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THE SONGS OF RICHARD STRAUSS OP.10 TO OP.56

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A Dissertation submitted to the Faculty of Arts
University of the Witwatersrand, Johannesburg
for the Degree of Master of Music

Johannesburg 1979

ABSTRACT

This study is concerned with an analysis of the songs of Richard Strauss, op.10 to op.56. The years during which these compositions were created (1882-1906) not only demonstrate clearly Strauss's individual development as a composer, but also represent a time of great change in music history generally, since they bridge the Late-Romantic and Twentieth-Century styles. Strauss stands as a central figure amidst all these developments and his music consequently reflects the spirit of those times. As a result, certain issues had to be investigated before the songs could be analysed. The most important of these are:

i Whether his music can be regarded as tonal or not;

ii How far the ideal of Musik als Ausdruck influenced his compositions.

The analyses of the songs were used to verify the findings that:

i His works are generally not structured according to tonal principles (if tonality is defined as existing because of a hierarchical structuring of tonal materials around a central tonic) despite their consonant nature;

ii Musik als Ausdruck was the single most important element in his musical philosophy and all else was subjugated to this ideal.

To Danie

ACKNOWLEDGEMENTS

I would like to thank the many friends and colleagues who, by their support and encouragement, have made this task the enjoyable one it has been. In particular, thanks are due to Dr June Schneider and Prof. Douglas Reid, who were involved in the initial stages of this study; and to Rudolf van den Berg, Ian Drennan, Andrew Grewar, Valerie Nolte and Charlotte Pieterse for all their valuable assistance.

To my supervisor, Prof. Henk Temmingh, I am eternally indebted for wise and patient guidance.

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INTRODUCTION

Richard Strauss's songs have long been the subject of dispute amongst music scholars, there being wide differences of opinion regarding their value and importance. In more than one lengthy work on the German Lied Strauss's contributions are either only mentioned cursorily or completely ignored. Ernest Newman (of whom Max Graf has said, "some of his finest analysis has been bestowed on Richard Strauss"[1]) wrote that "a careful study of [the songs] gives one the impression that he is not a born song-writer ... Nowhere ... does he show to such poor advantage on the whole as here."[2] Otto Erhardt, again, acknowledges him only as a "Gelegenheitskomponist"[3] in this sphere of his work, while the other extreme is voiced by G. R. Marek who stated enthusiastically that Strauss "will remain immortal because he wrote songs such as 'Morgen', 'Traum durch die Dämmerung', and 'Ständchen'."[4]

There can, however, be no doubt that a study of the songs provides at least an illuminating insight into the evolution and the growth to maturity of Strauss's style of composition. The most obvious reason for this is that the songs were composed throughout his life, with only one break from 1906 to 1918. They are thus a continuous source of information regarding the composer's development.

Closely related to this is the fact that the style of composition in Strauss's songs does not differ from that of his other works. Several writers have commented, but not elaborated, on this point. Ernst Krause stated that "Strauss's song style can provide no surprises if it is considered in conjunction with ... his personal style in general. Everything that he later undertook in the large-scale forms of the musical stage he tried out in his early songs with piano."[5] Arthur Jacobs also relates the songs to Strauss's other works when he asserts that the songs "are not part of a special song style;

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[1] M. Graf, Composer and Critic, p.293.
[2] E. Newman, Richard Strauss, pp.89-90.
[3] O. Erhardt, Richard Strauss, p.173.
[4] G. R. Marek, Richard Strauss: The Life of a Non-Hero, p.137.
[5] E. Krause, Richard Strauss: The Man and his Work, p.267.

they are related to Strauss's more distinguished fields of activity, the symphonic poem and the opera."[6] Willi Schuh, too, touches on this subject: "Im Lied hat Strauss auch viele seiner harmonischen Funde, das spannungsvolle Mit- und Gegeneinander von Deklamations- und Begleitrhythmus, von Vokallinie und Akkordstütze erprobt. Viele Lieder und besonders di Orchestergesänge können als Vorstudien zur Oper gelten."[7]

To discover that the songs are closely related to Strauss's other works comes as no surprise. His most personal medium of expression is embodied in the combination of words and music, and his concern with the problems which manifest themselves in this medium was later to form the central theme of his opera Capriccio. He regarded himself essentially as a composer of operas, a dramatist; and even his symphonic poems have been termed "dramas without words".[8] Each song is conceived as a type of "opera-in-miniature", and almost always displays a full realization of the dramatic possibilities inherent in the poem concerned. One thinks almost involuntarily of one of the Jugendlieder, Der weisse Hirsch o.Op.AV.6, the sketches of which indicate the possibility of dividing the melodic line between three singers to represent three huntsmen. In a later song, Für funfzehn Pfennige, op.36 no.2, two characters are indicated. This attraction for the dramatic never left Strauss. On the contrary, it was to become one of the outstanding features of all his music. Huneker describes the songs, for example, as being "the epitome of his peculiar dramatic faculty for clothing in tone, or rather emptying into music, the meaning of the poet."[9] Romain Rolland described this same characteristic as follows:

> Richard Strauss is at the same time a poet and a musician. These two natures coexist in him, and each tends to dominate the other. The equilibrium is often upset; but when his will-power succeeds in keeping it, the union of these two forces both aimed at the same objective produces effects of an intensity which has not been known since Wagner. Both have their origin in heroic thought, which I consider to be even more rare than poetic or musical talent. There are other great musicians in Europe; but this one is, in addition, the creator of heroes.
>
> Where there are heroes, there is drama. With Strauss

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[6] A. Jacobs, A Short History of Western Music, pp.262-263.

[7] W. Schuh, 'Lied', in F. Blume (ed.), Die Musik in Geschichte und Gegenwart, vol.8, col.771.

[8] J. Huneker, Overtones: A Book of Temperaments, p.57. Marek expresses similar sentiments in Richard Strauss, p.137.

[9] Huneker, Overtones, p.11.

> there is drama everywhere, even in those of his works which seem the least likely to contain it: in certain of his Lieder, in his pure music.[10]

Kurt Gudewill also acknowledges the dramatic force of the songs: "Charakteristisch sind für ihn die zahlreichen, nicht eigentlich liedhaften Gesänge, die eher als Opernmonologe anzusehen sind."[11] In fact when a chronological table of the works is compiled, it becomes clear that the songs could easily be regarded as being specifically a preparation for the operas. It is significant that the only periods during which Strauss did not compose songs occurred when he was working on an opera. (See Appendix for a chronological list of the works.) Norman Del Mar has cited several cases of apparent influence of the songs on the operas.[12] In all cases, however, the time-span is so great (at times thirty or more years) that the validity of calling the use of similar-sounding passages and techniques an "influence" of the earlier work can be questioned. In examining Strauss's works, one is forced to draw the conclusion that his developing style manifested itself in all his works at more or less the same time.

In Strauss's output a period suitable for determining the growth and maturing of his style could hardly be easier to delineate. The period from 1882 to 1905 was an extremely prolific one for Strauss. The year which ushered in his mature compositions is generally recognized as being 1882, and the period forming the basis for the present study contains many of his most important works. They include the symphonic poems Aus Italien, Don Juan, Tod und Verklärung, Till Eulenspiegel and Also sprach Zarathustra, more than 100 songs, the two early operas Guntram and Feuersnot, and the first of the mature operas, Salome. These works established Strauss as the leading composer of that time. In them he had refined his musical language to such an extent that in Salome he was eventually freed from the overwhelming influence of Wagner. Erhardt explains this emancipation as follows:

> Die eigentliche Emanzipierung vollzieht sich mit 'Salome'. Hier befreit sich Strauss völlig von Wagner und überwindet die Romantik. Aus der Vertonung eines bedeutenden, auf sich

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[10] R. Strauss and R. Rolland, Correspondence, p.178.

[11] K. Gudewill, 'Richard Strauss', in Blume, Die Musik in Geschichte, vol.12, col.1495.

[12] In Richard Strauss: A Critical Commentary on his Life and Works, vol.3. See especially pp.266, 273, 274, 301-302 and 307.

> selbst beruhenden Schauspiels lässt er etwas neues, noch nicht Existierendes hervorgehen: das moderne musikalische Drama.[13]

Within this period falls the composition of the songs of op.10 to op.56. They will be used to discuss Strauss's growth as a composer, in particular with regard to the development of his harmonic technique.

There are few musical forms in which the various parameters have as close an interrelationship as in the art song. Stein terms it "potentially ... a miniature Gesamtkunstwerk".[14] The parameters which are included in the analyses undertaken in this dissertation have been limited to harmony and melody. To the latter is linked the influence of the text, which can naturally not be disregarded in any song. In this study, the quality of the poetry warrants no discussion. More important is the content of the poem, since it provides the basis for the creation of the song. The limitations have been imposed because the other aspects would either require an independent study (e.g. rhythm, orchestration, piano accompaniments) or are of lesser interest (e.g. form, since the majority of the songs are through-composed). Furthermore, Strauss's interest as a composer lies chiefly in his harmonic usage. This aspect of his work will therefore receive the most attention.

The works are identified throughout according to E. H. Mueller von Asow's Thematisches Verzeichnis[15] since this is the only comprehensive catalogue available. In this catalogue, Asow retained the opus numbers of the various works as they were numbered by Strauss. Those works without opus numbers were catalogued chronologically in the series o.Op.AV.1 - o.Op.AV.150. A chronological list of the works incorporating the Asow numbering with that of Strauss is to be found in the Appendix.

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[13] Erhardt, Richard Strauss, p.190.

[14] J. M. Stein, Poem and Music in the German Lied from Gluck to Hugo Wolf, p.1.

[15] E. H. Mueller von Asow, Richard Strauss: Thematisches Verzeichnis. Vol.3 hrsg. von Alfons Ott und Franz Trenner.

CHAPTER 1

BACKGROUND TO THE SONGS

1.1 The early songs ('Jugendlieder')

Of the seventy-four works that Strauss had composed by the time that his Festmarsch in E♭ , op.1, was published in 1881, twenty-six[1] were songs for voice with piano accompaniment. Two further compositions were for voice and orchestra: Arie der Almaide, o.Op.AV.44, and the song Der Spielmann und sein Kind, o.Op.AV.46. A concert aria was by no means a novel idea; however, a song conceived as having orchestral accompaniment was a rarity in 1878. Strauss was thus from the start drawn towards a voice - orchestra combination and his subsequent composition of operas was the inevitable outcome of this attraction.

Concerning the poetry, Strauss immediately proved to be attracted to the Romantic poets: Uhland, Von Fallersleben, Körner, Kerner, Geibel, Von Lenau and Chamisso all make their appearance. So too does the Classicist Goethe, for whom Strauss was to maintain a life-long admiration.

There is little that is remarkable about the poems themselves. The general strongly Romantic mood is epitomized by poems such as Uhland's Einkehr (which Strauss was to set a second time as op.47 no.4), Körner's Spielmann und Zither, Von Fallersleben's Abend- und Morgenrot and Geibel's Im Walde. During this time Germany was experiencing an upsurge of nationalistic feeling in which the young Strauss joined. His settings of Husarenlied and Soldatenlied - both by Von Fallersleben, who also wrote the words for the German National Anthem - are, however, unsurpassed for dullness of treatment in Strauss's entire oeuvre and appear rather as gestures to be expected from a promising young composer than as expressions of faith. The choice of poetry forms a strong contrast to his later wistful setting: "Das Volk träumt von Siegen, ich träume von

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[1] This figure is debatable. Only twenty-one have been published in the Fürstner-Boosey & Hawkes Complete Edition of the songs, while Max Steinitzer catalogued forty-two. Of these, fourteen appear to have been lost. See also comments in Del Mar, Richard Strauss, vol.3, pp.248-249.

Ruh" (Der Stern, op.69 no.1).

While occasional signs of the composer-to-be do appear, the Jugendlieder are not of outstanding importance. They clearly show his indebtedness to his "tutors", Mozart, Schubert and Mendelssohn, as even a cursory glance proves. A detailed discussion covering all the salient features of these songs may be found in Del Mar's authoritative work on Strauss.[2]

1.2 The mature songs: op.10 to op.56

1.2.1 The poets

That Strauss was a child of his age, "fundamentally a man of this world ... the standard bearer of his day"[3] is borne out in the choice of the poets whose works he set. In all, thirty-seven poets are represented in his 171 mature songs. While only a number of the poets were his contemporaries, all the poems reflect the fin de siècle Romantic spirit.

In the songs, fourteen poets are represented by only one poem each. Into this category fall men such as Joseph von Eichendorff, who could hardly be more surely immortalized than by Strauss's setting of Im Abendrot, o.Op.AV.150; Christian Morgenstern, who in a letter to Strauss in 1895 wrote, "Dass meine Gedichte im allgemein nicht komponierbar sind, dachte ich von vornherein"[4] (Leise Lieder, op.41 no.5, was only composed in 1899); and lesser known poets such as Gustav Falke (Meinem Kinde, op.37 no.3), Anton Lindner (Hochzeitlich Lied, op.37 no.6) and G. A. Bürger (Muttertändelei, op.43 no.2).

Emanuel von Bodmann, Friedrich Gottlieb Klopstock, Nicolaus Lenau and Pedro Calderón de la Barca each contributed two poems.

Two of Strauss's contemporaries (indicated by an asterisk) may be counted amongst the following. Bierbaum*, Busse, Von Arnim and Hölderlin each contributed three poems; Hesse, Mackay*, Von Liliencron and Hafis, four; Rückert and Uhland are each set five times; Heinrich Heine and Clemens Brentano, six times; Hermann von Gilm eight times; Goethe and Felix Dahn nine times.

His favourite poets, however, were his contemporaries A. F. von Schack (his twelve poems comprise opp.17 and 19), Richard Dehmel (eleven poems) and Karl Henckell (ten poems). The works of the last two poets are spread from op.27 to op.56, that is from 1893/94 to 1906.

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[2] In his Richard Strauss, vol.3.

[3] Krause, Richard Strauss, p.39.

[4] F. Grasberger, Der Strom der Töne trug mich fort: Die Welt um Richard Strauss in Briefen, p.92.

Strauss was thus much attracted by the works of the early German Romantic poets such as Hölderlin and Brentano, but his attention was held chiefly by his contemporaries.

1.2.2 Organization of the songs

Apart from the Jugendlieder and a few other loose songs such as Das Bächlein (o.Op.AV.118) and Wir beiden wollen springen (o.Op.AV.90), all Strauss's songs are arranged in sets. A feature of these sets is that only one, Krämerspiegel, op.66, was actually conceived as a song cycle by Strauss.

Although this cycle falls outside the period under investigation since it was written in 1918, its uniqueness in Strauss's output demands that its creation be explained.

In 1918 the publishing firm Bote and Bock instigated a court action against Strauss to force him to honour a contract in which he had agreed that they publish his next collection of songs. The firm's application was upheld in court, and Strauss, in what he later termed a "harmlosen Künstlerscherz"[5], composed this satirical song cycle to fulfil the contract. The poems were written by Alfred Kerr, the literary critic of the Berliner Tageblatt.

Krämerspiegel was thus intended to fulfil a specific function for a specific occasion and it is not surprising that it has become dated and is seldom performed. In general, however, "most of his songs were born as an offspring of the mood of the moment, often while he was engaged upon the composition of large-scale works".[6] This impetuosity in the creation of the songs to some extent explains why the songs appear to be so haphazardly compiled.

Only three sets - opp.21, 22 and 71 - are actually supplied with titles (Schlichte Weisen, Mädchenblumen and Gesänge des Orients respectively). The other sets are described according to the number of songs which they contain, for example "Op.48: Fünf Lieder nach Gedichten von Otto Julius Bierbaum und Karl Henckell".

Other facts indicate that Strauss also never envisaged the sets to be sung as cycles. The four songs comprising op.33, for example, are

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[5] Grasberger. Der Strom der Töne, p.336.

[6] Krause, Richard Strauss, p.264.

written for soprano or tenor (no.1), soprano (no.2), baritone or mezzo-soprano (no.3), and baritone (no.4), thus making it impossible for a single person to sing the group in its original form.

Strauss's song recitals with his wife also substantiate this point. They for instance often performed Muttertändelei (op.43 no.2), Meinem Kinde (op.37 no.3) and Wiegenlied (op.41 no.1) as a group called "Songs of a Mother".[7]

The lack of a spontaneously composed song cycle is certainly puzzling when one considers that Strauss had no difficulty in sustaining interest in lengthier works. One can only surmise that he either did not find a set of poems which he considered suitable for such a form, or that he regarded the song essentially as a miniature lyric form complete in itself.

It has already been mentioned that Strauss was strongly attracted to the Romantic poets and this, too, can be regarded as a deterring factor in the composition of a song cycle. Most of the songs are related in theme or mood because the poems themselves are Romantic Stimmungslieder. Of necessity a number of these poems grouped together in a single set would create a uniform mood, so that there would have been no need for Strauss consciously to strive towards the unifying principles underlying the song cycle. His chosen poems were almost too similar for contrast (to mention only one factor which is usual in a song cycle) to be attained

In the earlier sets one finds that the poems are mostly by a single poet, while the later sets are more freely mixed as regards both poets and content. Henckell's Ruhe, meine Seele!, Hart's Cäcilie and Mackay's Morgen! and Heimliche Aufforderung are for example arranged as op.27. The free manner in which Strauss grouped the songs together is demonstrated by listing the sets to be studied according to whether they contain works by one, or more than one, poet. Such a list follows.

Sets based on a single poet's works

Op.10: Eight poems from Letzte Blätter by Gilm

Op.17: Six Lieder by A. F. von Schack

Op.19: Six Lieder from Lotosblätter by A. F. von Schack

Op.21: Schlichte Weisen; five poems by F. Dahn

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[7] Del Mar, Richard Strauss, vol.3, p.318.

Op.22: Mädchenblumen; four poems by F. Dahn

Op.26: Two songs based on poems by N. Lenau

Op.29: Three songs based on poems by O. J. Bierbaum

Op.46: Five poems by F. Rückert

Op.47: Five poems by L. Uhland

Mixed sets

Op.15 no.1: Michelangelo
no.2-5: A. F. von Schack

Op.27 no.1: K. Henckell
no.2: J. Hart
no.3-4: Mackay

Op.31 no.1-3: Busse
.4: Dehmel

Op.32 no.1, 3, 4: Henckell
no.2: Von Liliencron
no.5: from Des Knaben Wunderhorn

Op.33 no.1: Mackay
no.2: Von Bodmann
no.3: attributed to Schiller
no.4: Goethe

Op.36 no.1: Klopstock
no.2, 3: from Des Knaben Wunderhorn
no.4: Rückert

Op.37 no.1, 2: Von Liliencron
no.3: Falke
no.4: Dehmel
no.5: Von Bodmann
no.6: Lindner

Op.39 no.1, 3-5: Dehmel
no.2: Bierbaum

Op.41 no.1, 3: Dehmel
no.2: Mackay
no.4: Von Liliencron
no.5: Morgenstern

Op.43 no.1: Klopstock
no.2: Bürger
no.3: Uhland

Op.44 no.1: Dehmel
no.2: Rückert
Op.48 no.1: Bierbaum
no.2-5: Henckell
Op.49 no.1, 3: Dehmel
no.2: Remer
no.4: Henckell
no.5: Panizza
no.6: from Des Knaben Wunderhorn
no.7, 8: from Elsässische Volkslieder
Op.51 no.1: Uhland
no.2: Heine
Op.56 no.1: Goethe
no.2: Henckell
no.3: Meyer
no.4, 5, 6: Heine

1.2.3 Orchestration of the songs

As has been mentioned, Strauss was attracted to the combination of voice and orchestra from the very beginning. It is therefore not surprising that he orchestrated the piano accompaniments of several of his songs, and exploited the genre still further by composing a number of songs specifically for this combination. Songs composed originally with orchestral accompaniments were termed Orchestergesänge to distinguish them from the orchestrated versions of the songs with piano accompaniments.

The Orchestergesänge are contained in opp.33 (four songs), 44 (two songs), 51 (two songs) and the two groups which fall outside this study, op.71 (three songs) and the Vier letzte Lieder.

The orchestrated versions of the songs were made during the years specified in the following chronological list.

1897: op.27 no.2, Cäcilie
op.27 no.4, Morgen!
op.32 no.3, Liebeshymnus
op.36 no.1, Das Rosenband
op.37 no.3, Meinem Kinde
1900: op.41 no.1, Wiegenlied
op.43 no.2, Muttertändelei

1906: op.56 no.6, Die heiligen drei Könige aus Morgenland
1918: op.47 no.2, Des Dichters Abendgang
op.48 no.1, Freundliche Vision
op.48 no.4, Winterweihe
op.48 no.5, Winterliebe
op.49 no.1, Waldseligkeit
1933: op.37 no.4, Mein Auge
op.39 no.4, Befreit
op.56 no.5, Frühlingsfeier
op.68 no.6, Lied der Frauen
1940: op.10 no.1, Zueignung
op.68 no.1, An die Nacht
op.68 no.2, Ich wollt' ein Sträusslein binden
op.68 no.3, Säusle, liebe Myrthe
op.68 no.4, Als mir dein Lied erklang
op.68 no.5, Amor
1941: op.39 no.3, Der Arbeitsmann
1943: op.37 no.2, Ich liebe dich
1948: op.27 no.1, Ruhe, meine Seele!

Strauss was one of a number of composers, notably Mahler, Reger and Pfitzner, who at the turn of the century focussed their attention on the song with orchestral accompaniment. This genre has an interesting history which two studies have attempted to trace.[8] It is virtually impossible to agree with the superficial reasons propounded by Kravitt for Strauss's composition of this type of work when he writes: "Apparently, the symphony concert hall for Strauss had proved an ideal place to draw his public's attention not only to Pauline [his wife] but also to his own neglected Lieder."[9] Not only were the orchestrated songs some of Strauss's most popular ones, but the majority were orchestrated long after his wife had retired from public singing.

Danuser, however, points out that "der Niedergang der Konzertarie als Kompositionsgattung im Verlauf der erste Jahrzehnte des 19. Jahrhunderts ... zeitlich ungefähr mit dem Beginn der Klavierlied=

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[8] Danuser, H. 'Der Orchestergesang des Fin de siècle; eine historische und ästetische Skizze', in Die Musikforschung, vol.30 no.4,1977; Kravitt, E. F. 'The Orchestral Lied: An Inquiry into its Style and Unexpected Flowering around 1900', in The Music Review, vol.37 no.3, 1976.

[9] Kravitt, The Orchestral Lied, p.212.

orchestrationen durch Berlioz in den dreissiger Jahren zusammenfiel."[10] He traces the history of the orchestral song from this point, and concludes by stating that, although the Late Romantics by their own admission needed means larger than the piano to reflect the greatness of their ideas, "der Orchestergesang darf nicht zuletzt darum als repräsentative Gattung des musikalischen Fin de siècle gelten, weil er die intendierte und in den besten Werken realisierte Dialektik von Monumentalität, von äusserer Grösse und innere Nuancierung auf besonders greifbare Weise austrägt."[11] Danuser further maintains that Strauss created "Modelle für den hymnischen bzw. den dramatischen Typus des Orchestergesangs"[12] in his Hymnus, op.33 no.3, Notturno, op.44 no.1, and Nächtlicher Gang, op.44 no.2.

The polemic surrounding the Orchestergesang as a genre is, however, a peripheral issue in the study of Strauss's songs. These Gesänge are therefore analysed as are the other songs. Orchestration is not considered, since this would then involve evaluating the piano accompaniments of the remaining songs: a matter which requires an independent study of an aesthetic nature.

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[10] Danuser, Der Orchestergesang, p.432.

[11] Ibid., p.431.

[12] Ibid., p.448.

CHAPTER 2

BACKGROUND TO THE ANALYSES

When making an analysis of any of Strauss' works, one of the most important aspects to be considered is that of the harmonic techniques involved. Such an analysis immediately challenges the entire approach to harmonic analysis, mainly because one is dealing with works which form a transition between Romanticism and the application of twentieth-century techniques, in particular the use of atonality. The approach to the analyses must perforce be pragmatic, and the aspects which must be isolated are, firstly, to what extent the works may be regarded as tonal and secondly, what constitutes the aesthetic ideal behind the process of composition. These two questions are closely related and both require clarification before one can proceed to any actual analysis.

2.1 The problem of tonality

The problem of tonality, and more specifically that of maintaining the dominating influence of a fundamental tone in a piece of music, is not one which arose in Late-Romantic music. Its history goes back as far as the beginning of the eighteenth century, when Rameau discussed the concept of modulation. He was well aware that, if modulation were to be employed freely, it would result in the clouding of the original tonic. To enable this tonic to be easily distinguishable, he made a number of recommendations, which were summarised by E. C. Verba as follows:[1]

1. [The tonic] should be maintained for four or more measures at the beginning of a piece, and should return repeatedly during the course of a piece.
2. Repetition of other keys should be avoided as much as possible.
3. The movement away from the principal tonic and back should be so gradual, so imperceptible, that one is barely aware that the original tonic has been left.
4. When the final return occurs, the tonic should be reinforced by maintaining it for several measures.

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[1] E. C. Verba, 'Rameau's Views on Modulation and their Background in French Theory', in Journal of the American Musicological Society, vol.31 no.3, 1978, p.478.

Verba continues by stating that[2]

> Through all of the above recommendations for the special treatment of the original tonic, Rameau shows a clear recognition of its supremacy in a composition. While each new key has a function within its domain which is totally analogous to the original tonic, the latter has as its ultimate domain the piece as a whole ... this supremacy becomes increasingly apparent as the piece unfolds, through repeated returns to the original tonic and a constant orientation of all other keys to that tonic. It is fully confirmed at the end of a piece when all the preceding events are shown to have been directed towards that tonic as a final goal.

Rameau's views have directly influenced writings on music theory for the last two centuries. The interesting question which arises is why it should have been necessary at all to demand the supremacy of a single tonic in a piece of music and how much of this insistence was not simply because of formalistic rather than aural or "natural" considerations. These points, however, demand an independent study rather than cursory treatment here. For the moment it is of importance only to note that the foundation had been laid for the acknowledgement of tonality as the all-important, directing force in musical structures.

All writers on music theory since Fétis have attempted to define this elusive phenomenon. Some have tried to define tonality according to a physical basis determined from the overtone series. Among such theorists are Rameau, Riemann, Yasser and Hindemith. Others have based their definitions solely on the aural experience of music. Generally, two views have prevailed, regardless of whether the theorist accepts a physical basis for tonality or not:

- either that tonality is a universal phenomenon;
- or that the term may be applied only to music based on the major-minor system.

Apel supports the first point of view by defining tonality as "Loyalty to a tonic, in the broadest sense of the word".[3] This view is upheld by W. E. Thomson who applies the term equally to primitive music, plainchant and most conventionally notated music. He defines tonality as "that quality of the musical perception which finds its origin in the organization of a tonal complex about a central point of emphasis."[4]

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[2] Verba, Rameau's Views on Modulation, p.479.

[3] W. Apel, 'Tonality', in Harvard Dictionary of Music. 2nd edition.

[4] W. E. Thomson, A Clarification of the Tonality Concept, p.205.

Schoenberg, while refuting the idea of the universal existence of tonality, defined the phenomenon broadly as "a formal possibility that emerges from the nature of the tonal material, a possibility of attaining a certain completeness or closure (Geschlossenheit) by means of a certain uniformity. To realize this possibility it is necessary to use in the course of a piece only those sounds (Klänge) and successions of sounds, and these only in a suitable arrangement, whose relations to the fundamental tone of the key, to the tonic of the piece, can be grasped without difficulty."[5]

John Vincent has attempted to reconcile the prevailing two points of view by distinguishing between tonality as manifested in plainchant, Renaissance polyphony, the major-minor system, and its extension, harmonic modal tonality.[6] He defines the general manifestation of tonality as "that principle by which a mental grasp of the musical texture is maintained through melodic and/or harmonic conventions relating all component tones to one of their number which is thus the tonal center and ordinarily the final. The conventions may or may not have physical bases."[7] Harmonic modal tonality is to him an extension and adaptation of the procedures found in major-minor tonality, which he defines as[8]

> a system by which a mental grasp of the musical texture is maintained through a very circumscribed and highly characteristic harmonic (vertical) means of relating all melodic and harmonic elements to the tonic or its triad. Among the differentiae are:
> a) Cadential conventions:
> (1) V-I and IV-V-I are the normal formulae.
> (2) The major third of the V normally progresses up to the tonic ...
> (3) The seventh of the V has a normal resolution downwards to the third of the tonic.
> (4) The arresting $I\frac{6}{4}$ is normally used before the V in the cadence.
> b) Restricted are the progressions II-I, V-IV, VI-V, and any extended employment of the secondary triads II, III, VI, and VII°.
> c) The chromatic conventions require that each chromatic note or chromatic chord 'lean on' and resolve to a note or triad occurring normally within the scale. (This includes secondary V^7 chords which resolve to the triad whose root is a fifth

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[5] A. Schoenberg, Theory of Harmony, p.27.

[6] J. Vincent, The Diatonic Modes in Modern Music. Revised edition.

[7] Ibid., p.22.

[8] Ibid., p.23.

below the root of the secondary dominant. [)]

d) Modulation, an important Major-minor resource, is the shifting to another key typically through the introduction of the V^7 of the new key.

The use of harmonic modal tonality specifically includes those progressions restricted under (b) above, but, apart from this obvious extension, its characteristics are largely the same as those of major-minor tonality.

A writer who has limited the definition of tonality more severely, is Jim Samson. He defines the principle of tonality as[9].

> the requirement that all the events in a musical group (normally a complete work) should be co-ordinated by, and experienced in relation to, a central point of reference. ... In its most fully realized form classical tonality may be distinguished by its use of two modes only, each of them transposable to any pitch level, and by its total clarification of the relationships existing between pitches grouped around a single tonic, relationships which are only partially clarified in modal music and in most twentieth-century tonal languages. The central harmonic unit of classical tonality is the major triad, its fundamental tonal-harmonic progression I-V-I. However widely ranging the harmonic movement within this fundamental progression, it takes place against a background of hierarchical relationships between diatonic triads grouped around a tonic triad and between secondary tonal regions grouped around a central tonality. ... In most tonal compositions the gravitational leaning of harmonies towards their tonic is further supported by strongly directional, tonally focussed melodic and bass motions. There is, moreover, a close relationship between harmonic and rhythmic organization and between tonal and phrase structures, the latter expressed through the cadence.

No matter how widely ranging these various defintions appear to be, they fundamentally remain the same by emphasizing one basic truth: that for tonality to be present in a musical composition, the musical materials must be structured hierarchically. It therefore follows that where a clearly discernible hierarchical structure is not present, the music is not structured according to tonal principles. Narmour has pointed out that most music theories concentrate on determining defining attributes and avoid the matter of criterial attributes; that the importance of falsifiability in constructing theories (as expounded amongst others by the philosopher Karl Popper) is not included in standard defintions.[10] Nowhere is this lack as noticeable as in these

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[9] J. Samson, Music in Transition, pp.2-3.

[10] E. Narmour, Beyond Schenkerism.

attempts to define tonality. The only writer who has made any attempt to determine under what conditions tonality may be said to be weakened or negated, is Hindemith. He described these conditions as being detrimental to "smooth chord-progressions", thereby avoiding the acknowledgement of a situation in which tonality is no longer the governing factor. The conditions which he lists are:

1. The absence over a long period of the strong-relationship intervals of the fourth and fifth.
2. The melodic use of the interval of the tritone.
3. The use of broken chords of any recognized species except major and minor.
4. Chromatic progressions - that is, several minor seconds in uninterrupted succession, or so little separated that the feeling of chromaticism persists.
5. Explicitly melodic treatment - that is, serious impairment of the clarity and intelligibility of the succession by the presence of subordinate tones such as passing tones, anticipations, etc.[11]

Mursell has defined tonality as the "sysytem of tonal expectation"[12] and it becomes clear that Hindemith bases his factors largely on the fact that each tone generates expectations as to where it will lead. This, of course, presupposes in turn that the listener's judgement is based on the expectation of an hierarchical structuring of music; in other words, on the expectation of a tonal experience.

