Nr. 937 | Richard Strauss
Teilfaksimile
Tieldaten

Physische Angaben
Quellentyp
Manuskript / Autograph
Dokumententyp
Musikdokument / Skizze / Skizzenblatt
Paginierung/Folierung
Hs. Pag. (autograph): Bl. 1r-1v: 87-88

Entstehung
Entstehungsort
Garmisch-Partenkirchen LOC
Entstehungszeit
1908

Nachweis
Literatur
Bayerische Staatsbibliothek, Handschriften-Katalog (lose Blattsammlung)
Stargardt, Katalog, Bd. 642, 1988, 289
Stargardt, Katalog, Bd. 685, 2006, 388
[Nr. 937] | STRAUSS, Richard, 1864-1949, Eigenh. Musikmanuskript. (Garmisch 1908) 2 S. quer-8", 10zeiliges Notenpapier. Bleistift. (2.000.-)
Das 87" und 88" numerierte Blatt stammt aus einem Notizbuch mit Skizzen zu seiner Oper "Elektra". Hier handelt es sich um den Entwurf der Todesszene des Ägisth, beginnend mit dessen Schrei "Mörder / sie mor-den mich" bis zu seinen letzten Worten "Weh mir!". - Insgesamt 28 Takte auf zwei bis drei Systemen, mit dem Gesangstext. Die Uraufführung der Oper fand am 25. I. 1909 in Dresden statt.
Tieldaten

Internet

Fig. 3 Source q01458, a sketch for the Elektra-Aegisth dialogue from shortly before Figure 214a to Figure 217a

As this last example shows, Thuille was the dedicatee of three Strauss works ('Widmungsträger'). His involvement in the sources ('Quellenbeteiligung') is additionally listed as scribe ('Schreiber') of two items (piano arrangements of *Macbeth* and *Don Juan*), recipient ('Empfänger') of four items (letters from Strauss) and owner ('Besitzer') of one (he was given the autograph of Twelve Variations, TrV 68 in 1881 and it remained in his possession until his death). Each of these listings is a hyperlink which opens a new window; for instance, clicking on 'Widmungsträger' reveals that the three works dedicated to him were the *Suite in B-Flat* Op. 4 (the version for 13 instruments), *Don Juan* and a Sonata No. 1 in E, each of which items is in turn clickable

RSQV ID q13348
Partiturbblatt (Autograph): *Macbeth* (3. Fassung) op. 23 TrV 163

✓ Original zuletzt eingesehen am 24. Juli 2014
 Datensatz zuletzt geändert am 17. Juli 2015

✚ **Enthaltenes Werk**
 Macbeth (3. [gedruckte] Fassung) op. 23 TrV 163 (RSQV ID w0252)

✚ **Inhalt**
Quellentitel
 Bl. 1r, autograph: *Macbeth* | (nach Shakespeares Drama) | Tondichtung für großes Orchester. | Richard Strauss op. 23
Widmung
 Bl. 1r, autograph: *The Royal Philharmonic Society (London) gewidmet.* | Dr. Richard Strauss. | 3. November 1936.
Inhaltsbeschreibung
 Notentext von op. 23 TrV 163, Partiturseite autograph in Tinte mit Widmung.
Inhalt im Einzelnen:
 Bl. 1r, Notentext von op. 23 TrV 163, T. 1-9, in 23-zeiliger Partitur, darüber der Quellentitel, unter dem Notentext die Widmung autograph
 Bl. 1v, Notenpapier, leer
Auskunft des aktuellen Besitzers über vorliegende Quelle:
 Widmungsblatt als Schenkung an die Royal Philharmonic Society als Dank für die Übergabe der Gold Medal der Royal Philharmonic Society am 3. November 1936.
Anmerkung zum Inhalt
 Die inhaltlichen Angaben basieren auf der Autopsie durch die Kritische Ausgabe der Werke von Richard Strauss.

✚ **Personen**
Schreiber Strauss, Richard **Widmungsträger** The Royal Philharmonic Society

✚ **Überlieferung**
 ✚ **Verbleib**

von	bis	Besitzer	Standort	Ereignis	Signatur	Anmerkung
1951		British Library	London		GB-Lbt: RPS MS 233 [olim: Loan 4. supp. 5]	
1936	1951	The Royal Philharmonic Society	London		GB-Lps: [Signatur unbekannt]	

✚ **Physische Angaben**
Quellentyp
 Manuskript / Autograph
Dokumententyp
 Musikdokument / Partitur
Umfang
 1 Bl. mit 1 beschr. S.
Format
 Rahmen: 45,5 x 35,5 cm hoch, sichtbarer Papierausschnitt: 35 x 26,5 cm hoch
Quellenbeschreibung
 In schwarz-grünem Rahmen und Passepartout gefasstes Bl., der Rahmen bestehend aus einem Lederüberzug und längslaufend geprägten Zierlinien, Ecken bestoßen, auf Leiste unten mittig in Goldprägung: "PHILHARMONIC SOCIETY | SUPPL. 1 (T über dem Punkt) 5.1", an der unteren Seite der unteren Leiste zwei kleine dunkelbeige Etiketten, darauf typiert (kopfstehend): links: "679", rechts: "a 41", Rückseite des Rahmens mit dunkelgrauem Papier mit Kettlinien beklebt, an vertikalen Rahmenleisten je eine klappbare Lasche aus 0,2 cm starkem Material mit dunkelbeigem Leinenüberzug befestigt; diese Laschen verdecken wie zwei Türblätter die gesamte Innenfläche des Rahmens bis auf einen 1,5 mm breiten Spalt; an der rechten Lasche außen Anschlag (gleicher Lederüberzug wie Rahmen sowie mit geprägten Zierlinien) befestigt, der im geschlossenen Zustand den Rand der linken Lasche überdeckt, Lascheninnenseiten graues Papier, linke Innenseite von fremder Hand in Blat.: "Loan. 7 [?] Supp 5" sowie "S RPS 17 767 d | 682: E. (gestrichen) | S. 679a (gestrichen)", mittelgrauer Passepartout mit Lederprägung, loses Bl. hellbraunes Notenpapier mit Gelbstich, 28-zeilig (vorgedruckt), unter dem Spalt der verdeckenden Laschen leicht nachgedunkelt, unten links kleine Knickspuren, ohne Paginierung oder Folienierung. Notentext, Quellentitel autograph in schwarzer Tinte, Widmung autograph in schwarzbrauner Tinte. Vorliegende Quelle wird in einer dicken dunkelgrünen Halbeinmappe aufbewahrt, auf Rücken in Goldprägung: "[mittig] RPS. MS. 233 [oben] MUSIC", vordere Innenseite oben rechts von fremder Hand in Blat.: "S RPS."
Beschreibematerial
 Tinte

