

STRUGGLES OF THE ARTIST:
RICHARD STRAUSS'S *TOD UND VERLKÄRUNG*

by

Robert E. Cunningham, Jr.

STRUGGLES OF THE ARTIST: RICHARD STRAUSS'S TOD UND VERKLÄRUNG

Circumstances and Nature of the Work

Although his earliest compositional style had been relatively conservative, Richard Strauss (1864-1949) fervently embraced the ideals of Zukunftsmusik under the influence of his close friend Alexander Ritter.¹ "With Ritter's help," wrote the young composer, "I am now armed with a forceful view of art and life. . . . I am now one of the Lisztians."² As he later explained in his memoirs:

New ideas must search for new forms--this basic principle of Liszt's symphonic works, in which the poetic idea was really the formative element, became henceforward the guiding principle for my own symphonic work.³

The principal new symphonic vehicle for the poetic idea, of course, was the "tone poem" (a term preferred by the composer to "symphonic poem"). Strauss's earliest tone poems included Macbeth (first version 1886-1888) and the highly successful Don Juan (1888-1889).⁴

Sketches for Strauss's third tone poem, Tod und Verklärung (Death and Transfiguration, Op. 24), were begun during the late summer of 1888, during the composer's three-year appointment as a conductor at the Munich

Theater. In a letter of 9 March 1889, Strauss indicated that these sketches were complete and that he intended to commence work on the score "right after Easter." After working as a musical assistant at Bayreuth during the summer of 1889, he assumed a conducting position at the Weimar Opera on 10 October. All but three pages of the final score were finished when Don Juan premiered triumphantly on 11 November, and Tod und Verklärung, dedicated to his close friend and former schoolmate Friedrich Rösch, was completed on 18 November. The work premiered under Strauss's baton at a new music festival in Eisenach on 21 June 1890 and was published in April of the following year.⁵

A poem by Alexander Ritter, penned after Strauss's music was complete but reportedly based on a prose sketch provided him by the composer, appeared on the title page of the score and was included in the program for the first two performances of the work. Ritter later revised and expanded that poem for the published edition.⁶ The final version tells of a man upon his deathbed, reminiscing about his childhood dreams and youthful ideals even as he struggles with death, then at last dying and experiencing the "transfiguration" which he was never fully able to realize in life.⁷

The composer's own intentions were more specifically expressed, however, in a letter written to Friedrich von Hausegger in 1895:

It was about six years ago when the idea occurred to me to represent the death of a person who had striven for the highest ideal goals, therefore very possibly an artist, in a tone poem. [During a temporary respite from pain] he reflects on his past life, his childhood passes before him, his youth with its striving, its passions, and then, while the pain resumes, the fruit of his path through life appears to him, the idea, the Ideal which he has tried to realize, to represent in his art, but which he has been unable to perfect, because it was not for any human being to perfect it. The hour of death approaches, the soul leaves the body, in order to find perfected in the most glorious form in the eternal cosmos that which he could not fulfill here on earth.⁸

Thus Strauss's work was clearly intended to convey a plot; the essential events in that story, however, are purely psychological and hence can be directly viewed only by its protagonist. Gerald Abraham is therefore correct in identifying the work as "a narrative . . . of the thoughts and pictures that throng the brain of a dying man."⁹

Before attempting to use such an account in an exegesis of the music, however, it is wise to consider Strauss's own equivocal attitude toward such "programs." On the one hand, the composer wrote to Romain Rolland:

A poetic programme is nothing but a pretext for the purely musical expression and development of my emotions, and not a simple musical description of concrete everyday facts. . . . Those who are interested in it can use it. Those who really know how to listen to music doubtless have no need for it.¹⁰

On the other hand, Strauss's biographers report that he prevailed upon Ritter to provide the poem because he "considered the explanation in words necessary to the understanding of the composition."¹¹

Strauss's ambivalence regarding programs can probably be traced to the theories of Schopenhauer and Wagner.¹² In Schopenhauer's view music expressed the "processes of the human psyche"; the specific images of a program are not connected to the music "with universal necessity," but merely "stand to it in the relation of an arbitrary example to a general concept." Wagner believed that music must be bound to some literary or other extramusical element; nevertheless, the actual "essence" of the music was distinct from such external "appearance."¹³ Thus Strauss could claim his music to be ultimately independent of the literary program, even while regarding that program as advantageous or perhaps even necessary to the listener.

Such a program should not be applied too literally in interpreting the actual work, however. For example, the repeated irregular rhythmic figure in the opening of Tod und Verklärung (returning several times later in the work) has usually been taken to represent the febrile heartbeat of the protagonist.¹⁴ From the perspective of Schopenhauer or Wagner, however, such a concrete interpretation would probably have been too literal to capture the more internal "process of the human psyche" expressed by the music, a process which perhaps might alternatively be described as an anxious awareness of the ominous, ineluctable passing of time.

