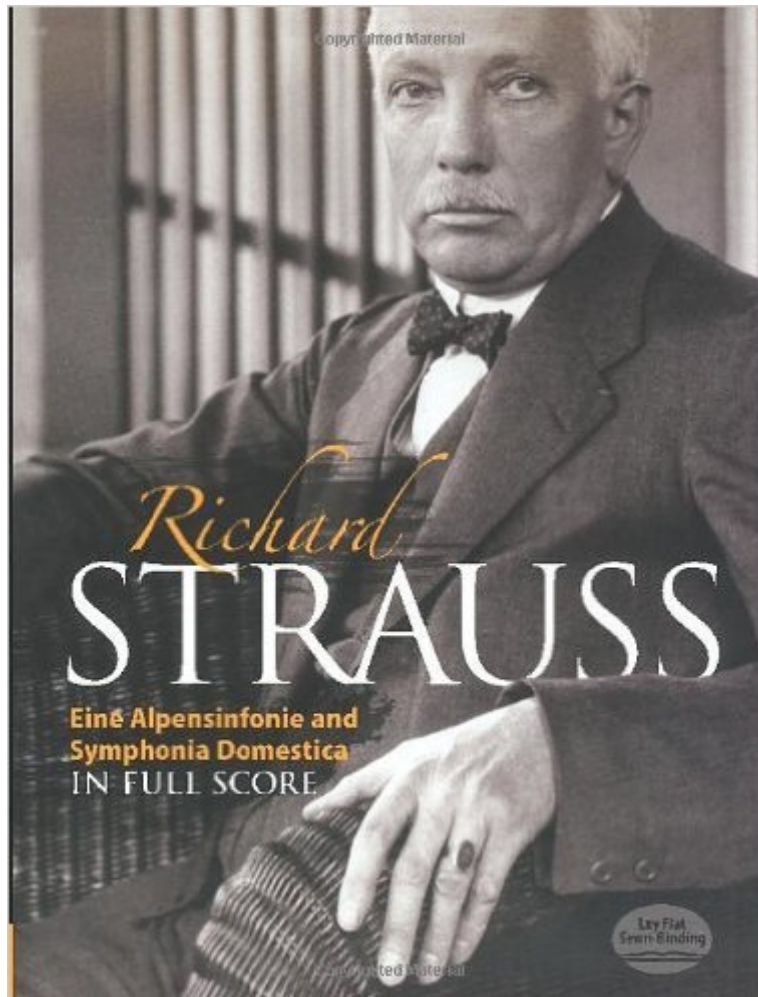


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# Eine Alpensinfonie And Symphonia Domestica In Full Score (Dover Music Scores)



## Synopsis

Two symphonic masterworks employing vast orchestras, one powerfully portraying a day in the mountains, the other Strauss's day-to-day life at home with his wife, Pauline. Eine Alpensinfonie (1911) is a nature painting on a grand scale, a magnificent showcase for Strauss's gifts for sumptuous orchestration. The Symphonia Domestica (1902), despite its broad instrumentation, has more of the intimate feel of a chamber work. The full orchestral scores of both are reprinted here in one inexpensive volume from authoritative German editions.

## Book Information

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## Customer Reviews

Dover scores another fantastic bargain with this coupling of two of Richard Strauss's orchestral works, Eine Alpensinfonie and Symphonia Domestica. Why these works are paired is a mystery--Symphonia Domestica's natural companion piece is Ein Heldenleben, but Dover already published that with Till Eulenspiegels Lustige Streiche and Also Sprach Zarathustra. The draw for this collection, though, is surely the Alpine Symphony, and that anything else at all is included is a pure bonus. Another bonus for the language-challenged among us is the English translations for the titles of sections and the musical terms. Dover's implementation of these translations is somewhat awkward, though, as the section titles are listed at the beginning of each piece, but the musical terms are all bunched together at the end of the volume, forcing you to flip repeatedly through it at least once. These two works date from a time and place now past when a respected composer could

literally write for any orchestral forces he desired. Eine Alpensinfonie is scored for a huge orchestra (150 instruments, by one count--although not 150 different instrumental parts) and includes hecklephone, windmachine, thundermachine, tenor tubas, and 20(!) French horns--12 are offstage and play only in 21 measures of the piece, for less than one minute. Symphonia Domestica is not quite as gargantuan (as the name indicates) but is still scored for a quite large ensemble, with oboe d'amore and 4 saxophones--soprano, alto, baritone, and the very rare bass saxophone added to the large wind section. These scores are bibles of orchestration--Strauss is a master of handling huge forces, surpassed only by Gustav Mahler, and that arguably.

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