Yasser states that "Atonality ... appears to be simply a negation of whatever this latter notion [tonality] affirms. Thus, Atonality negates any principle of gravitation of the scale-tones toward some uniting 'autocratic' center ... the division of all scale-tones into two different groups labeled diatonic and chromatic ... [and] the division of all harmonic combinations into consonances and dissonances."[13] He adds,

> inasmuch as Atonality is regarded as the negation of Tonality in the broad sense of the word (not merely as its final phase), its inception from the historical point of view must go back to the time when music first touched the borderland of (diatonic) Tonality, whose heretofore infallible absolutism began to

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[11] P. Hindemith, The Craft of Musical Composition, Book One. 4th edition.

[12] J. L. Mursell, The Psychology of Music, p.122.

[13] J. Yasser, A Theory of Evolving Tonality. 1st reprinting. p.122.

> inspire certain doubts. ... it will be proper to assume the beginning of the second half of the nineteenth century as the approximative line of demarcation between Tonality and Atonality, if they are regarded as two schematic evolutionary stages of the dialectic chain.[14]

Hull writes that "the desire to elude a fixed tonality (key) is at least as old as Mozart. The term [atonality] was first given to the works of Arnold Schönberg."[15]

There is therefore obviously still a lack of clarity not only as to what constitutes tonality and atonality, but also regarding the application of these two terms. It appears that the confusion arises in Late-Romantic music especially, because of a lack of distinction between the sensation of a tonal centre being created due to psychological expectation, and the actual application of the structural principle of tonality as defined most closely by Vincent and Samson. Chrisman has summarized this problem as follows:[16]

> The term "atonality" generally describes music in which "traditional" harmonic functions - the tonal associations of triadically-structured tonic-dominant harmony and the functional implications of diatonic scale-orderings - no longer govern pitch relationships. This suggests that in atonal music the twelve notes of the chromatic scale are no longer related to each other by functional connections as defined by principles of traditional tonic-dominant harmony. There exist some musical compositions written in the twentieth-century which by this definition would be considered atonal, yet which also exhibit one major feature of traditional tonal music: the presence throughout the music of certain pitches which in context seem more important than others and which serve as a type of tone-center for the composition as a whole. This type of music lies somewhere between the categories of tonality and atonality, displaying some aspects of both classifications yet excluding particular characteristics of each.

Although Chrisman is here referring more directly to the techniques used by composers such as Bartok for tonicization, much of Strauss's music also falls into a category between tonality and atonality. The reasons for this will become more apparent as the study proceeds. For the present, the futility of an harmonic analysis based on traditional harmonic functions and employing traditional procedures is easily demonstrated by analysing a work which generates a tonal "feeling". A short, typical example from Strauss's oeuvre, is the opening bars of Ruhe, meine Seele!, op.27 no.1, composed in 1893.

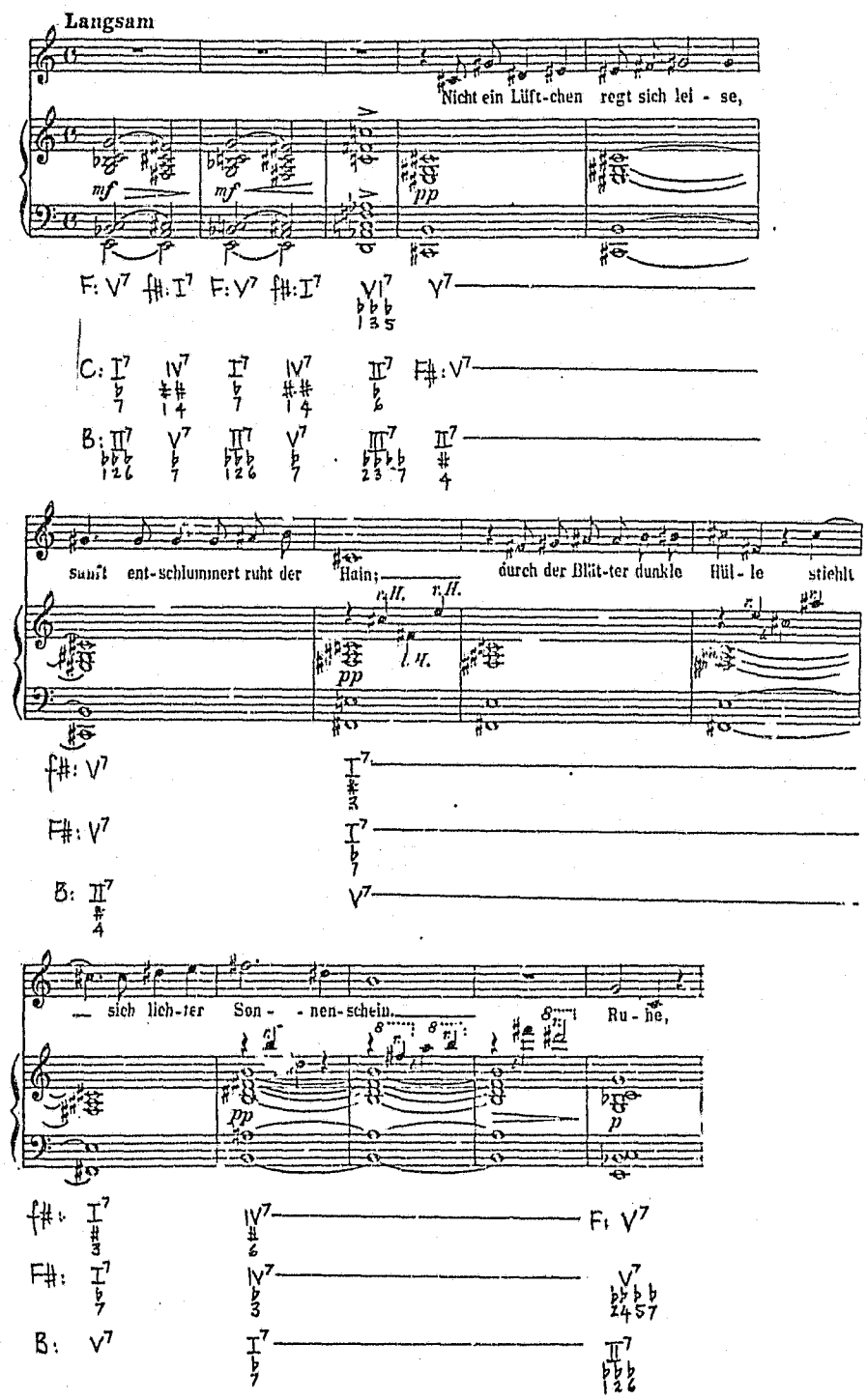
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[14] J. Yasser, A Theory of Evolving Tonality, footnote, p.332.

[15] A. E. Hull (ed.), 'Atonality', in A Dictionary of Modern Music and Musicians.

[16] R. A. Chrisman, A Theory of Axis-Tonality for Twentieth-Century Music, p.1.

Ruhe, meine Seele!, bars 1-14



Various analyses are possible. All are unsatisfactory, for either of two reasons:

- If the chords are regarded as all belonging to one "extended" tonality, a number of objections may be raised. Chief of these is that the tonic chords to which the chords are to be related is not heard until bar 14 or else does not appear at all; the chords are all chromatically altered and will in any case have an ambiguous function, even within a main key; and the relationship (roots an augmented fourth apart) in the opening two bars is the progression least successful in establishing a tonal centre.
- Almost every chord progression is analysed as belonging to a different key, which contradicts the point of departure that, since the music is tonal, events must be easily relatable to a dominating tonal centre.

Apart from these two main objections, further facts also point away from a tonally-based analysis. Using Yasser's criteria, it is clear firstly that the conventional division of harmonic combinations into consonances and dissonances is not possible. In this particular example, all the chords are dissonant. Yet the degree of dissonance is relative: there is no clear definition of which chords are the least dissonant, such as one would be able to determine in "pure" tonal music.

Secondly, it is not possible to divide the tones into categories as being diatonic or chromatic, since it is often not clear what the tonal centre is. In an "extended" tonality, these terms are in any case virtually inapplicable since any notation of any degree of the scale may be accepted as being "diatonic", i.e. as belonging to the key.

Thirdly, the scale-tones do not gravitate towards a uniting centre. Chords in particular have a clearer reference to those chords directly following or preceding them, than to a single tonic. Often, the chords may have no clear reference to the supposed tonic at all.

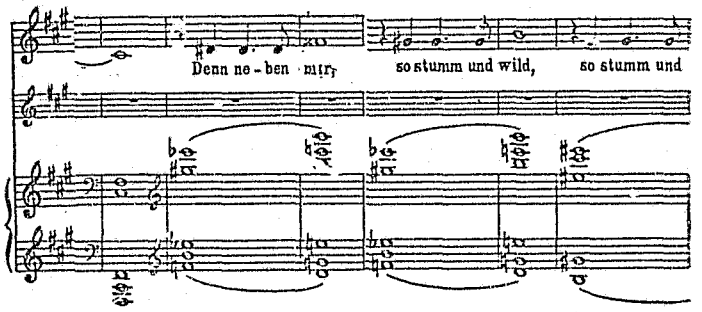
It appears that an analysis based solely on the concept of tonality will be one which is inadequate, since in this extremely chromatic idiom the choice of a tonal centre and the interpretation of chords (especially where they are chromatically altered) with regard to that tonal centre becomes arbitrary and to a large extent subjective. The solution to this problem appears to be to limit tonal harmonic analysis to only those conditions as described by Samson in particular. By so

doing, the determination of a tonal centre is no longer arbitrary, and tonality regains its basic attribute of an hierarchical structuring of tones around a dominating centre. If this limitation of tonality is accepted, the classification os almost all Late-Romantic music, and certainly much of Strauss's, as tonal becomes invalid.

One of the most prominent features of Strauss's style has been described by Krause as the creation of "a multi-voice texture from the melodic standpoint".[17] Even in Strauss's most complex works, the basic principle to be discerned is that melodies are combined to form a polyphonic texture. Huneker maintains that one can in fact only understand Strauss's style once one has recognized its affinity with that of J. S. Bach.[18] Strauss is also quoted as writing to Ferdinand Schreiber in 1919 that "what I really considered worthwhile was discovering how to compel two mutually antagonistic themes to come together."[19]

This emphasis on the contrapuntal aspects of composition is another factor which often makes an harmonic analysis based solely on the vertical structures present inaccurate. There are many instances in which voice parts are notated enharmonically, depending on voice-leading considerations. A prominent example occurs in Notturno, op.44 no.1.

Notturno, bars 10-15



"Correctness" of notation had little importance for Strauss. Thus - as in the above example - there are many instances where the interpretation

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[17] Krause, Richard Strauss, p.154.

[18] Huneker, Overtones, p.6.

[19] Krause, Richard Strauss, p.155.

of the chord structure will vary according to the analyst. Where such subjectivity of analysis exists, the composer's considerations could not have been centred around that specific element. As will be shown in the analyses, Strauss's considerations were rarely purely harmonic. They were above all programmatic, and his melodies were employed to aid this aspect.

2.2 Aesthetic elements

That Strauss was chiefly a composer of programme music and an ardent supporter of the ideal of Musik als Ausdruck are well-known facts, and regarded superficially one could easily dismiss them as extra-musical concerns which need not influence an abstract analysis. As Schoenberg[20] points out, however, the Romanticists

> believed that music should "express" something. As so often in preceding periods, extramusical tendencies, such as poetic and dramatic subjects, emotions, actions, and even philosophical problems of Weltanschauung ... had become influential. These tendencies caused changes in every feature of the musical substance. Alterations in the constitution of chords decisively changed the intervals of the melodies and also resulted in richer modulations; the rhythms and dynamics of the accompaniment, and even of the melody, symbolized their extramusical objects instead of deriving from purely musical stimuli. The origin of these new features may be debatable aesthetically, if not psychologically; however, whatever the source of the musical inspiration may have been, it resulted in great developments. In descriptive music the background, the action, the mood and the other features of the drama, poem or story become incorporated as constituent and formative factors in the musical structure. Their union thereafter is inseparable. Neither the text nor the music conveys its full significance if detached from its companion ...

As far as Strauss's music is concerned, the adoption of these ideas is more significant than providing merely an opportunity for the musical expression of extra-musical objects, as in the famous, often-quoted, examples from Don Quixote and Sinfonia Domestica, to mention but two of the symphonic poems. The obvious programmatic technique of portraying musically bird calls, rippling streams, the wind and other sounds from nature are techniques which abound in his music, but are certainly not exclusive to the works of Strauss. His significance as a composer lies far deeper because techniques which were at first employed purely for their programmatic importance eventually lost this value to become absorbed as part of his stylistic characteristics.

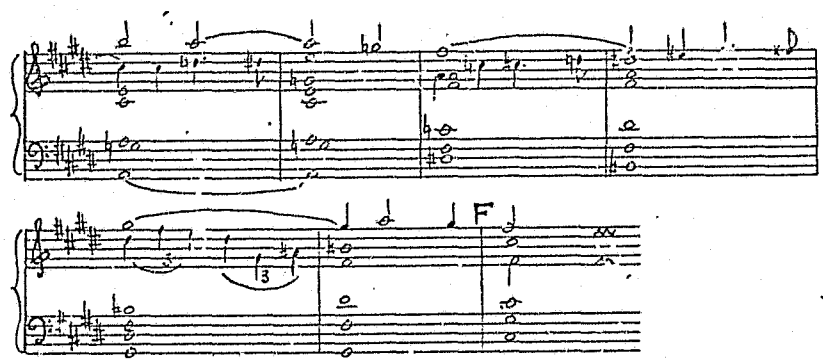
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[20] A. Schoenberg, The Structural Functions of Harmony, p.76.

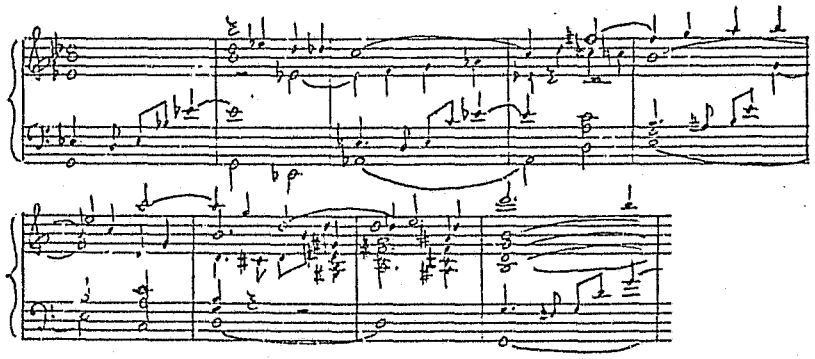
The most important example of this occurs in Strauss's frequent and characteristic employment of the chord progression in which the chords lie in the relationship of an augmented fourth to each other. Tenschert first isolated this technique with regard to Strauss's treatment of cadences[21] and he named it a Tritonuskadenz. Tenschert explains the technique by describing the chords involved as altered versions of the dominant or subdominant, depending on the notation. He thereby assigns to the chords functions within a basic, essentially diatonic key. However, since these chords are not perceived aurally as having either of these two basic functions within the key, it is questionable to classify them as such. Furthermore, the use of the augmented fourth relationship is not confined solely to cadence points, so that it is the relationship rather than the cadence which requires investigation.

Some of the earliest examples of the use of this technique occur in Don Juan, op.20 (1887-89). Two typical examples are to be found six bars before F and twenty-three bars after M.

Don Juan, 6 bars before F



Don Juan, 23 bars after M



[21] R. Tenschert, 'Die Kadenzbehandlung bei Richard Strauss', in Zeitschrift für Musikwissenschaft, vol.8 no.3, 1925/26, pp.161-182.

In both cases, the use of the relationship is transitory and serves to effect a modulation, in the first case from E to c♯, and in the second case from A♭ to G. It is, however, only at a slightly later stage that the relationship as such starts to be exploited, and in the songs an early example of this occurs in the opening and closing bars of Ruhe, meine Seele!, op.27 no.1 (1893-94).

In this case, the relationship develops because the tonic of one key, C, is contrasted with the dominant of another key, B. Both keys are unambiguously established in the song: bars 4-13 are in B and bars 14-43 in C.

The reason for this opposition of keys is to some extent structural, but this is not the only reason for its use. Strauss's best-known experiment with two keys lying a minor second apart (is it entirely co-incidental that the keys are also B and C?) occurs in Also sprach Zarathustra, op.30 (1896). Willi Schuh writes as follows about this work:[22]

> Dass dem viel beredeten Schluss mit der nochmaligen Gegenüber=stellung beziehungsweise Überlagerung der beiden das Werk beherrschenden Tonarten H und C symbolische Bedeutung zukommt, versteht sich von selbst. Weltanschauung konkretisiert sich im musikalischen Bezügen. Was Strauss beabsichtigte, war die objektive Feststellung und Anerkennung zweier das Schiksal des Menschen bestimmenden Grundkräfte:
> Natur und Mensch (Sehnsucht) erscheinen miteinander konfrontiert ... Das Denken in Tonarten bestätigt Strauss selbst, wenn er in seinen Aufzeichnungen schreibt:
> "Zarathustra" ist musikalisch genommen als Wechselspiel zwischen den zwei entferntesten Tonarten (die sekunde) angelegt.

In Ruhe, meine Seele! the isolation of the poetic idea as being the conflict between Man and Nature also clarifies the use of two independent keys. Thus the augmented fourth relationship is not to be explained in terms of one single key, but in terms of two keys. This will be fully elucidated when the song is discussed in Chapter 4.

A further prominent example of the same technique occurs in Mein Auge, op.37 no.4 (1896-98). This will also be discussed in detail at a later stage, as will the other examples which appear in the songs.

2.3 Harmonic analysis as applied in this study

In the foregoing discussion, the fact which comes to the fore is that Strauss's use of his most characteristic harmonic technique did not develop because of a purely musical stimulus, but because of the

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[22] W. Schuh, Richard Strauss: Jugend und frühe Meisterjahre. Lebenschronik 1864-1898, p.429.

expression of a philosophical idea. To then attempt to analyse all harmonic progressions as occurring within one basic tonality, is futile. It also becomes evid t that in Strauss's works, tonality had virtually ceased to be of structural or formalistic value. Yet, because this music .s so predominantly consonant, one is tempted to try to analyse it within one extended tonality despite the actual, obvious disappearance of the use of tonality as a structural principle.

In the analyses undertaken in this study, a clear distinction is drawn between the analyses of works which are according to Samson's definition tonal, and those which are not tonally structured. In the absence of a satisfactory analytical premise for the harmonic structuring of works in the latter category, an attempt is made to explain rather than to analyse the harmonic progressions. For clarity, the chords are identified where necessary as, for instance, C:I^7, but this will not mean that the chord has the function of the tonic chord in C, but only that the chord is structured as such.

As far as the figuring of the chords is concerned, figured-bass symbols are avoided because they are anachronistic to music of this period. The root position of a chord is indicated only by its symbol (e.g. I or V^7); first inversion by adding "b" (e.g. Ib or V^{7}b); second inversion by adding "c" (e.g. Ic or V^{7}c); third inversion by adding "d" (e.g. V^{7}d), etc. Where chord memb s are chromatically altered, the alteration is figured from the tonic of the key, not from the root of the chord. Thus $\frac{\sharp}{4}$ consistently indicates the raised fourth degree in the key in all the following chords: II$^7_{\frac{\sharp}{4}}$; IV$_{\frac{\sharp}{4}}$; VII$_{\frac{\sharp}{4}}$. The symbol C:IV$^7_{\frac{\flat\sharp}{34}}$ would therefore mean that the quartad F♯-A-C-E♭ appears in its first inversion.

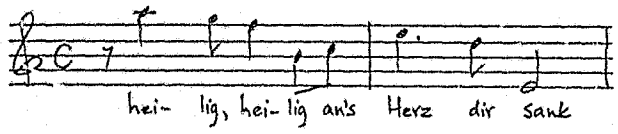
2.4 Melodic aspects

Roland Tenschert has made a close study of the construction of Strauss's melodies in his article "Versuch einer Typologie der Richard Strauss'schen Melodik".[23] Although Tenschert's article deals only with melodies taken from the orchestral works and the operas, the conclusions which he reaches and the classifications which he makes are equally valid for the songs. There is only one way in which the melodies for voice differ from those for other media: the compass of the melodies is more limited. These limits did not at any stage inhibit Strauss. On the contrary: as in the

[23] In Zeitschrift für Musikwissenschaft, vol.XVI, 1934.

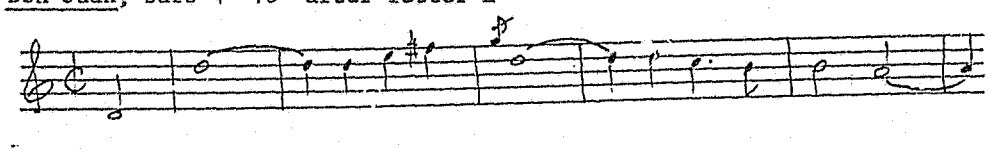
instrumental works, so too in the songs he was quick to exploit the dramatic impact which the use of the greater part of a particular range could have. The songs contain many examples of this exploitation, of which the best is contained in Zueignung, op.10 no.1. In this song the compass of the entire song is covered in a one and a half octave drop within two bars:

Zueignung, bars 25-26

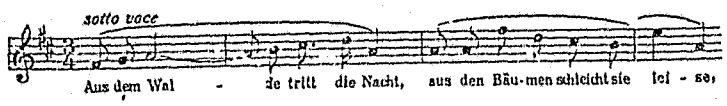


It must be stressed, however, that this technique is not exclusive to the songs. Almost every other work contains a similar instance of this. It must also be stressed that the instrumental melodies need not necessarily always display a wide range. It is, for instance, interesting to note that the oboe melody in Don Juan has been compared to the opening of Die Nacht, op.10 no.3, by Norman Del Mar.[24]

Don Juan, bars 4^{3}-10^{1} after letter L



Die Nacht, bars 2-5



The previously mentioned comparison by Huneker of Strauss's style to that of J. S. Bach is relevant not only with regard to Strauss's contrapuntal combination of melodies, but also to the nature of the melodies, in particular those for voice. As with Bach, his melodies for voice have often been criticized as being "unsingable", chiefly as a result of his concern with expression rather than with practical considerations such as a comfortable range for the singer, easily managed phrases or convenient breathing places.

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[24] Richard Strauss, vol.3, p.266.

Steinitzer maintains that Strauss's orchestral works contain a more mature melodic style far earlier than do his vocal works, with the exception of those for unaccompanied choir "wo er eben mehr in seiner instrumentalen Art schaffen konnte".[25] As far as the melodic style of the songs is concerned, this statement is indeed justified. In viewing the body of songs from op.10 to op.56, it is striking that there are clear stages of development, corresponding roughly to the composition of the major orchestral works. Thus one finds that, although opp.10, 15 and 17 contain some of Strauss's best known and loveliest songs (such as Zueignung, Nichts, Die Nacht and Allerseelen from op.10; Heimkehr from op.15; Seitdem dein Aug' and Ständchen from op.17), the stylistic characteristics of the sets from op.19 onwards correspond more closely to his output as a whole. The songs become, to a large extent, less directly lyrical in style, more "conversational" - a style with its origins "in the flexibility derived from the contours of speech".[26] As a result of this new-found flexibility, changes in time-signature, for example, become commonplace. This contrasts directly with the first three sets, in which Barkarole, op.17 no.6, which fluctuates between $\frac{9}{8}$ and $\frac{6}{8}$, is an exception.

This superficial manifestation of a change in the melodic style of the songs has deep roots. One of the most important occurrences was the meeting, at this time, of Strauss with Alexander Ritter, who was an enthusiastic supporter of Wagner, and who encouraged Strauss to adopt the philosophy of "Musik als Ausdruck". The resultant change in Strauss's entire approach to composition can be seen in the type of work which he now began to write. There were to be no more Classically influenced string quartets, trios, symphonies or pieces for the piano. Instead, his output consisted almost entirely of symphonic poems and songs until 1905. His initial step in the field of the symphonic poem, Don Juan, op.20, was to be followed by Tod und Verklärung, Macbeth, Till Eulenspiegels lustige Streiche, Also sprach Zarathustra, Don Quixote, Ein Heldenleben and Symphonia Domestica. Each successive orchestral work shows greater concern with the expressive and programmatic abilities of music, until in Symphonia Domestica the limits of literal expression were reached in Strauss's detailed attempt to portray family life. It is interesting to note that he did not attempt a similar portrayal again.

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[25] M. Steinitzer, Richard Strauss, p.127.

[26] Krause, Richard Strauss, p.156.

The concern with the expressive properties of music was, in turn, transferred to the songs, and Steinitzer comments[27]

> Wo Strauss starke Orchesterfarben zum Ausdruck der Situation und Empfindung braucht, wendet er sie an, auch wenn die Verständlichkeit der gesungenen Phrase darunter leidet. In dieser will er zuweilen, wie beim Instrument, den Ausdruck durch die besonders hohe oder tiefe Lage, oft auch durch plötzlichen Wechsel beider geben, obgleich grosse Sprünge, besonders nach unten hin, schon an sich selbst die Verständlichkeit der melodischen Zeichnung schädigen. Auch manche unsänglichen Synkopen, kleine Notenwerte, wie Triolen mit einer Silbe auf jeder Note, entspringen mehr der gewohnheitsmässig instrumentalen Phantasie.

Strauss's melodies for voice do indeed reflect a "gewohnheitsmässig instrumentalen Phantasie". It is this property which has resulted in the greatest criticism of the songs since, because of it, the text is virtually sublimated in sound. The reason for less consideration being given to the straightforward understanding of the text was that the more sophisticated concept of expression of the poetic idea now became of paramount importance in Strauss's works.

It has already been mentioned that opp.19, 21 and 22 mark the first stage of development in the songs. In the works composed subsequently one of the most important aspects of the melodic style changes: the melody is no longer intended to be abstract. Strauss's entire style becomes programmatic, with melody merely another manifestation of a programmatic technique.

It is as a result of this use of melody that Tenschert can, for instance, classify the opening melody of Don Juan as a "Bewegungstyp", compare it to the main themes from Macbeth, Also sprach Zarathustra, Don Quixote, Till Eulenspiegel and Salome and conclude that[28]

> All diesen Melodien ist die - graduell natürlich verschieden abgestufte - Äusserung von Aktivität und positiver Einstellung gemeinsam. Die Verlaufstendenz der Melodien ist im wesentlichen von unten nach oben gerichtet ... Es ist hier überall der Impuls des Dramatikers spürbar ... Die meisten dieser Themen bewegen sich in einem ungewöhnlich grossen Tonumfang. Schweifende Motovik, häufiges Übergreifen aus einem Oktavraum in den anderen erfordern die Inanspruchname breiten Bewegungsraums ... Begreiflicherweise knüpfen sich viele dieser Themen an den jeweiligen Helden der Tondichtung, charakterisieren den Don Juan, den jugendlich feurigen Oktavian, den tragikomischen Abenteurer Don Quixote, den lustigen Streichmacher Till Eulenspiegel, die Hauptfigur des 'Heldenlebens' und andere mehr.

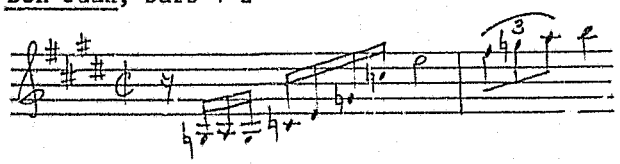
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[27] Steinitzer, Richard Strauss, p.128.

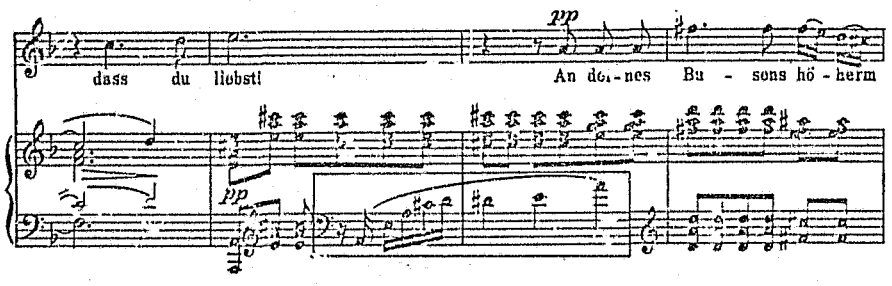
[28] Tenschert, Versuch einer Typologie, pp.282-285.

This type of melody is not only to be found in the large orchestral works: Wozu noch, Mädchen (op.19 no.1) for example also contains an accompaniment figure similar to the opening theme of Don Juan. This is but one of many examples which substantiates the point of view that the songs reflect Strauss's general stylistic characteristics.

Don Juan, bars 1-2[2]



Wozu noch, Mädchen, bars 9-12



The point which is of prime importance in the present study is whether there is a common programmatic purpose behind the construction of the melodies. In this regard Krause states:[29]

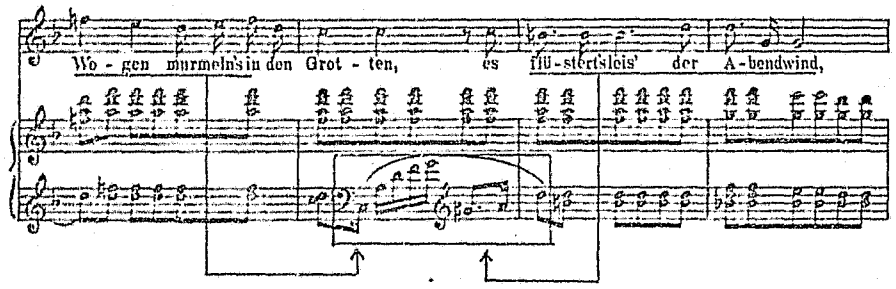
> Strauss's melodies are not 'music which is beautiful in itself.' They grow from the psychological and musical expressive possibility of the voice, from the human relationship and social conditions of the dramatic story.

In addition to the changes in style already mentioned, the songs of and subsequent to op.19 also show a distinct change in the choice of poems. The choice veers away from the abstract towards the more descriptive providing ample opportunity for the application of the programmatic techniques in the melodies. At first the techniques used were fairly simple, at times even obvious, and limited to the accompaniment: the murmering of the waves and the whispering of the wind in Wozu noch, Mädchen (op.19 no.1); sleepiness and closing of the eyes in Hoffen und wieder verzagen (op.19 no.5); and the sound of horns in Mein Herz ist stumm (op.19 no.6) being ready examples.

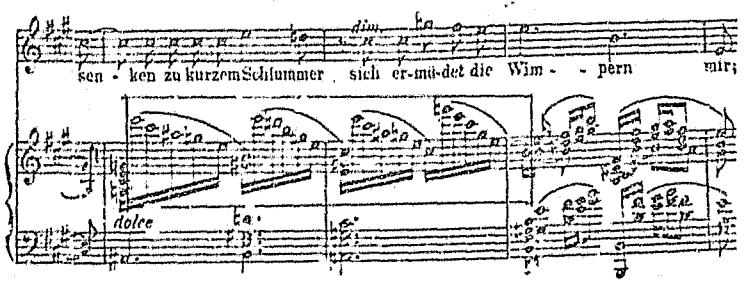
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[29]Krause, Richard Strauss, p.157.