Origin of Strauss's Program

An early attempt to explain Strauss's program in autobiographical terms, offered in a 1921 biography by Richard Specht, can be flatly dismissed. Specht contended that the work arose from "the aftermath of those hours in which the young Tonepoet was cast into heaviest suffering on the bed of sickness, in which he felt himself touched by the cool hand of the Angel of Death."¹⁵ Contrary to this imaginative account, however, Strauss was in good health when the work was composed and did not experience serious illness until May 1891 (eighteen months after Tod und Verklärung had been completed), when he was hospitalized with pneumonia. As several authors have pointed out, the work therefore cannot reflect a direct personal experience of illness.¹⁶ Furthermore, in at least two later letters Strauss himself emphasized that the work had not been influenced by his own illness, the illness of anyone he knew, or even any account he had read.¹⁷

Noting the paradox that "a man physically healthy and positive in his outlook on life, a man in his twenties . . . should be occupied with the thought of death and disease and dissolution," George Marek suggested that Strauss was obsessed by a fin-de-siècle malaise, that the work reflected a pessimism typical of "that dream-drenched epoch that explored darkness and death."¹⁸ In general, Marek discerned a trend toward decline in Strauss's works, a decline which he attributed to the gathering storm-

clouds of “the German cultural weather”; Marek’s view of this work should probably be interpreted in the light of that prevailing “theme” of his biography. This particular work, however, was written early in Strauss’s career, during a period depicted by Marek as a relatively positive cultural era--a depiction which seems to conflict with his own remarks regarding Tod und Verklärung.¹⁹ Furthermore, the good humor evident in other Strauss works, such as Till Eulenspiegels lustige Streiche (1894-1895), hardly seems consistent with the notion that the composer had fallen victim to any pessimistic Zeitgeist. Finally, Marek’s interpretation seems to consider only the Tod aspect of the work and to overlook the triumphant joy which Strauss associated with the final Verklärung--and it is the latter, as will be discussed below, which receives the primary emphasis in this work.

While the work’s program cannot be explained by specific biographical circumstances or by the composer’s supposedly pessimistic state of mind, the vivid images which the music conveys²⁰ nevertheless suggest that the meaning of the work may have been personal in some sense. Such a personal significance may also be suggested by the fact that the tone poem evidently remained dear to the heart of the composer, who frequently quoted themes from it in his later works, including some of his last songs.²¹ Moreover, Ernst Krause points to Strauss’s “romantic sense of personal involvement, which frequently led to his presentation of an

heroic or idyllic vision of his own bourgeois life"; this personal involvement, Krause contends, is "an important factor" in understanding Strauss's music. Another biographer, Norman Del Mar, also observes that the composer generally tended to identify with the protagonists of his works.²² Therefore, while Richard Strauss cannot be identified with the dying man in Tod und Verklärung, it nevertheless appears likely that the composer discerned in the dying man's struggles some kind of metaphorical projection from his own life.

Strauss's View of the Artist

The likely nature of that metaphor is most strongly suggested in Strauss's own description (cited above) of the work's program, where he initially proposed that the protagonist was "very possibly an artist," a possibility which appears to have grown into a certainty by the conclusion of the composer's description. In the final version of Ritter's poem, the protagonist is not specifically identified as an artist, but an artistic vocation is nevertheless strongly suggested: "To take everything that ever seemed transfigured and to mold it into an even more transfigured shape: this alone is the noble impulse that accompanies him through life."²³ (As Henry Finck observed, Ritter's poem was based on a scenario given him by Strauss and must be assumed to have been approved by the composer.)²⁴ Thus "transfiguration" refers not merely to the post-mortem

transformation of the soul: it is also the objective sought incessantly by the living artist. Curiously, the concept of Verklärung is absent from the first version of Ritter's poem;²⁵ one suspects that this crucial idea may have been incorporated into the final version (included in the published score) at Strauss's behest.

