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The subtitle to Richard Strauss's *Also Sprach Zarathustra* reads "Tondichtung (frei nach Freidrich Nietzsche)" ("Tone poem freely after Nietzsche"). But to what extent does the tone poem expresses Nietzschean philosophy? A statement by Strauss himself rejects a Nietzschean meaning for the tone poem. I believe that there is a closer connection between the tone poem and Nietzsche's work of the same name. Some tone poems, such as Strauss's *Ein Heldenleben* tell a very specific narrative but others, such as Smetana's *A ceskych luhu a háju*, are more vague. What kind of narrative is told in *Also Sprach Zarathustra*? I will demonstrate through analysis that a more direct reading of Nietzsche provides a clearer narrative than that provided by other scholars.

To understand the portrayal of Nietzschean philosophy in the tone poem I will include a discussion of musical narrative and how it relates to tone poems in general. One question that will be addressed is if *Also Sprach Zarathustra* is unique as a tone poem about philosophy. I will then discuss aspects of Nietzschean philosophy as they pertain to this tone poem. Finally I will analyze *Also Sprach Zarathustra* using select sections of the tone poem to answer to what extent the Nietzschean narrative is reflected in the tone poem. My analysis will illustrate a closer connection than other scholars, and will also show that the narrative is a blend of Nietzschean and Schopenhauerian philosophy. Through thematic and harmonic analysis, I will trace the narrative in *Also Sprach Zarathustra*.

ZARATHUSTRA AS SUPERMAN: READING
THE NIETZSCHEAN NARRATIVE
IN ALSO SPRACH
ZARATHUSTRA

by

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To Dr. Irna Priore, for without her encouragement I would not have chosen to pursue
Music Theory.

APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Richard Strauss's tone poem, *Also Sprach Zarathustra*, takes its name from the work by Friedrich Nietzsche. The tone poem is well known for the use of its opening fanfare in the film *2001: A Space Odyssey*. Later applications include sporting events, such as the adaptation by the Mighty Sound of the Southeast marching band at the University of South Carolina and Ric Flair's entrance music at professional wrestling events.¹ In those two cases, the motive is used to represent ego and portray power. These concepts of dominance relate to Nietzschean ideals of dominance that will be discussed further in Chapter III.

The famous opening also corresponds with the Nietzschean narrative expressed in this work. While most tone poems have an explicit narrative attached to them, *Also Sprach Zarathustra* is less clear about the unfolding of the narrative.² The score contains the preamble to Nietzsche's book. For ease of discussion I will refer to Strauss's tone poem by its German name (abbreviated as *ASZ*) and Nietzsche's book by the English

¹ The University of South Carolina's version of the opening is titled "Cocky's 2001 indicating a direct connection to Stanley Kubrick. "University of South Carolina Marching Band – Pregame 2009 (2 of 2)," YouTube video, posted by "msTrumpet14," accessed September 27, 2013, <http://www.youtube.com/watch?v=oPKsywXPojs>. "Ric Flair's Entrance In TNA Wrestling," YouTube video, posted by "TNA Impact Wrestling," accessed September 27, 2013, <http://www.youtube.com/watch?v=v-HRItMtbs8>.

² Hugh Macdonald, "Symphonic poem," *Grove Music Online*, Oxford University Press, accessed September 28, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27250>.

translation (abbreviated as *TSZ*). The opening theme has been said to represent the sun rising over the mountains and giving light to Zarathustra, as expressed in the preamble of Nietzsche's book.³ It can also be interpreted as Zarathustra spreading the light of his knowledge over the world. Thus, the opening was composed with direct influences from *TSZ*.

There is disagreement among scholars regarding the extent to which Strauss explicitly used Nietzsche's work in the composition of *Also Sprach Zarathustra*. Strauss wrote in the score that it was a tone poem composed "freely after Friedrich Nietzsche."⁴ But how are we to interpret "freely"? Some scholars, such as Brian Gilliam, interpret the work as a strict Nietzschean narrative while others, such as John Williamson, state that the narrative is Strauss's philosophy portrayed in music.

Brian Gilliam believes Strauss portrayed Nietzschean ideas explicitly. He discusses the eight speeches from Nietzsche's book from which Strauss took his section titles from Nietzsche's book and how they are portrayed in the music. Gilliam believes the eight sections of the music that correspond to these speeches can be paired based on common themes, resulting in four larger ideological sections. Of the scholars I will mention, Gilliam is the most in favor of a strict Nietzschean narrative.