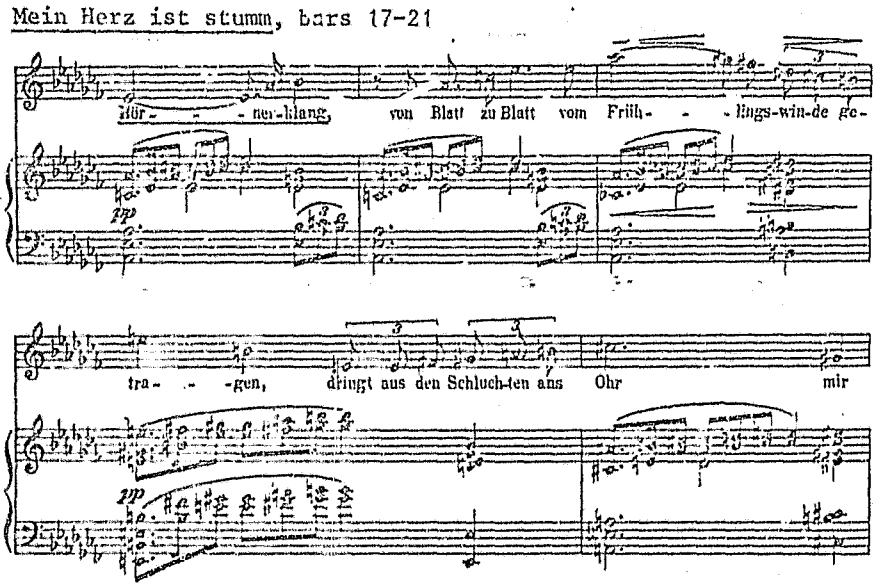
Wozù noch Mädchen, bars 21-24



Hoffen und wieder verzagen, bars 13^{6}-17^{1}



Mein Herz ist stumm, bars 17-21



Slick as these programmatic techniques may be, they are by no means unique, being of the kind that would be expected in the works of any Romantic composer. Far more interesting is the aspect which Krause mentions briefly:[30]

> A curiosity of Strauss's formation of motifs is his way of anticipating particular turns of melody. While writing music for specific poetic images and events of nature he would sometimes recall earlier settings of similar ideas and now, after many years, would give them new and enhanced musical form ... One might here ... think in terms of basic motif associations with such features of nature as the sky, light, sunshine and storms in Strauss's sub-conscious mind. We also come across connections between one work and another when similar human emotions are concerned ... This is naturally true to an even greater extent of the songs, which are predominantly lyrical in conception, and in which similar imagery often occurs.

Most writers, including Del Mar, have been at pains to point out Strauss's indebtedness to composers such as Mozart, Schubert, Liszt and Wagner as far as his melodic construction is concerned, while the application of "basic motif associations" (in fact an important part of his individual melodic style) has been ignored.

It is possible to trace the application of the technique because of the similarity of subject matter in many of the poems (see Chapter 1). Since it forms such an important part of Strauss's melodic style, the present study will be limited to a discussion of this technique. The various evocative words which are encountered regularly in the poems will be isolated, and their treatment discussed in each of chapters 3 to 6. Thus the actual construction of the melodies will not be analysed, Tenschert's work in this respect being considered definitive.

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[30] Krause, Richard Strauss, pp.153-154.

CHAPTER 3

THE SONGS OP.10 TO OP.22

The sets of songs with which Strauss established himself as a composer in this genre, opp.10, 15, 17, 19, 21 and 22, were composed between 1882 and 1888. They contain a number of his best-known songs, including Zueignung (op.10 no.1), Die Nacht (op.10 no.3), Allerseelen (op.10 no.8), Heimkehr (op.15 no.5), Ständchen (op.17 no.2), Wozu noch, Mädchen, soll es frommen (op.19 no.1), Wie sollten wir geheim sie halten (op.19 no.4), All mein Gedanken (op.21 no.1) and Du meines Herzens Krönelein (op.21 no.2).

3.1 Harmony

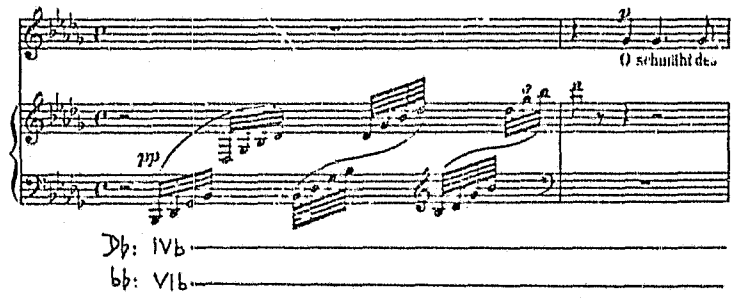
The first set, op.10, contains typically Romantic settings of Romantic poems. The music has an abstract quality reminiscent of Brahms with the lush accompaniments playing a secondary role to the melodic line. The harmonic techniques employed are characteristic of the Romantic style, and there is little that marks these songs as being of any particular interest. Tonal organization throughout is simple. The harmonic structure is clearly tonally directed and is established at strong, diatonic cadence points.

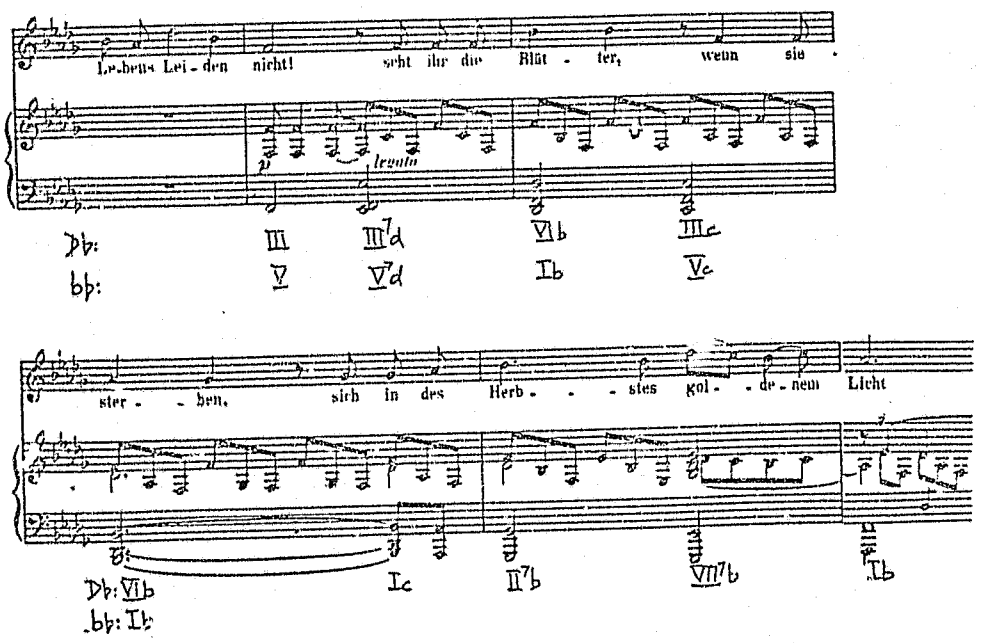
3.1.1 Op.15

In op.15 two songs deserve attention: Lob des Leidens (no.3) and Aus den Liedern der Trauer (no.4).

i Lob des Leidens presents the germ of the later, typically Straussian technique of tonal ambiguity. The key signature implies D♭ or b♭ ; the opening chord is G♭-B♭-D♭, which might be interpreted as belonging to either key; and the melody uses leaps which might also imply either key.

Lob des Leidens, bars 1-8



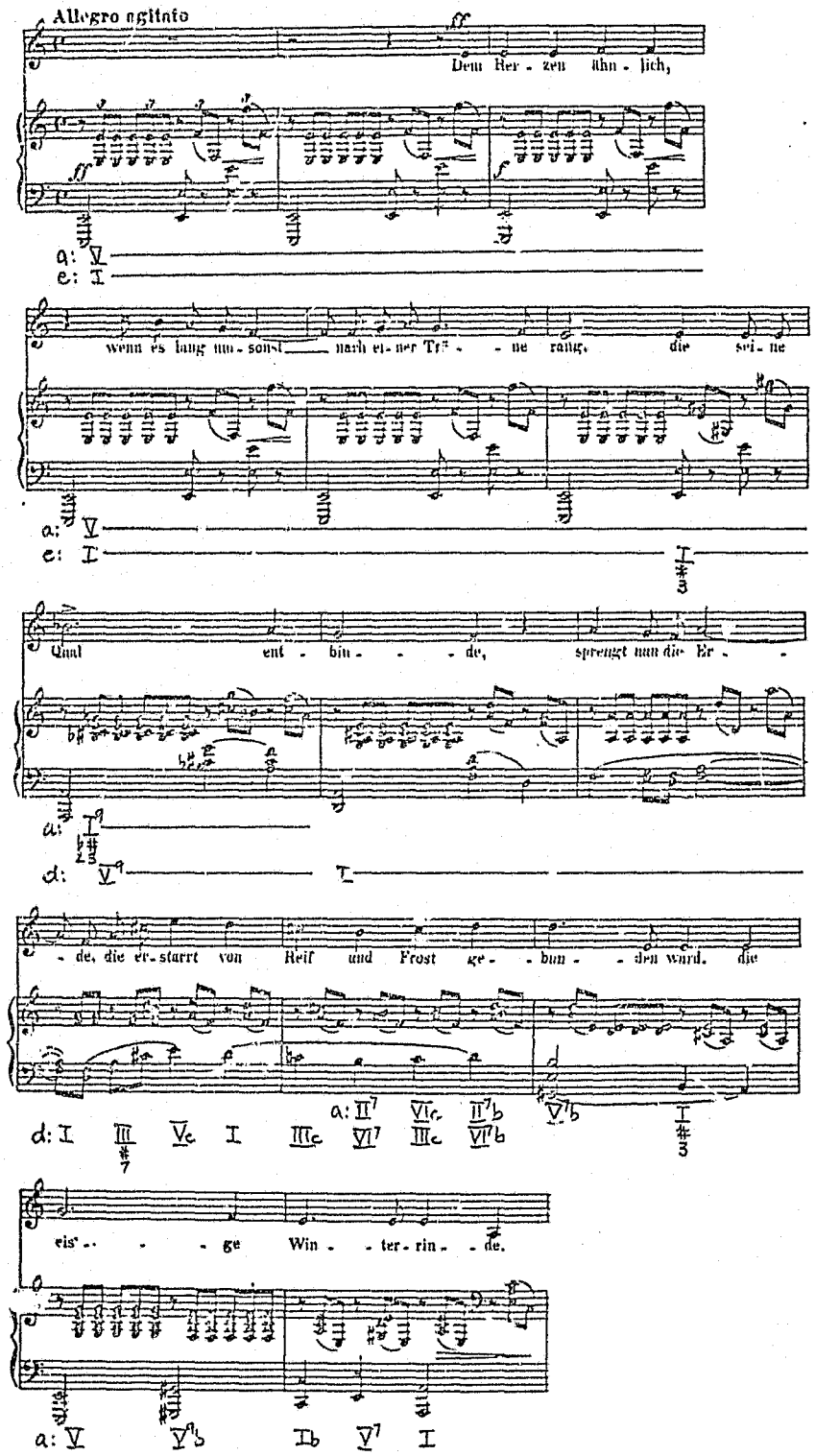


It is only in bars 7^3-8 that an unambiguous cadence in D♭ is heard, but movement to b♭ occurs again immediately after this. This duality is to a large extent maintained until the closing section when b♭ finally predominates, as the following scheme indicates:

D♭ ?b♭ ?(bars 1-6) - D♭(bar 8) - b♭(bar 11) - C♭(bar 15) - B♭(bar 17) - F♭(bar 19) - D♭(bar 23) - B♭(bar 29) - D(bar 35) - b♭(bar 43)

ii Aus den Liedern der Trauer contains no polarity of keys, being tonally centred in a. Its interest lies in the loose construction of the opening eleven bars, of which an analysis in a is only possible in retrospect. Since music is essentially a progressive art, not a retrospective one, this section is more accurately analysed as being tonally vague. As may be seen from the analysis which follows, these bars may be interpreted as being in either a or e, with the possibility of C also not excluded. However, the first cadence (in bars 7-8) establishes d, and this key is confirmed in bars 9 and 10. It is only in bars 12-14 that a is established.

Aus den Liedern der Trauer, bars 1-14

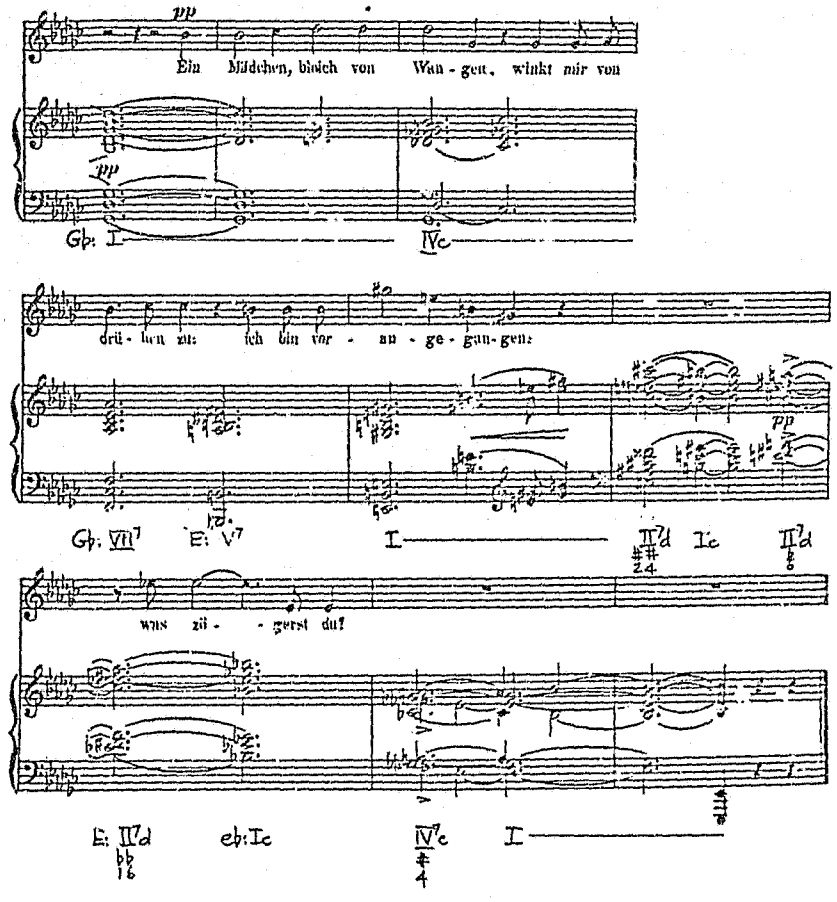


3.1.2 Op.17

The next set, op.17, does not proceed beyond the techniques evident in op.15. In many ways, the harmonic techniques employed are far simpler, with diatonic progressions receiving preference over chromatic ones. A typical example of the nature of this set is the well-known Ständchen (no.2).

The fourth song, Aus den Liedern der Trauer, is an exception. Here the first hint at the opposition of keys lying a minor second apart to express the confrontation of Man and Nature (as discussed in Chapter 2) is encountered. In this case, Death (another guise of Nature), confronts Man. The semitone juxtaposition occurs between E and e♭ in bar 21. Of importance is also the tritone relationship between G♭:VII^7 and E:V^7 in bar 18 - a relationship normally created by semitone juxtaposition of keys. The semitone relationship is here present between the roots of G♭:VII^7 and E:I, with E:V^7 acting as an interpolation. Both shifts occur to highlight Death which, assuming the form of a young girl, calls, "Ich bin vorangegangen: was zögerst du?"

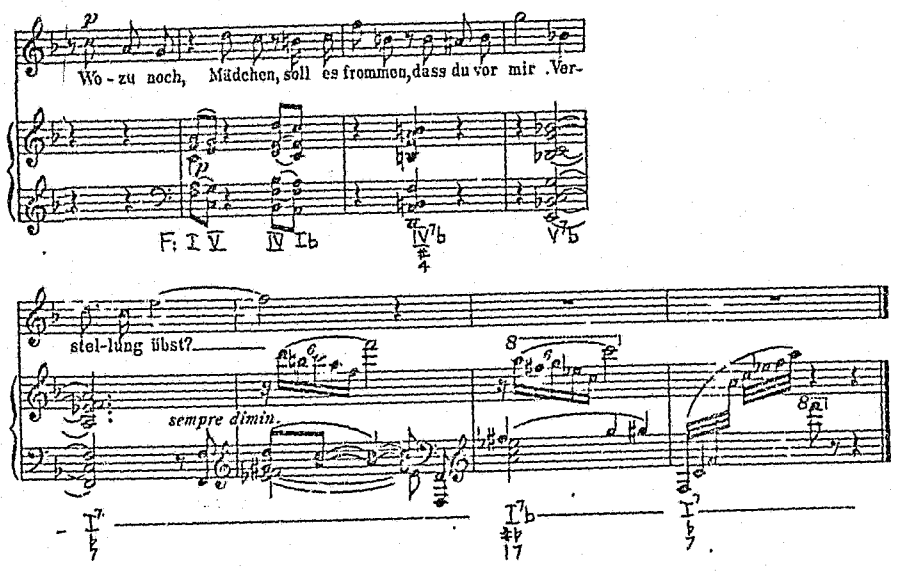
Aus den Liedern der Trauer, bars 15-23



3.1.3 Op.19 and Op.22

The six songs comprising op.19 and Mädchenblumen, op.22, contain no innovations in the harmonic techniques employed. One could almost regard these two sets as representative of a period of stagnation in Strauss's development, since even the aspects previously discussed are not encountered. The only point of interest is that Wozu noch, Mädchen, soll es frommen (op.19 no.1) ends on the dissonant $I^{7}_{\flat 7}$ chord, symbolising harmonically the question on which the song ends.

Wozu noch, Mädchen, soll es frommen, bars 32^{2}–38



3.1.4 Op.21

The composition of op.19 and op.22 stretches over a period of three years, from 1885 to 1888. During this time the symphonic poems Aus Italien, Don Juan, Tod und Verklärung and Macbeth were also composed. These works show a mastery of style and technique which contradicts the impression gained from the previous two sets of songs that Strauss was not progressing as a composer. The comparative simplicity of these songs may be found in the uncomplicated nature of the poems concerned. In this period, Strauss was paying particular attention to the formal structuring of his work. While engaged on the composition of Don Juan, he wrote as follows to Hans von Bülow:[1]

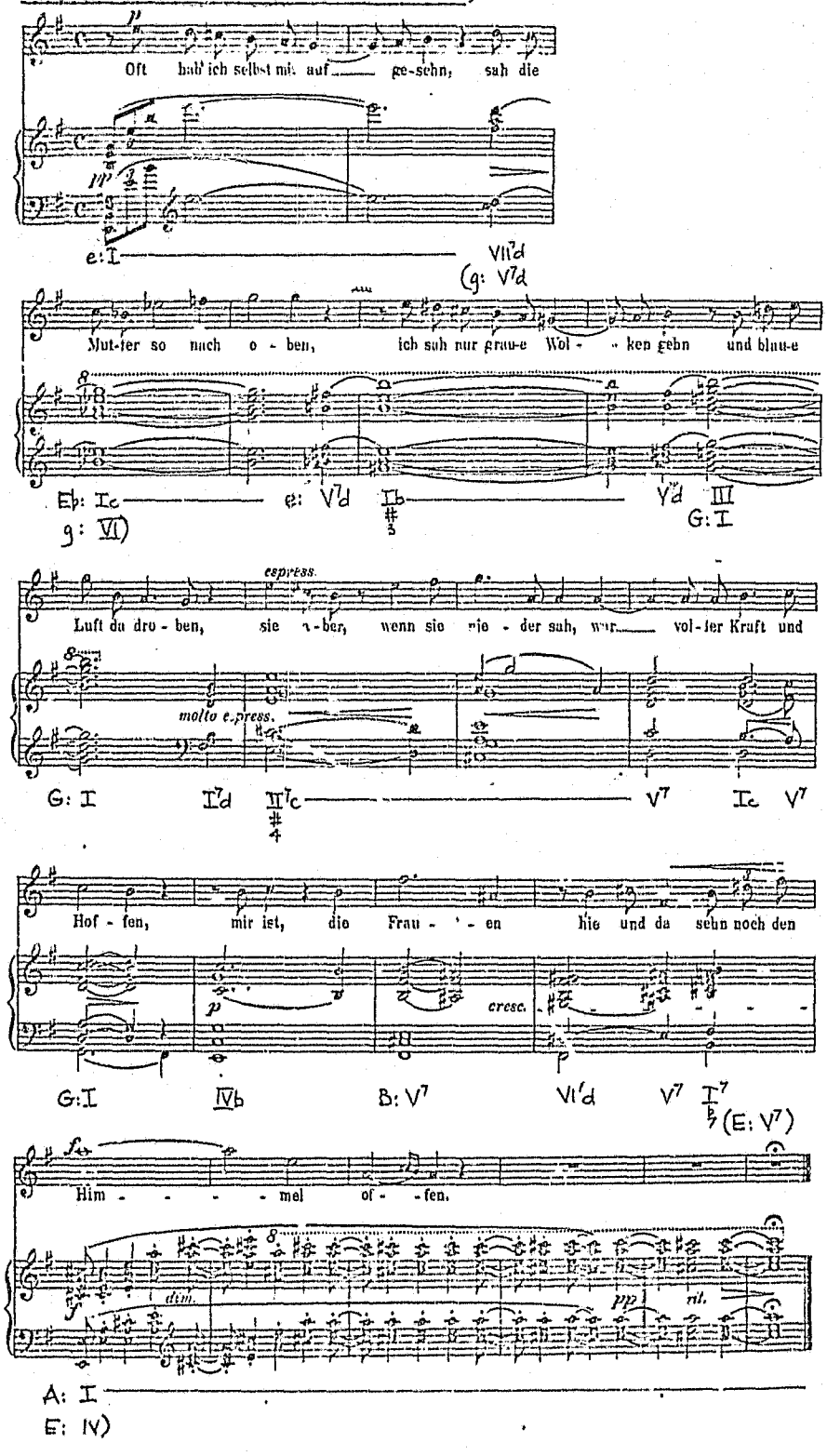
> Ich habe mich von der Fmollsinfonie weg in einem allmählich immer grösseren Widerspruch zwischen dem musikalisch-poetischen

[1]Quoted in Schuh, Richard Strauss, pp.152-153.

> Inhalt, den ich mitteilen wollte und der uns von den Klassikern überkommenen Form des dreiteiligen Sonatensatzes befunden ... Was nun bei Beethoven einem höchsten, herrlichsten Inhalte absolut kongruente "Form" war, wird nun seit 60 Jahren als eine von unserer Instrumentalmusik unzertrennliche (was ich entschieden bestreite) Formel gebraucht, der ein "rein musikalischer" (in des Wortes strengster und nüchternster Bedeutung) Inhalt einfach anzubequemen und einzuzwängen, oder schlimmer, die mit einem ihr nicht entsprechenden Inhalte an- und auszufüllen war.- Will man nun ein in Stimmung und konsequenten Aufbau einheitliches Kunstwerk schaffen und soll dasselbe auf den Zuhörer plastisch einwirken, so muss das, was der Autor sagen wollte, auch plastisch vor seinem geistigen Auge geschwebt haben. Dies ist nur möglich infolge der Befruchtung durch eine poetische Idee, mag dieselbe nun als Programm dem Werke beigefügt werden oder nicht. Ich halte es nun doch für ein rein küstlerisches Verfahren, sich bei jedem neuen Vorwurfe auch eine dementsprechende Form zu schaffen, die schön abgeschlossen und vollkommen zu gestalten allerdings sehr schwer, aber dafür desto reizvoller ist. Ein rein formales, Hanslick'sches Musizieren ist dabei allerdings nicht mehr möglich, nun wird es aber keine planlosen Floskeln, bei denen Komponist und Hörer sich nichts denken können, und keine Sinfonien (Brahms selbstverständlich ausgenommen) mehr geben, die mir immer nur den Eindruck eines riesigen, einem Herkules angemessenen Gewandes machen, in dem ein dünner Schneider sich elegant bewegen will.
> Der genaue Ausdruck meines künstlerischen Denkens und Empfindens und im Stil das selbständigste und zielbewusste Werk, das ich bis jetzt gemacht habe, ist nun "Macbeth".

The clarification of his ideas on form and the importance of expressing the poetic idea as clearly as possible resulted in much progress in Strauss's harmonic technique, since he was no longer bound by the ideals of absolute music. The advances which he had made during this period are chiefly to be found in op.21, a set of five songs on poems by Felix Dahn. In this set, the fifth song, Die Frauen sind oft fromm und still, provides the most interesting material for study. After opening in G, the music cadences in e in bar 22, returns to G in bars 27-33, and immediately moves to B. After cadencing in B a direct shift to A takes place and the song ends with six bars of the tonic chord in this key.

Die Frauen sind oft fromm und still, bars 22-41

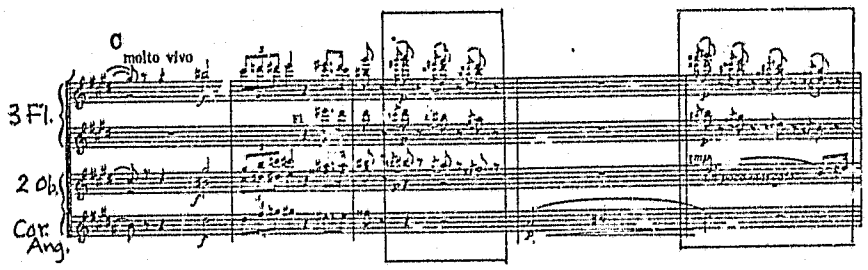


If one were to take only the chordal succession in the final seven bars into account, one might be inclined to view the song as ending on the interrupted cadence V-IV in E. The melodic line, however, strongly suggests A by using the tonality-defining I-V-I leaps in this key, with the result that the aural effect is one of finality, not of incompleteness. This sudden, harmonically inexplicable, move to A is expressive of the poetic idea. The essential component of the poem is the fundamental polarity between the mundane (i.e. the poet or man) and the spiritual (i.e. woman), with the spiritual (here represented by the move to A) being inexplicable in terms of the mundane.

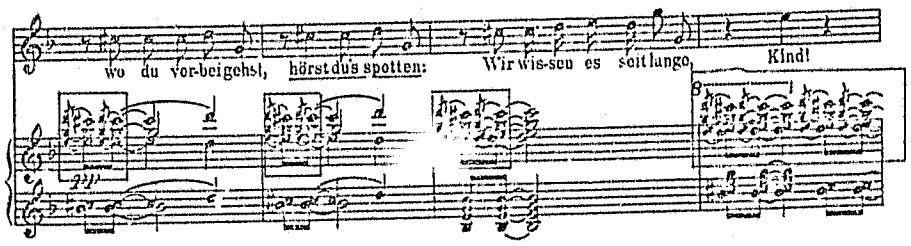
3.2 Melody

3.2.1 One of the clearest manifestations of the association of certain motifs with specific words or situations is the melodic-rhythmic motif introduced in Don Juan to denote mockery. From this time, the figure is used consistently for the same purpose. There are a number of cases of its appearance, particularly in the works surrounding op.20, three examples occurring in Wozu noch Mädchen (op.19 no.1), Ach weh mir unglückhaftem Mann (op.21 no.4) and Mohnblumen (op.22 no.2).

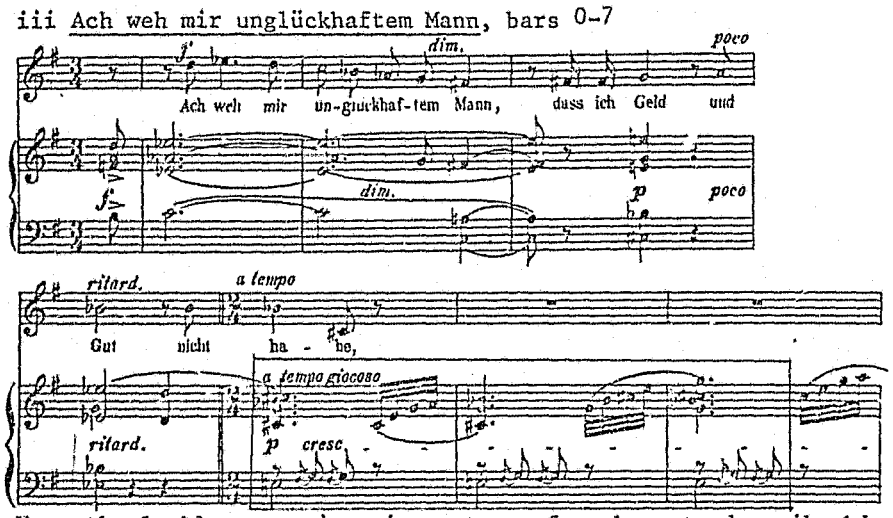
i Don Juan, bars 1-5 after letter C



ii Wozu noch Mädchen, bars 25-28

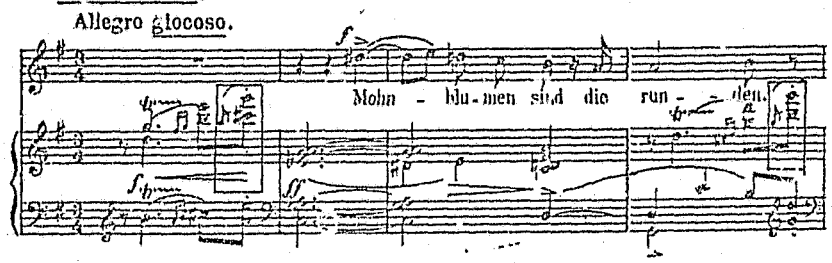


iii Ach weh mir unglückhaftem Mann, bars 0-7



Here the luckless man is using a tone of mockery to describe his dream of being able to claim the woman that he loves. Since he has no money and no possessions, it can be no more than an idle wish.

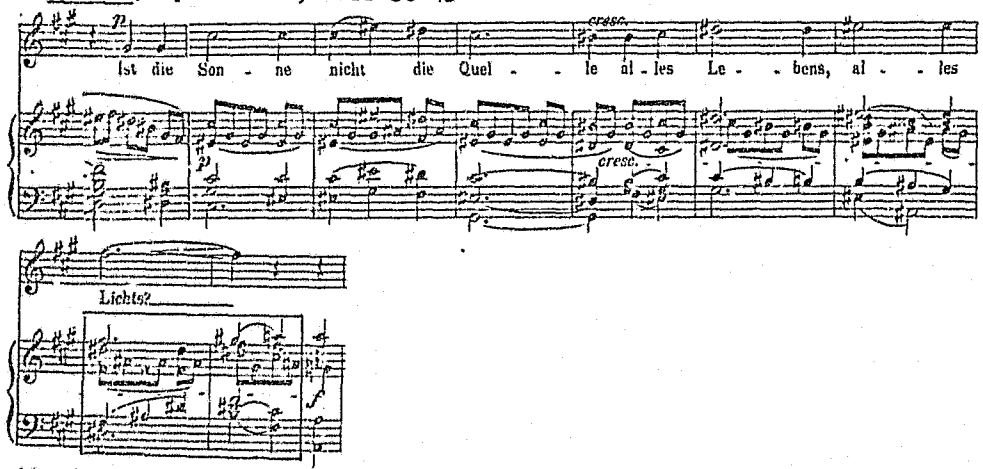
iv Mohnblumen, bars 1-4



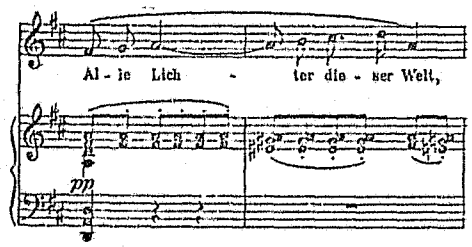
The acciaccatura-figure here illustrates the cheerfulness, cheekiness and love of dancing of poppies. The manner in which they always appear to be teasing cornflowers is also stressed. (It must be remembered that in Europe poppies and cornflowers often grow together in the fields.)

3.2.2 Although it is only subsequent to the sets discussed in this chapter that the choice of poems alters, there are certain key-words which do receive prominently similar treatment. The first of these is Licht (light). This image is portrayed by the use of a rising melodic line and a sustained note accompanied by repeated, often ascending, chords. Four such instances occur.