The notion of Richard Strauss as a struggling artist may initially seem somewhat incongruous: the composer was born into some affluence, was afforded generous artistic opportunities, and experienced early success and no severe external hardships. On the other hand, one can also comprehend how Strauss might in 1888 have imagined himself as an isolated and misunderstood apostle of the musical avant-garde. The composer's father was strongly conservative in his musical tastes, and the young Strauss discovered the joys of Wagner only "against my father's orders."²⁶ The composer's zealous dedication to progressive ideals alienated him even from at least one of his strongest supporters (Hans von Bülow) and led him at one point to regard Wagner as conservative.²⁷ Strauss's artistic frustrations were particularly acute during his three years in Munich, when he experienced "much disappointment and even humiliation."²⁸ His rigorous dedication to artistic ideals was also manifested in his attempts to impose a "stricter régime" on the Weimar orchestra in order to realize what he described as "my ultra-progressive artistic views"; his later serious illnesses were quite likely also related

to overwork.²⁹ Furthermore, if Strauss obtained early recognition, it rested in part upon the controversy generated by even his early works; the 1887 premiere of his symphonic fantasy Aus Italien, for example, had “divided the audience into applauders and booers.”³⁰

Strauss’s idealization of his role as composer probably derived largely from Schopenhauer, who attributed a quasi-mystical faculty of vision to the musical creator: “The composer reveals the innermost nature of the world, and expresses the profoundest wisdom in a language that his reasoning faculty does not understand.”³¹ For Strauss art was the preeminent human endeavor: “First comes art, and other considerations come afterward.” Echoing Schopenhauer’s view of the composer, he wrote: “The melodic idea . . . appears in the imagination immediately, unconsciously, uninfluenced by reason. It is the greatest gift of the divinity and cannot be compared with anything else.” The same mystical fervor was evident when an inquiry into the nature of “the soul” led him into a meditation on the artistic process, which he extolled as the “highest stimulation of spiritual and mental activity.”³² Strauss’s view of the lone, visionary artist may indeed be compared to that of another self-styled prophet of the music of the future, Arnold Schoenberg (stylistically quite different from Strauss, of course). Similarly inspired by Schopenhauer, Schoenberg compared the path of the artist to the “Way of the Cross” and believed that (particularly in his youth) he “stood alone

against a world of enemies.”³³ In Strauss this idealized image of the composer combined with a tendency toward (in Del Mar’s words) “self-identification with the heroes of his works.”³⁴ Thus the composer probably saw the struggle of the dying man in Tod und Verklärung as a metaphor for the travail of the artist, and in particular for his own artistic battles.

Form of the Work

In a March 1890 letter discussing Tod und Verklärung, Strauss commented that the “subject” of such a work “forces itself upon [the artist] with irresistible necessity, and the question that primarily concerns the artist is ‘how’ he is to give it form, and the answer determines the yardstick that is to be used for his work of art.”³⁵ Hence the form of this tone poem and the relationship of that form to its “subject” should be paramount considerations in evaluating the work.

It is agreed among various observers that this work is in sonata form, although that form has in this case been somewhat modified.³⁶ A lengthy introduction and coda are also included in the formal design (see Figure 1). Two striking discrepancies from conventional sonata form are apparent. First, in a minor-mode sonata form Section 2 traditionally appears in the relative major, creating a conflict between minor and major which is then resolved in Section 4. In this work, however, Section 2 appears in the

dominant major. Therefore the usual minor/major conflict between Sections 1 and 2 is reinforced in this work by a tonic/dominant polarity; as a further consequence, the two sections belong to unusually remote tonal areas. From Strauss's description of the work's "subject," it is clear that Section 1 is intended to represent the agonized struggles of the protagonist, while Section 2 depicts his pleasant reminiscences of his early life and childhood dreams.³⁷ Hence the underlying idea of the work required that the contrast between these two sections be maximized, as Strauss accomplished through his unusual choice of key relationships.

The second prominent unconventional feature in this work is the unusually brief Section 4, which includes no return of material from Section 2. To a certain extent the coda, which makes some use of Section 2's opening melodic motive and which also has a predominantly lyrical character, takes the place of the missing material. Also, as Edward Murphy notes, "the brevity of [the] recapitulation is made up for tonally by the long coda in C major."³⁸ The coda begins at the entrance of the tam-tam, which (as Del Mar observes) precisely marks "the moment of expiry" and the beginning of the final transfiguration;³⁹ thus the coda clearly constitutes a unit distinct from Section 4. Furthermore, the tonal conflict between Sections 1 and 2 is effectively resolved in the coda, which unites the C tonic center of Section 1 with the major modality of Section 2.

Although observers have generally agreed that the work is in sonata

form, the boundaries of the sections have been a matter of some controversy. Del Mar, for example, regards bar 124 as the beginning of the second theme group and bar 186 as the start of the development section, considering the return to tonic at bar 147 to be a radical departure from "the scheme of sonata form."⁴⁰ This analysis overlooks both the lyrical character and the relative tonal stability of bars 186-235, which clearly identify them as belonging to Section 2 rather than Section 3 of the form. (These bars in fact constitute the most tonally stable portion of the work, except possibly for the coda; the instability of bars 235-377, in contrast, clearly identify them as developmental in structural function.) Furthermore, the thematic material of bars 147-162 derives directly from bars 96-105, obliging one to regard the two passages as belonging to the same **P** theme group; indeed, the materials from this entire theme group are telescoped together in the brief Section 4.