✚ **Entstehung**
Datierungsvermerk
 3. November 1936
Entstehungszeit
 3. November 1936
Anmerkung zur Entstehung
 Datierungsvermerk: Entspricht Widmungsdatum

✚ **Nachweis**
 ✚ **Literatur**
 Strauss, *Macbeth* [RSW, Bd. III/4], RSV 2016, 190
 ✚ **Internet**

✚ **Sonstige Angaben**
 ✚ **Anmerkung zur Quelle**
 Sämtliche inhaltlichen und physischen Angaben beruhen auf der Autopsie des Originals durch die Kritische Ausgabe der Werke von Richard Strauss sowie der Auswertung eines internen Digitalisats durch Mitarbeiter des RSQV.

Fig. 6 Source q13348, the first page of *Macbeth* in Strauss's handwriting given to the Royal Philharmonic Society

are slight differences in the measurements of the page in the two places), and it is somewhat differently organized.¹⁹ Among the details provided are the item's date of creation, current location (at the British Library, including the call number), an exhaustive description of the document's physical appearance, and a list of places where it has been discussed in the literature (in the present case, the website only lists the relevant volume of the Critical Edition). Although there is no formal listing of literature in the Critical Edition, there are two footnotes to relevant English-language materials unmentioned on the website.²⁰

¹⁹ Compare Strauss, *Macbeth* [Kritische Ausgabe], 190 with www.rsi-rsqv.de/q13348.

²⁰ These are Scott Warfield, 'The Genesis of Richard Strauss's *Macbeth*' (PhD diss: University of North Carolina at Chapel Hill, 1995) and 'Richard Strauss and the Royal Philharmonic Society', *The Musical Times* 77/1126 (December 1936): 1081.

In sum, the Sources Catalogue is a valuable assembly of information with a slightly clunky interface. The absence of English-language translations of any of the material is in practice not much of a drawback, as the user of a database of this kind is likely to be a Strauss specialist versed in German. For such a scholar, the Catalogue will be invaluable in pointing to the existence of primary documentation and its whereabouts, as well as telling whether an item has been published or discussed in the literature. In an ideal world, scans or transcriptions of these materials would be available within the database, but at least knowing what is out there in libraries and archives is a start.

Critical Edition

As the discussion of [Figure 6](#) will have made clear, the Sources Catalogue was only ever a stepping stone towards a bigger goal: the production of a critical edition of the composer's scores. The preface common to each volume (and also reproduced on the Edition Online Platform) informs the reader that the *Kritische Ausgabe* is focussed on six genres, which will encompass much but by no means all of Strauss's output: stage works (series I), Lieder (II), symphonies and tone poems (III), shorter orchestral works and works for winds (IV), concerto-like works (V), and chamber music (VI). Of the 52 planned volumes, eleven have appeared as of January 2024, with another eight listed as in preparation.²¹

Works lying outside these categories include the choral works, piano music, melodramas, and Strauss's arrangements (whether of his own music or the works of others, e.g. Mozart's *Idomeneo*). It is fair to say that these omitted genres are more peripheral to the composer's reputation, but failing to include them in a critical edition will perpetuate the perception that they do not matter. The project's leader, Hartmut Schick, notes that the existing limitations 'by no means hinder the completion of the edition in the future'.²² For the present, however, the project is a *Kritische Ausgabe* of selected Strauss compositions rather than an aspiring *Sämtliche Werke*.

The volumes themselves are beautiful objects, typeset with due attention to detail and printed on high-quality paper. The frontmatter in each volume contains the aforementioned series Preface, an Introductory essay on the specific work, and facsimiles of a selection of relevant primary documents and illustrations. For *Elektra*, we are given sample pages from the autograph score, engraver's copy, and galley proofs of the opera; excerpts from Strauss's personal copy of Hofmannsthal's play with the composer's sketches for musical ideas; first-edition cover illustrations; early playbills and cast photographs, and so forth. *Macbeth* is poorly served by comparison, with just a single illustration of the first page of the autograph manuscript of the second version of the tone poem; however, this is somewhat compensated for by the inclusion in the backmatter of all the extant pages of the discarded ending of the first version.²³

In the lapse of time between the appearance of the editions of *Macbeth* (2016) and *Elektra* (2020), a greater integration between print copy and digital materials has come about, so that in the score for *Elektra*, footnotes to letters, reviews and

²¹ www.richard-strauss-ausgabe.de/baende/. One of the published volumes, *Salome*, required two separate sub-volumes (see note 3).

²² www.richard-strauss-ausgabe.de/preface/.

²³ Strauss, *Macbeth* [*Kritische Ausgabe*], 178–84.

other contemporaneous items cited in the Introduction contain urls to where the item in question is reproduced on the Edition Online Platform; these are lacking in the *Macbeth* Introduction.²⁴ In the digital version of the *Elektra* Introduction on the Edition Online Platform itself, these footnotes are even more helpfully hyperlinked.²⁵

