

**STRAUSS' "SALOME". A  
GUIDE TO THE  
OPERA WITH  
MUSICAL ILLUSTRATIONS**

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Strauss' "Salome". A guide to the opera with musical illustrations by Lawrence Gilman

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**LAWRENCE GILMAN**

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# STRAUSS' "SALOME"

A GUIDE TO THE OPERA  
WITH MUSICAL ILLUSTRATIONS

BY

LAWRENCE GILMAN

*Author of*

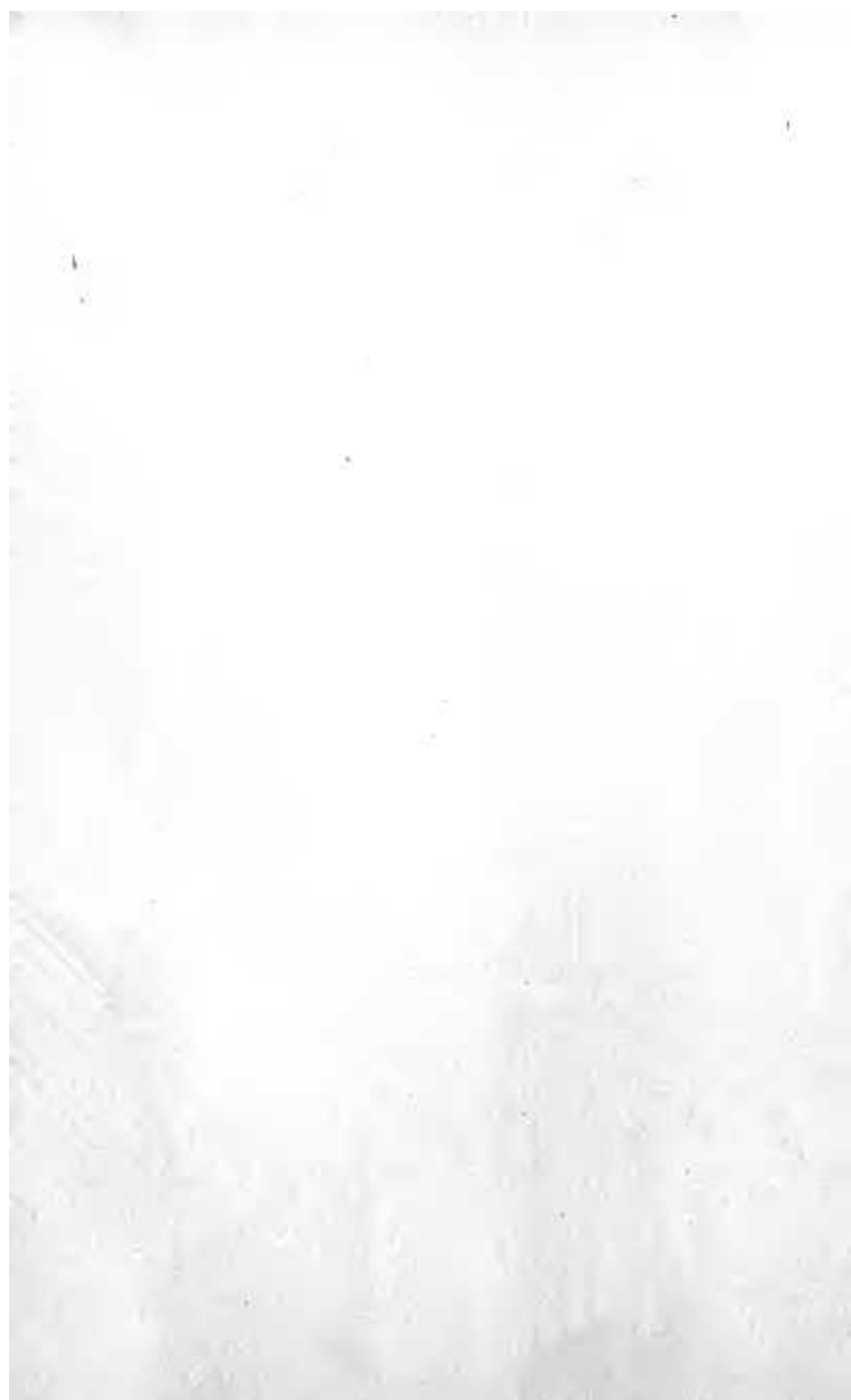
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RICHARD STRAUSS

TO  
ALFRED HERTZ  
A CONDUCTOR OF TEMPERAMENT  
AND AUTHORITY  
AND THE INTRODUCER OF THE  
MUSIC OF "SALOME"  
TO AMERICA





## PREFACE

THE writer was invited to prepare this little book with the idea of satisfying, in some measure, the widespread curiosity and interest awakened among music lovers by Strauss' much-discussed and—at the moment of writing—unfamiliar opera. He has had no other intention than to furnish an outline of the dramatic and musical structure of the work, feeling that the uncommon attention which it has attracted warrants such an attempt at an exposition of its content. What the essential artistic value of Strauss' score may seem to be, and how far it appears likely to fulfill the predictions which have been made for it, are questions purely of critical appraisal, and have no legitimate bearing upon so wholly utilitarian an endeavor as this. Whatever convictions as to its æsthetic quality may continue to assert themselves, they have not, naturally, been permitted to govern

## *Preface*

the entirely objective approach to the work which has been in this place the sole concern of the writer. What has been undertaken here is neither an estimate nor an exhaustive analytical study of Strauss' music drama, but a general survey of its more salient dramatic and musical features. It pretends neither to finality nor to inspired interpretation; but if it shall serve as an introduction to one of the most formidable and conspicuous of modern scores, it will have achieved its very modest purpose.—It does not pretend, as has been said, to inspired interpretation. Since Strauss has not chosen to define explicitly the precise significance of each member of the system of leading motives which he has used, any such naming of them as is necessary to a comprehension of their meaning must be largely inferential; but their relation to the dramatic structure is in most cases so obvious that they virtually identify themselves. Such latitude as has been exercised in their determination will, it is hoped, supply its own justification.

The writer takes pleasure in acknowledging the benefit which he has received from the cor-

## *Preface*

dial interest bestowed upon his task by Mr. Alfred Hertz, to whose enthusiastic activities are due the actual inclusion of "Salome" in the repertoire of the Metropolitan Opera House.

To Mr. Philip Hale is due an acknowledgment of indebtedness for certain details of Salome-lore that have been appreciatively utilized.

L. G.