Del Mar and Carl Dahlhaus both regard the "recapitulation" (i. e., Section 4) as beginning at bar 365,⁴¹ thus including within its scope material similar to that which they previously identified as belonging to the "slow introduction." Not only is such an approach inconsistent in its demarcations of the initial boundaries of Sections 1 and 4, but it also overlooks the continuing tonal instability in bars 365-377.⁴²

Furthermore, these bars are musically "blended" with the preceding passage, whereas bar 377 provides a clear dramatic break that is more

suggestive of the beginning of a major section. Bars 365-377 should therefore be regarded as the final portion of Section 3, functioning (because of their relationship to the introduction) as a “retransition” to Section 4. Dahlhaus also correctly observes that the work involves some fusing of levels, inasmuch as it combines “a sonata-allegro movement with a multimovement sonata form”; John Williamson also remarks upon this “compression” of multiple movements into a single sonata-form “framework.”⁴³

Relationship of Form to Subject

As one might expect in a work which expresses the evolving subjective perspectives of a single protagonist, Tod und Verklärung makes extensive use of thematic (and motivic) transformation.⁴⁴ This process is pervasive throughout the work but can be amply illustrated by tracing the successive transformations of a single motive to convey varying emotional responses, as in Figure 2. Of particular interest in Tod und Verklärung is the treatment of the “Transfiguration” melody (see Figure 3). The composer identified this melody as “the main theme” and considered its delayed arrival (in highly abbreviated form at bar 163) and its use as the work’s “point of culmination” to be significant and distinctive formal features.⁴⁵ As the figure indicates, the melody reveals itself only gradually: in the transition portion of Section 1 (bar 163), only its first six notes are

present; next, in three separated statements within Section 3 (bars 319, 333, and 354), it expands from eight to thirteen notes; finally, in the coda, it becomes a fully developed, expansive, lyrical melody. Thus Strauss gave lucid musical expression to the central notion of his "subject": the Ideal which the protagonist strove futilely to realize during life is found "perfected in the most glorious form" in the concluding part of the work.

As was previously noted, the pronounced tonal conflict between Sections 1 and 2 is resolved, not in Section 4 (as in most sonata-form movements), but in the coda, thereby endowing the latter with special significance. More generally, in a detailed analysis Robert Morgan has investigated the use of the "delayed structural downbeat" in Tod und Verklärung, showing that the point of principal structural emphasis for the entire work occurs at bar 479--that is, on the final cadence of the fully elaborated "Transfiguration" theme.⁴⁶ Although Morgan does not attempt to relate his conclusion to the work's extramusical "subject," it is clear that this end-accented form is a fitting expression of the struggles of the artist/protagonist toward a goal attained only in his final transfiguration. Morgan observes first that the work's introduction fails "to establish clearly the tonic."⁴⁷ Even with the arrival of the "exposition" (bar 66), a metrically stressed tonic is avoided, and a series of harmonic and metric factors creates a continuing forward "thrust" toward the second theme group, which "supplies the downbeat" for the

“exposition.” By a succession of similar devices the high-level downbeat for the whole work is postponed until the final cadence, twenty bars from the end of the work.⁴⁸

Reception History

Although the premiere of Tod und Verklärung was highly successful, the radical dissonant harmonies in the work were considered scandalous by early audiences. Even Cosima Wagner, the daughter of Liszt who became Richard Wagner’s second wife and who represented a progressive viewpoint, reportedly found the work so modern that she “was unable to make much of it.”⁴⁹ According to conservative critic Eduard Hanslick, the work “received stormy applause from one portion of the public and hisses from others” at its Viennese premiere in 1895. Not surprisingly, Hanslick himself denounced the work, deriding its “dreadful battle of dissonances” as well as Strauss’s “unhealthy tendency” to compose “with poetic rather than with musical elements.” On the other hand, Hanslick acknowledged the “brilliant virtuosity” of Strauss’s orchestration.⁵⁰

The tone poem was received more favorably in more musically progressive quarters, however. Even prior to its official premiere, the composer presented the work on the piano for his new employers at the Weimar Opera, who expressed great enthusiasm. The work quickly became Strauss’s most popular tone poem, performed widely throughout Germany

and even receiving an early premiere in the United States (9 January 1892).⁵¹ Romain Rolland, a French music critic who was also a friend and correspondent of the composer, reported in 1899 that Tod und Verklärung was considered “the summit of Strauss’s work” among many German musicians. Rolland himself regarded it as “the most perfect and the most unified” among at least Strauss’s early works; he also praised its “generous and majestic” sentiment, which he contrasted with later works such as Salomé. In Rolland’s opinion the “cohesion of its inner emotion” could enable the work to stand independently of its program. (In a similar vein Carl Dahlhaus has more recently argued that the work’s “musical form” is “comprehensible in and of itself.”)⁵² Strauss’s early biographer Ernest Newman (1921) regarded the chief problem of “poetic music” as one of reconciling the competing demands of musical form and of the extramusical program; from this viewpoint he considered Tod und Verklärung to be the “most perfect thing [Strauss] has done,” praising in particular the “economy of means” effected by the composer’s thematic transformations.⁵³