Michael Kennedy believes *ASZ* is a combination of Strauss's philosophies and Nietzsche's. He writes that *ASZ* "is 'about' both Nietzsche and Strauss," thereby suggesting that Strauss did not represent strictly Nietzschean philosophies in

³ John Williamson, *Strauss: Also Sprach Zarathustra*, (Cambridge, UK: Cambridge University Press, 1993), 57.

⁴ Richard Strauss, *Tone Poems: Series II* (New York: Dover Publications Inc, 1979), 63.

Zarathustra.⁵ Charles Youmans sees the work as an even looser Nietzschean interpretation. Youmans's understanding is that the piece is a realization of Strauss's own ideas with influences from Nietzsche. Youmans feels that Strauss was influenced by the themes of *TSZ* but chose to follow his own course in his composition.⁶

John Williamson takes a variety of approaches to determine the most accurate in his book *Strauss: Also Sprach Zarathustra*, which provides an overview of the piece from analytical and critical perspectives. The chapter on the narrative of the piece presents it in two ways. In the first interpretation he tries to correlate the sections of the tone poem as literally as possible with the sections in Nietzsche's book for which they are named. In the second interpretation, following Arthur Hahn, he describes the work in terms of the evolution of Man through various stages. Williamson discusses both as potential readings but believes the Hahn approach is more accurate by stating that the Nietzschean reading quickly falls apart in the work.

All of the sources above cite two books about *ASZ*, those by Hahn and Norman Del Mar. Hahn's was one of the first published books on *Also Sprach Zarathustra* and was published with the knowledge and consent of Richard Strauss.⁷ Hahn's book is the source from which most scholars take labels for the Leitmotifs within the work. Del Mar's book is a compendium of information about Strauss and is one cited almost universally in books about Strauss. Del Mar states, "...he [Strauss] wisely described the

⁵ Kennedy, *Richard Strauss*, 112.

⁶ Charles Youmans, *Richard Strauss's Orchestral Music and the German Intellectual Tradition* (Bloomington, IN: Indiana University Press, 2005), 195.

⁷ Williamson, *Strauss*, 64.

tone poem as ‘Frei nach Fr. Nietzsche,’ realizing it was simply not possible to convey the contents of Nietzsche’s masterpiece in musical terms.”⁸

The question of philosophy in any reading of Strauss’s works is difficult since Strauss hid his intellectualism. He would on the outside have others believe that he was bourgeois, simply using composition to earn a living much as a banker would use banking. On the contrary, he was an avid reader of philosophy throughout his life. His close friend and peer Alexander Ritter introduced him to the philosophies of Arthur Schopenhauer and the concept of Man elevating himself through art.⁹ Later in his life, much to the dismay of Ritter, Strauss discovered the philosophies of Friedrich Nietzsche and would become an avid Nietzschean disciple for the remainder of his life. It was in part this admiration for Nietzschean philosophy that motivated Strauss to compose *Zarathustra*.

Strauss’s own writing suggests that his tone poem was not meant to be a strict interpretation of Nietzsche’s writing. Strauss wrote:

I did not intend to write philosophical music or portray Nietzsche’s great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche’s idea of the *Übermensch*. The whole symphonic poem is intended as my homage to the genius of Nietzsche, which found its greatest exemplification in his book *Also Sprach Zarathustra*.¹⁰

⁸ Norman Del Mar, *Richard Strauss, A Critical Commentary on his Life and Works*, (London: Barrie and Rockliff, 1962) 134.

⁹ Youmans, *Richard Strauss’s Orchestral Music*, 9.

¹⁰ Del Mar, *Richard Strauss*, 134.

In spite of Strauss's assertions, a close reading of the tone poem suggests a more direct connection to Nietzsche's book than Strauss admitted. My analysis will involve various techniques to provide insights into the meaning of the work. I will use techniques of intertextual analysis to understand connections between this work and other works by Strauss. I will use narrative analysis to illustrate a Nietzschean program.