The Introduction to the later volume is also far more expansive: in the first part, which recounts the gestation of *Elektra* ('Zur Entstehung'), Adrian Kech goes into granular detail on Strauss's interactions with his publishers and arrangers (often citing letters never previously published, but now thankfully available on the Online Platform).²⁶ In the second part, Sebastian Bolz provides a good overview of the early reception of Strauss's fourth opera, with plenty of fascinating quotes from the press (in the comparisons between *Elektra* and the immediately preceding *Salome*, one journalist remarked that the earlier opera's modernity had quickly faded in a kind of 'Altersschwäche' [senile decay]).²⁷ The translation by Lindsay Chalmers-Gebracht is generally very good, with Strauss's remark that conducting *Elektra* made him realize it was 'ein Saustück für den Dirigenten' stylishly if colloquially rendered as 'it is a bitch of a piece to conduct'.²⁸ In his Introduction to *Macbeth*, volume co-editor Walter Werbeck provides a more succinct but still thorough account of Strauss's development as an artist leading up to first tone poem, the revisions the work underwent, and the composer's uncharacteristic lack of confidence even in the final product. A small slip sees the key of the third movement of Strauss's immediately preceding symphonic fantasy *Aus Italien* listed as F sharp minor instead of the correct A major.²⁹

This is not the place for a forensic exploration of the scores of the new editions themselves, although a few remarks should be made. It was always going to be more interesting to see what was made of *Macbeth*, as it is one of the most textually problematic works within Strauss's oeuvre. It went through no fewer than three versions. The first was completed in January 1888, and was subjected to severe criticism by Strauss's quondam mentor, Hans von Bülow. In a judgement with which Strauss concurred, Bülow 'remarked very properly that the first final triumphal march in D major of Macduff was nonsense. It was all very well for an Egmont overture to conclude with a triumphal march of Egmont, but a symphonic poem *Macbeth* could never finish with the triumph of Macduff'.³⁰ Nothing daunted,

²⁴ In the Introduction to *Macbeth*, there is only a general indication that the complete text documents will be published on the Edition Online Platform. See Walter Werbeck, 'Einleitung / Introduction' in Strauss, *Macbeth* [Kritische Ausgabe], xiii n. 16.

²⁵ www.richard-strauss-ausgabe.de/band/?volume=b45630&chapter=el.

²⁶ Adrian Kech, 'Einleitung: Zur Entstehung', in Strauss, *Elektra* [Kritische Ausgabe], xi–xxix.

²⁷ Adolf Weissmann, 'Elektra', *Die Schaubühne* 5/5 (February 1909): 129–33, richard-strauss-ausgabe.de/b42372. Quoted in Sebastian Bolz, 'Einleitung: Zur frühen Rezeption', in Strauss, *Elektra* [Kritische Ausgabe], xxx n. 155.

²⁸ Letter from Strauss to Ernst von Schuch, 26 October 1909; cited in Kech and Bolz, 'Einleitung / Introduction', in Strauss, *Elektra* [Kritische Ausgabe], xviii. Letter reproduced at richard-strauss-ausgabe.de/d20257.

²⁹ Werbeck, 'Einleitung / Introduction', xii.

³⁰ Richard Strauss, 'Recollections of my Youth and Years of Apprenticeship', in *Recollections and Reminiscences*, ed. Willi Schuh, trans. L. J. Lawrence (London: Boosey & Hawkes, 1953): 139. For the original German version of this passage, see *Richard Strauss: Späte Aufzeichnungen*, ed. Marion Beyer, Jürgen May and Walter Werbeck (Mainz: Schott, 2016): 256.



Fig. 7 Strauss, *Macbeth*, bars 44–46, violin 1 part: (left) second version; (right) third version.

Strauss reworked the piece, especially the ending section, and had a second version ready within the month. The third version, involving textural and orchestral revisions rather than large architectural changes, is dated 4 March 1891.³¹

Although the editors Stefan Schenk and Walter Werbeck make it clear that, unlike the seemingly similar case of *Ariadne auf Naxos*, ‘only the final third version of *Macbeth* is considered as valid’ (xviii), what they have chosen to offer is a ‘synoptic edition’ of the second and third versions of the score on facing pages, the second version on the left-hand side and the third on the right, allowing for easy bar-for-bar comparisons of the two.³² Separately, they have also included Strauss’s own four-hand piano arrangement of the second version, and the surviving excerpts of the discarded first version. The face-to-face arrangement of the two complete orchestral versions facilitates the study of Strauss’s evolving command of orchestration and the greater refinements of phrasing and articulation he was capable of after the experience of writing and conducting *Don Juan* and *Tod und Verklärung*.³³ One recurrent difference is Strauss’s more systematic use of rests in the later version: the revisions to bars 44–46 show that he wanted more pointed articulation between chords, possibly reflecting his experience with sluggish acoustics or lazy players. Only the first violin part is shown in Figure 7, but similar changes are found throughout the orchestra.

While the interleaving of versions may not make this edition of *Macbeth* unsuitable by itself for podium use by conductors (one can get used to looking at just the right-hand pages), those places where it was decided to fit two systems onto one page, with a consequent shrinking of staff and note-head size, does make it less practically suited. This begins with the entry of the Lady Macbeth music (bar 64), where the instrumentation is admittedly scaled back. However, from bar 81 two systems containing 16 and 17 staves respectively are squeezed onto a single page, rendering everything so small that, on first leafing through the score, I thought this passage was an extended *ossia*. In an edition where so much has been well calculated, it is a shame that a more visually friendly solution could not have been arrived at.

If any score was going to have to be squeezed to fit on a single page, *Elektra* is that score: the vast palette of instruments Strauss used is legendary (I counted 35 staves on p. 129 in the Klytämnestra scene). Perhaps because of this, the adjustments necessary when two comparatively less dense systems are arranged on a single page seem less disconcerting (compare the facing pp. 198 [one system, 26

³¹ Strauss, *Macbeth*, Introduction, xiii–xvi.

³² There are two places where Strauss added material: bars 255–258 and 434 of the third version have no equivalents in the second version.

³³ The most obvious difference in instrumentation between the two versions is the addition of bass trumpet and small drum in the third version. Also added in the third version is a six-line quotation from Shakespeare’s play to the entry of the Lady Macbeth theme in bar 64.

staves] and 199 [two systems, 19 and 17 staves]: things are necessarily smaller on the second page, but not disturbingly so.