Claude Debussy, on the other hand, criticized the vulgarity of some of the work’s thematic materials (although Debussy was generally sympathetic to Strauss’s music).⁵⁴ This criticism was echoed in Norman Del Mar’s 1962 biography, which described the work as one of Strauss’s “imperfect masterpieces” but lamented its “streak of banality.”

Particularly in the Verklärung portion of the work, Del Mar argued, the composer failed “to match the exalted level of his conception in profoundness of musical thought”; the C-major diatonicism of the coda seemed “disappointingly commonplace” to him. Nevertheless, Del Mar lauded Strauss’s “unfailingly impressive” orchestration and his technical mastery, even in the “Transfiguration” section; the work, he observed, “holds its own in the repertoire for all its shortcomings.”⁵⁵

Although George Marek found that the “Death” portion of the work “is handled with consummate musical mastery,” the “Transfiguration” seemed to him (as to Del Mar) “less noble, less successful.” Marek attributed this deficiency to the fact that Strauss “was not deeply concerned with religion” and “lacked involvement with God.”⁵⁶ Strauss’s own statement of the expressive purpose of the work, however, does not suggest that he intended it as a statement of conventional religious faith; rather, one might more aptly describe Tod und Verklärung as a testament to the “religion” of art.

Strauss’s decision to conclude the work with the relatively diatonic “Transfiguration” melody in the supposedly “banal” key of C major should be evaluated in the context of the extramusical idea underlying the tone poem. Whereas earlier sections of the work had conveyed the suffering and struggles of the artist/protagonist by means of intense chromaticism and dissonance, the coda clearly needed to express a state transcending

everything which preceded it, in which the protagonist would finally be liberated from his mortal striving and anguish. Relatively consonant harmonies within C major certainly serve this function most admirably. This coda is by no means harmonically unimaginative, however; for example, a chromatic plagal-substitute $\flat VI_6$ harmony, embellished by a suspension in the melody line, is used at bar 483 to suggest the transcendent state attained by the transfigured soul. It should also be noted that other recent observers have described the tone poem's conclusion in more favorable terms; Krause, for example, praised the work's "tremendous climax of expression" and its "hymnic, majestic ending."⁵⁷

In his discussion of this work, Donald Jay Grout wrote: "Many of his novel harmonic and orchestral effects have been so often copied that by now we are likely to underestimate the real originality of Strauss in his own day." Michael Kennedy also argued that Strauss's achievements are more easily appreciated when "judged in perspective"; radical changes in twentieth-century music caused "Strauss's audacities" to be perceived, first as "the norm," and then later as "outdated clichés in the postwar reaction against Romanticism."⁵⁸ Indeed, one can hear clear echoes of Tod und Verklärung in works of the years immediately following. For instance, the musical idea of Strauss's bars 149-157 (also 381-389) seems to recur in the first movement (bars 284-296) of Tchaikovsky's Sixth Symphony

(written in 1893). Both passages invoke a similar impassioned effect by means of a high-pitched treble line, beginning at the dominant in minor mode and descending by a pattern of filled-in thirds, accompanied by a tremolo dominant pedal point in the bass; furthermore, both passages use tutti scoring and a triple-forte dynamic indication.

American author Willa Cather, a musically well-educated observer writing in 1904, noted the intense controversy surrounding Strauss's music, suggesting that Tod und Verklärung might be somewhat less perplexing for the typical audience than other works of the composer. From Cather's perspective, "melodic inspiration" was the chief criterion of aesthetic musical value. Although she appreciated the "rich, full melody" in the coda of the work, she found that "for the most part the melodies lack inherent beauty and strength," contrasting them with the highly accessible, "throbbing, sensuous beauty which permeates Wagner's melodies."⁵⁹ If the musical ideas of Tod und Verklärung seem relatively commonplace today, one should remember the considerable challenges that the work posed at the turn of the century, even for a relatively knowledgeable listener such as Willa Cather.