The remainder of this thesis proceeds as follows. Chapter II begins with a discussion of the history of programmatic works. *ASZ* is a tone poem unlike others so Chapter II will consider the nature of a tone poem and whether or not this work is unique in being a tone poem about a philosophy rather than a story. I will explore several approaches to analyzing meaning in music by scholars Dan Harrison, Michael Klein, Byron Almén, Robert Hatten, and Robert Bailey. I will discuss how their approaches can apply to programmatic works and which techniques I will apply in my analysis of *Also Sprach Zarathustra*.

Chapter III outlines the philosophies of Friedrich Nietzsche and particularly those in *TSZ*. In order to understand how Strauss represents these philosophies in this tone poem we must first understand what drew Strauss to Nietzsche. To that end, I will provide a basic understanding of Nietzschean philosophy and then discuss how these philosophies are portrayed in *ASZ*. Not all of the philosophies represented in *ASZ* are strictly Nietzschean, so I will only discuss Nietzschean philosophy as it applies to Strauss's representation in the tone poem.

Chapter IV supplies a close analysis of selected portions of Strauss's *Also Sprach Zarathustra*. I will discuss the narrative of the work and compare my analysis to those of

previous authors who have discussed the tone poem's meaning. The narrative in this thesis will be one almost purely from Friedrich Nietzsche with some allowances for how Strauss might have read Nietzsche.

The goal of this thesis will be to demonstrate that a more direct reading of Nietzsche will enhance an understanding of the philosophies presented in the tone poem. This analysis will help to lay groundwork for future analyses in the genre of tone poems. Strauss had his own philosophies, but the fact that he was so influenced by Friedrich Nietzsche that he wrote *Also Sprach Zarathustra* as a tribute to him hints at a closer connection between *ASZ* and Nietzschean philosophy than Strauss admitted. I will show that an analysis closely paired with Nietzsche's text, rather than simply a literary critique like those of Williamson and Del Mar, will aid in understanding Strauss's portrayal of philosophy in the music.

CHAPTER II

THE HISTORY AND NARRATIVE OF TONE POEMS

Tone poems and other programmatic works have long told stories or depicted scenes in nature, but is there a precedent for a tone poem about philosophy? That is the question that this chapter seeks to answer. My assessments of previous subject matter for tone poems will lead to a discussion of how to determine narrative in tone poems. The identification of the narrative in tone poems is similar to the analysis of narrative in operas. Just as in operas, tone poems have a narrative written in the form of a text. The libretto provides the narrative in operas; the narrative or text in tone poems is provided through the title or printed in a program. Also as in opera, leitmotifs and other associative signifiers are used to indicate many facets of the story.

Many scholars are skeptical of applying an interpretation of meaning to a musical work simply because it requires a great deal of subjectivity.¹¹ However, listeners untrained in music often claim when listening to music that they sense a story. This sensation is in part an attempt to better understand music for listeners less trained in music. If reading a story into music is part of the intuitive listening process then through

¹¹ Almén discusses many critiques of narrative in music in his book, *A Theory of Musical Narrative*. A key misconception he discusses is the thought that narrative in music is the same as narrative in literature. Almén argues that while they have the same roots, their analytical techniques are completely different. Byron Almén, *A Theory of Musical Narrative* (Bloomington, IN: Indiana University Press, 2008, 12.

an analysis of works that have an ascribed narrative, one could empirically analyze and interpret the works' programs.

Historic Roots of Tone Poems

Programmatic works in the Baroque period and earlier deal primarily with the portrayal of nature or text painting in religious contexts. Vivaldi's *Four Seasons* is an example of a Baroque programmatic work. As Lesley Orrey states, "Each of the four *concerti* is prefaced by a sonnet (the verses possibly by Vivaldi himself), and there are letters in the score to indicate which line or lines of the sonnet the music refers to. There are other captions in the music which show even more clearly what Vivaldi had in mind."¹² Orrey goes on to describe some of these indications, such as a violin trill being labeled as birdsong. The *Four Seasons* may not be a symphonic tone poem, but it provides a sense of how earlier composers used programmaticism.

In the nineteenth century a divide seems to exist between programmatic music and absolute music. James Hepokoski writes how Beethoven's Ninth Symphony caused many composers to be unsure of the direction of music.¹³ The unconventional use of a choir and vocal soloists caused composers to be unsure of whether they should emulate Beethoven's style by composing choral symphonies or return to composing the symphony as a purely instrumental genre. Beyond this confusion, composers questions

¹² *Ibid.*, 37.