For an edition to be truly ‘critical’, there needs to be a report or editorial commentary justifying the decisions which informed the editing of the score, although when/if such documents are released and what information they contain has varied widely in practice. Most basically, there is the question of whether such a report is published as part of the score or issued separately. In major editorial projects such as the *Neue Mozart-Ausgabe*, the critical report can be issued separately, often years after the appearance of the edition itself (the *Kritischer Bericht* for *Don Giovanni* appeared in 2003, when the NMA score itself had been first published by Bärenreiter in 1968).³⁴ In the case of the *Neue-Schubert Ausgabe*, whose scores are also issued by Bärenreiter, the critical reports are published separately by the International Schubert Society (Internationale Schubert-Gesellschaft), again some time afterwards.³⁵ In other cases (for instance, the venerable Paderewski edition of Chopin’s complete *Études*, or the recent Peters publication of the same composer’s Op. 10 *Studies* edited by Roy Howat), the commentary is provided at the end of each volume.³⁶ This last approach is the one taken in the Strauss Critical Edition, although the paratextual materials in each volume are supplemented by what has been made available in the Edition Online Platform (discussed further in the next section).

Both Critical Reports follow a similar ordering: (I) a listing and (II) description of the relevant sources; (III) source criticism, i.e. evaluation of their significance for the establishment of the most correct text; (IV) a note on editorial methods and conventions of presentation; and (V) a listing of every intervention made in the chosen base text, and presentation of variant readings. In the case of the *Elektra* volume, there is additionally (VI) documentation of the cuts Strauss authorized. For those accessing the Reports in the print volumes, some passages, including the entirety of §§III and IV, are available in both German and English; however, the specifics of I and II and all of V are in German only. On the website, these *Kritische Berichte* are exclusively in German throughout.

The punctiliousness of all the editors is to be praised for their exhaustive listing of changes they made in correcting errors found in previous editions. At a cursory glance, few of the changes will dramatically affect perceptions of the music, and alterations to pitches are far fewer than amendments to dynamics, phrasing and the like. However, the new editions have removed any number of minor irritants and inconsistencies that will have vexed conductors and musicians in the past. For instance, previous editions of *Elektra* have an *f*¹ quaver on the second beat of the Heckelphone in bar 794 (third bar after Figure 108), which is inconsistent

³⁴ Wolfgang Amadeus Mozart, *Kritische Berichte*. Serie II, Werkgruppe 5. Band 17: *Don Giovanni*, ed. Wolfgang Plath and Wolfgang Rehm (Kassel: Bärenreiter, 2003): 11.

³⁵ Cf. Franz Schubert, *Lieder Band 8. Neue Ausgabe sämtlicher Werke Serie 4 Band 8*, ed. Walther Dürr (Kassel: Bärenreiter, 2009); and Walther Dürr, *Franz Schubert: Lieder Band 8. Kritische Bericht* (Tübingen: Internationale Schubert-Gesellschaft, 2013).

³⁶ Ludwik Bronarski, and Jozef Turczynski, ‘Commentary’, in Fryderyk Chopin, *Complete Works* Vol. 2: *Studies for Piano*, ed. Ignacy J. Paderewski, Ludwik Bronarski, and Jozef Turczynski, 26th ed. (Kraków: Instytut Fryderyka Chopina Polskie Wydawnictwo Muzyczne, 1950/1991): 135–57; Roy Howat, ‘Critical Commentary’, in Fryderyk Chopin, *Études Op. 10*, ed. Roy Howat (Leipzig: Peters, 2023): 55–66. In the latter case, a more extensive Critical Commentary is allegedly found at www.editionpeters.com, although the url is not working as of January 2024.

with both the previous bars in this part, and with every other instrument playing this line (horns, violas, cellos all have a-flat¹ in this place): this has been rectified in the Critical Edition.³⁷

Edition Online Platform

In the Preface to the Critical Edition volumes, the online platform is described as an 'integral component of the project', where all the supporting materials from the print edition (introduction, facsimiles and critical reports) will be made available in digital form after the lapse of a year.³⁸ This promise has been upheld, more or less, although there is often a considerable time lag between the appearance of print and digital versions, and the facsimiles have never been published online.³⁹ Readers should also be aware that the Introduction (Einleitung) to each volume is only available in German on the website even though there is an English translation in the print edition,⁴⁰ the same is true of the Critical Report (Kritischer Bericht), although, as was noted above, even in the print edition most of the detail is solely in German. English-language material on the website is limited to the series Preface, and any sources which were originally in English.

But the website contains far more than a linguistically limited version of what is found in the print volumes. Although the materials provided relate only to those works which have been published in the edition to date, it already is an impressive trove for the Strauss researcher. What is on offer is superbly organized, and the site is far easier to use than the clunky Sources Catalogue. On the home page one can find links to the bilingual Preface, *Bände* (a list of published and planned volumes), *Dokumente* (documents relating to the composition, publication, and early performance and reception history of the stage and orchestral works), *Gesangstexte* (texts of the operas and Lieder). The latter three sections are discussed separately below. There is also an external link *Zum Projekt*, which takes one to the Institute for musicology at the Ludwig-Maximilians-Universität, Munich, where one can read more about the back-end of the editorial project: lists of the people involved,⁴¹ detailed guidelines for volume editors,⁴² research publications emerging from the project,⁴³ and so forth.

Bände

This page shows the progress of the edition to date, with a list of the volumes published/in process and links to the online materials for each completed volume. As

³⁷ The edition used for comparison purposes here is Richard Strauss, *Elektra*. Studienpartitur (Vienna: Dr. Richard Strauss, 1996).

³⁸ Hartmut Schick, 'Preface', trans. Margit L. McCorkle, www.richard-strauss-ausgabe.de/preface/.

³⁹ For instance, the Introduction and Critical Report for *Tod und Verklärung*, ed. Stefan Schenk (2022) only appeared in 2024. www.richard-strauss-ausgabe.de/baende/.

⁴⁰ Compare Strauss, *Elektra* [Kritische Ausgabe], xi–xxxvi with www.richard-strauss-ausgabe.de/band/?volume=b45630&chapter=el.

⁴¹ www.musikwissenschaft.uni-muenchen.de/forschung/strauss/mitarbeiter/index.html, www.musikwissenschaft.uni-muenchen.de/forschung/strauss/gremien/index.html.

⁴² www.musikwissenschaft.uni-muenchen.de/forschung/strauss/editionsrichtlinien/index.html.