Richard Strauss, Tod und Verklärung, Op. 24
FORMAL DESIGN

	PART 1						PART 2				
	Intro- duction		Section 1		Section 2		Section 3		Section 4		Coda
	O, S	P		T	S		O, S, N, T, P	P		T, S	
Principal tonal areas:	c		(g)	c	E♭	~G	(various)	c		C	
Bars:	1	66	124	147	163	186	235		377	395	499

NOTE: The beginning of theme T appears in the transition (bb. 163-185) and three times in Section 3 (at bb. 319, 333, and 354); it expands to become the full "Transfiguration" theme of the Coda.

Figure 1

MOTIVIC TRANSFORMATION

Largo

b. 17 *pp dolce* 3

leicht bewegt

b. 212 *mp* 3 3 *pp*

Etwas breiter

b. 235 *f marc.* 3 3

Poco stringendo

b. 253 *ff marc.*

The figure displays four measures of music, each with a specific tempo and dynamic marking. Measure b. 17 is marked 'Largo' and 'pp dolce', featuring a triplet of eighth notes. Measure b. 212 is marked 'leicht bewegt', showing a triplet of eighth notes followed by a triplet of sixteenth notes, with dynamics 'mp' and 'pp'. Measure b. 235 is marked 'Etwas breiter' and 'f marc.', containing two triplets of eighth notes. Measure b. 253 is marked 'Poco stringendo' and 'ff marc.', showing a triplet of eighth notes followed by a series of eighth and sixteenth notes.

Figure 2

EVOLUTION OF THE "TRANSFIGURATION" MELODY

b. 163

Eb: V₃⁴

b. 319

Ab: I

NOTE: This figure returns in A major at b. 333.

b. 354

Db: I

b. 429

C: I

etc.

Figure 3

NOTES

1. Michael Kennedy, "Strauss, Richard (Georg)," in Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), 18:218-219; George J. Buelow, "Ritter, Alexander," in Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), 16:60.
2. Youthful letter to Dora Wihan, cited in Ernst Krause, Richard Strauss: The Man and His Work, trans. by John Coombs (London: Collet's, 1964), 215.
3. Cited in Kennedy, 219.
4. Kennedy, 219, 234. Biographer George Marek remarked that Macbeth was "an inferior work, with which Strauss himself was not fully satisfied," while Don Juan was his first major success. See George R. Marek, Richard Strauss: The Life of a Non-Hero (New York: Simon and Schuster, 1967), 89-90.
5. Norman Del Mar, Richard Strauss: A Critical Commentary on His Life and Works (New York: Free Press of Glencoe, 1962), 1:61, 1:75-77, 3:321; Marek, 82-83, 96; E. H. Mueller von Asow, Richard Strauss: Thematisches Verzeichnis (Vienna: L. Doblinger, 1955), s.v. "Opus 24," 110.
6. Marek, 96-97; Del Mar, 1:78; Kennedy, 227; Carl Dahlhaus, Nineteenth-Century Music (Berkeley and Los Angeles: University of California Press, 1989), 362; Willi Schuh, Richard Strauss: A Chronicle of the Early Years 1864-1898, trans. by Mary Whittall (Cambridge: Cambridge University Press, 1976), 181; Buelow, 60.

7. The original German texts for both versions of the poem are contained in Mueller von Asow, 114-116; for an English translation of the second version, see Richard Strauss, Tod und Verklärung, in Tone Poems: Series I (New York: Dover, 1979), 100.
8. English translation in Schuh, 180; German text in Mueller von Asow, 116-117.
9. Gerald Abraham, ed., Romanticism (1830-1890), Vol. 9 of The New Oxford History of Music (London: Oxford University Press, 1990), 532.
10. Romain Rolland, Richard Strauss and Romain Rolland: Correspondence, ed. by Rollo Myers (Berkeley: University of California Press, 1968), 29.
11. Marek, 96; see also Del Mar, 1:78. Krause cites remarks by Strauss on the negative effects of programs and suggests that he resorted to them only in order "to give the broad mass of the lay public some assistance to help them appreciate the music." See Krause, 218.
12. Strauss became interested in Schopenhauer's and Wagner's writings under Ritter's influence; see Kennedy, 219. On the composer's continuing "concern with Schopenhauer," see Krause, 233; Schuh, 217.
13. Dahlhaus, 360-361.
14. See, for example, Del Mar, 1:79.
15. Cited in Del Mar, 1:77.
16. Schuh, 179-180; Del Mar, 1:77; Krause, 74, 233; Marek, 97.
17. Del Mar, 1:77; Schuh, 180-181.
18. Marek, 97.
19. Marek, 312.

20. Its depictions are described as “extraordinarily graphic” by Marek, and Marek and Krause both refer to the “clinical accuracy” of its imagery. Marek, 97-98, Krause, 234.