¹³ James Hepokoski, "Beethoven Reception: The Symphonic Tradition," in *The Cambridge History of Nineteenth-Century Music* (Cambridge: Cambridge University Press, 2001), 424.

the extent to which an explicit program should be used in the composition of large-scale works. Because the fourth movement of Beethoven's Ninth Symphony's lyrics provided meaning composers wondered whether their works needed just as clear a meaning. Many composers later responded with the use of very explicit meanings in their works.

Symphonic music in the Romantic period was not divided bilaterally between programmatic and absolute styles, but rather saw a spectrum between the two. An example of a piece that lies in the middle of this spectrum is Tchaikovsky's Symphony No. 4 in F Minor, Op. 36.¹⁴ Hepokoski discusses how the opening fanfare represents fate knocking at the door and how the repeat of that fanfare at the end of the last movement represents its return. Mahler is another composer who wrote music that was intended to portray a narrative but then changed the titles to hide this fact.¹⁵

The Romantic period saw the blossoming of a new genre of orchestral works written purposefully for the expression of a program or story. A work widely acknowledged as among the first of these is the *Symphonie Fantastique* by Hector Berlioz. Written in 1830, each of the work's five movements portrays a different scene as "the artist" chases after the woman he loves.¹⁶ This was only the first symphony composed by Berlioz with a program attributed to it. With names such as *Harold en*

¹⁴ *Ibid.*, 443.

¹⁵ Joseph E. Jones, "Envy and Misinterpretation: Richard Strauss and Mahler's Resistance to the Descriptive Program," *Naturlaut* 5, no. 3 (December 2006), 4.

¹⁶ Hugh Macdonald, "Berlioz, Hector," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 24, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51424pg14>.

Italie and *Roméo et Juliette*, even the titles of his later symphonies evoke an idea of Berlioz's intentions when he composed these works.

Berlioz may have been innovative in his composition of music that strictly followed programs, but Franz Liszt was more influential in the development of the symphonic tone poem as a genre. Liszt was the first to label each of his pieces as a *Symphonische Dichtung*, or symphonic poem, linking the music and the program. Liszt composed thirteen tone poems and seemed to be the successor to the tradition begun by Berlioz, but, as stated by Hugh Macdonald, Liszt did not have the same intentions as Berlioz when he wrote these tone poems. Liszt's tone poems were intended more to convey the emotion surrounding the topic rather than a point-by-point narrative.¹⁷

Many composers set out to compose symphonic poems following the successes of Liszt's works. Bedřich Smetana composed a series of patriotic symphonic poems titled *Ma Vlast*. Each of these was intended to instill patriotic spirit among the Czech people, with depictions like the Moldau River winding through the countryside, the victory of hero Sarka as she defeats the force occupying her countryside, and the history of the city of Prague.

Symphonic poems had an equally strong presence in Russia in the music of composers such as Modest Mussorgsky and Tchaikovsky. Mussorgsky's *Pictures at an Exhibition* depicts numerous paintings in an exhibition through a variety of timbres and moods. The symphonic poem *Night on Bald Mountain* is a dark portrayal of demons

¹⁷ *Ibid.*

congregating around a mountain in the middle of the night. Tchaikovsky, as mentioned earlier, did not write as much programmatic music as other composers of the time but, in addition to his Symphony No. 4, works such as the *Overture to Romeo and Juliet* and his ballets have programmatic implications.

These composers influenced Strauss in the composition of his ten tone poems.¹⁸ Strauss chose to label each of his works a *Tondichtung*, or tone poem, rather than *Symphonische Dichtung*. This change implies a transcendence of the music beyond simply a symphonic work. While his tone poems are written for orchestra, the label could be applied to works written for any instrumentation and still retain the meaning. I will show in Chapter III that this idea relates to Strauss's understand of Schopenhauerian and Nietzschean philosophies that music transcends mortal realms of experience.

Most of the overtly programmatic works mentioned earlier have narratives related to nature or specific stories. In this sense *Also Sprach Zarathustra* is relatively unique among explicitly programmatic works for portraying neither. Strauss's work stands alone among works from that period as a portrayal of philosophy. Therefore, Strauss faced unique challenges in his composition. Analytical techniques previously applied to other tone poems illustrate the narrative in this work despite the differences.