⁴³ <https://www.musikwissenschaft.uni-muenchen.de/forschung/strauss/publikationen/index.html>.

RICHARD STRAUSS
WERKE | KRITISCHE AUSGABE

ONLINE
PLATTFORM

VORWORT | PREFACE

BÄNDE

DOKUMENTE

GESANGSTEXTE

ZUM PROJEKT

VERÖFFENTLICHTE BÄNDE

Ediert werden vom Projekt Kritische Ausgabe der Werke von Richard Strauss innerhalb von 25 Jahren die wichtigsten Werkgruppen im Schaffen von Richard Strauss: sämtliche Bühnenerwerke, genuinen Orchesterwerke, Lieder und Gesänge (mit Klavierbegleitung und mit Orchester) sowie kammermusikalischen Werke, einschließlich Fragmenten, unterschiedlichen Fassungen und eigenhändigen Klavierarrangements, aber ohne Skizzen und Entwürfe. Näheres, auch zur Seriengliederung, unter »Vorwort«.

Bislang veröffentlicht sind folgende Bände:

SERIE I · BÜHNENWERKE

Band I/3a **Salome op. 54 | Deutsche Fassung**

Herausgegeben von Claudia Heine und Salome Reiser ?

2019

[Einleitung](#) >

[Kritischer Bericht](#) >

[Dokumente](#) >

[Dokumentation Gesangstexte](#) >

Band I/3b **Salome op. 54 | Weitere Fassungen:**

Französische Fassung und Dresdner Retouchen von 1929

Herausgegeben von Claudia Heine

2021

[Einleitung](#) >

[Kritischer Bericht](#) >

[Addenda et Corrigenda](#) >

[Dokumente](#) >

[Dokumentation Gesangstexte](#) >

Band I/4 **Elektra op. 58**

Vorgelegt von Alexander Erhard

Redaktionell überarbeitet, eingeleitet und um einen Kritischen Bericht ergänzt von Sebastian Bolz und Adrian Kech


2020

[Einleitung](#) >

[Kritischer Bericht](#) >

[Dokumente](#) >

[Dokumentation Gesangstexte](#) >



TEXTANGEBOT AUS DEN GEDRUCKTEN BÄNDE

Jeweils ein Jahr nach Erscheinen werden Einleitungen und Kritische Berichte aus den gedruckten Bänden auf dieser Plattform veröffentlicht, ggf. mit aktuellen Ergänzungen.

[VORWORT](#) >

[DOKUMENTE](#) >

[DOKUMENTATION GESANGSTEXTE](#) >

Fig. 8 Published and planned volumes in the Critical Edition (only partially shown)

can be seen in Figure 8,⁴⁴ for *Elektra* one can access the volume introduction (Einleitung), critical report (Kritischer Bericht), documents (Dokumente) and something cryptically described as 'documentation for the sung text' (Dokumentation Gesangstexte). What these links provide is a shortcut to all the materials the editors consider specifically relevant to *Elektra*, many of which they have cited in the volume introduction. Having these collated by work saves one the pain of searching for oneself in the other top-menu items and filtering the results, and it may also be more comprehensive. Clicking the 'Dokumente' listed under *Elektra* brings up a list of 159 items, organized chronologically (although other ways of sorting the results are available), whereas searching using 'Elektra' as a keyword in the general *Dokumente* menu only turns up 138 items.

Dokumente

Those curious enough to explore the *Dokumente* menu directly will find nearly a thousand items available already across three categories: *Korrespondenz* (651 items, mostly letters to and from Strauss, but including some correspondence between third parties, e.g. from Hans von Bülow to his wife, Marie), *Rezensionen*

⁴⁴ www.richard-strauss-ausgabe.de/baende/.

SUCHERGEBNIS

8 Dokumente gefunden mit Suchbegriff »Humperdinck«.

25 Einträge anzeigen Schnellfilter

RELEVANZ	DATIERUNG	BESCHREIBUNG	ID
1	1902	Engelbert Humperdinck an Richard Strauss	d30555
2	1889-10-12	Engelbert Humperdinck an Richard Strauss	d02083
3	1891-11-18	Engelbert Humperdinck an Richard Strauss	d03067
4	1889-10-14	Richard Strauss an Engelbert Humperdinck (Postkarte)	d01947
5	1892-10-29	Richard Strauss an Engelbert Humperdinck	d02341
6	1892-01-31	Richard Strauss an Franz Strauß	d02286
7	1890-11-19	Richard Strauss an Ludwig Thuille	d02182
8	1892-07-31	Rezension in: Musikalisches Wochenblatt. Organ für Musiker und Musikfreunde	b43309

ZURÜCK 1 NÄCHSTE

Fig. 9 Search results for 'Humperdinck' within the *Dokumente* menu

(244 excerpts from reviews and essays dating between 1887 and 1933), and *Sonstiges* (47 random items, including advertisements, press interviews with the composer, etc.). As a test case, I searched for 'Humperdinck' without going into any specific category, which resulted in 8 hits listed according to relevance; this could be further reduced by using the quick filter ('Schnellfilter') in the top right of the results page (Fig. 9).⁴⁵

Choosing item 3 from among these results gives the text of the letter Humperdinck sent Strauss on 18 November 1891 (see Fig. 10).⁴⁶ This text is unabridged (which is not the case with every document here, though excisions are always marked), and the letter is tagged as relevant to Vol. III/6 *Tod und Verklärung*, meaning that it would show up as part of the documentation for this tone poem. Two places where the letter has been published are cross-referenced (a third is omitted⁴⁷); additionally, the editor of this volume (Stefan Schenk) has examined the original item and added his own notes in red.

Gesangstexte

Even more impressive are the resources available for texts of the operas and songs published to date. In the case of the *Lieder*, the digital edition provides both the original poems and the adjusted texts found in Strauss's setting, with helpfully easy ways of showing the differences between the two. Figure 11 shows the text of the much-loved 'Allerseelen', the eighth and final song of *Acht Gedichte* Op. 10 (1882–83), with Hermann von Gilm's original poem on the right and the text as set by Strauss on the left. Checking the three boxes at the top reveals that Strauss made a couple of word changes (*Inhalt*, highlighted in red), repeated the final line of verse 3 (*Struktur*, in purple), and a host of minor adjustments in the matter of orthography, punctuation, and capitalization (*Sonstige*, in green).⁴⁸

⁴⁵ www.richard-strauss-ausgabe.de/suche/?query=humperdinck.