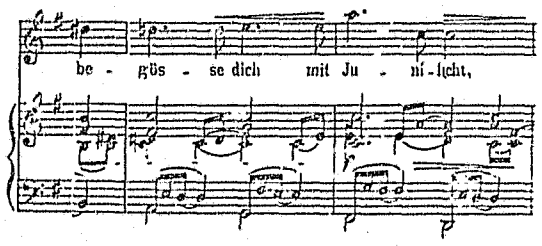
i Nichts, op.10 no.2, bars 36-45[1]



ii Die Nacht, op.10 no.3, bars 10-11

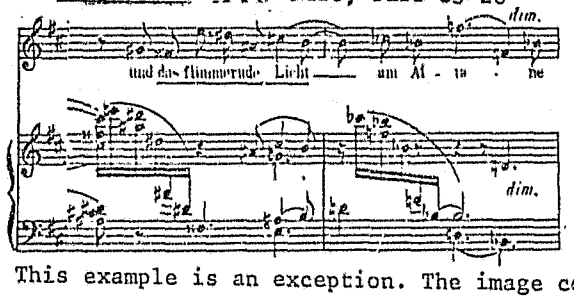


iii Die Georgine, op.10 no.4, bars 26^4-28



Note that the image here is conveyed entirely by the ascending melodic line.

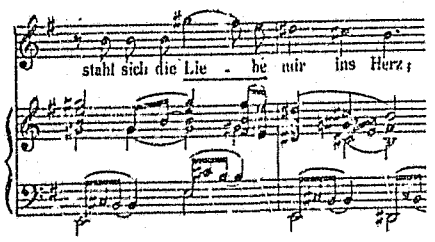
iv Barkarole, op.17 no.6, bars 25-26



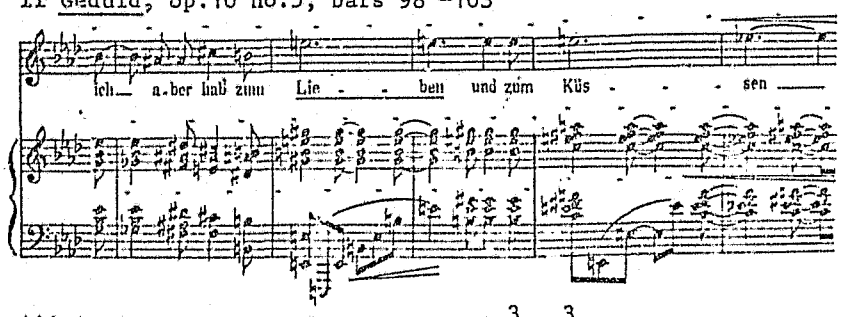
This example is an exception. The image conveyed by both the melodic line and the accompaniment is that of a flickering light ("flimmernde Licht").

3.2.3 The word "love" (Liebe) is approached by a leap, often of a fourth, after which the melodic line generally descends. Examples are plentiful.

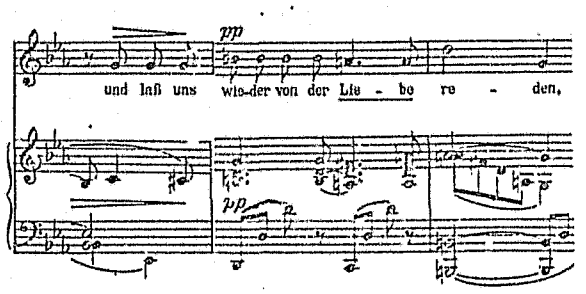
i Die Georgine, op.10 no.4, bars $49-50^{3}$



ii Geduld, op.10 no.5, bars $98^{6}-103$

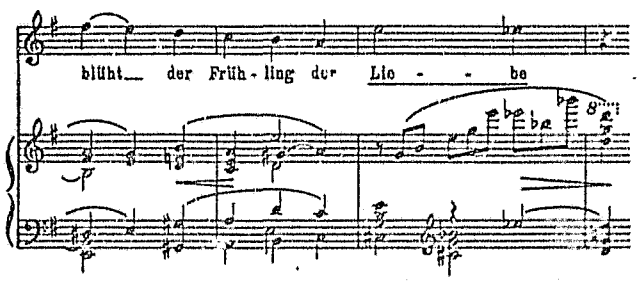


iii Allerseelen, op.10 no.8, bars $11^{3}-13^{3}$

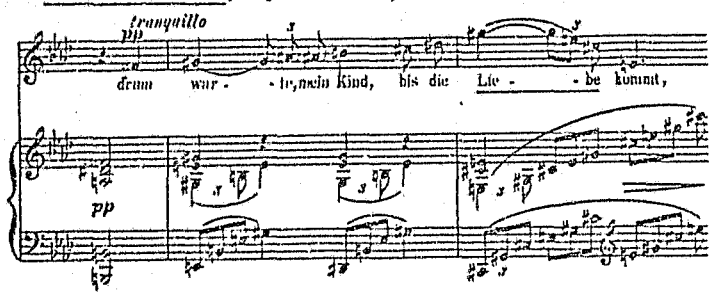


This example is an exception, being neither approached by leap, nor followed by a descending melodic line.

iv Winternacht, op.15 no.2, bars $60-63^{1}$

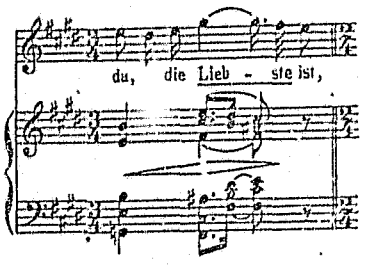


v Das Geheimnis, op.17 no.3, bars 24^3–26^4

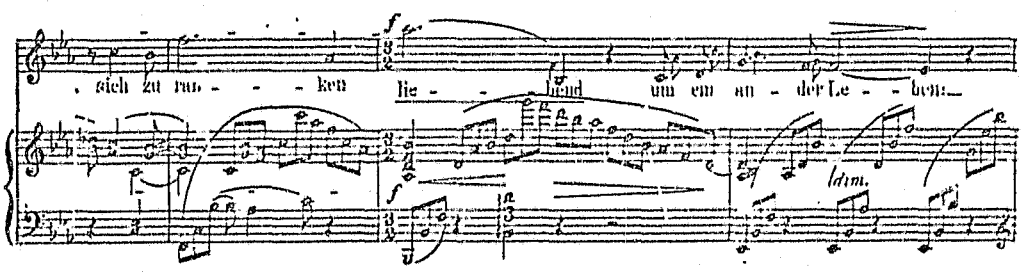


Other derivitives from Liebe, such as Liebste and liebend, receive the same treatment.

vi All mein Gedanken, op.21 no.1, bar 3

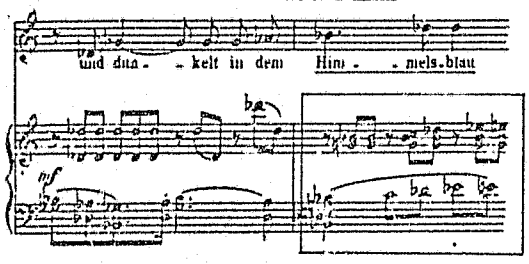


vii Epheu, op.22 no.3, bars 27^3–31

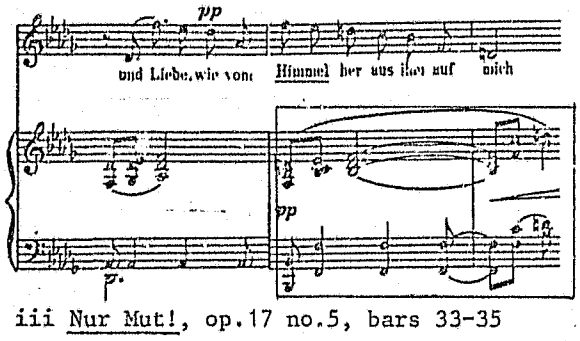


3.2.4 The image of heaven (Himmel) is closely connected to the concept of eternity (Ewigkeit) for Strauss, and these two words are treated similarly, as are their derivitives. Of especial importance is the rising figure in the accompaniment which supports the sustained word, rather than that the word itself appears on an apex in the melodic line. If the emphasis were to fall only on the melodic line, this treatment of the word would be quite mundane.

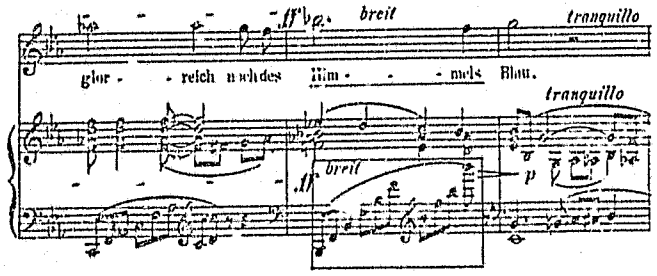
i Aus den Liedern der Trauer, op.15 no.4, bars 26-27[3]



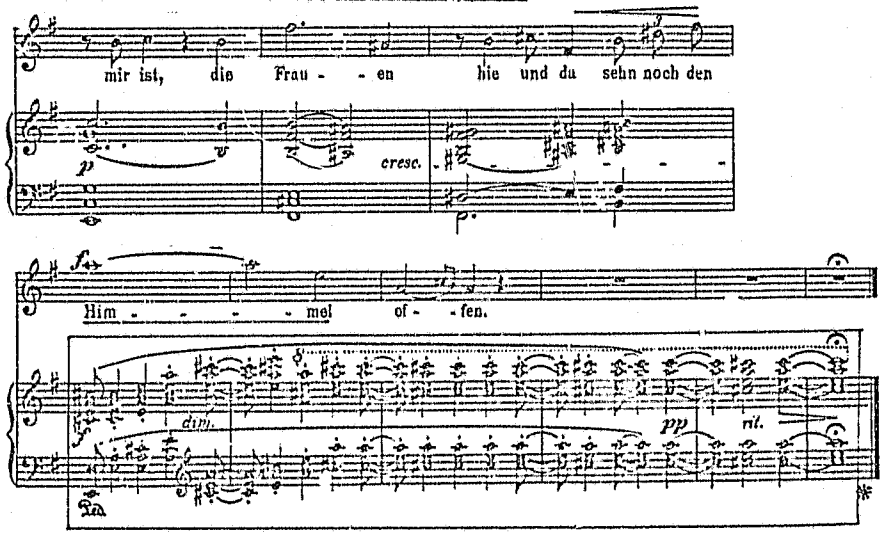
ii Seitdem dein Aug' in meines schaute, op.17 no.1, bars 3-5[2]



iii Nur Mut!, op.17 no.5, bars 33-35

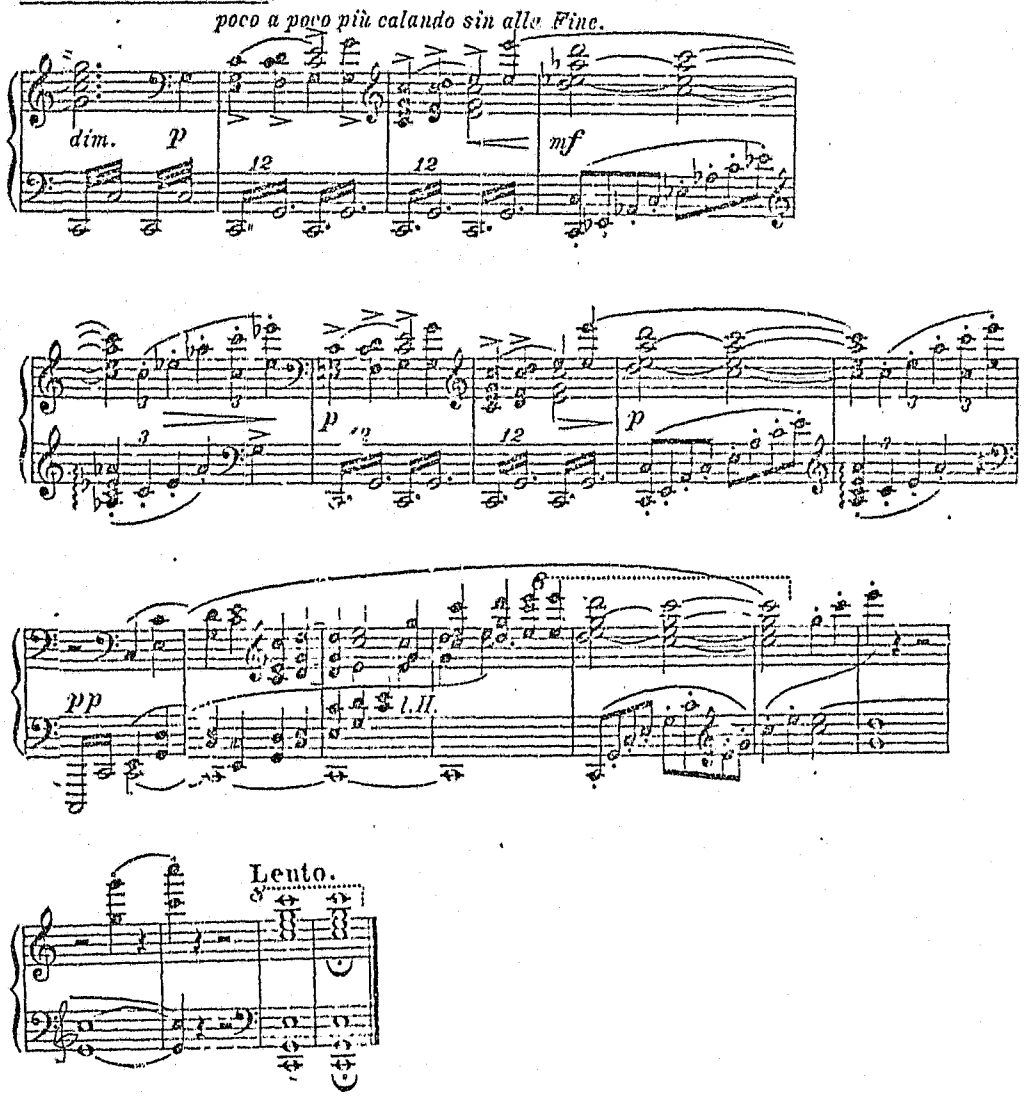


iv Die Frauen sind oft tromm und still, op.21 no.5, bars 33-41



v In the symphonic poem Tod und Verklärung, op.24, composed at the end of this period (1888-89), the same technique is used to express the associated ideas of heaven and transfiguration.

Tod und Verklärung, bars 482^{4}-501



CHAPTER 4

THE SONGS OP.26 TO OP.32

4.1 Harmony

From 1888 to 1896 Strauss was engaged in the composition of several of his major works, including Tod und Verklärung, Macbeth, his first opera, Guntram, Till Eulenspiegels lustige Streiche and Also sprach Zarathustra, and the influence of these works are clearly felt in the spirit of the songs composed during this time.

4.1.1 Op.26

During the composition of Guntram (1888-1892) Strauss wrote only two songs. Both are contained in op.26, which was written in 1891. The first song, Frühlingsgedränge, is entirely conventional in the harmonic techniques employed and does not require detailed analysis. The second song, O wärst du mein!, on the contrary, is considerably further advanced than any of his works up to that time. Del Mar is of the opinion that it "might even be said to look ahead to early Schönberg with its daring and unconventional harmonies. Although the music carries a key signature of three sharps it can hardly be said to be in any key at all ..."[1]

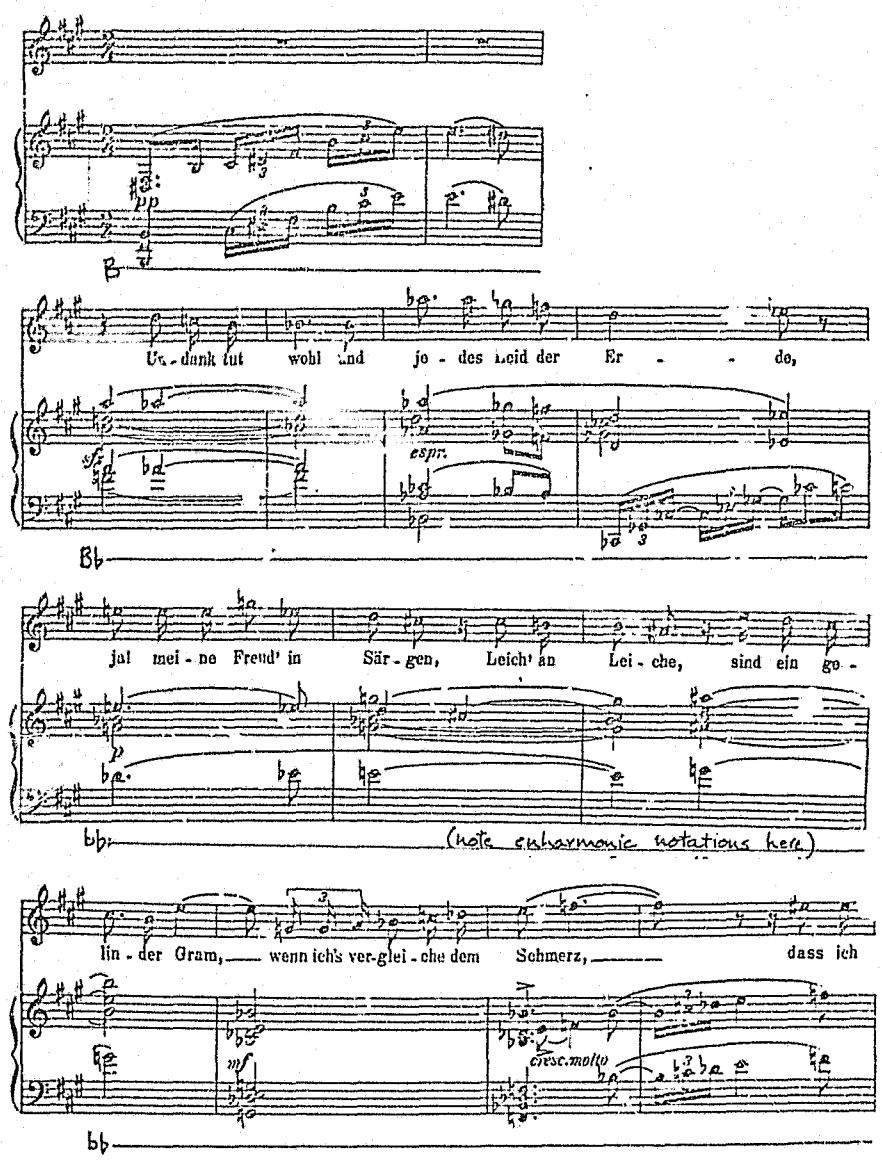
The final cadence of this song contains a clearly notated f♯/b♭ polarity. Neither key is however firmly established in the song, and at times one must be content to represent the b♭ level only by the note B♭. An attempt at a conventional harmonic analysis would probably result in the claim that, since every chord is definable within a key, the music must be tonal. As has been stated in Chapter 2, however, the term tonality is in this study used exclusively to denote the application of a structural principle, not a series of aural impressions. The argument against a tonal analysis is further strengthened by examining the intervals which comprise the melodic line. Strauss's melodies play an extremely important role in the confirmation or establishment of tonal centres, and in this case the melodic line is not directed towards a tonal centre, but appears rather to arise out of the effects of the chord successions.

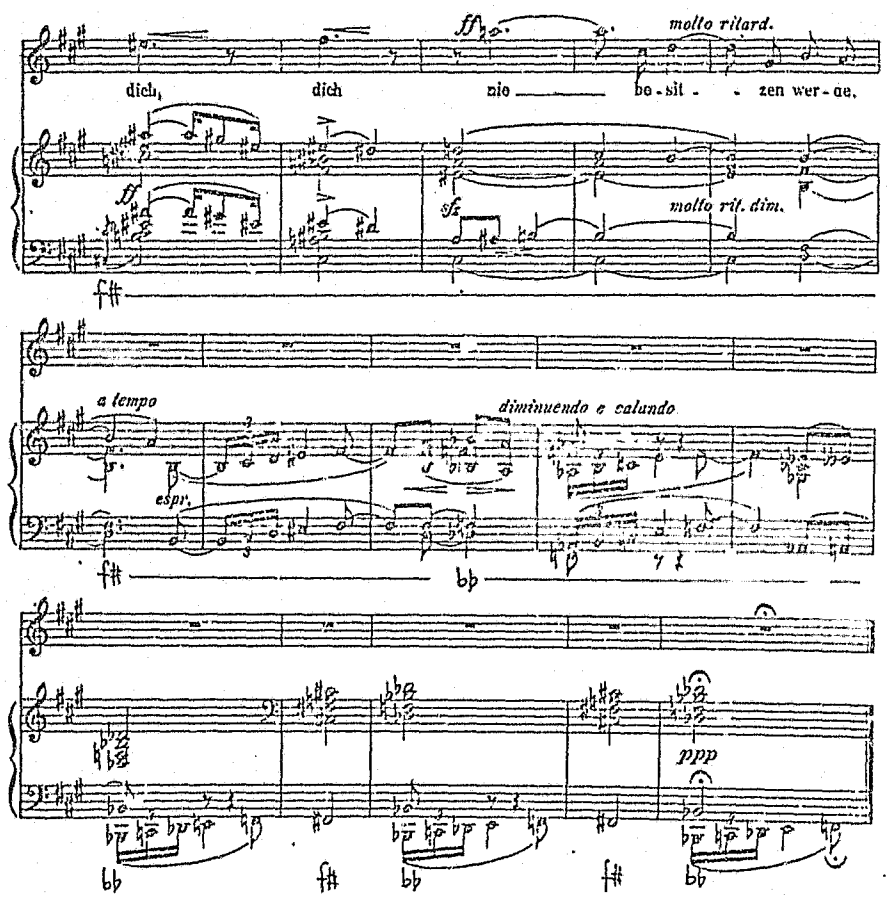
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[1] Del Mar, Richard Strauss, vol.3, pp.282-283.

Because of these facts, one must acknowledge that, although the sounds involved are mostly consonant, tonality is not used as a structural principle. This is true even if the f♯ level is interpreted enharmonically as g♭ (thus the submediant minor of b♭). At most two loose tonal structures may be detected: the first around b♭ and the second around f♯. The following extract, which indicates the two tonal levels, illustrates these points

O wärst du mein!, bars 16-43





This is one of the songs which falls between tonality and atonality (see the comments by Chrisman on p.18). It could be described as being structured non-tonally, with the avoidance of a clear point of rest being expressive of the poetic idea. This centres around the denial of the fulfillment of love: the futility of the man's longing for the woman who does not return his love.

4.1.2 Op.27

Four songs are contained in op.27. Of these, the first, Ruhe, meine Seele!, is the one which displays the continuing development of Strauss's harmonic technique. In the forty-three bars, there are only five consonant chords, which appear at the following points:

bar 27: "Zeiten"

bars 35-37: "und vergiss"

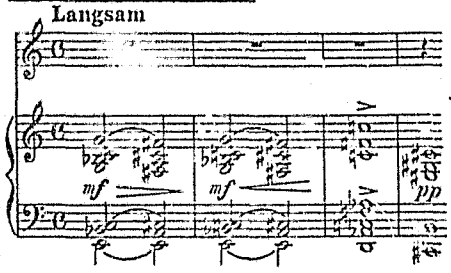
bars 42-43: final bars; no text

There is one quintad at the climax of the song, on the word "Not" in bar 30. All the other chords are quartads.

The reason for the use of the consonant chords in this song is to be found in the creation of tension in the music. The triad on "Zeiten" is the first chord in the phrase which leads to the climax of the song: the quintad on "Not". The triads on "und vergiss" precede the dissonant quartad on "bedroht", marking the difference between the poet's longing for forgetfulness and the threatening reality. The consonant tonic triad in the last two bars discharges the tension built up throughout the song. The use of consonance and dissonance is thus expressive of the text, with dissonance increasing towards the climax and thereafter decreasing until consonance is reached in the last two bars.

The first four bars contain a restless shifting between four different quartads, the first two of which lie an augmented fourth apart. The parts are arranged in such a manner that, except for the bass movement in bars 2-3 each part moves in shifts of a semitone. This shifting is repeated over a tonic pedal in bars 39-41 to set the phrase "was dich bedroht", thereby consolidating the underlying mood of the song. There is unlikely to be rest for the poet's soul.

Ruhe, meine Seele!, bars 1-4[1]



In comparison to these opening bars, bars 4[2]-13 contain less tension. Although the sonorities are all quartads, each one is resolved quite conventionally. This corresponds directly to the restfulness created by the first stanza of the poem.

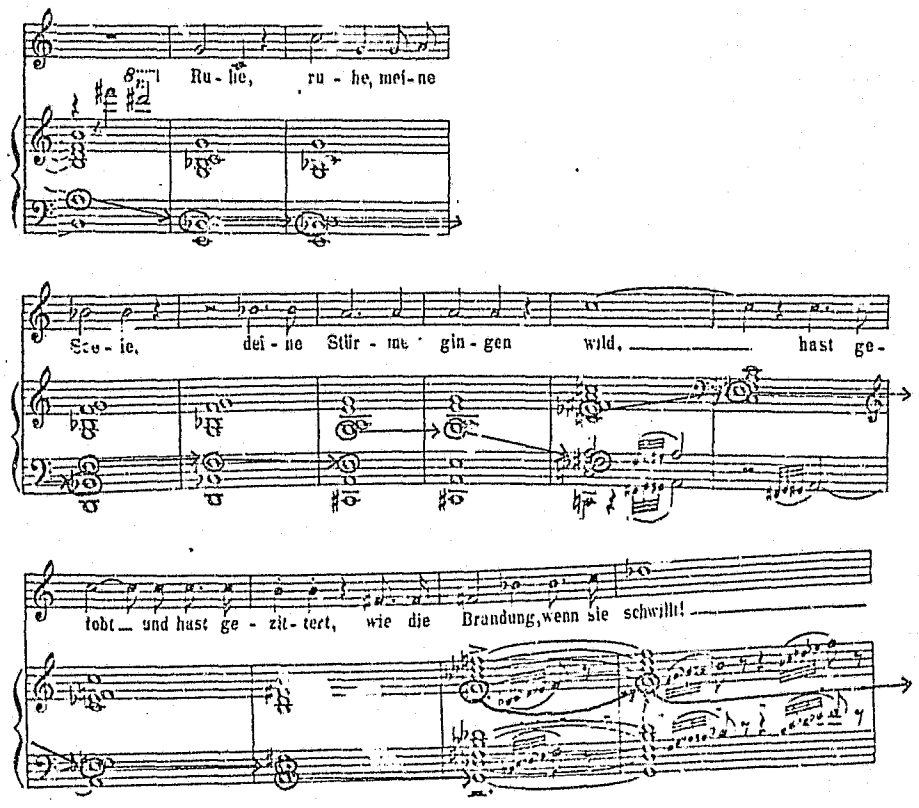
Nicht ein Lüftchen regt sich leise,	Not a breeze is stirring,
sanft entschlummert ruht der Hain;	the wood slumbers softly;
durch der Blätter dunkle Hülle	through the dark veil of leaves
stiehlt sich lichter Sonnenschein.	light sunshine is stealing.

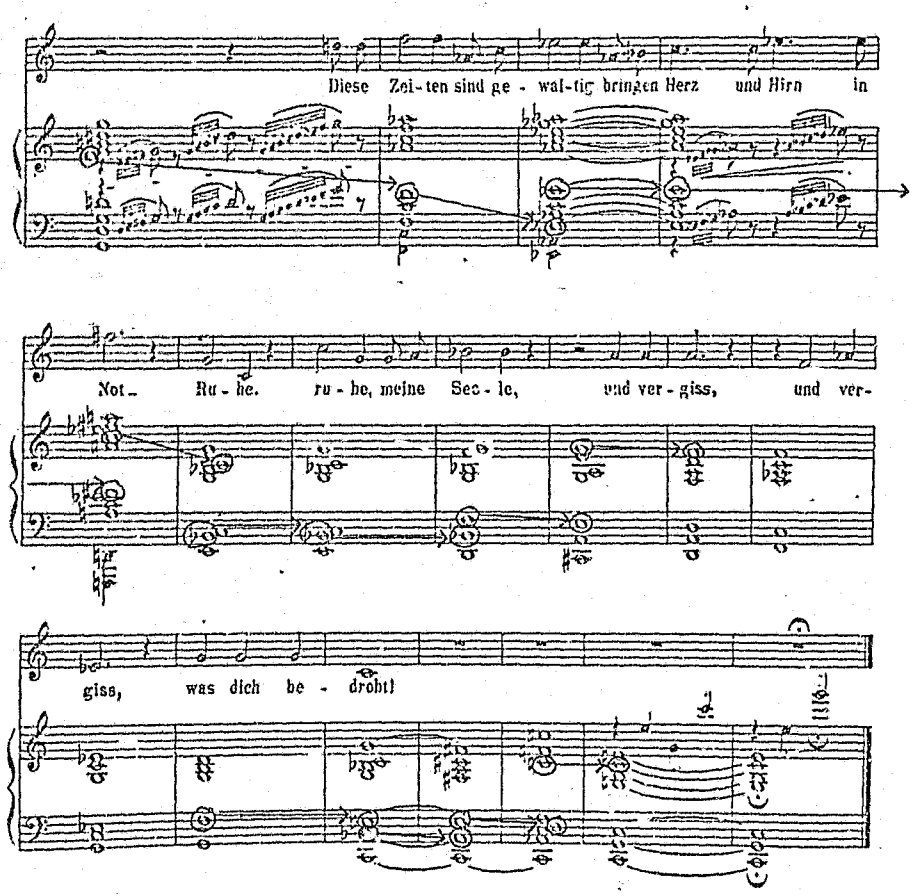
This idyllic scene is shattered by the main body of the poem (bars 14-39):

Ruhe, ruhe, meine Seele,	Rest, rest my soul,
deine Stürme gingen wild,	your storms raged wildly,
hast getobt und hast gezittert,	you have throbbed and trembled
wie die Brandung, wenn sie schwillt!	like the raging surf.
Diese Zeiten sind gewaltig,	These are troubled times,
bringen Herz und Hirn in Not -	disturbing heart and mind -
Ruhe, ruhe, meine Seele,	Rest, rest my soul,
und vergiss was dich bedroht!	and forget what threatens you.

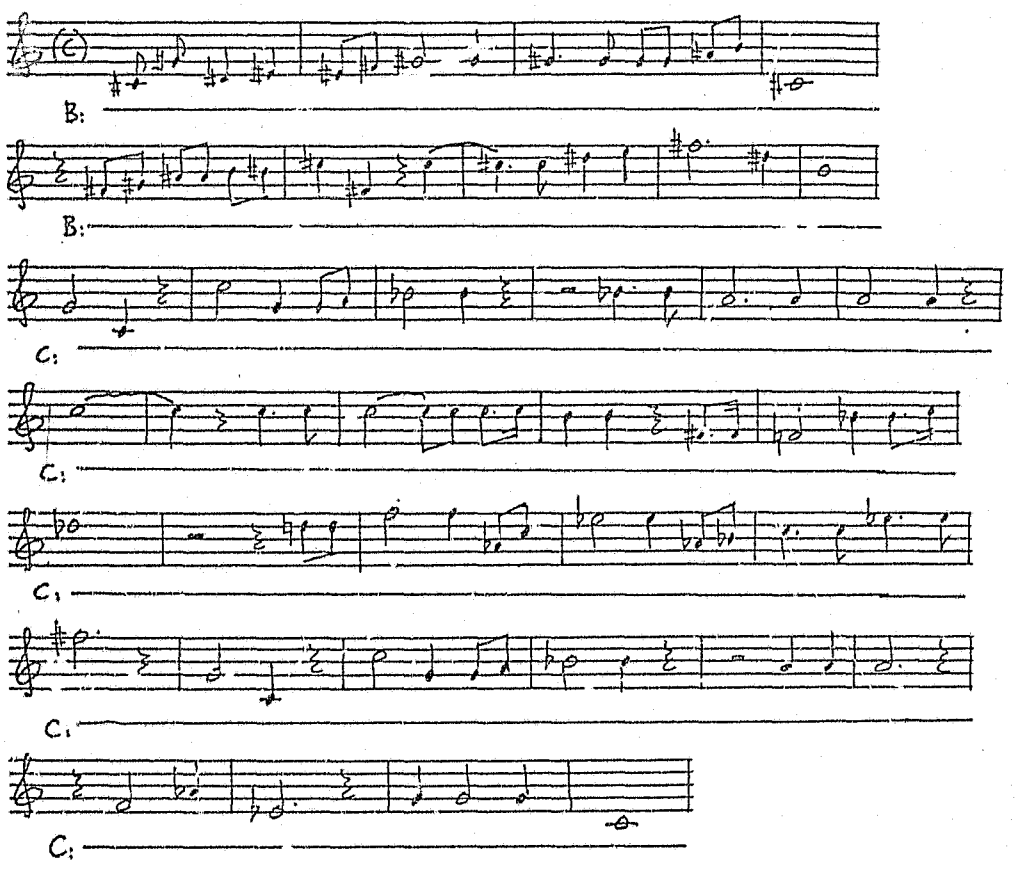
In this section, too, mainly quartads are employed. The difference in treatment to the first thirteen bars, however, is marked. Whereas the opening section contained conventional resolutions based on the circle of fifths, the treatment here is far freer. The dissonant seventh in each quartad is resolved either by step, or is suspended to become consonant in the following chord, while the other parts move freely, mostly in conjunct motion. The treatment of the sevenths is indicated in the following extract.