21. Marek, 99; Del Mar, 1:77-78, 1:100, 3:385, 3:399, 3:460-461. Just before his death the composer reportedly remarked that “dying is just the way I composed it in Tod und Verklärung.” See Del Mar, 3:471; Kennedy, 223.

22. Krause, 74; Del Mar, 1:77-78.

23. Strauss, Tone Poems, 100.

24. “As Ritter was Strauss’s most intimate friend at this time, and as, moreover, Strauss printed Ritter’s lines on a flyleaf of his score, it may be assumed that it met with his approval.” See Henry T. Finck, Richard Strauss: The Man and His Works (Boston: Little, Brown, and Company, 1917), 169.

25. See German text in Mueller von Asow, 114.

26. Cited in Kennedy, 218-219. Although he clearly respected his father’s loyalty to his own conservative artistic beliefs, the composer later reported that his father “remained impervious to my theories even in his old age.” See Richard Strauss, Recollections and Reflections, ed. by Willi Schuh, trans. by L. J. Lawrence (London: Boosey & Hawkes, 1953), 127.

27. Kennedy, 218-219; Marek, 91-92.

28. Schuh, 160. Krause describes this period as one of “spiritual crisis”; see Krause, 223.

29. Schuh, 160; Marek, 94-95.

30. Kennedy, 219, 223.

31. Cited in Bryan Magee, "Schopenhauer, Arthur," in Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), 16:733.

32. Krause, 80; Strauss, Recollections, 112-113.

33. Arnold Schoenberg, Style and Idea: Selected Writings of Arnold Schoenberg, ed. by Leonard Stein, trans. by Leo Black (New York: St. Martin's Press, 1975), 41, 114, 258.

34. Del Mar, 1:78. Strauss's willingness to view himself as a struggling hero would become still more manifest in Ein Heldenleben (1899). On the likely autobiographical intent of the latter work, see Marek, 132; the subtitle of Marek's biography (The Life of a Non-Hero) implies that Strauss's heroic view of himself was a self-delusion.

35. Cited in Schuh, 217.

36. Del Mar, 1:79-89; Kennedy, 227; Dahlhaus, 362-363; Krause, 234; Edward Murphy, "Tonal Organization in Five Strauss Tone Poems," Music Review 44:3-4 (August-November 1983): 225-227; Robert P. Morgan, "The Delayed Structural Downbeat and Its Effect on the Tonal and Rhythmic Structure of Sonata Form Recapitulation" (Ph.D. diss., Princeton University, 1969), 141; Donald Jay Grout and Claude V. Palisca, A History of Western Music, 4th ed. (New York: Norton, 1988), 765; Rey M. Longyear, Nineteenth-Century Romanticism in Music, Prentice-Hall History of Music Series (Englewood Cliffs, NJ: Prentice-Hall, 1969), 194; John Williamson, Strauss: Also sprach Zarathustra (Cambridge: Cambridge University Press, 1993), 4.

37. This interpretation seems to be widely accepted; see, for example: Del Mar, 1:80-81; Murphy, 226-227.

38. Murphy, 227. In any case the departure from thematic conventions seems less critical if one views the structure primarily in tonal rather than thematic terms (as in Figure 1), avoiding such terms as "recapitulation."

39. Del Mar, 1:84.

40. Del Mar does not indicate bar numbers, but these points of division can be inferred from his discussion. See Del Mar, 1:79-85.
41. Dahlhaus uses page numbers rather than bar numbers and thus (like Del Mar) is somewhat imprecise as to the point of demarcation. See Dahlhaus, 363.
42. Although the tonal center remains uncertain at bar 377, the C minor tonality becomes clear almost immediately thereafter.
43. Dahlhaus, 363; Williamson, 4.
44. The transformational treatment of the thematic material in this work has been noted by several commentators. As Del Mar remarks, "the various themes undergo development much as a human personality develops during the different stages of life"; see Del Mar, 1:79. See also: Kennedy, 227; Grout, 765; Longyear, 194.
45. Cited in Schuh, 179.
46. Morgan, 86-104.
47. Morgan, 86-87. Although Morgan does not remark upon it, both the key center and the mode are entirely ambiguous in the first two bars. A C minor harmony appears in bar 3, but no clear dominant is present in the first forty-eight bars to confirm C as the tonic. The harmonic pattern in bars 3-37 involves a much more tonally ambiguous progression from C to E to A-flat and back to C. This type of tonic prolongation has been discussed in detail more recently in Howard Cinnamon, "Tonic Arpeggiation and Successive Equal Third Relations as Elements of Tonal Evolution in the Music of Franz Liszt," Music Theory Spectrum 8 (1986): 1-24.
48. Morgan, 87-104.
49. Marek, 96, 98, 103; Kennedy, 227; Grout, 765.
50. Eduard Hanslick, Music Criticisms, 1846-99 (Baltimore, MD: Penguin Books, 1950), 293-295; Schuh, 238.