⁴⁶ richard-strauss-ausgabe.de/d03067.

⁴⁷ Eva Humperdinck, ed., *Der unbekannte Engelbert Humperdinck: im Spiegel des Briefwechsels mit seinen Zunftgenossen*, Vol. 1, 1884–1893 (Vienna: Verlag Dr. Richard Strauss, 2004): 108.

⁴⁸ richard-strauss-ausgabe.de/t10202.

BRIEF

ENGELBERT HUMPERDINCK AN RICHARD STRAUSS

Mittwoch, 18. November 1891 / Mittwoch, 18. Februar 1891 (fälschl.), Frankfurt (Main)

RELEVANT FÜR DIE VERÖFFENTLICHTEN BÄNDE: III/6 Tod und Verklärung

[1r]

Frankfurt a/M, Scheffel-Eck
18.11.1891

Mein lieber Freund,

ich kann mir nicht versagen, von dem tiefen Eindruck, den mir dein »Tod und Verklärung« am vergangenen Freitag in dem hiesigen Museums-Concert gemacht hat, Dir zu berichten. Dieselbe Wirkung, die ich damals in Eisenach bei dem anhören dieser erhabenen und dabei so durch und durch wahren und tiefen Tondichtung empfand, stellte sich auch diesmal wieder bei mir ein, nur vielleicht in noch verstärktem Maße, da mir die Einzelheiten von damals noch ziemlich gegenwärtig waren. Der Umstand, dass das Werk bei näherer Bekanntschaft immer mehr gewinnt, ist mir Beweis genug, dass [...] ^{man} es [1v] hier mit einem Kunstwerk zu tun ^{hat}, das die Idee der Auflösung und – fast möchte ich sagen der Metempsychose, eines Fortlebens in einem höheren Zustande des Daseins, in einer gemeingültigen Form ausspricht, wie es bisher wol [sic] noch nicht geschehen ist. Es scheint mir immer gewisser zu sein, dass der Weg, den du eingeschlagen, der für dich richtige und für die Kunst überhaupt vielleicht der einzige mögliche ist, [...] ^{sofern} man an eine Fortschreitende Entwicklung glaubt. Ich möchte nichts sehnlicher, als bald eine Partitur des Werkes aufreiben, um gründlich einmal darin studieren zu können. Die Aufführung unter Kogels Leitung war vortrefflich, nur störte mich das gar zu schleppende Zeitmaß am Schlusse, das, wie ich mich erinnere, von dir damals etwas fließender genommen wurde. Das [2r] Publikum verhielt sich, wie zu erwarten war, geteilt, es schien das Bedürfnis vorzuherrschen, die Aufführung bald, womöglich im nächsten Winter zu wiederholen, wo die Wirkung ge [?] jedenfalls eine bestimmtere sein wird; Was in hiesigen Zeitungen bei dieser Gelegenheit wieder für Weisheitschätze ausgekratmt wurden, davon kannst du dir wol ungefähr eine Vorstellung machen ...

Nun möchte ich dich fragen, wie es dir seit Bayreuth gegangen und ob deine Gesundheit in derselben erfreulichen Weise sich gehalten hat wie in diesem Sommer? Was macht deine Operndichtung? Ich weiß mich noch gut des Exposés zu erinnern, das du mir [?] damals so liebenswürdig warst im Wald mitzuteilen. Wenn du nach München schreibst, so vergiß nicht [2v] deine liebe Schwester recht herzlich von mir zu grüßen; Ihre Bekanntschaft ist mir eine der angenehmsten Erinnerungen vom letzten Sommer.

Für heute leb' wol und behalte lieb

Deinen getreuen

E. Humperdinck

VERANTWORTLICH FÜR DIE EDITION DIESES DOKUMENTS: Stefan Schenk

QUELENNACHWEIS

Original: Richard-Strauss-Archiv (Garmisch-Partenkirchen), ohne Signatur (Autograph) (Transkriptionsgrundlage)

Hände:

Engelbert Humperdinck (handschriftlich)

Autopsie: 2021-12-07

BIBLIOGRAPHIE (AUSWAHL)

Edition in Franz Grasberger (Hrsg.) / Franz Strauss (Mitarb.) / Alice Strauss (Mitarb.): Der Strom der Töne trug mich fort: Die Welt um Richard Strauss in Briefen, Tutzing, 1967, S. 65. Ausst. München 1964.

Gabriele Strauss (Hrsg.): Lieber Collega! Richard Strauss im Briefwechsel mit zeitgenössischen Komponisten und Dirigenten, Bd. 1 (= Veröffentlichungen der Richard-Strauss-Gesellschaft, Bd. 14), Berlin, 1996, S. 214. Dort falsch datiert.

ZITIEREMPFEHLUNG

Richard Strauss Werke. Kritische Ausgabe – Online-Plattform, richard-strauss-ausgabe.de/d03067 (Version 2022-11-18).

DIREKTLINK: richard-strauss-ausgabe.de/d03067

VERSIONSGESCHICHTE (PERMALINKS)

richard-strauss-ausgabe.de/d03067_2022-11-18 (aktuelle Version)

Fig. 10 Letter from Engelbert Humperdinck to Strauss, 18 November 1891

Abweichungen markieren:

☒ INHALT ☒ STRUKTUR ☒ SONSTIGE

Edierter Gesangstext	Textvorlage bei Komposition
Allerseelen <i>(Hermann v. Gilm)</i> Stell' auf den Tisch die duftenden Reseden, die letzten rothen A stern trag' herbei, und lass uns wieder von der Liebe reden, wie einst im Mai. Gib mir die Hand, dass ich sie heimlich drücke, und wenn man's sieht, mir ist es einerlei, gib mir nur einen deiner süßen Blicke, wie einst im Mai. Es blüht und duftet heut' auf jedem Grabe, ein Tag im Jahr ist ja den Todten frei, komm an mein Herz, dass ich dich wieder habe wie einst im Mai, wie einst im Mai.	Allerseelen, <i>[Hermann v. Gilm]</i> Stell' auf den Tisch die duftenden Reseden, Die letzten rothen A stern trag' herbei Und laß uns wieder von der Liebe reden Wie einst im Mai. Gib mir die Hand, daß ich sie heimlich drücke, Und wenn man's sieht, mir ist es einerlei, Gib mir nur einen deiner süßen Blicke Wie einst im Mai. Es blüht und funkelt heut' auf jedem Grabe, Ein Tag im Jahre ist den Todten frei; Komm' an mein Herz, daß ich dich wieder habe, Wie einst im Mai.