Bars 13-39





Despite all this dissonance, the song is decidedly tonal, although not centering around only one tonal centre. The opening section (up to bar 13) is centred around B; thereafter the tonal centre shifts to C, in which key the song also ends. The reason for this distinct organization is certainly not to be found in the chord successions of bars 14-43. Considered independently, these chord successions are more markedly colouristic than functional within a key. The determination of the tonal centres rests solely on the organization of the melodic line which from bar 14 centres clearly around C. This can be seen by studying the melodic line independently of the accompaniment.



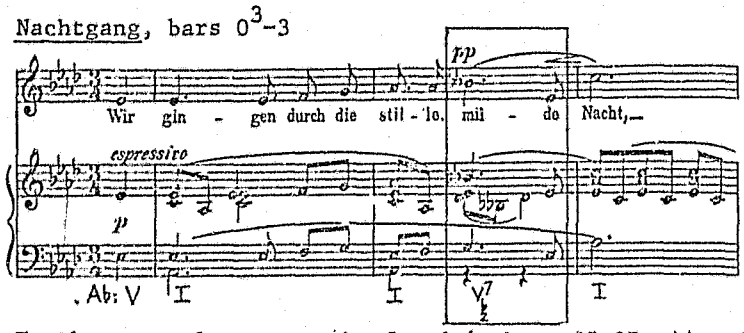
The technique displayed in this song can be summarised as follows: the melodic line determines the tonality which is reflected at the two main cadence points (bars 11-13 and 35-39) while the harmony is used as a colouristic element. This represents a fairly radical change in technique since, prior to this, the harmonic progressions were distinctly functional, in the broader as well as in the local context.

4.1.3 Op.29

During 1894-95, Till Eulenspiegels lustige Streiche, op.28, and the three songs which comprise op.29 (Traum durch die Dämmerung, Schlagende Herzen and Nachtg.ng) were composed. Few would argue that despite (or perhaps because of) its harmonic simplicity, the most inspired of these songs is Traum durch die Dämmerung, but Nachtgang displays the more interesting harmonic technique and is therefore the one chosen for discussion from this group.

Strauss had previously made abundant use of the Neapolitan degree of the scale as, for example, in Die Verschwiegenen (op.10 no.6), Winternacht (op.15 no.2) and Aus den Liedern der Trauer (op.15 no.4). In these cases this degree is used within a functional framework. Although its use is not fundamentally altered in Nachtgang, it becomes a specific feature of the dominant chord.

Nachtgang, bars 0^3-3



Further examples are to be found in bars 25-27, 41 and 44.

The incorporation of the Neapolitan degree into the dominant chord and the resultant sound with its strongly functional and colouristic tendencies obviously fascinated Strauss, for it was to become an essential part of his harmonic vocabulary. It was also during these years that Strauss composed Also sprach Zarathustra and, as has been mentioned in Chapter 2, Strauss's interest in the semitone relationship between two keys is very much in evidence in this work, since it is based largely on this concept.[2] From this time onwards, the opposition of keys lying a minor second apart becomes one of the outstanding features of Strauss's style. During this period the application of the technique is reserved for the programmatic purposes as set out in the second chapter, but later its use becomes simply one of Strauss's stylistic characteristics.

4.1.4 Op.31

With regard to this latter usage, an interesting early example is to be found in op.31, the set of songs which was being composed concurrently with Also sprach Zarathustra. In Wenn... (op.31 no.2) Strauss uses the keys Eb and E, but concludes the song decisively in E, adding the footnote: "Sängern, die noch im 19ten Jahrhundert dieses Lied zu singen beabsichtigen, rät der Componist, dasselbe von hier ab einen halben Ton tiefer (also in Es dur) zu nehmen und das Musikstück somit in der Tonart seines Anfangs abzuschliessen!!!"[3] It is strange that Strauss should

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[2] See comments in Schuh, Richard Strauss, pp.427-434

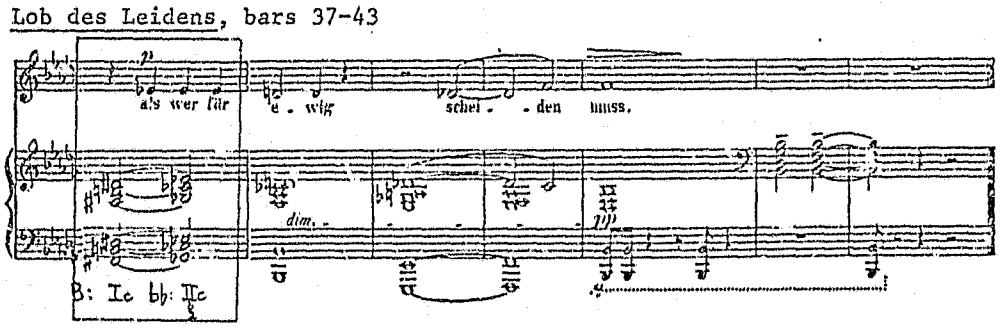
[3] R. Strauss, Lieder, vol.1, p.166.

have drawn attention (even jokingly) to this fact when far more complex procedures exist in his earlier works such as Die Frauen sind oft fromm und still. Be that as it may, the most important factor is that the Neapolitan key (E) is no longer interpreted as being a functional element within the key of E♭, neither is its use purely colouristic. It is an independent key, to be used as a modulatory goal or as a functional or colouristic element, depending on the poetic idea which the composer wishes to convey.

With the freeing of the Neapolitan degree from the role assigned to it by functional harmony, the importance of functionalism within the broad context of a work diminishes - in fact becomes almost negligible, since, except for the raised fourth degree of the scale, all degrees become equally independent of the dominance of the tonic. The negation of tonality itself (if tonality continues to be defined as existing because of a hierarchical relationship between the degrees of the scale) is imminent.

It is, in my opinion, also for these reasons that Strauss purposely does not use the orthographically "correct" notation of F♭ (instead of E) in Wenn... . While he wishes to retain the distinctive Neapolitan effect, he also wishes the effect rather than the function to be given paramount importance. When a functional use of the Neapolitan degree is intended, he does not hesitate to notate it "correctly", as Lob des Leidens (op.15 no.3), to mention but one example, demonstrates.[4]

Lob des Leidens, bars 37-43

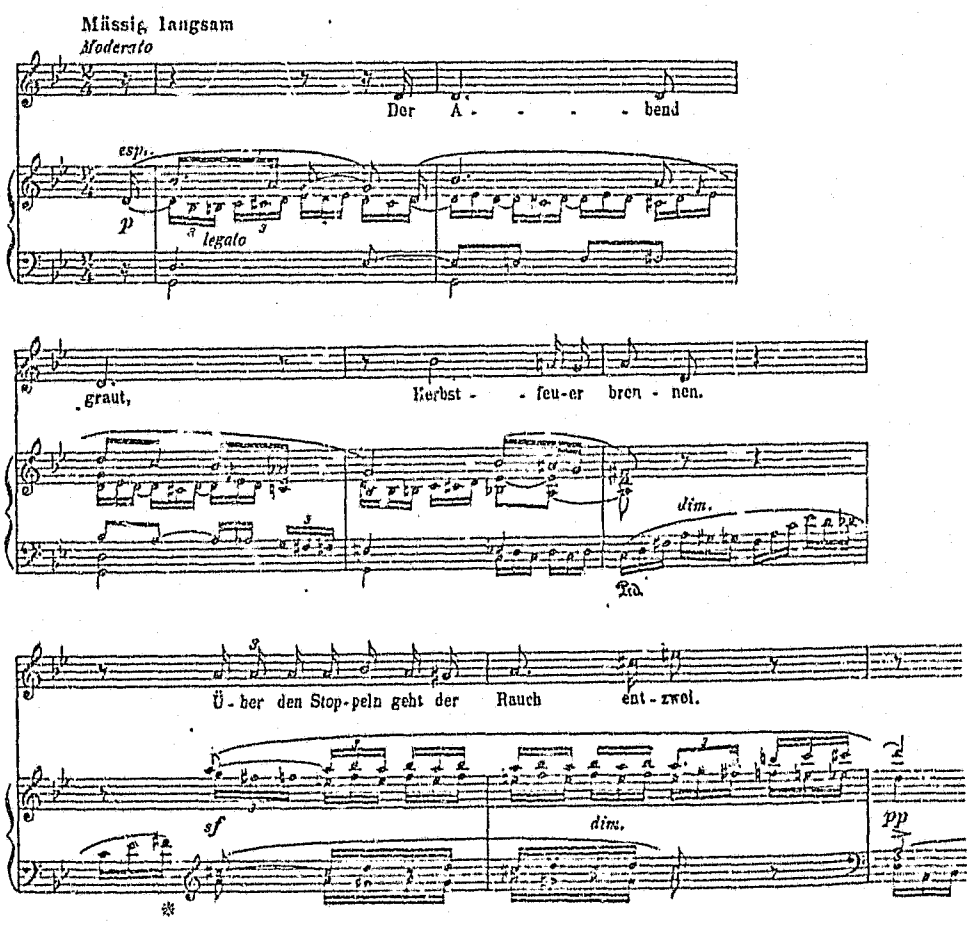


The fourth song from op.31, Stiller Gang, is also of particular importance but not because of the harmonic techniques involved. The harmonic structure is overwhelmingly diatonic, the tonality decidedly g. This song demonstrates Strauss's interpretation of an Impressionistic setting. The effect is gained by the abundant use of chromatic nonharmonic notes. This veils the movement inherent in the underlying functional chord progressions to such an extent that the music becomes

[4] See also the example on p.57, Liebeshymnus, bars 21-29.

almost static. Because of the unbroken rhythmic pattern of the accompaniment, rhythm itself becomes unimportant, while the recitative-like melodic line also helps to enhance the static quality of the music. This short song is one of Strauss's finest settings. The first eight bars are quoted after the text.

Der Abend graut,	Dusk is falling,
Herbstfeuer brennen.	Autumn fires are burning.
Über den Stoppeln geht der Rauch entzwei.	Over the stubbles two columns of smoke rise up.
Kaum ist mein Weg noch zu erkennen.	I can barely find my way.
Bald kommt die Nacht;	Soon night will fall;
ich muss mich trennen.	I must depart.
Ein Käfer surrt an meinem Ohr vorbei.	A beetle whirrs past my ear.



4.1.5 Op.32

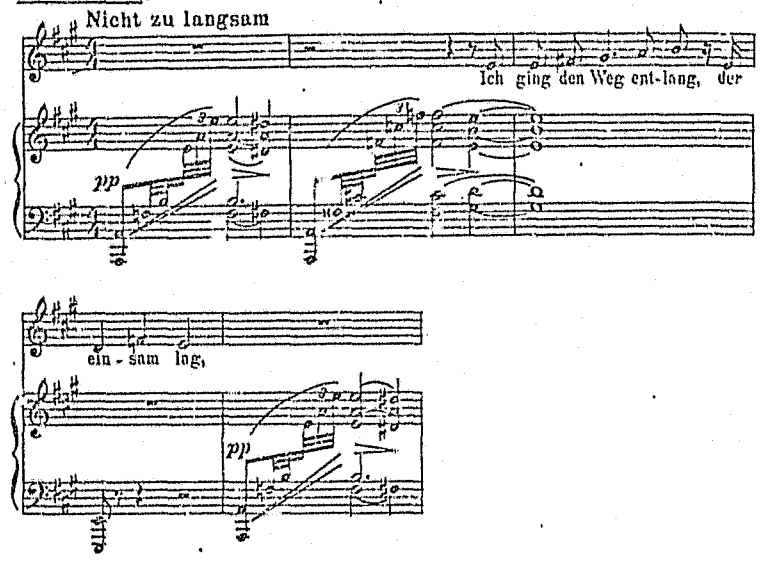
Don Quixote, op.35, appeared in 1897, but prior to and during its composition three further sets of songs were composed: opp.32, 33 and 37.

In op.32, Sehnsucht (no.2) demonstrates the continuation of the Impressionistic tendencies evident in Stiller Gang. Again, the recitative-like melodic line and the use of nonharmonic notes oppose the movement inherent in the underlying chord progressions. In this case, however, the nonharmonic notes are not as easily distinguishable as previously. Dependant on which notes are regarded as being nonharmonic, two analyses are possible:

- the chords on the first three beats of the bars (e.g. in bars 1 and 2) are in fourth construction;
- or the A in bars 1 and 2 is a tonic pedal point and the notes on the first three beats are appoggiaturas for the chord which follows on the fourth beat in each case.

This pattern is repeated in bars 5-8 and 9-12 and with occasional variations for most of the song.

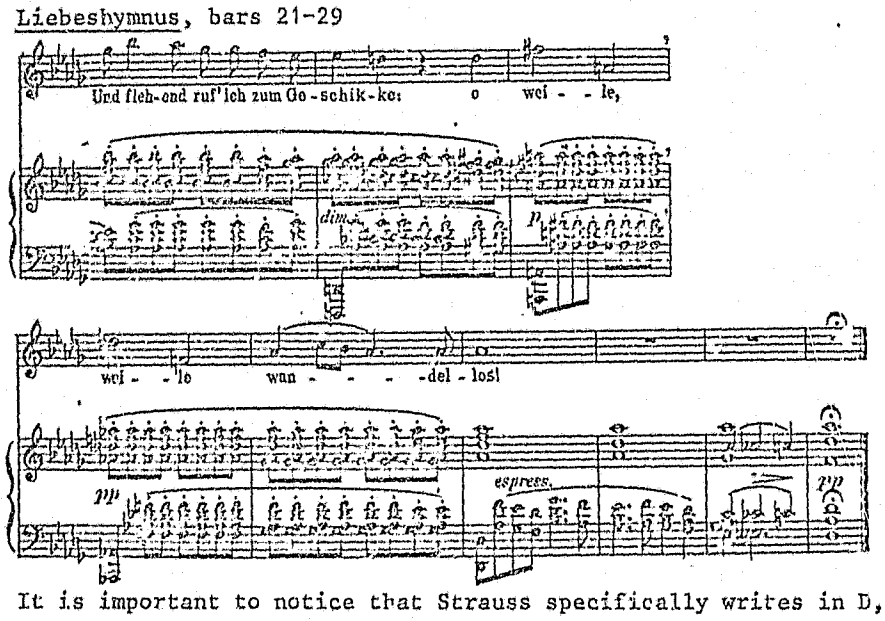
Sehnsucht, bars 1-5



Again these effects may be seen to be weakening the functional nature of the harmonic progressions and thus the perception of tonality, although tonality is not yet negated.

In Liebeshymnus (op.32 no.3) a D♭/D juxtaposition is utilised, once more for the colouristic effect rather than for its function. The closing ten bars clearly demonstrate this.

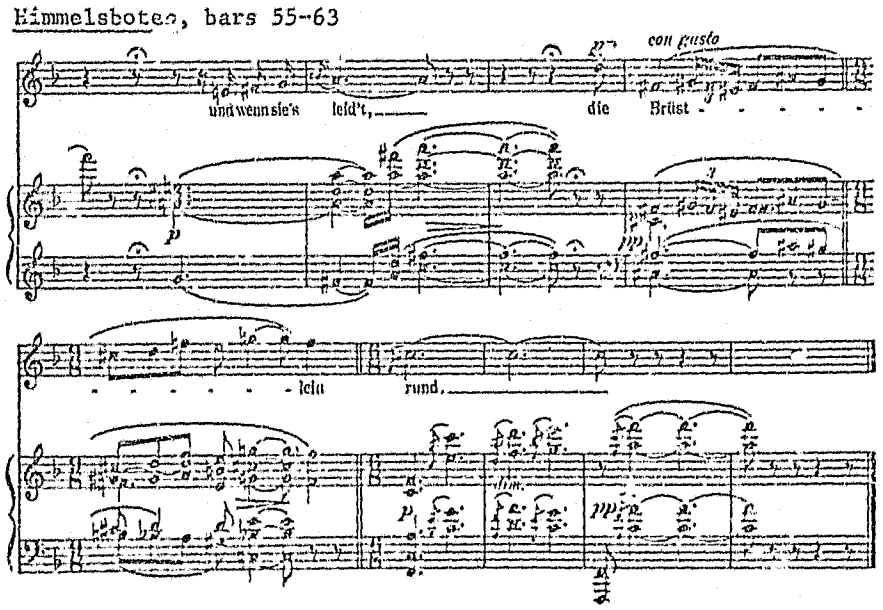
Liebeshymnus, bars 21-29



It is important to notice that Strauss specifically writes in D, not E𝄫, in bar 23, but writes E𝄫, not D, in bar 28. His choice of D in the first instance underlines the effect rather than the function of the passage.

In Himmelsboten, the fifth song of this set, the same technique is to be found in the final cadence.

Himmelsboten, bars 55-63

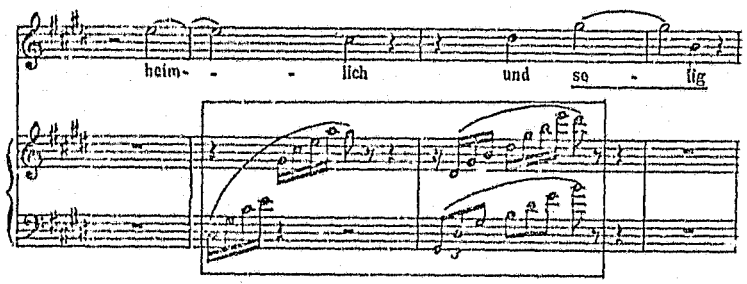


4.2 Melody

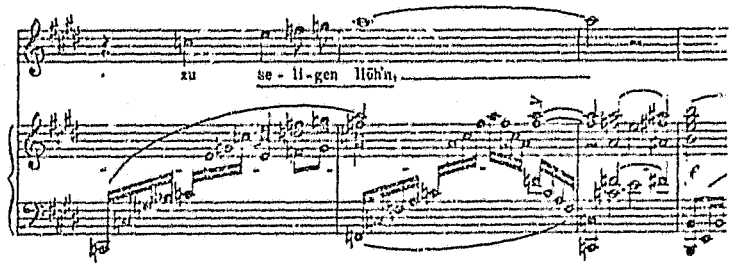
As in the earlier songs, Strauss continued to associate specific motifs with certain key-words. To Licht, Himmel and Liebe are added Seele (soul) and jubeln (to exult).

4.2.1 The association of Licht with Himmel now becomes so close that there is no distinguishing between the setting of the two words. Allied to this is the setting of Selig (holy, blessed) and its derivitives, which was previously encountered as Verklärung (transfiguration). As before, the most important element is the rising figure in the accompaniment. There are many examples in this group of songs. Six are cited here.

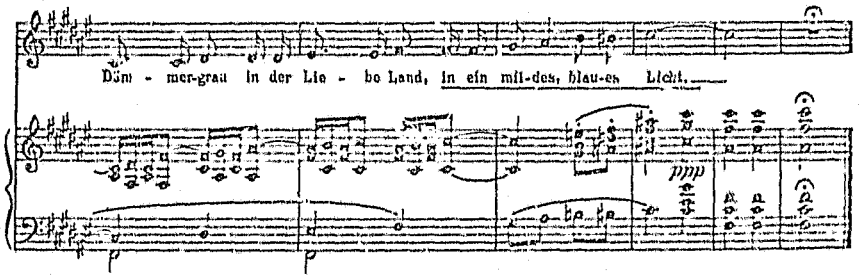
i Frühlingsgedränge, op.26 no.1, bars 42-45



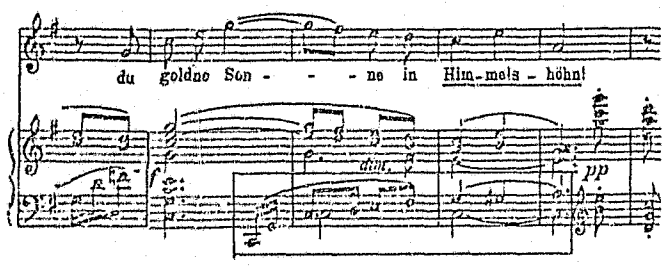
ii Cäcilie, op.27 no.2, bars 41-44[1]



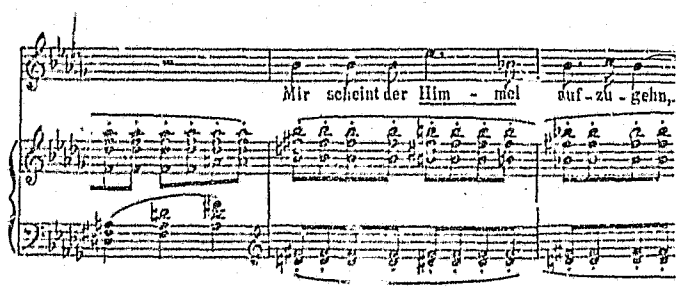
iii Traum durch die Dämmerung, op.29 no.1, bars 28-33



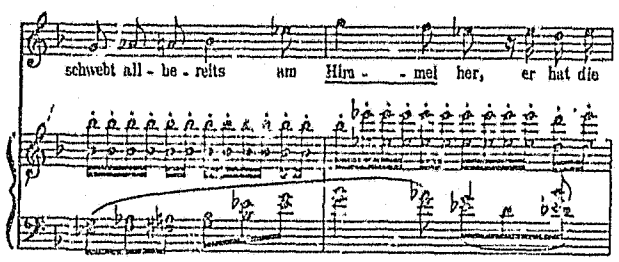
iv Schlagende Herzen, op.29 no.2, bars 22^2–27^1



v Liebeshymnus, op.32 no.3, bars 8^2–10^2

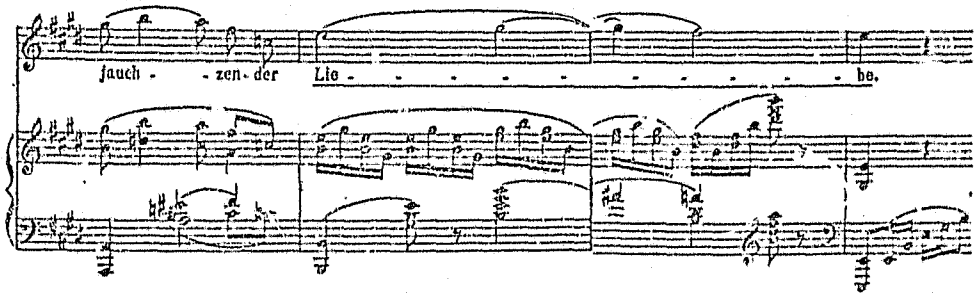


vi Himmelsboten, op.32 no.5, bars 20–21

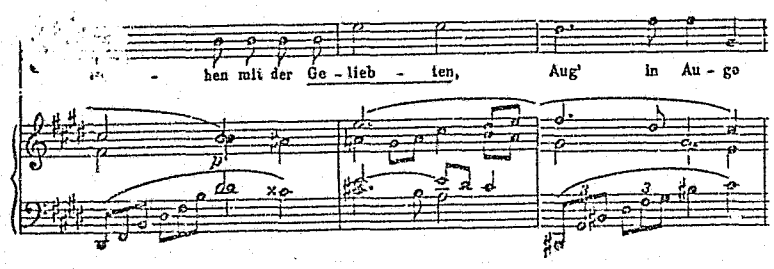


4.2.2 The word Liebe and its derivitive Geliebten is still treated as discussed in Chapter 3 (see p.42), but is now often extended over more than one bar.

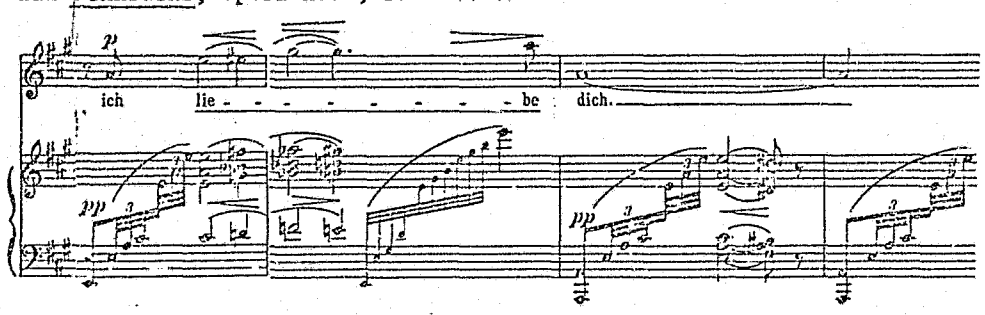
i Wenn..., op.31 no.2, bars 49–52^1



[illegible]cilie, op.27 no.2, bars 8-10

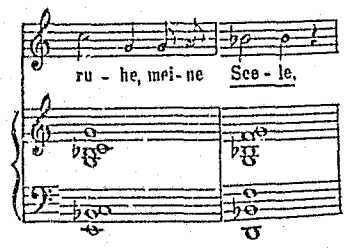


iii Sehnsucht, op.32 no.2, bars 44-47[1]

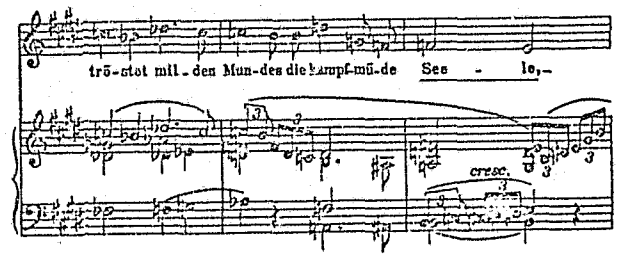


4.2.3 Seele is, with one exception, approached and quitted by conjunct motion. The setting of the word itself involves a two-note descending melodic figure, generally with the rhythmic pattern 𝅘𝅥𝅮 𝅘𝅥.

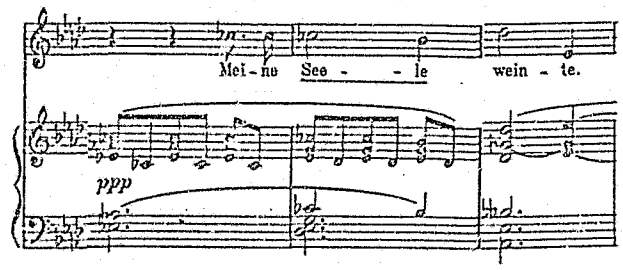
i Ruhe, meine Seele!, op.27 no.1, bars 15-16



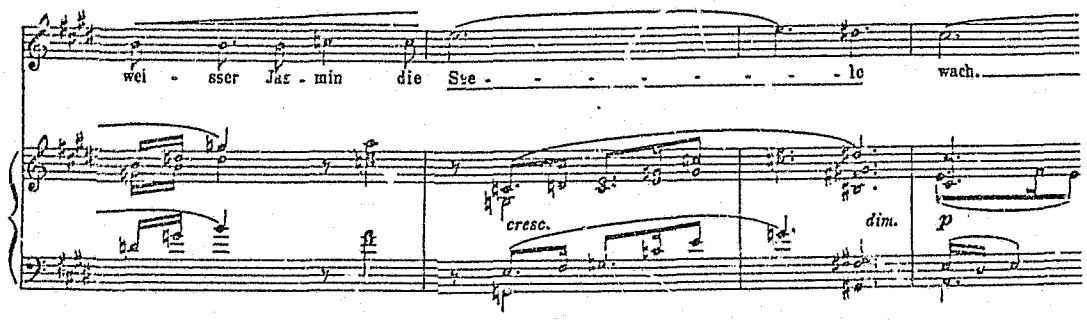
ii Cäcilie, op.27 no.2, bars 23-25



iii Nachtgang, op.29 no.3, bars 39-41

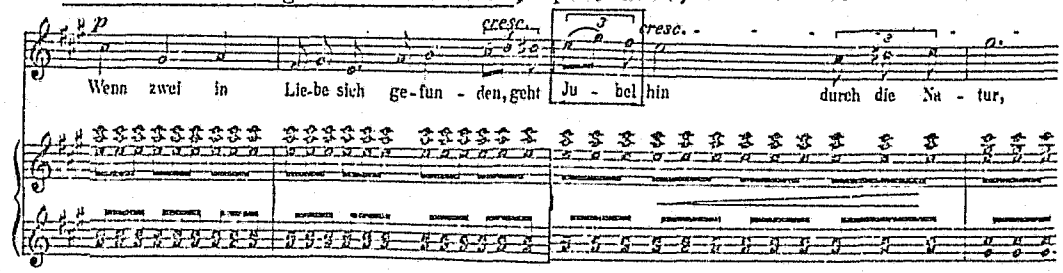


iv Weisser Jasmin, op.31 no.3, bars 33^{2}-36^{1}

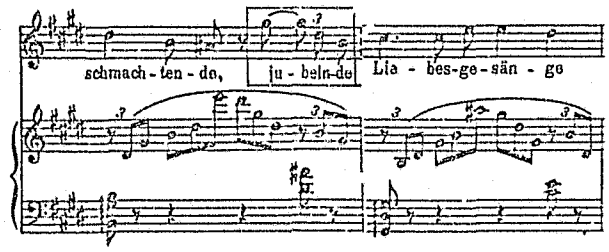


4.2.4 Exultation (Jubeln and Jauchzen) is always expressed by a florid figure, a technique not exclusive to Strauss, but easily recognisable as typically Straussian. Apart from the examples in the songs under discussion, there is also one example in the songs of op.10 to op.22 which was not included in the previous chapter since it appears in that group by way of exception.

i Wie sollten wir geheim sie halten, op.19 no.4, bars 10^{2}-13^{1}



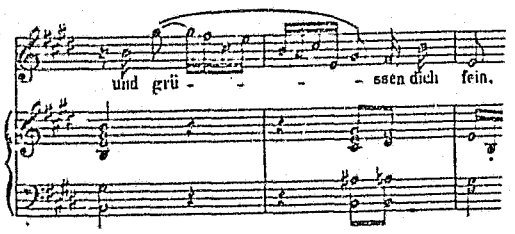
ii Frühlingsgedränge, op.26 no.1, bars 6-7



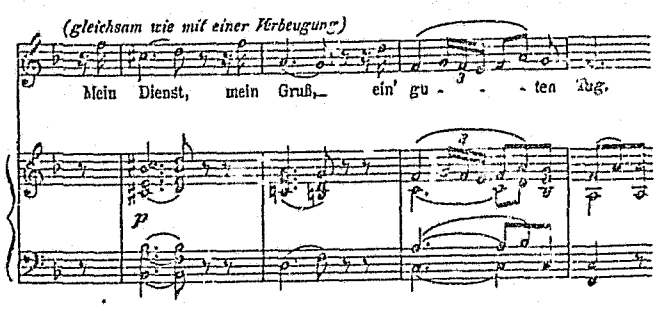
iii Wenn..., op.31 no.2, also contains an example of this technique in bars 49-52[1]. This example is quoted on p.59, 4.2.2, example i.