51. Del Mar, 1:76, 1:86; Marek, 96, 112, 120.
52. Rolland, 27, 83, 179-180, 212; Robert Henderson, "Rolland, Romain," in Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), 16:113; Dahlhaus, 362.
53. Ernest Newman, Richard Strauss (London: Lane, 1921), 49-50, 73.
54. Edward Lockspeiser, Debussy: His Life and Mind (New York: Macmillan, 1965), 2:70; Marek, 98.
55. Del Mar, 1:84-86, 1:126, 3:477. See also Del Mar, 2:127, 3:81.
56. Marek, 98.
57. Krause, 236.
58. Grout, 765; Kennedy, 223-224.
59. Cather's article originally appeared in The Pittsburgh Gazette on 6 March 1904. See Willa Cather, "The Case of Richard Strauss," Prairie Schooner 55 (Spring-Summer 1981): 24-27.

BIBLIOGRAPHY

- Abraham, Gerald, ed. Romanticism (1830-1890). Vol. 9 of The New Oxford History of Music. London: Oxford University Press, 1990.
- Buelow, George J. "Ritter, Alexander." Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980. 16:60.
- Cather, Willa. "The Case of Richard Strauss." Prairie Schooner 55 (Spring-Summer 1981): 24-33.
- Cinnamon, Howard. "Tonic Arpeggiation and Successive Equal Third Relations as Elements of Tonal Evolution in the Music of Franz Liszt." Music Theory Spectrum 8 (1986): 1-24.
- Dahlhaus, Carl. Nineteenth-Century Music. Berkeley and Los Angeles: University of California Press, 1989.
- Del Mar, Norman. Richard Strauss: A Critical Commentary on His Life and Works. 3 vols. New York: Free Press of Glencoe, 1962.
- Finck, Henry T. Richard Strauss: The Man and His Works. Boston: Little, Brown, and Company, 1917.
- Grout, Donald Jay, and Claude V. Palisca. A History of Western Music. 4th ed. New York: Norton, 1988.
- Hanslick, Eduard. Music Criticisms, 1846-99. Baltimore, MD: Penguin Books, 1950.
- Henderson, Robert. "Rolland, Romain." Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980. 16:113.

- Kennedy, Michael. "Strauss, Richard (Georg)." Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980. 18:218-239.
- Krause, Ernst. Richard Strauss: The Man and His Work. Translated by John Coombs. London: Collet's, 1964.
- Lockspeiser, Edward. Debussy: His Life and Mind. 2 vols. New York: Macmillan, 1965.
- Longyear, Rey M. Nineteenth-Century Romanticism in Music. Prentice-Hall History of Music Series. Englewood Cliffs, NJ: Prentice-Hall, 1969.
- Magee, Bryan. "Schopenhauer, Arthur." Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980. 16:732-733.
- Marek, George R. Richard Strauss: The Life of a Non-Hero. New York: Simon and Schuster, 1967.
- Morgan, Robert P. "The Delayed Structural Downbeat and Its Effect on the Tonal and Rhythmic Structure of Sonata Form Recapitulation." Ph.D. diss., Princeton University, 1969.
- Mueller von Asow, E. H. Richard Strauss: Thematisches Verzeichnis. Vienna: L. Doblinger, 1955. S.v. "Opus 24," 2:110-118.
- Murphy, Edward. "Tonal Organization in Five Strauss Tone Poems." Music Review 44:3-4 (August-November 1983): 223-233.
- Newman, Ernest. Richard Strauss. London: Lane, 1921.
- Rolland, Romain. Richard Strauss and Romain Rolland: Correspondence. Edited by Rollo Myers. Berkeley: University of California Press, 1968.

- Schoenberg, Arnold. Style and Idea: Selected Writings of Arnold Schoenberg. Edited by Leonard Stein. Translated by Leo Black. New York: St. Martin's Press, 1975.
- Schuh, Willi. Richard Strauss: A Chronicle of the Early Years 1864-1898. Translated by Mary Whittall. Cambridge: Cambridge University Press, 1976.
- Strauss, Richard. Recollections and Reflections. Edited by Willi Schuh. Translated by L. J. Lawrence. London: Boosey & Hawkes, 1953.
- _____. Tod und Verklärung. In Tone Poems: Series I, 99-190. New York: Dover, 1979.
- _____. Tod und Verklärung. NBC Symphony Orchestra, Arturo Toscanini, conductor. BMG Music 60295-2-RG, 1990.
- Williamson, John. Strauss: Also sprach Zarathustra. Cambridge: Cambridge University Press, 1993.