Fig. 11 Strauss, 'Allerseelen', in *Acht Gedichte*, Op. 10/8 (LHS); Hermann von Gilm, 'Allerseelen' (RHS)

Inevitably, matters are more complex in the case of *Salome* and *Elektra*. For each opera one is given three options: (a) the final operatic libretto by itself, (b) the operatic libretto alongside the text used during composition, or (c) the operatic libretto alongside the separately published operatic text. In the case of *Salome*, the edition of Wilde's play which Strauss drew on when composing the German version of the opera was Hedwig Lachmann's 1903 translation, and the differences highlighted via the textual comparison tools make it clear how often Strauss had to condense the rich ornamental language of the original, jettisoning extra metaphors and the like. In Figure 12, we see that the infatuated young Syrian guard (nameless in Wilde, but dubbed Narraboth in Strauss's opera) originally compared Salome not just to a dove who strayed, but also to 'a narcissus trembling in the wind' and 'a silver flower'.⁴⁹ Similarly, Salome's catalogue of those at supper included barbarians and painted Greeks, as well as the Jews, Egyptians and brutal Romans mentioned in the final libretto.⁵⁰ The thinning of Wilde's text is perhaps most notable in Herodes's increasingly desperate offers of alternative prizes to Salome in place of Jokanaan's head, a passage chopped down to a third of its original length. Also ruthlessly cut are several exchanges between Herodes and

⁴⁹ richard-strauss-ausgabe.de/t10413.

⁵⁰ Although it lies outside the scope of this review to explore Hedwig Lachmann's translation in any detail, it might be noted that even before Strauss started cutting the text of Salome's last utterance in Figure O, a line found in both Wilde's 1893 French text and the 1894 English translation by Alfred Douglas and Wilde was omitted in Lachmann's translation (the words in bold have no equivalent in the German): 'How good to see the moon! She is like a little piece of money, you would think she was a little silver flower' ('Que c'est bon de voir la lune! Elle ressemble à une petite pièce de monnaie. On dirait une toute petite fleur d'argent'); Oscar Wilde, *Salomé: Drame en une acte* (Paris: Librairie de l'art indépendant, 1893): 20, accessed via [https://fr.wikisource.org/wiki/Salomé_\(Wilde\)](https://fr.wikisource.org/wiki/Salomé_(Wilde)); Wilde, *Salomé: A Tragedy in One Act*, in *Salome and Other Plays* (London: Penguin, 1894): 14; Wilde, *Salome: Tragödie in einem Akt* (Leipzig: Insel, 1900): 16.

<p>Narraboth Sie ist wie eine verirrte</p>	<p>DER JUNGE SYRIER: Sie ist wie eine Taube, die sich verirrt hat. Sie ist wie eine Narzisse, die im Winde zittert ... Sie ist wie eine silberne Blume.</p>
<p>Zweite Szene</p>	
<p>Taube</p>	
<p>Salome <i>(tritt errötet ein)</i> Ich will nicht bleiben. Ich kann nicht bleiben. Warum sieht mich der Tetrarch fortwährend so an mit seinen Maulwurfsaugen unter den zuckenden Lidern? Es ist seltsam, dass der Mann meiner Mutter mich so ansieht. Wie süß ist hier die Luft. Hier kann ich atmen. Da drinnen sitzen Juden aus Jerusalem, die einander über ihre närrischen Gebräuche in Stücke reißen. Schweigsame, listige Ägypter. Und brutale, ungeschlachtete Römer mit ihrer plumpen Sprache. O, wie ich diese Römer hasse!</p>	<p><i>Salome tritt ein.</i> SALOME: Ich will nicht bleiben. Ich kann nicht bleiben. Warum sieht mich der Tetrarch fortwährend so an mit seinen Maulwurfs-Augen unter den zuckenden Lidern? Es ist seltsam, dass der Mann meiner Mutter mich so ansieht. Ich weiss nicht, was es heissen soll. In Wahrheit – ich weiss es nur zu gut.</p>
	<p>DER JUNGE SYRIER: Ihr habt das Fest verlassen, Prinzessin?</p>
	<p>SALOME: Wie süß die Luft hier ist! Hier kann ich athmen. Da drinnen sitzen Juden aus Jerusalem, die einander über ihre närrischen Gebräuche in Stücke reißen, und Barbaren, die trinken und trinken und ihren Wein auf den Estrich schütten, und Griechen aus Smyrna mit bemalten Augen und Backen, mit ihrem gekräuselten Haar und ihren Säulenlocken, und schweigsame, listige Ägypter mit langen Achatnägeln und rostbraunen Mänteln, und brutale ungeschlachtete Römer mit ihrer plumpen Sprache. O, wie ich diese Römer hasse! Sie sind grob und gemein und geben sich das Ansehen, als ob sie Fürsten wären.</p>
	<p>DER JUNGE SYRIER: Wollt Ihr nicht sitzen, Prinzessin?</p>
<p>Page <i>(zu Narraboth)</i> Schreckliches wird gesehen. Warum siehst du sie so an?</p>	<p>DER PAGE DER HERODIAS: Warum sprichst du zu ihr? O, es wird Schreckliches gesehen. Warum siehst du sie an?</p>
<p>Salome Wie gut ist's, in den Mond zu sehn. Er ist wie eine silberne Blume, kühl und keusch. Ja, wie die Schönheit einer Jungfrau, die rein geblieben ist.</p>	<p>SALOME: Wie gut ist es, in den Mond zu sehen! Er ist wie eine silberne Blume, kühl und keusch. Wie eine Jungfrau. Ja, wie die Schönheit einer Jungfrau. Gewiss, wie eine Jungfrau, die rein geblieben ist. Die sich nie Männern preisgegeben hat wie die andern Göttinnen.</p>

Fig. 12 Strauss, *Salome*, scenes 1–2 (LHS); Wilde trans. Lachmann, *Salome* (RHS)

Herodias. The only place where Strauss significantly expanded on the source material is in the dialogue of the five Jews, where insistent repetitions turn it into a babble of overlapping voices.