4.2.5 Strauss was fond of using a similar florid figure to express an elegant gesture, often of greeting. An example from op.21 is included here.

i All mein Gedanken, op.21 no.1, bars 23-25[1]

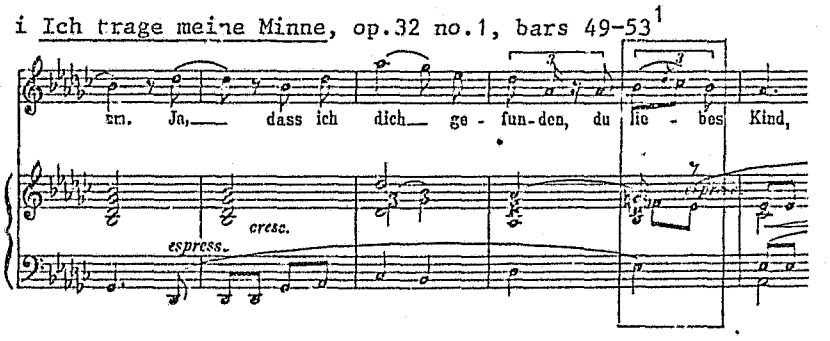


ii Himmelsboten, op.32 no.5, bars 33[2]-37[1]

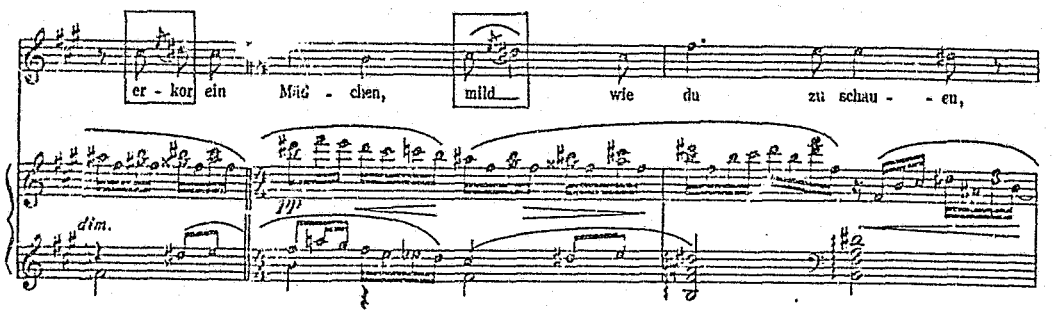


4.2.6 The element of mockery which was so prominent in the songs of op.10 to op.22 changes in the present group of songs to a far gentler mood of teasing, often with undertones of light-hearted eroticism. The figure itself remains unchanged, so that its re-interpretation must be sought in the poetry, not in the music.

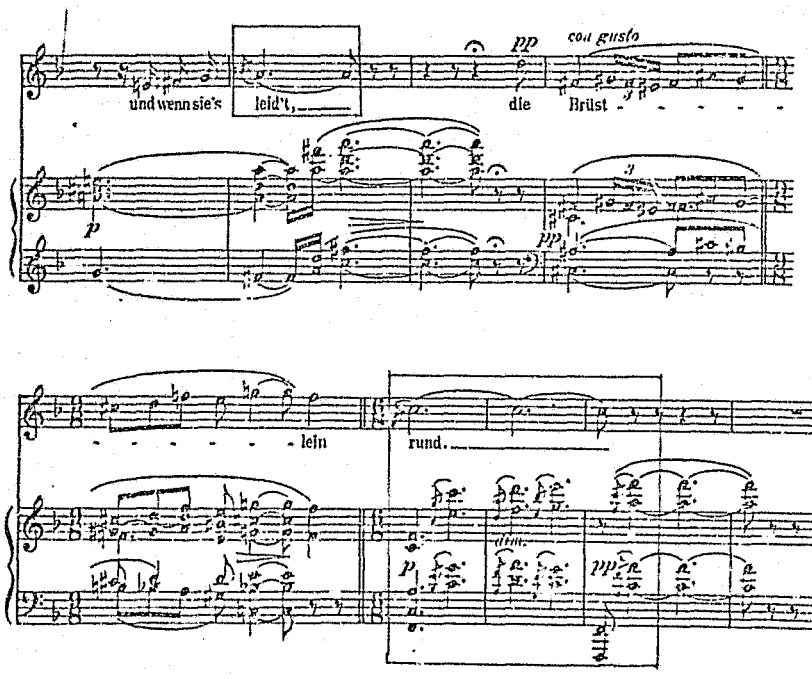
i Ich trage meine Minne, op.32 no.1, bars 49-53[1]



ii O süsser Mai!, , bars 19^3–21



iii Himmelsboten, op.32 no.5, bars 55^2–63



CHAPTER 5

THE SONGS OP.33 TO OP.39

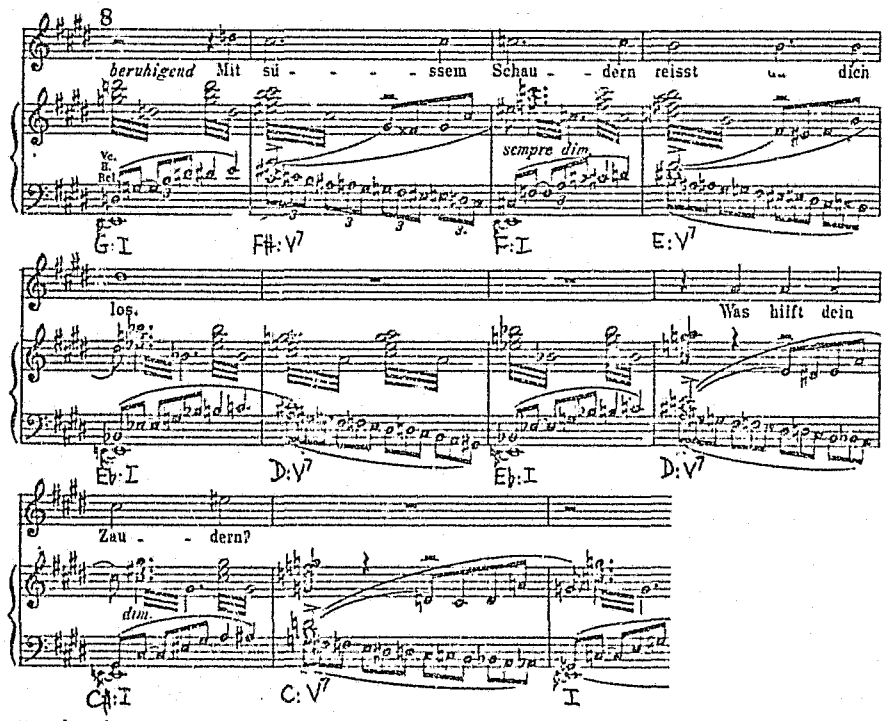
5.1 Harmony

The years 1897 to 1900 encompass the most prolific period of song writing of Strauss's career. Apart from the symphonic poems Don Quixote, op.35, and Ein Heldenleben, op.40, all the works composed during these years involve settings for voice. These are as varied as Hymne: Licht, du ewiglich Eines for brass orchestra and female choir, the two melodramas for voice with piano accompaniment (Enoch Arden, op.38, and Das Schloss am Meere, o.Op.AV.92) and Soldatenlied, o.Op.AV.93, for unaccompanied male choir. Ten sets of songs were composed (see Appendix for complete list of compositions) of which the first four sets will be discussed in this chapter.

5.1.1 Op.33

The first Gesänge (i.e. songs with orchestral accompaniment) are contained in op.33; this alone makes the set interesting. There are four songs: Verführung, Gesang der Apollopriesterin, Hymnus and Pilgers Morgenlied. All four contain distinctly functional chord progressions, with the formal and key structures being closely linked. They show that, as with Guntram (his first opera), Strauss was still firmly under the influence of Wagner when writing for voice and orchestra. The individual harmonic techniques developed in the preceding works do break through the general diatonic character at cadence points, in particular that of juxtaposing keys lying a minor second apart. This forms an integral part of the structure of many of the cadences or cadential progressions, as for example in bars 108-118 of Verführung.

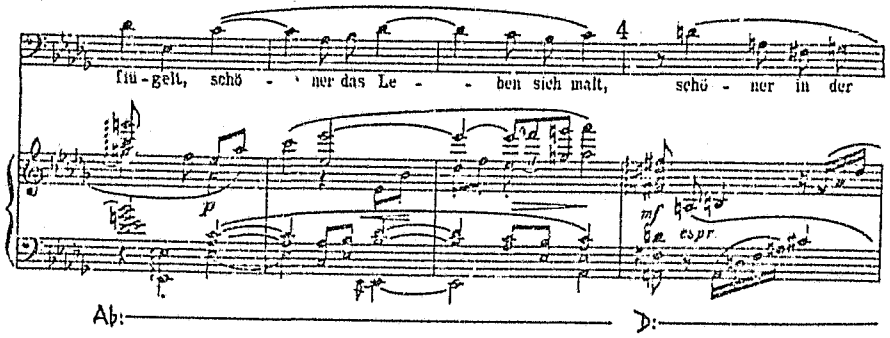
Verführung, bars 108-118[2]

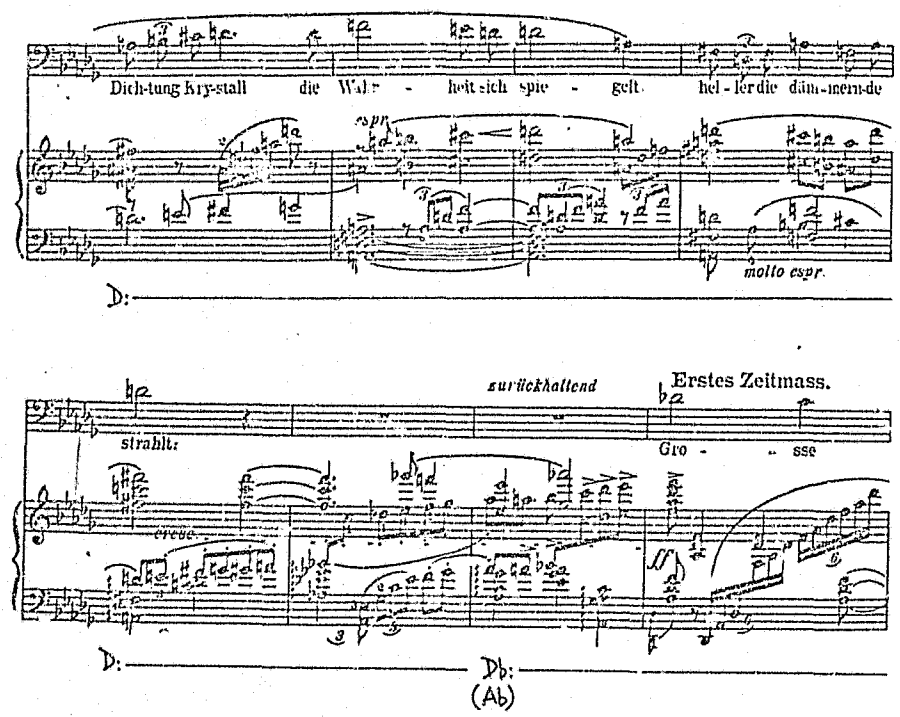


It is important to note that in each case the resolution of the dominant to the tonic is elided and that the tonic chord of the key lying a minor second lower replaces it. This results in an augmented fourth relation= ship between the two chords involved in the progression being formed.

It is in view of this stylistic development in Strauss's harmonic technique that his notation is in all but the most exceptional cases regarded as being a true reflection of his intentions. As stated previously, where Strauss intends the Neapolitan degree to function as such, it is notated correctly. Where he desires only a Neapolitan effect, the notation is always orthographically "incorrect".

Because of this exploitation of the Neapolitan degree, the augmented fourth relationship now became an established part of Strauss's harmonic vocabulary. An example of its use as a modulatory goal is to be found in Hymnus, op.33 no.3, bars 59-70.





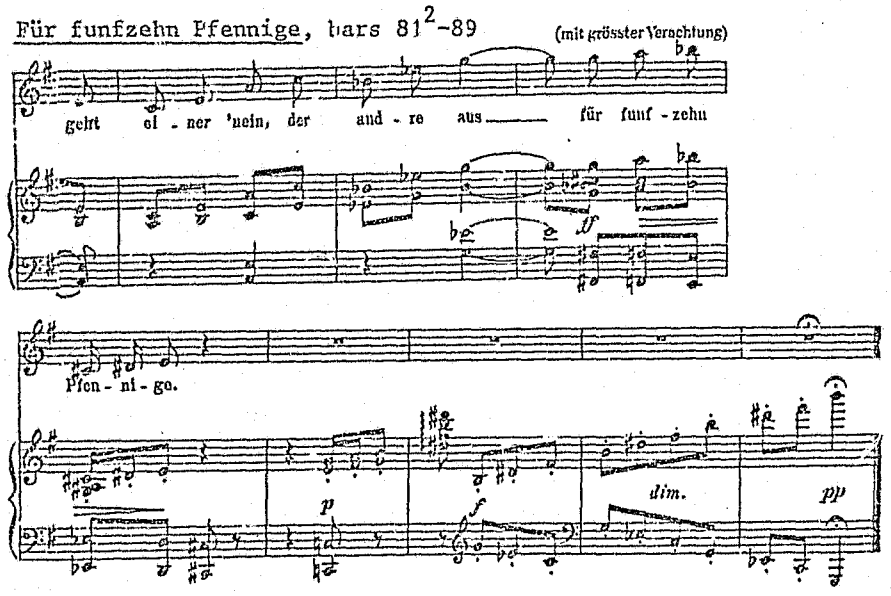
The consistent use of the relationship of a minor second or augmented fourth between keys and individual chords represents the final disintegration of tonality as a structural principle. It might be argued that, as in the above example (Hymnus), the basic structure is tonal since bars 59-61 are analysable within A♭, bars 62-67 in D and bars 68-70 in D♭. Such an analysis, however, implies a polytonal, not a tonal, structure and merely confirms that tonality (as the principle of a hierarchical structuring of sound around a dominating centre) is absent, since there is no tonality-defining relationship between A♭ and D, or D and D♭.

5.1.2 O .36

Because of the primarily consonant nature of the Gesänge of op.33 the disintegration of the tonal structure is not immediately apparent: one might even consider their interest to lie in the contrast of keys within a basic tonality, since each song actually does begin and end in the same key, and there is constant reference to the main key throughout the body of the work. In the following set of songs, op.36, the disintegration becomes more obvious. Das Rosenband (no.1) presents no problems of

interpretation, but the second song, Für funfzehn Pfennige, is far more complex. The song begins innocuously in G, with a volkstümlich setting appropriate to this text from Des Knaben Wunderhorn. The two protagonists are a young girl and her lover. As the lover's disillusionment in the girl increases, the progressions become more complex. The song ends with the simultaneous use of B and c triads to express his utter disgust. Historically, this is surely one of the earliest examples of bitonality.

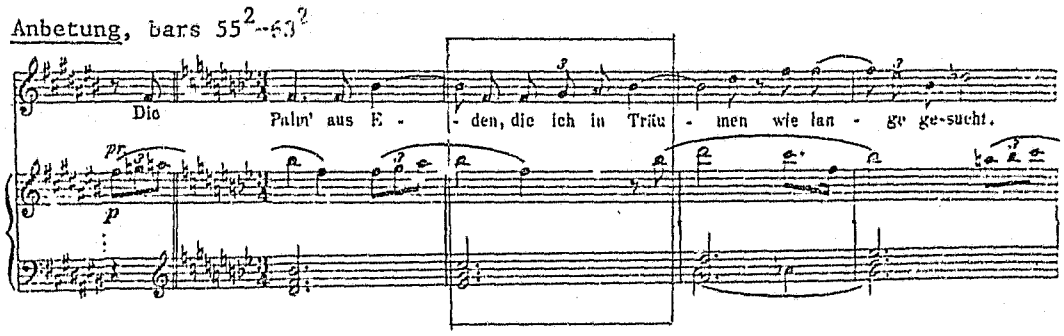
Für funfzehn Pfennige, bars 81^2-89

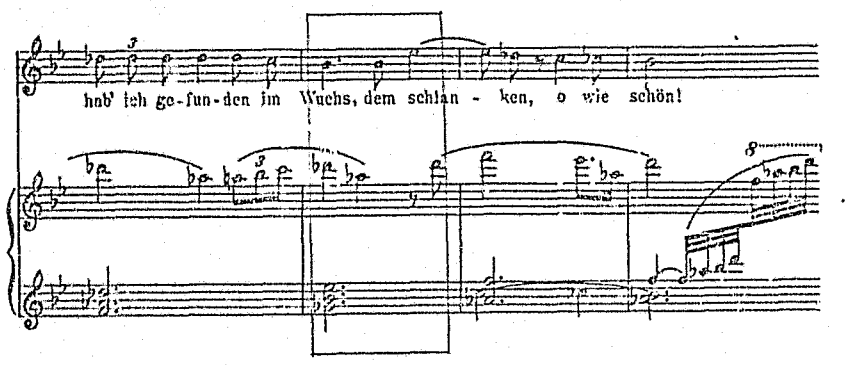


Once again the keys involved are those which appeared in Also sprach Zarathustra. What is noteworthy in the song is that the keys lying a minor second apart are not juxtaposed, but are sounded simultaneously.

Strauss was not to use this technique again in his songs. The element which he did retain was that of the simultaneous sounding of two chords. An early example of this occurs in Anbetung, op.36 no.4.

Anbetung, bars 55^2-63^2



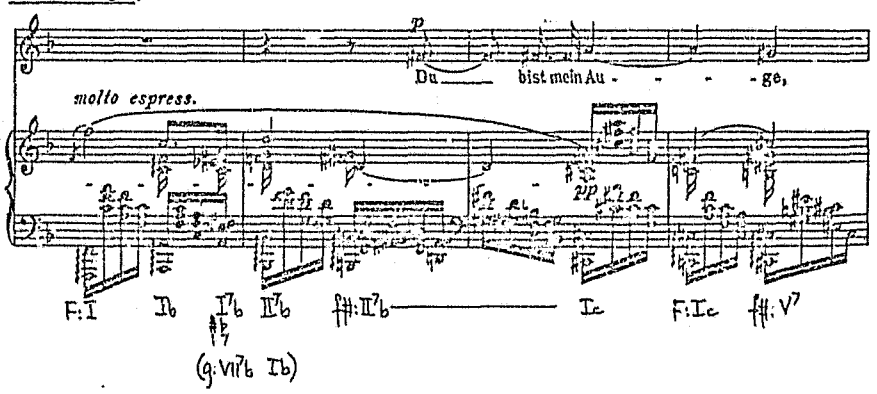


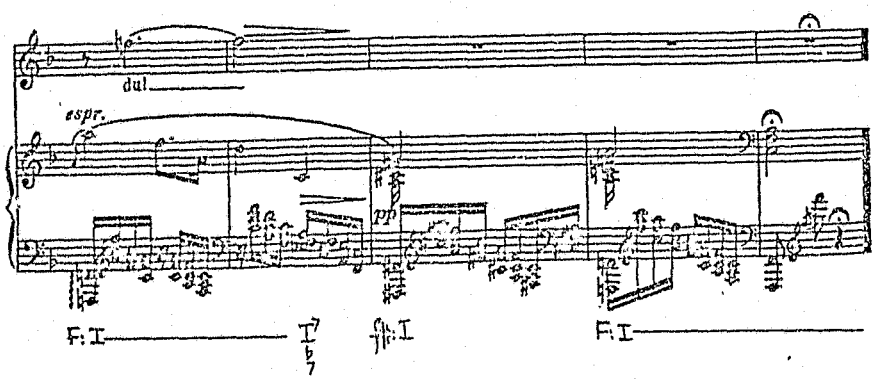
In bars 56-58 the melodic line is clearly and unambiguously based on the B♭ major triad. The accompanying chords correspond in all but bar 57. The chord C-E♭-G could be regarded as being three passing notes. This interpretation, however, seems unsuccessful when the performance indications of "ruhig und innig" (bar 36) and "espressivo" (bar 55) are taken into account, particularly since such dissonance is an exception in this predominantly diatonic passage. Bars 59^3-63^2 are a free sequence of bars 55^2-59^2, and a similar situation to that in bar 57 occurs in bar 61, making it clear that the use of the dissonance is calculated and intentional.

5.1.3 Op.37

Of the six songs of op.37, two require particular attention: Mein Auge (no.4) and Hochzeitlich Lied (no.6). In Mein Auge the key signature is that of F and the opening and closing triads are indeed the tonic chord of this key. The sole tonality-establishing progression of V-I is heard once only: at the climax in bars 26-27. In its other appearances, the dominant chord is altered to become the dominant of f♯, so that the effect is one of a continual fluctuation between F and f♯. Typical progressions to be found in the song are condensed in bars 28-36, an analysis of which follows.

Mein Auge, bars 28-36





The question arises as to whether the basic tonality can indeed be interpreted as being F; whether it is not possibly f♯; or whether neither key predominates over the other, resulting in true bitonality. A decision here must be based on whether a chromatically-altered chord is perceived aurally as having the same function as its diatonic equivalent or not. In this respect, Samson's viewpoint is upheld: chords involved in establishing a tonality, especially when those chords are the tonic and dominant chords of the key, must be diatonic. If this criterion is followed, neither F nor f♯ has been satisfactorily established for either of the two keys to be analysed as the predominating tonal centre. One can, on the other hand, not deny that F is interpreted aurally as a separate tonal centre, largely because the song begins and ends on its tonic triad. Yet the presence of a mere tonic triad is not sufficient to establish a tonality. Strictly speaking, it would not be incorrect to interpret the harmonic structure as atonal, since there is no truly functional harmonic structuring, although "non-tonal" is probably a preferable term to use. The consonant nature of the song does not alter this fact.

The reason for the impracticability of analysing this work along conventional lines is to be found in an examination of the poetic idea being expressed. The poem attempts to represent symbolically the boundless, unmeasurable effect of the light of the eye, the indescribable meaning of sight. The prime perceptions of the eye transcend description. In attempting to supply an auditory description of this poetic idea, the music is forced to transcend conventional definition as well. This results in the disruption of tonality. It is significant that the only diatonic confirmation of a key occurs at the words "auf sichern Pfad gestellt". Even the recurring refrain "Du bist mein Auge!" is not set in the same manner at each appearance since Strauss aims at conveying the idea that

the eye is not a fixed quantity. As in Also sprach Zarathustra the opposition of Nature and Man is here too an underlying idea, and the main keys used (F and f♯) also lie a minor second apart. The similarity is too close for this to be mere coincidence, especially when one considers that the symphonic poem was completed only two years prior to the song.

Hochzeitlich Lied continues the Impressionistic tendencies of the two earlier songs, Stiller Gang (op.31 no.4) and Sehnsucht (op.32 no.2). A tonal framework may be discerned, but three prominant characteristics of the song cloud this framework to such an extent that the overall impression is one of non-tonality. The first of these is that there are a tremendous number of chromatic nonharmonic notes; the second that there is a pedal point on A from bars 1-33 although the tonic is (according to the key signature) D♭; and, thirdly, there is only one cadence. This occurs in the last ten bars of the song (bars 77-87) on the words "wir ziehn zur Ruh". These criteria correspond to those given by Hindemith as negating tonality (see Chapter 2) so that, although by judicious elimination of certain notes a tonal basis may be found, this would mean that the score is being manipulated. It has already been established that Strauss had moved away from tonality as a structural principle when he did not require it.

5.1.4 Op.39

Five songs are contained in op.39. Four of these are settings for poems by Richard Dehmel (1863-1920), a contemporary of Strauss and a poet noted for his awareness of the social revolt which was taking place in Europe at that time. Strauss had already set two of his poems in a striking manner (Stiller Gang and Mein Auge), and the interesting settings of the poems of op.39 bear testimony to Strauss's affinity with this poet.

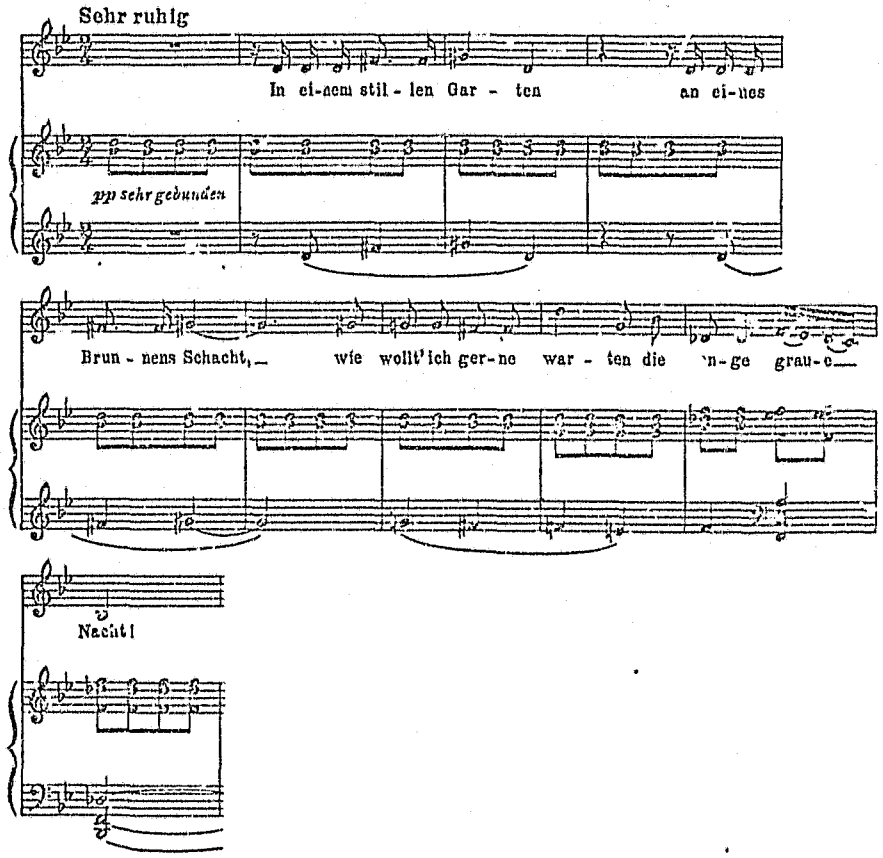
The first song, Leises Lied, is once again Impressionistic. Strauss makes use of the whole-tone scale. He is thus able to exploit the use of the augmented fourth degree to the full. Each complete sentence ends with a cadence in a key: however these serve only as consonant points of repose and do not determine tonality. The layout is as follows:

In einem stillen Garten	In a quiet garden,
an eines Brunnens Schacht,	at a fountainhead,
wie wollt' ich gerne warten	how willingly I would wait
die lange graue Nacht! (cadence in b♭)	through the long grey night.

Viel helle Lilien blühen	Many bright lilies bloom
um des Brunnens Schlund;	around that fountain's mouth;
drin schwimmen golden die Sterne,	The golden stars swim therein,
drin badet sich der Mond.(cadence in E)	in there the moon bathes herself.
Und wie in den Brunnen schimmern	And as the lovely stars
die lieben Sternen hinein	twinkle in the fountain,
glänzt mir in Herzen immer	so the glow of your lovely eyes
deiner lieben Augen Schein. (cadence:D)	always shines in my heart.
Die Sterne doch am Himmel	But the stars in heaven
die stehen all' so fern;	are so far away;
in deinem stillen Garten	in your quiet garden
stünd ich jetzt so gern. (cadence: B♭)	I would dearly like to be.

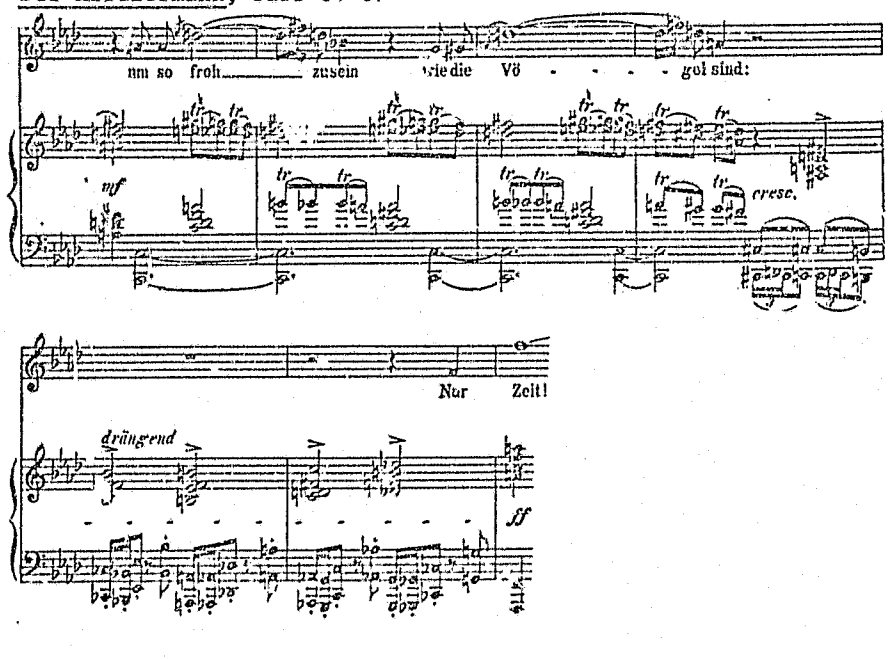
The song is surprisingly reminiscent of Debussy's prelude for piano, Voiles (only published twelve years after this song, in 1910), as the following extract shows.

Leises Lied, bars 1-10



Der Arbeitsmann (no.3) is one of Dehmel's criticisms of the social system. Strauss's setting admirably captures its feeling of threat and expectancy. The key of f is referred to throughout the song at the endings of the main sectional divisions. As in Leises Lied, however, these references to f should again be seen as consonant points of repose, since the intervening bars are decidedly atonal, with the jagged melodic line aiding in obscuring tonality. This is demonstrated in the following example.

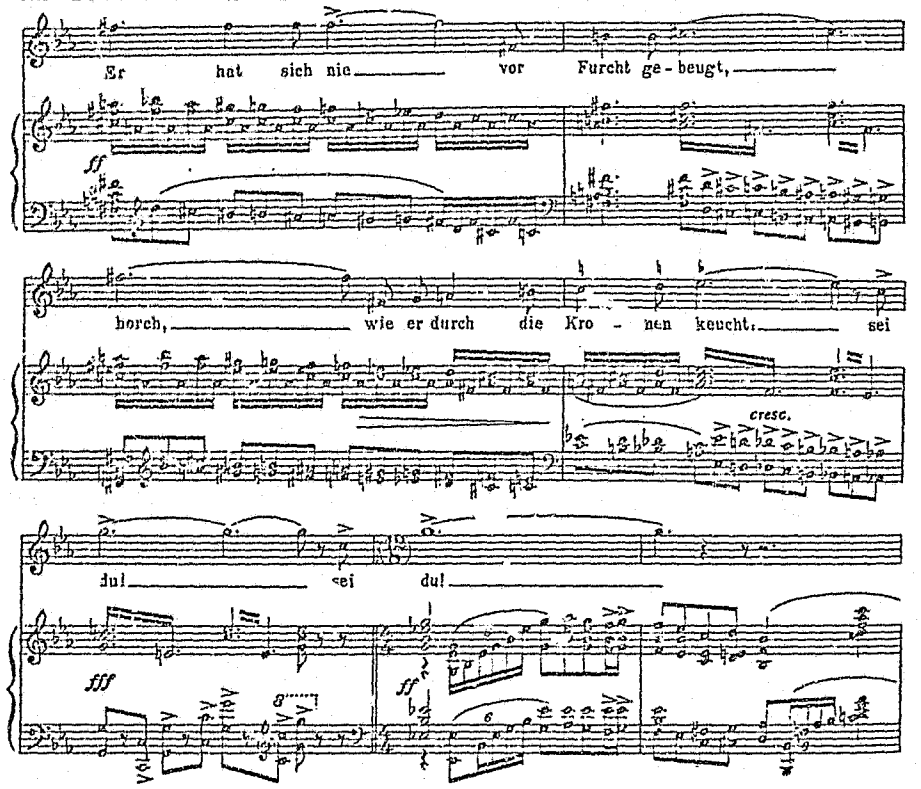
Der Arbeitsmann, bars 61-67[1]



The fourth song, Befreit, is one of Dehmel's love-poems and accordingly Strauss provides it with a lush Romantic setting. Lied an meinen Sohn (no.5), however, harks back to Der Arbeitsmann in its mood and treatment. The first two sections (bars 1-50) are atonal, as is the third section (bars 54^4-70). The second and third sections both end with extended diatonic passages, the first in E♭ (bars 51-57^3) and the second in C (bars 70-86), expressing the imploring of the father that his young son will remain true to himself and his own ideals when he becomes a man. Again, the consonance in the music is used to express a poetic idea: in this case, triumph over adversity. In this song it is unsuccessful since, after the tremendous impetus and impact of the dissonance, the sudden, overwhelmingly diatonic consonance becomes banal, not triumphant.