The differences between the score libretto and the stand-alone operatic text published separately are naturally fewer, but are still carefully documented. Of interest to singers and dramaturgs will be those performance directions which did not make their way into the final score. For instance, as Jokanaan's head is revealed by the executioner and Salome seizes it, the published text additionally notes that 'Herod hides his face in his cloak. Herodias fans herself and laughs. The Nazarenes sink to their knees and begin to pray'.

In the case of *Elektra*,⁵¹ the text Strauss used was a 1904 fifth edition of Hofmannsthal's play of the same name. That Strauss marked up his personal copy of the play with motivic ideas and indications of tonalities has long been known;⁵² the relevant Source Catalogue entry for this item is also cross-referenced here, although it is not clear that any use has been made of the composer's annotations in comparing play-text with opera libretto.⁵³ It is notable that in her first speech in the play *Elektra* never uses her father's name, while in the equivalent

⁵¹ richard-strauss-ausgabe.de/t10442.

⁵² For a discussion of the annotations, see Gilliam, *Richard Strauss's Elektra*, 115–37.

⁵³ richard-strauss-ausgabe.de/t10442.

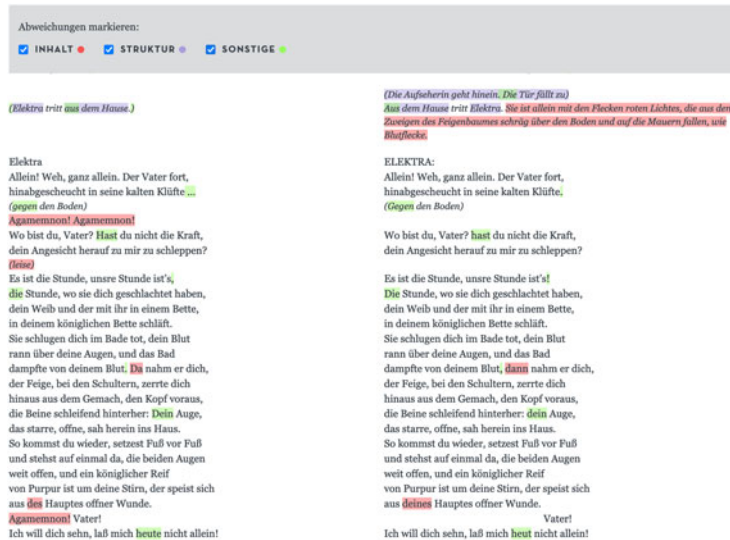


Fig. 13 Strauss, *Elektra* (libretto from *Kritische Ausgabe*) (LHS); Hofmannsthal, *Elektra* (RHS)

passage in the opera she says 'Agamemnon' six times, with the famous four-note motif associated with this name heard umpteen additional times in the orchestra (see Figure 13⁵⁴). As was the case with *Salome*, Strauss pruned his source material here, excising large parts of the Elektra–Klytämnestra scene, and thinning Elektra's exchanges with her siblings. The few passages where Strauss requested Hofmannsthal provide new text to amplify a scene (for instance, in the contrasting reactions of Chrysothemis and Elektra to the avenging acts of Orestes) are also easily discernible.⁵⁵ All of this is well-known in the Strauss literature, but seeing the colour-coded differences brings Strauss's editing vividly to life.

The Critical Edition and the related online projects are game-changers for Strauss studies. The edition itself is a high quality, if conservative product, no different in kind from the volumes produced by the *Neue Mozart Ausgabe* or other mid-twentieth-century heritage editions. Nothing like the Chopin Online Variorum edition is being attempted here, because there is nothing nearly so

⁵⁴ <https://rsi-rsqv.de/q00549>. Four sample pages (50–51, 54–5) from this copy of the play with Strauss's annotations are reproduced in facsimile in the front matter to the printed edition (see Strauss, *Elektra* [*Kritische Ausgabe*], 1–li).

⁵⁵ As in the case of *Salome*, significant differences between the libretto in the score and that published separately are minimal, but occasionally performance directions are expanded in the published version. In the confrontation between Elektra and Klytämnestra, the latter is 'shaken by speechless horror' in the score; the published text continues 'and wants to go inside. Elektra drags her forward by the robe. Klytämnestra shrinks back against the wall. Her eyes are wide open, and the staff falls from her trembling hands' (Klytämnestra, von sprachlosem Grauen geschüttelt, will ins Haus. Elektra zerrt sie am Gewand nach vorn. Klytämnestra weicht gegen die Mauer zurück. Ihre Augen sind weit aufgerissen, der Stock entfällt ihren zitternden Händen) richard-strauss-ausgabe.de/t10442.

complex about establishing a best text in the case of most of Strauss's compositions, error-strewn though the early editions have proven to be (as witnessed by the length of the Critical Reports in the present edition).⁵⁶ Where this really excels is in making so much ancillary material available online; that this is accessible for free aligns with the best traditions of democratizing knowledge enabled by the digital revolution. Hitherto, knowledge of Strauss's letters was mostly limited to specialists, and those items never before published (of which there still remain many) could only be accessed in archives at places like the Bayerische Staatsbibliothek or the RSI. But now scholars, performers and indeed the general public can access this wealth of primary documentation via a few clicks. The Edition Online Platform will enable interested parties to explore the circumstances surrounding the conception and early reception of Strauss's works with new ease.

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doi: 10.1017/S1479409824000065

First published online 17 April 2024

⁵⁶ Cf. Alison Hood, 'Review Article: Chopin Online', *Nineteenth-Century Music Review* 14 (2017): 159–74.