This is well illustrated by the close of the second section.

Lied an meinen Sohn, bars 47-54[2]

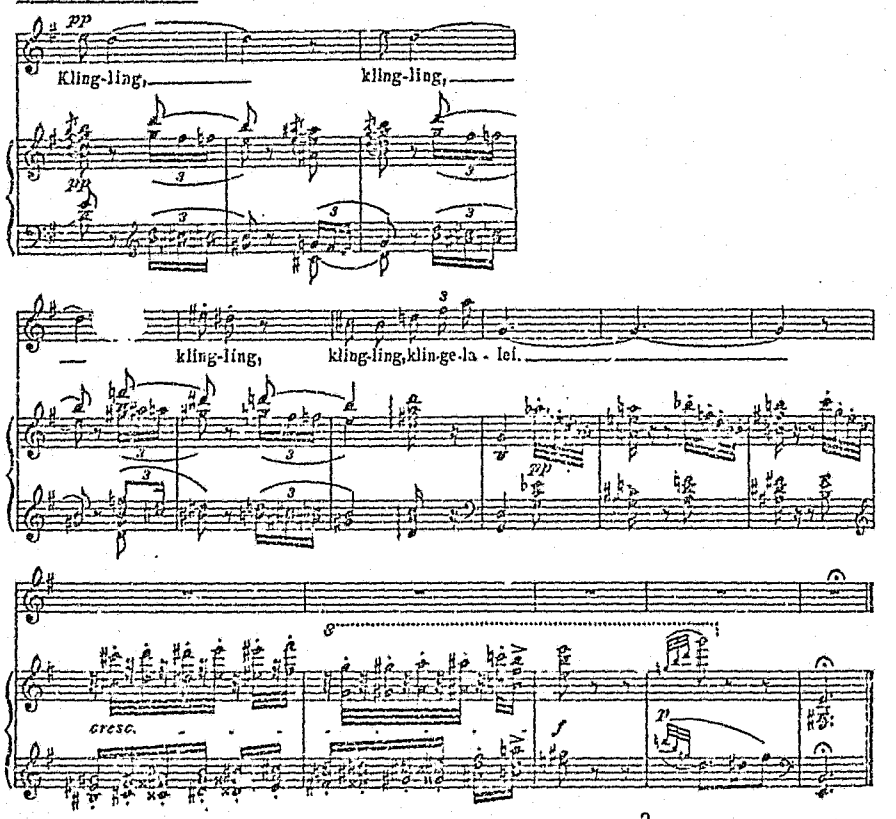


The second song of op.39, Junghexenlied, is a setting of a poem by Bierbaum. It is completely different in character to the four other settings, but as far as the technical resources employed are concerned, it is one of Strauss's most interesting works. The idiom is extremely chromatic. Del Mar indirectly describes it as a bitonal work, stating that Strauss "ingeniously pinpoints the oddity of the vignette by setting it in two keys, so that one is never convinced that either is the real tonic, least of all the one on which the song ends."[1] The two keys concerned are G and E, and most events in the song can be related to either of them. Yet, as in the other songs of this set, the impression is distinctly that of consonant points of rest which quite incidentally are in either G or E, since the reaching of these keys is often separated by fairly long passages of chromatic dissonance which effectively negate the influence of the "tonic". Even the final cadence does not resolve the problem, both tonics being reached and confirmed.

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[1]Del Mar, Richard Strauss, vol.3, p.314. .

Junghexenlied, bars 100-113



One of the most important features of bars 106^2-110 is the succession of unresolved quartads. This technique is one which Strauss employed freely in all the songs except Leises Lied. Where chromaticism is involved to the degree that it is in the above examples from Der Arbeitsmann, Lied an meinen Sohn and Junghexenlied, tonality is entirely negated. The type of melodic line - expressly avoiding a tonal centre - is a second feature which strengthens a non-tonal interpretation. The essence of these two characteristics is that there is a lack of functionalism (in the sense of Riemann's function theory) in the materials involved. This summarizes Strauss's stylistic developments.

5.2 Melody

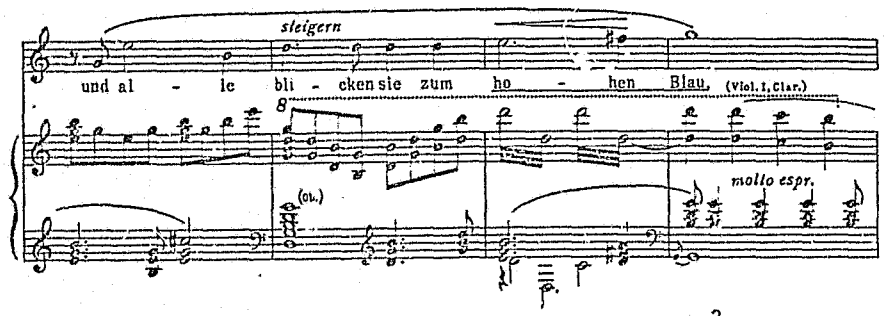
As in the earlier sets of songs, Strauss continues to associate specific melodic motifs with key-words. In the songs of op.33 to op.39, however, there are not as many instances of this happening, chiefly because at this stage he was more concerned with the harmonic aspects. Another reason is to be found in the type of poems which he was setting. In particular op.39 affords few opportunities for the use of "romantic"

words such as Himmel, Licht and Seele (which are mainly found in the previous songs) because they fall into the category of Soziallyrik (critical social lyrics) where the emphasis is on the reality of the social condition, not on idealism.

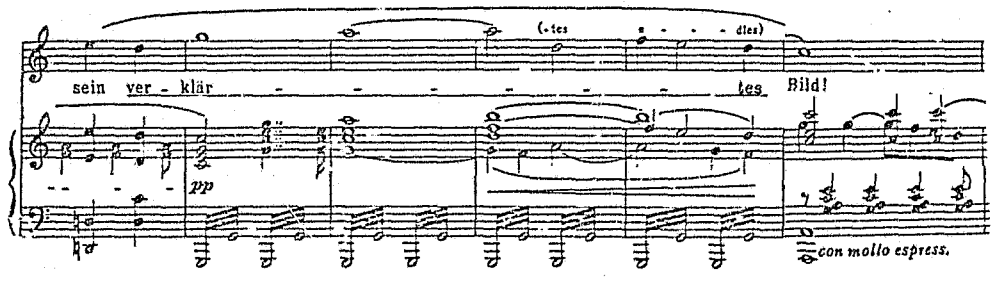
5.2.1 Treatment of "Himmel" and "Licht"

In the songs of op.26 to op.32, Licht, Himmel, Selig and Verklärung were treated similarly, denoting that to Strauss these concepts were associated with the same basic idea. Further words are now added to this category, amongst others Erwachen (to awaken), references to a star (Stern) and Ewigkeit (eternity).

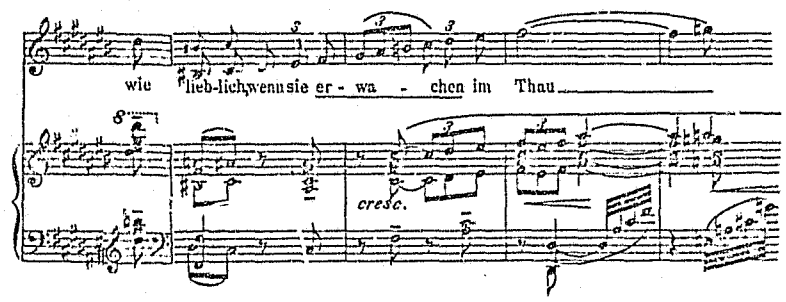
i Gesang der Apollopriesterin, op.33 no.2, bars 54-57



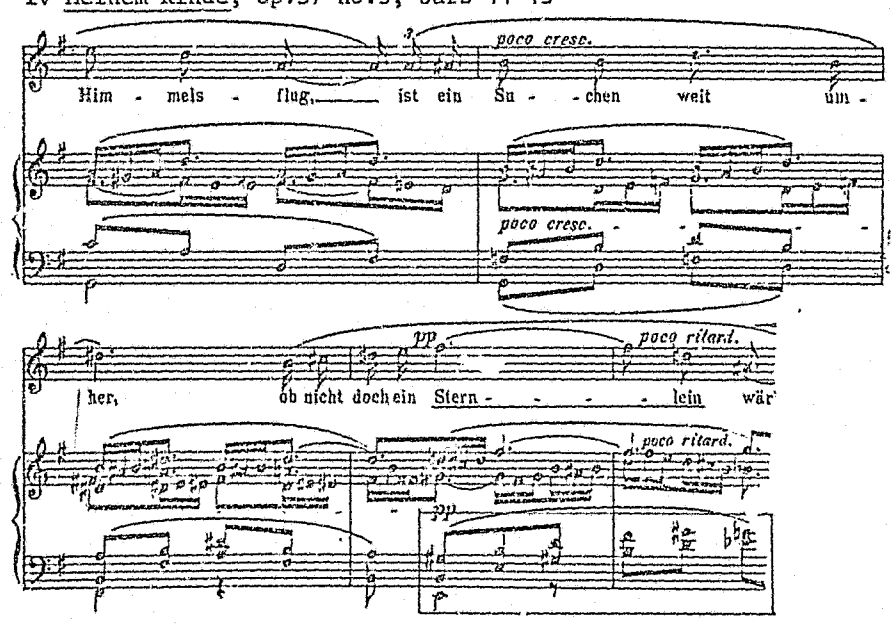
ii Gesang der Apollopriesterin, op.33 no.2, bars 95^3-100



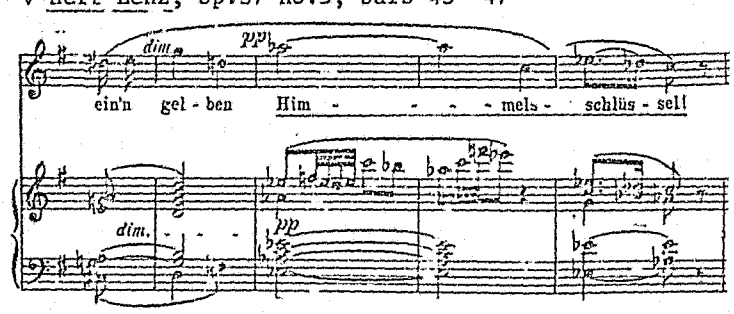
iii Anbetung, op.36 no.4, bars 40^2-44^2



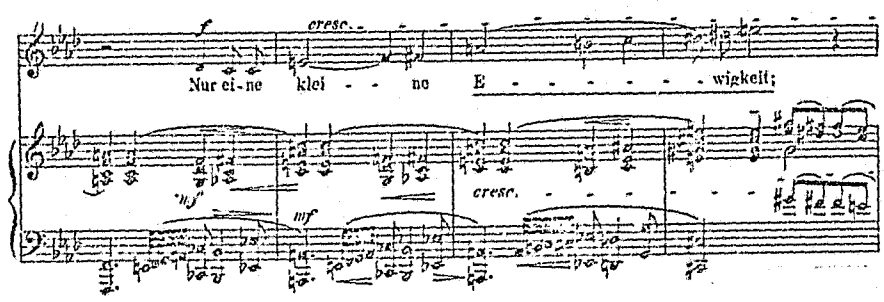
iv Meinem Kinde, op.37 no.3, bars 11-15[3]



v Herr Lenz, op.37 no.5, bars 43[2]-47

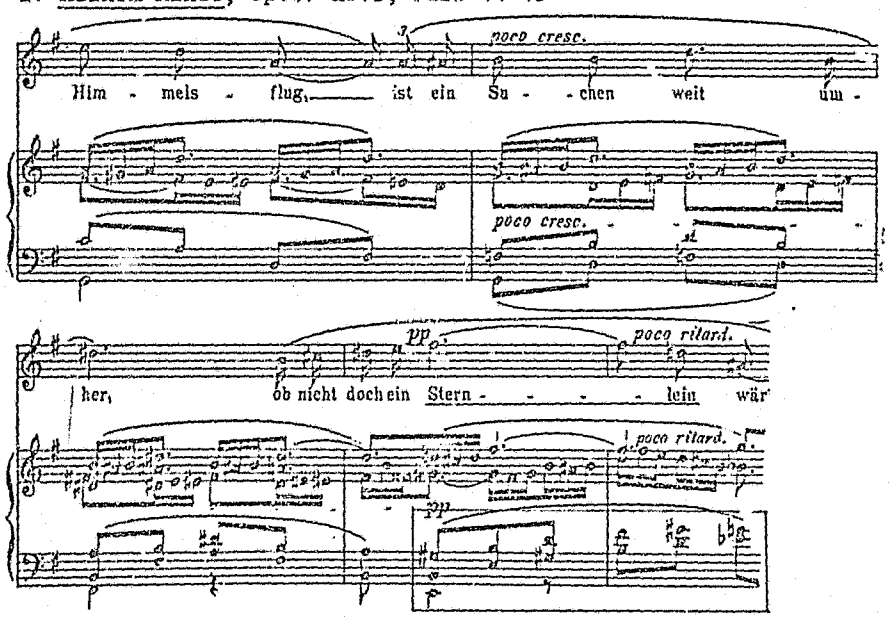


vi Der Arbeitsmann, op.37 no.3, bars 49-52

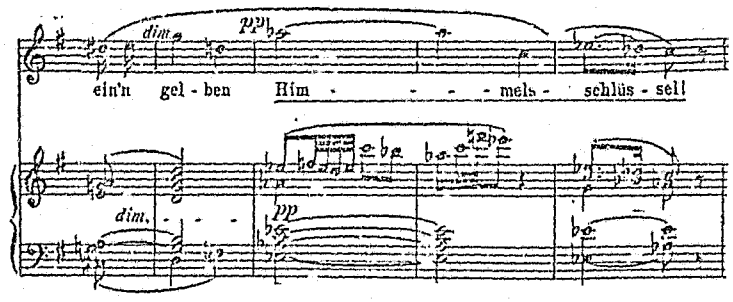


In this example the accompaniment does not play as definitive a role as in the other examples. The image is almost entirely created by the vocal line.

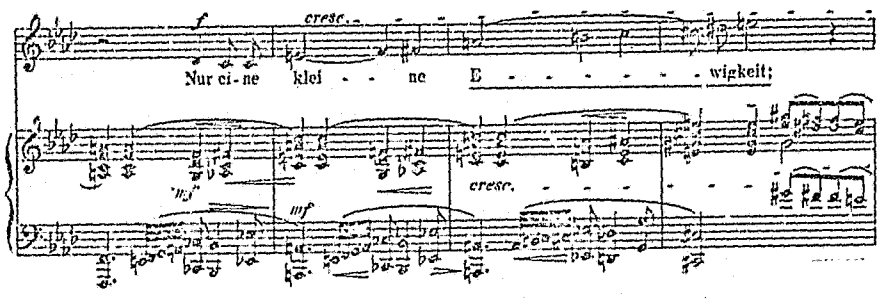
iv Meinem Kinde, op.37 no.3, bars 11-15[3]



v Herr Lenz, op.37 no.5, bars 43[2]-47



vi Der Arbeitsmann, op.37 no.3, bars 49-52

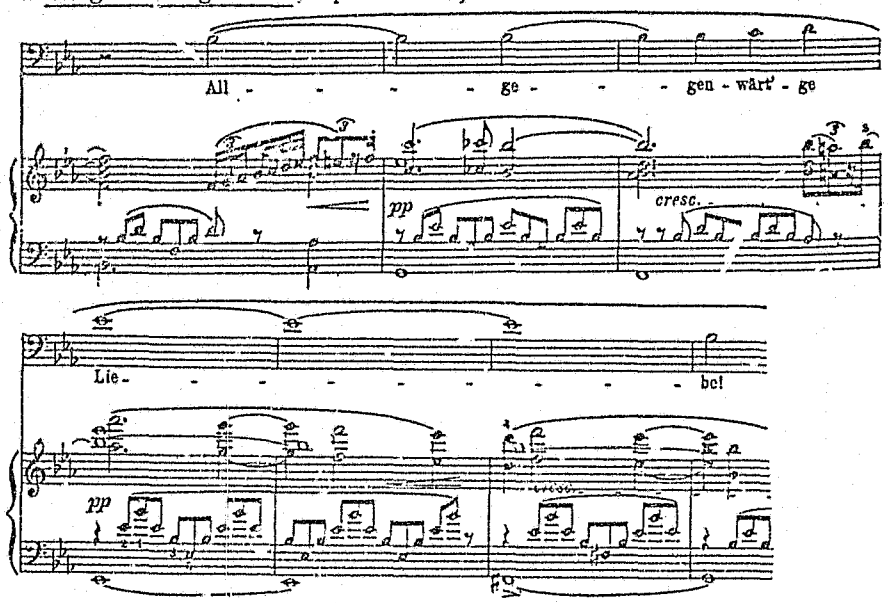


In this example the accompaniment does not play as definitive a role as in the other examples. The image is almost entirely created by the vocal line.

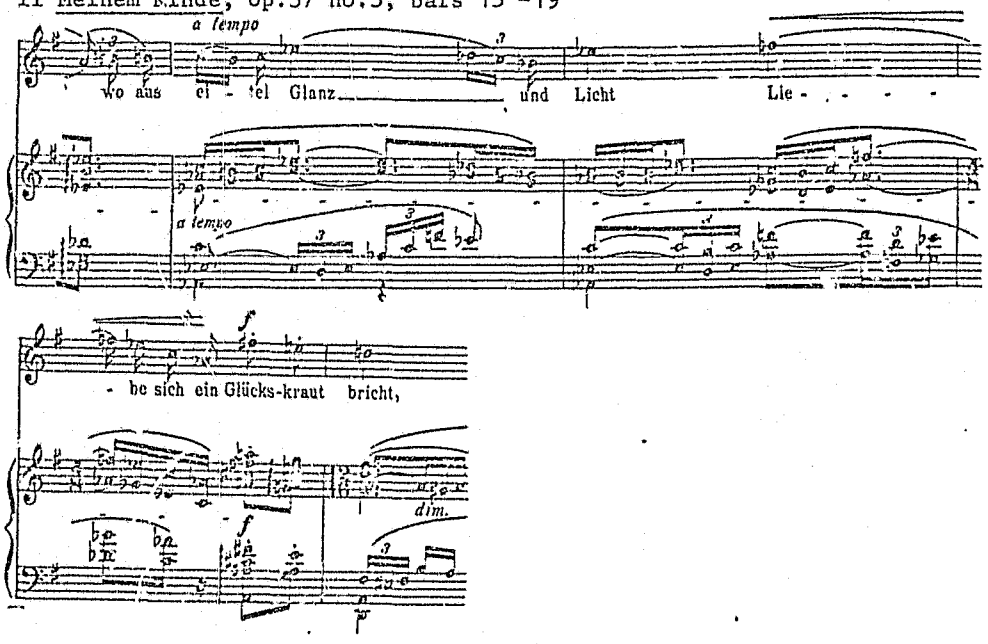
5.2.2 Treatment of "Liebe"

Only two examples occur in this group of songs, neither of which shows the marked characteristics of the previous treatment of this word. These two examples do, however, bear similarities to each other. In both examples the key-word is approached by conjunct motion and sustained over an active accompaniment.

i Pilgers Morgenlied, op.33 no.4, bars $85-91^2$



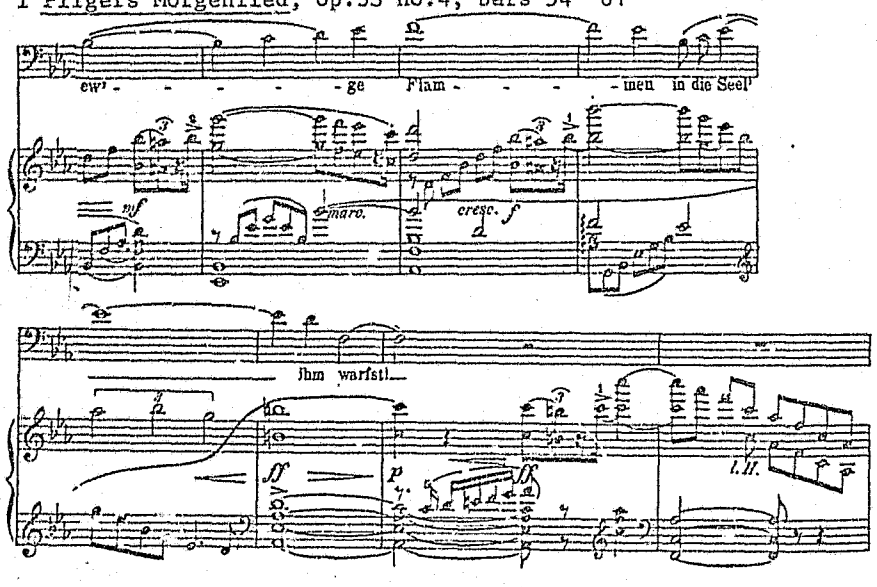
ii Meinem Kinde, op.37 no.3, bars 15^4-19^2



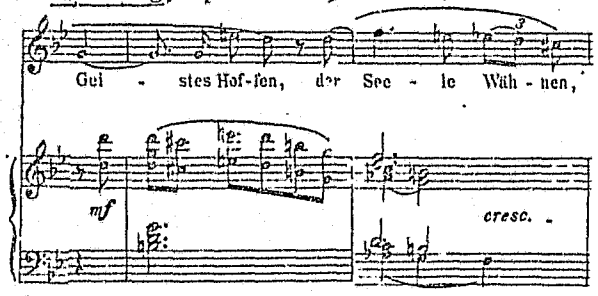
5.2.3 Treatment of "Seele"

In the treatment of Seele, the basic pattern of a long note-value followed by a shorter one does not change. The word itself, however, may be extended over more than two beats.

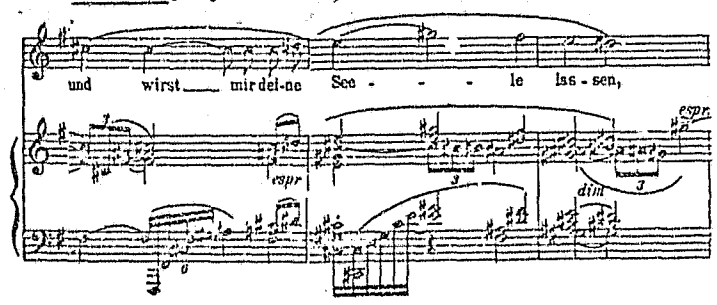
i Pilgers Morgenlied, op.33 no.4, bars 54^{3}-61



ii Anbetung, op.36 no.4, bars 71^{3}-73



iii Befreit, op.39 no.4, bars 26-28

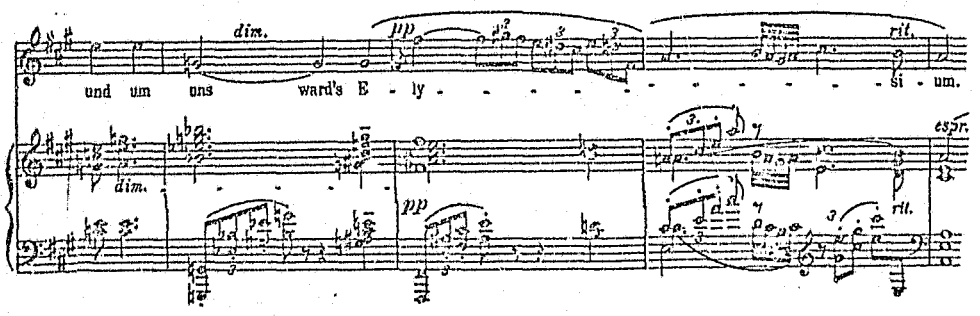


This example provides the only exception, since Seele is treated melismatically.

5.2.4 Use of a florid melodic pattern

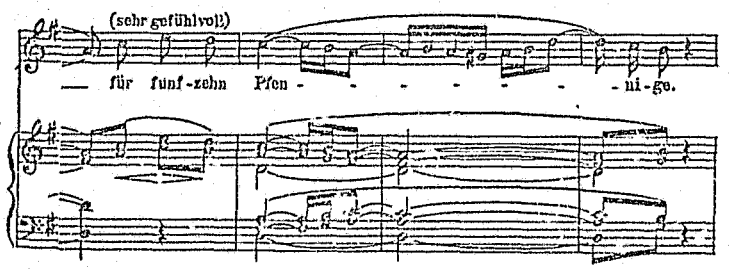
The use of a florid figure becomes more common in these songs. Its use remains coupled to the expression of greeting or an elegant gesture, but other images are also occasionally linked to it. These include the expression of great beauty (as in Elysium) and rocking motion (wiegen).

i Das Rosenband, op.36 no.1, bars 36^3-40^2

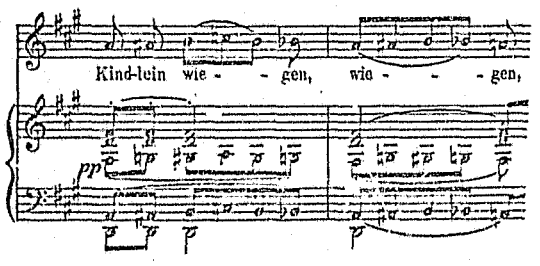


In this example the rising accompaniment figure denotes that Elysium is linked to the idea of heaven. There is thus a combination of the two images.

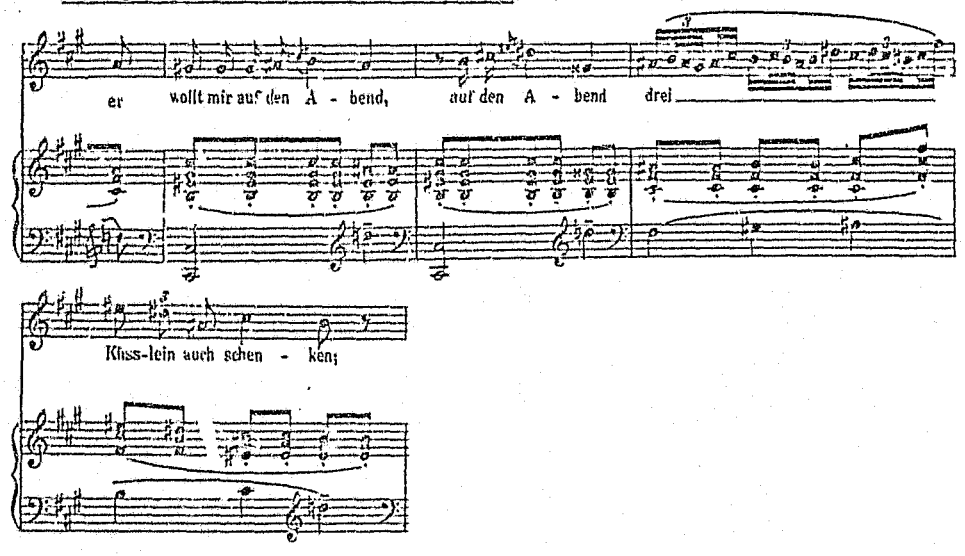
ii Für funfzehn Pfennige, op.36 no.2, bars 50-53



iii Hat gesagt - bleibt's nicht dabei, op.36 no.3, bars 2-3^3

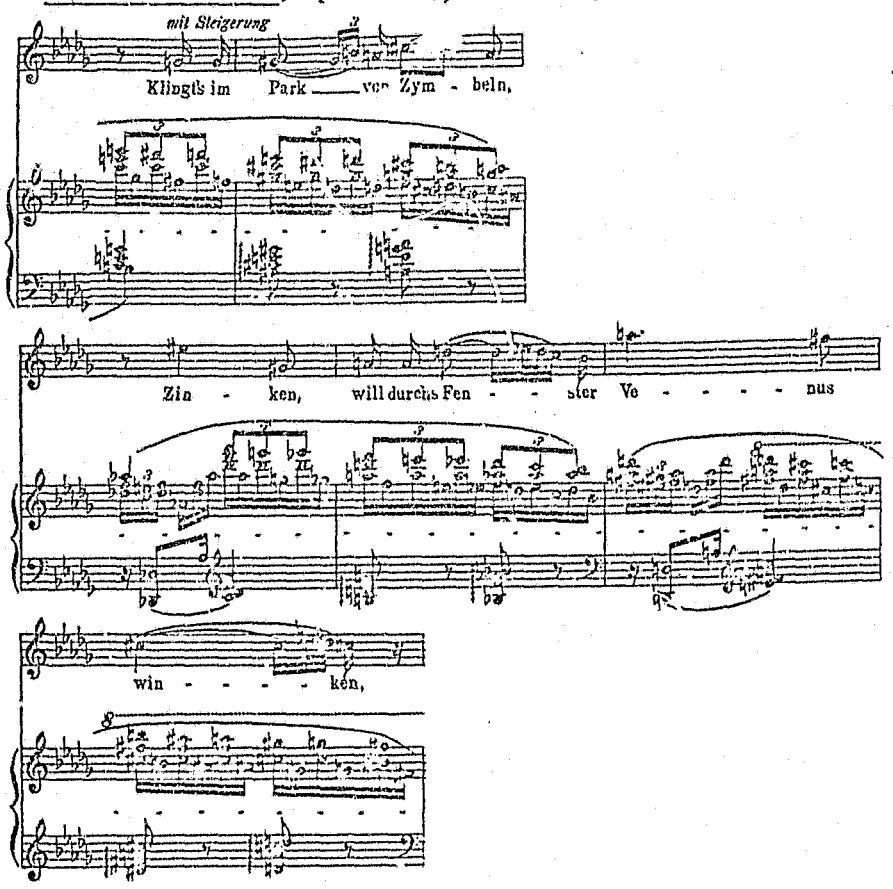


iv Hat gesagt - bleibt's nicht dabei, op.36 no.3, bars 22^3-26

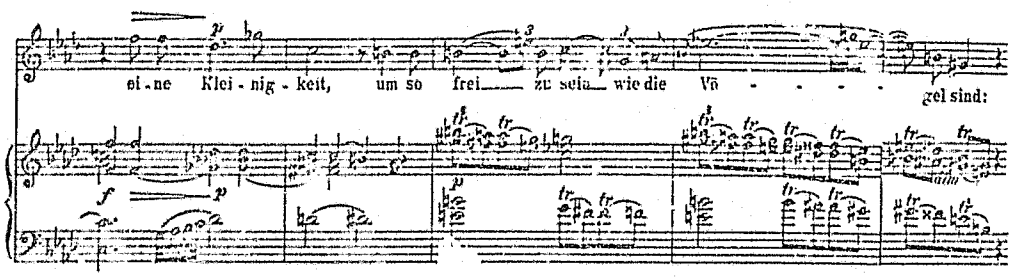


Again a combination of two images is found. The acciaccatura-figure is added to imply what the girl expects from her lover - thus an undertone of eroticism is present in the music as well as in the text.

v Hochzeitlich Lied, op.37 no.6, bars 61^2-66



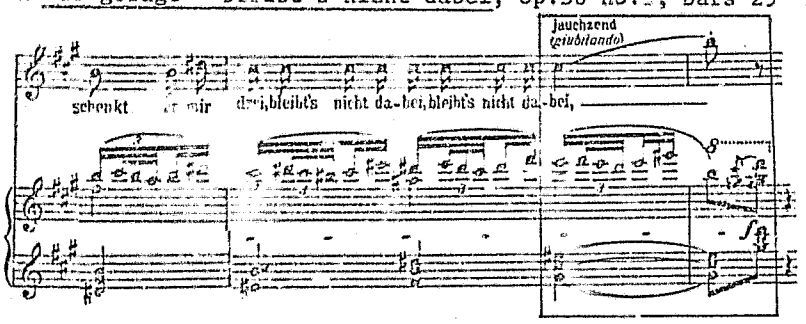
vi Der Arbeitsmann, op.39 no.3, bars 17-21[3]



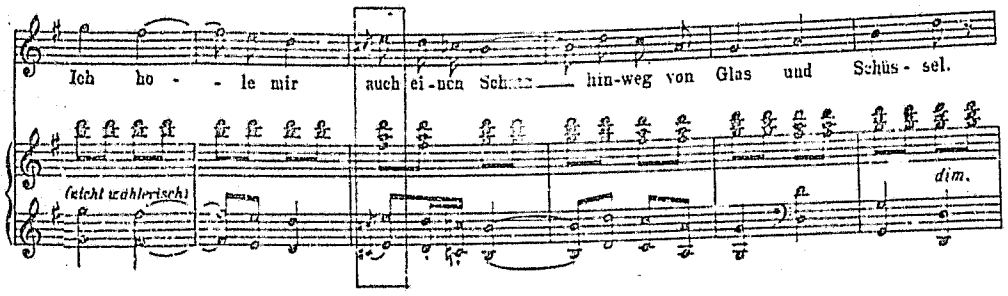
5.2.5 Use of the acciaccatura-figure

This rhythmic figure continues to express gentle teasing. It is now almost consistently coupled with an undertone of eroticism.

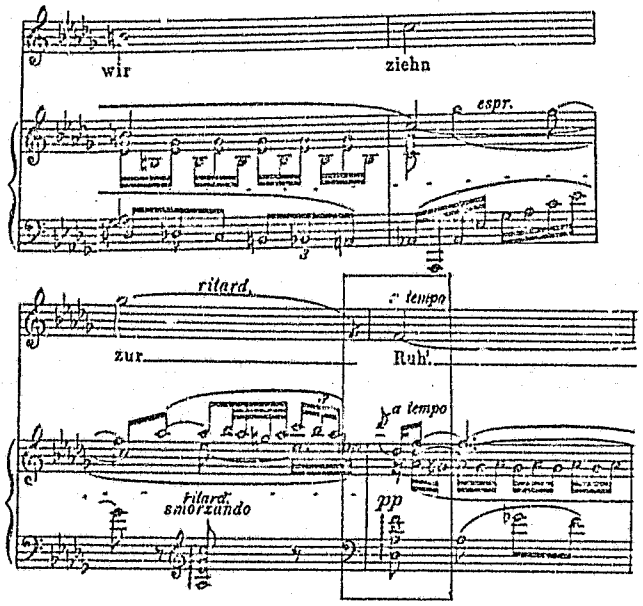
i Hat gesagt - bleibt's nicht dabei, op.36 no.2, bars 29[3]-31[1]



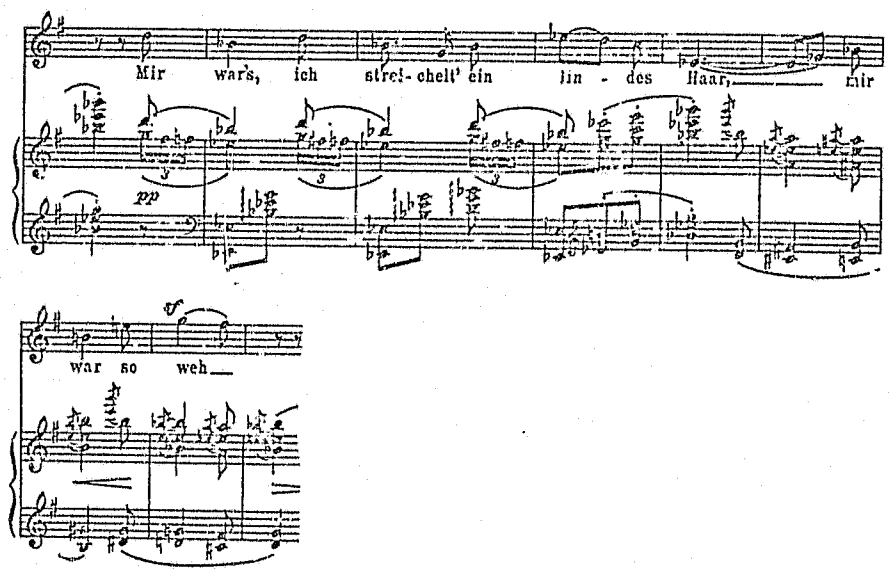
ii Herr Lenz, op.37 no.5, bars 31-36



iii Hochzeitlich Lied, op.37 no.6, bars 76-79



iv Junghexenlied, op.39 no.2, bars 48-56[2]



In this example the young witch is being teased by her imagination. She realises that her children are awaiting her arrival at home and pictures the scene. The use of the figure in this case therefore denotes only mockery.

CHAPTER 6

THE SONGS OP.41 TO OP.56

From 1900 to 1906 Strauss composed the sets of songs numbered opp.46, 47, 48, 49, 51 and 56. His second opera, Feuersnot, had, like Guntram, been unsuccessful, largely because of a too-topical libretto. Similarly Symphonia Domestica, op.53, composed in 1903, failed because it attempted to carry programmatic techniques to almost surrealistic limits. The crowning achievement of this time is without doubt the opera Salome. Completed in 1905, it is described in the title as a "drama in one act", and it marks the first of Strauss's sucessful operas. For the next twelve years - until 1918 - he was to write mainly operas, and no songs at all.

6.1 Harmony

After the developments attained in the songs of op.39, Strauss's techniques and stylistic characteristics were finally fully formed. In the songs which follow this set, no innovations are to be found, and the songs present Strauss as a master of whichever technique or idiom he wished to employ.

A number of the songs are clearly tonal and surprisingly simple in construction, so that they require no elucidation. Those included in this category are:

Wiegenlied, op.41 no.1
In der Campagna, op.41 no.2
An Sie, op.43 no.1
Muttertändelei, op.43 no.2
Ein Obdach gegen Sturm und Regen, op.46 no.1
Morgenrot, op.46 no.4
Des Dichters Abendgang, op.47 no.2
Rückleben, op.47 no.3
Einkehr, op.47 no.4
Freundliche Vision, op.48 no.1
Ich schwebe, op.48 no.2

Kling!..., op.48 no.3
Winterweihe, op.48 no.4
Waldseligkeit, op.49 no.1
In goldener Fülle, op.49 no.2
Gefunden, op.56 no.1
Mit deinen blauen Augen, op.56 no.4
Die heiligen drei Könige aus Morgenland, op.56 no.6

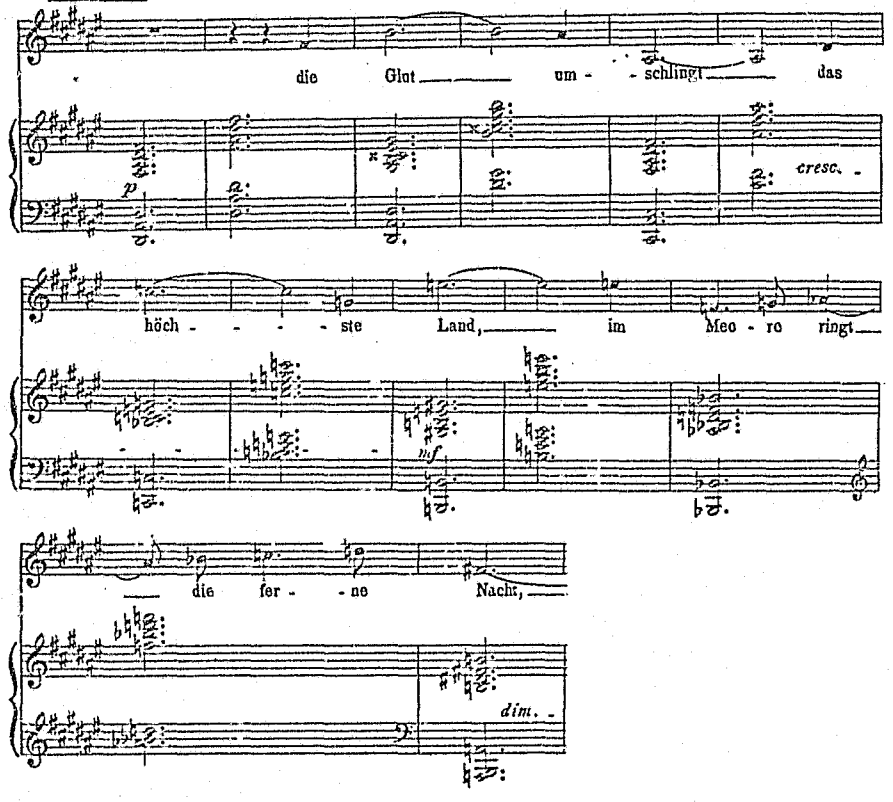
Other songs are a (at times curious) mixture of a diatonic use of tonal materials and extreme chromaticism. Examples are:
Die Ulme zu Hirsau, op.43 no.3
Gestern war ich Atlas, op.46 no.2
Die sieben Siegel, op.46 no.3
Ich sehe wie in einem Spiegel, op.46 no.5
Auf ein Kind, op.47 no.1
Winterliebe, op.48 no.5
Sie wissen's nicht, op.49 no.5
Wer lieben will, muss leiden, op.49 no.7
Das Thal, op.51 no.1
Der Einsame, op.51 no.2
Blindenklage, op.56 no.2
Im Spitzboot, op.56 no.3

It is noteworthy that the two songs of op.51, for bass voice with orchestral accompaniment, should fall into this category, particularly when one considers that Das Thal was composed in 1901 (i.e. after the opera Feuersnot) and Der Einsame in 1906 (i.e. after the opera Salome). It would appear as if Strauss was not influenced by the operas or by operatic ideas when writing the Gesänge, but regarded then as an independent genre for expressing an independent ideal. For this reason one may question the validity of the remark by Schuh (see p.2) that the orchestral songs in particular may be regarded as preparation for the operas. Strauss's song style should rather be viewed as reflecting his general compositional techniques and poetic ideals.

The remaining songs restate the developments which Strauss had already made in the songs up to op.39. Chromaticism continues to be exploited, particularly in the use of successive unresolved quartads. Consonant chords often form cadences, but these are used as points of

repose, not as tonality-determining elements. Tonality as a structural principle does not play any role in these compositions. The intervallic relationship which is most often used is that of the augmented fourth. The melodic lines support the harmonic techniques, with intervals deliberately chosen to avoid the creation of a clear tonal centre. Each of the following examples, taken from the remaining songs from op.41 to op.56, illustrate these features. Other examples may be found in:
Bruder Liederlich, op.41 no.4. See especially bars 28-41[1]
Leise Lieder, op.41 no.5. See especially bars 17-26
Ach was Kummer, Qual und Schmerzen, op.49 no.8. See especially bars 48-57.

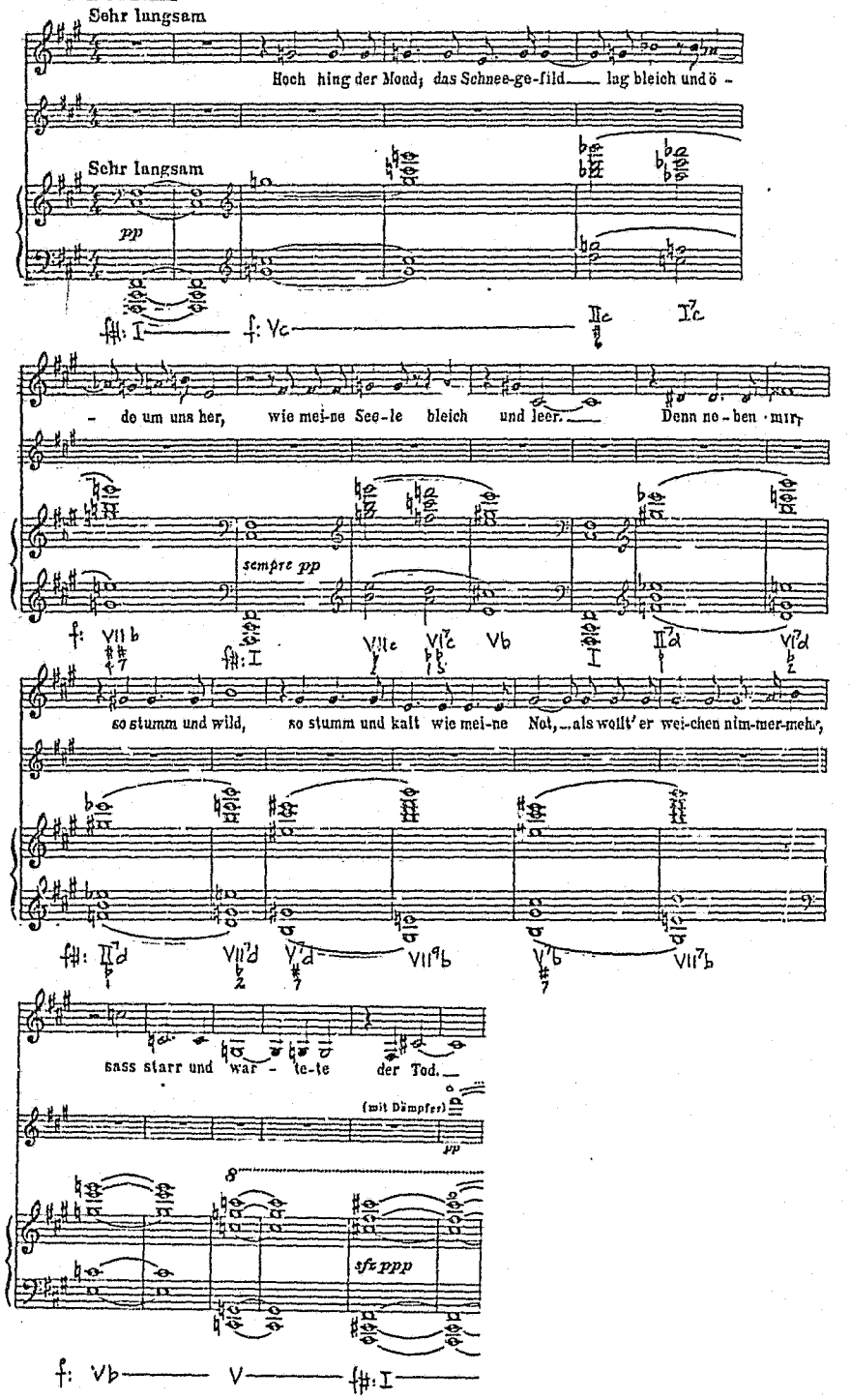
i Am Ufer, op.41 no.3. bars 21-33



This song, another setting of a poem by Dehmel, is one of Strauss's most fascinating creations. The voice is supported by a rhythmically static chordal structure. In only three of the fifty-four bars is there any rhythmic interest in the accompaniment. This is provided by semiquaver figures to illustrate the phrases "dein Blut erklingt" (your blood re-echoes) and "der Flut entspringt ein Sternchen" (a star leaps from the flood). Even the movement inherent in the chordal progressions

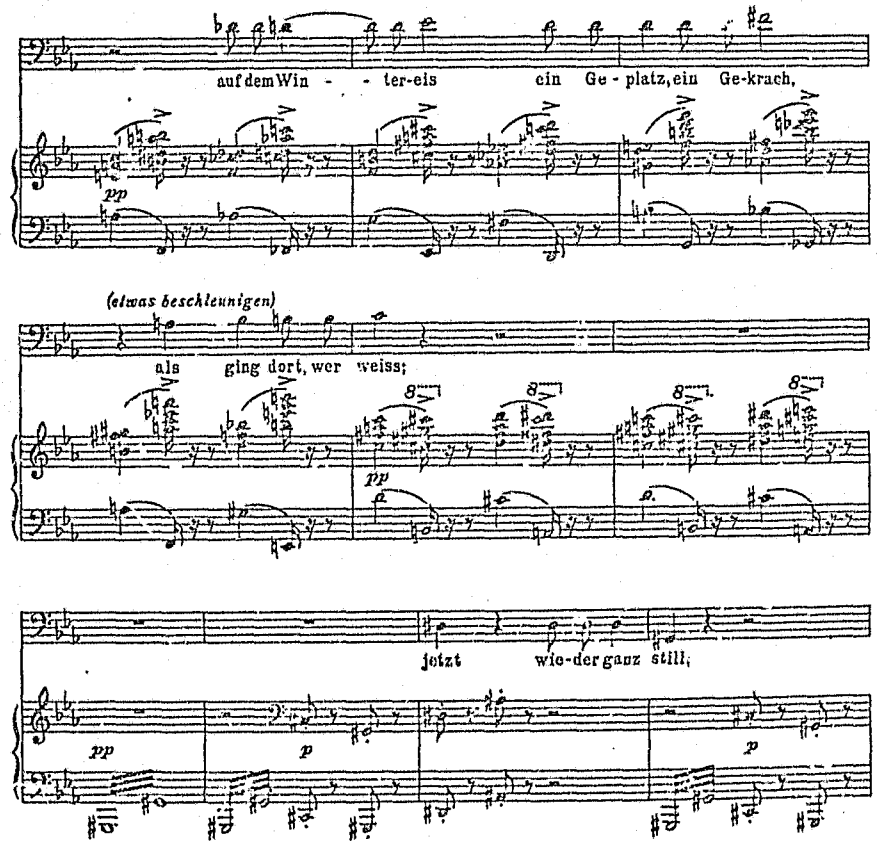
is deliberately limited by the non-resolution of dissonant chords. This song thus represents another of Strauss's Impressionistic settings.

ii Notturno, op.44 no.1, bars 1–24



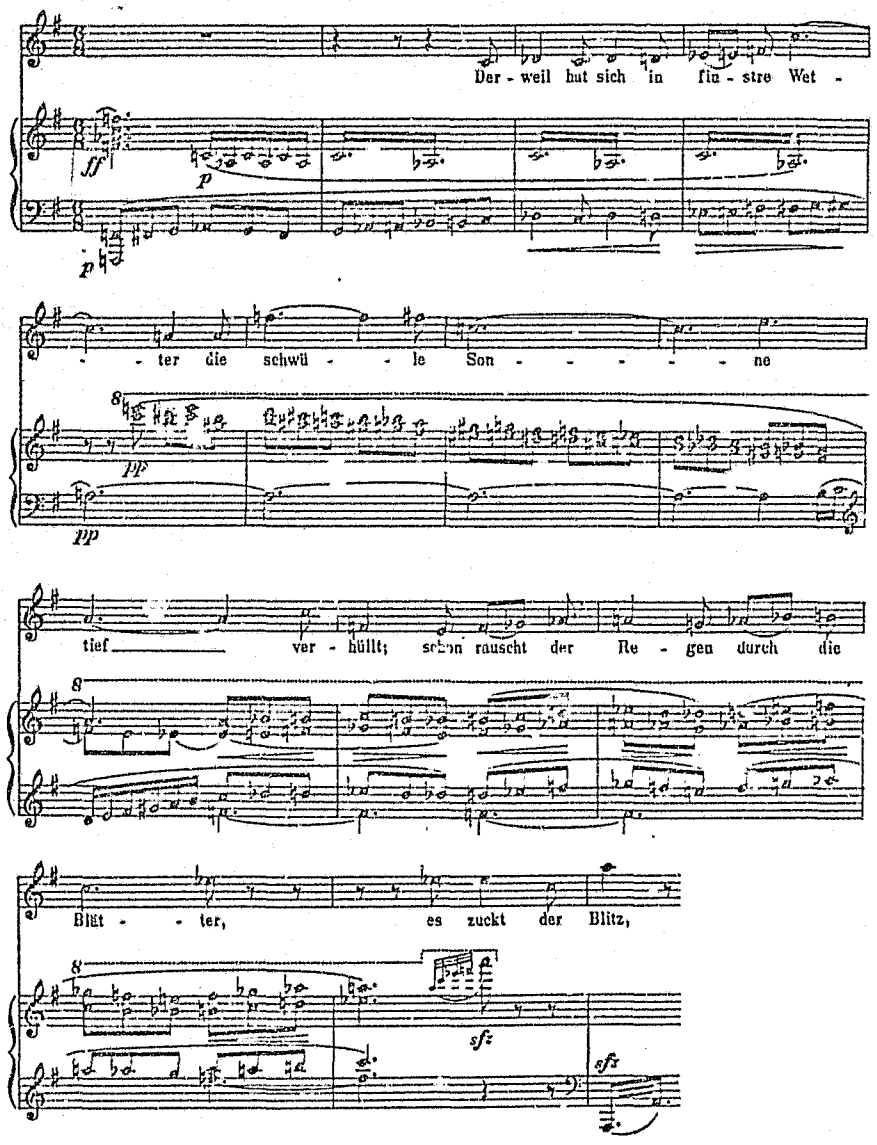
Once again, no clear tonal structure is evident, despite the fact that each chord has been labelled within either f♯ or f. The main reason for this is to be found in the treatment of the f♯:V. It appears only twice in its diatonic form (bars 15 and 17 – note that the leading-note is not raised in bar 9), and in both cases, the leading-note is immediately flattened in the succeeding chord. The feeling of an F tonic is attained through the use of the chord F♯-A-C♯ as a type of pedal point. It appears consistently in the same register (slightly extended in the last two bars), thereby strengthening its influence. The chords around it are used for their sound effect rather than for their structural value. Thus a type of axis-tonality (as expounded by Chrisman; see p.18) is created. The technique is to some extent similar to that employed in Lied des Steinklopfers, op.44 no.4 (see example vi).

iii Nächtlicher Gang, op.44 no.2, bars 76-85



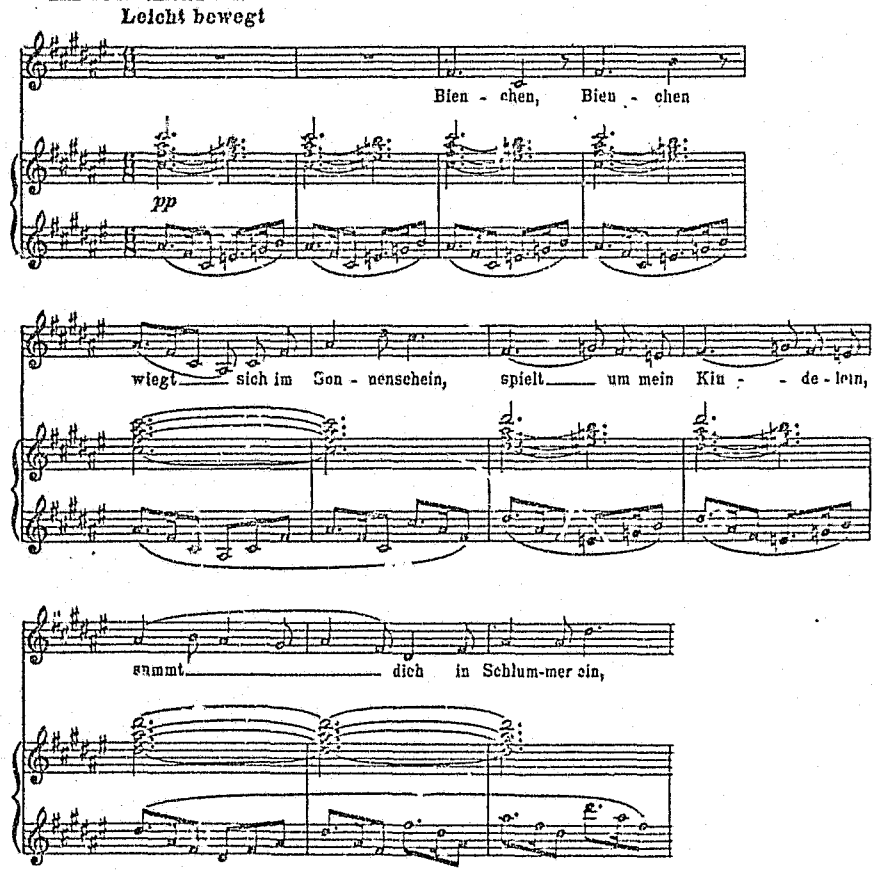
The use of unresolved dissonance is here the most prominent feature. The quartads are also generally in the relationship of an augmented fourth to each other. The result is a decidedly atonal structure, which is unbroken by the implied movement to C♯ in bars 82-85. This should be seen rather as a brief, consonant point of repose to express "jetzt wieder ganz still" (now everything is quite quiet).

iv Von den sieben Zechbrüdern, op.47 no.5, bars 136-149[1]



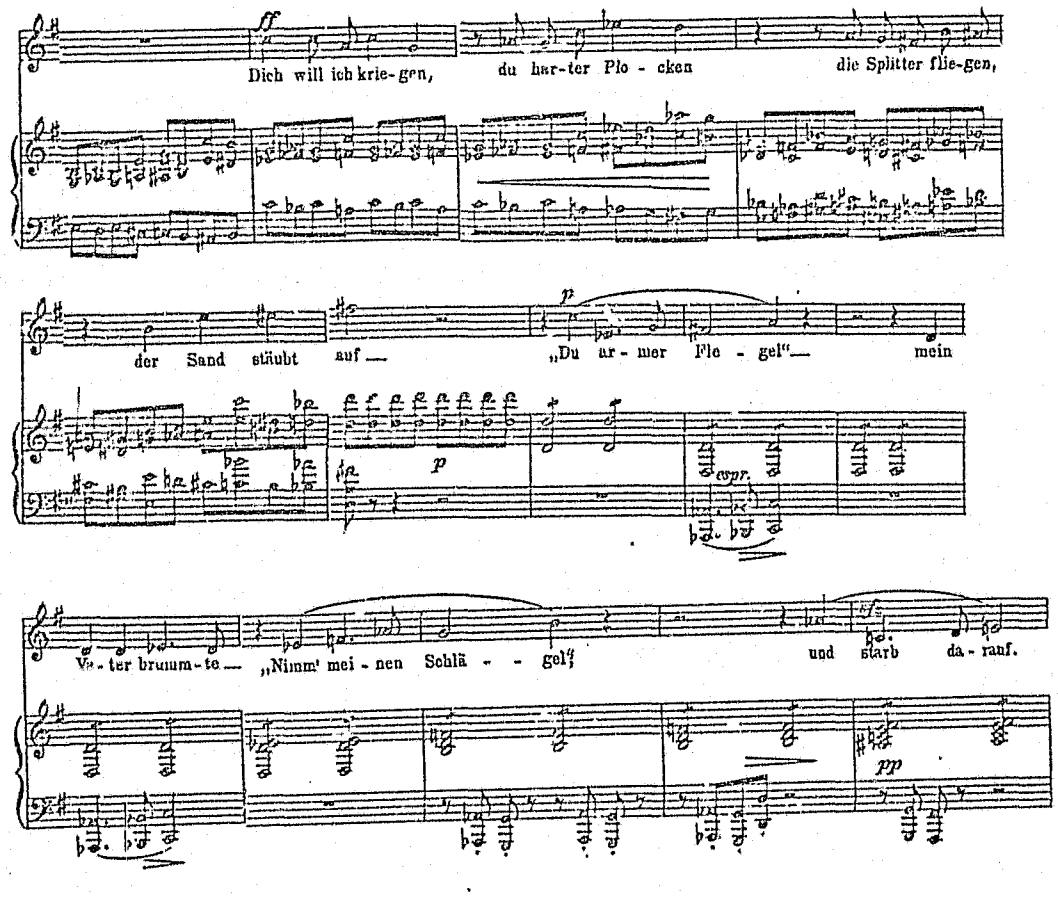
Extreme chromaticism here negates any tonal structure. The two pedal points, first on A and later on F, and the fact that the excerpt ends on B♭:V^7 create the impression that B♭ is to be reached in the following section. This is not the case. A fairly lengthy passage in g follows. Thus Strauss uses, as in the other examples, the flattened leading-note to create ambiguity as to the key involved. This is a further negation of tonal structure. Note, too, that it agrees with Hindemith's criteria for the negation of tonality (see p.17).

v Wiegenliedchen, op.49 no.3, bars 1-11



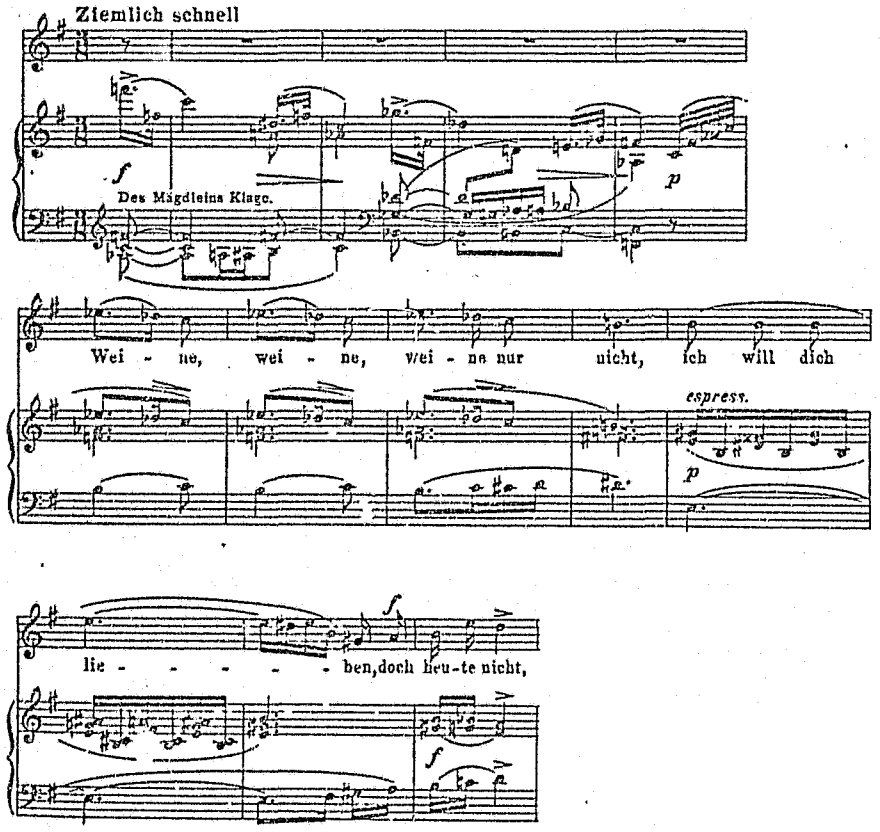
This unusual modal-like setting was inspired by yet another of Dehmel's poems. The chord E-G-B is used throughout as a type of ostinato. From bars 1-8 it occurs in F♯ as $\overset{\flat\flat}{2}\overset{}{7}$VII; from bars 15-22 in C♯ as $\overset{\flat\flat}{3}\overset{}{7}$III; and in bars 33-34 in E as $\overset{\flat}{3}$I. The repeated use of the flattened leading-note aids in imparting a modal flavour to the song.

vi Das Lied des Steinklopfers, op.49 no.4, bars 12-25



Karl Henckell, whose poem is set in this song, was, like Dehmel, a contemporary of Strauss and a critic of the social state. The bitterness of the stone-breaker at his thankless task is captured by Strauss in the consistent use of dissonance, and the irony by the "heroic", consonant chords on the words König, Held, Titel and Vaterland (king, hero, title and fatherland). This is certainly Strauss's most impressive setting of a Soziallyrik, since, unlike those contained in op.39, (Der Arbeitsmann and Lied an meinen Sohn), he does not weaken the impetus of the music by inserting long consonant passages. Instead the dissonance is maintained until the end of the song. The ostinato figure (which appears in the first bar of the example) returns incessantly, emphasizing the senseless, ceaseless task in which the stone-breaker is involved. The recurrence of this ostinato tonicizes E, but there is no traditional tonal structure.

vii Junggesellenschwur, op.49 no.6, bars 0^3-12



As in Das Lied des Steinklopfers, Strauss here uses dissonance to express a particular mood. In this case the girl's lament and the young man's cynicism and carelessness of her feelings are portrayed. Consonance is used specifically to express the man's faithlessness, particularly in bars 51-75, where he says:

Hoffe, hoffe, hoffe mein Kind,	Hope, hope, hope, my child,
dass meine Worte aufrichtig sind,	that my words are honest.
ich thu dir schwören	I swear to you
bei meiner Ehren,	on my honour
dass ich treu bin:	that I am faithful:
aber's Heirathen, 's Heirathen,	but to marry, to marry,
aber's Heirathen ist nie mein Sinn.	but to marry is not my wish.

Author Becker Marianne
Name of thesis The songs of Richard Strauss Op. 10 to Op. 56. 1979

PUBLISHER:
University of the Witwatersrand, Johannesburg
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