¹⁸ Hugh Macdonald. "Symphonic poem," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27250>.

Techniques of Narrative Analysis

This section outlines techniques of narrative analysis to provide a framework for how *Also Sprach Zarathustra* will be analyzed. I will explore analytical methodologies of Byron Almén, Robert Hatten, Michael Klein, Robert Bailey, and Daniel Harrison. I will then show how I can apply these techniques in my own analysis of *Also Sprach Zarathustra*.

I will use semiotic tools to interpret the interactions between musical elements such as pitch, rhythm, dynamics, and timbre. Byron Almén's book, *A Theory of Musical Narrative*, lays groundwork for musical analysis that focuses on narrative. Rather than follow hermeneutic approaches, which are much more subjective, Almén employs semiotic techniques in order to derive four archetypes: romance, tragic, ironic, and comic. These archetypes are determined through semiotics and the interaction of musical elements.¹⁹

The analysis of a network of signs occurs at several hierarchical levels.²⁰ The lowest level is the agential level. Agents represent acting forces that enable the narrative. The next level, the actantial level, is the level on which agents begin to interact with each other, creating a purpose for each agent in the narrative. The final level, the narrative level, is the level on which a generalized narrative for a piece can be identified in the piece. Almén identifies this narrative by correlating it with an archetypal structure.

¹⁹ Byron Almén, *A Theory of Musical Narrative* (Bloomington, IN: Indiana University Press, 2008), 40.

²⁰ *Ibid.*, 55.

To portray philosophy in music the listener must imagine that a character is expressing ideas to the listener. Robert Hatten writes about this type of imagining with the perception of emotions in music.²¹ His ideas about the agency of characters perceived when listening to music relate to how characters are imagined when listening to tone poems. Hatten, along with Jenefer Robinson, shows through analysis and an understanding of emotion in music how an extra-musical meaning can be ascertained. The ultimate conclusion that Robinson and Hatten draw is that listeners feel emotions in music through an empathetic response to another active character experiencing the emotion. This character is not necessarily a tangible character described in the music but is rather an abstraction from the music. The character can be considered as an abstract representation of the composer, but that is most often false. Regardless, the emotions felt by the listener are empathetic responses. The character imagined when listening to a work such as *ASZ* could be a representation of a Zarathustra-like figure orating philosophies.

Hatten also published a book that explores meaning in the music of Mozart, Beethoven, and Schubert. According to Hatten, one of the keys to understanding the meaning of music is identification of musical material that is contrary to expectations and the identifying that material as oppositions.²² Hatten looks at these deviations from a generalized perspective over the span of a piece. One other tool of Hatten's analyses is

²¹ Jenefer Robinson and Robert Hatten, "Emotions in Music," *Music Theory Spectrum* 34, no. 2 (Fall 2012), 71-106.

²² Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart Beethoven, Schubert* (Bloomington, IN: Indiana University Press, 2004), 9.

troping, which Hatten explains as follows: “When typical material is combined in atypical ways... it may engender a *trope*. Like a metaphor in literary language, a trope is sparked from the collision or fusion of two already established meanings, and its interpretation is emergent.”²³

Michael Klein applies Hatten’s techniques to his own analysis of two Chopin Ballades, incorporating the concept of apotheosis as originally proposed by Edward Cone.²⁴ Klein argues that key areas have thematic significance, and maps key areas onto meaning with reference to tonal function. Klein states that music written in the subdominant represents retrospective thinking while music written in the dominant implies forward motion of thought.²⁵ The tonal implications of each key area solidify this meaning, with the dominant having the strongest attraction towards the tonic. The subdominant, on the other hand, is in a unique position to feel apart from the original tonic yet also to not have the same strong implication of direction as the dominant. Using tools such as those provided by Klein, the meaning of key relations can be determined by tonal position.

Klein also discusses how connections between works influence meaning in his book *Intertextuality in Western Art Music*. In this book Klein explains how meaning in music is not only a product of the individual work but also of the composer’s

²³ *Ibid.*, 15-16.

²⁴ Discuss cone

²⁵ Michael Klein, “Chopin’s Fourth Ballade as Musical Narrative,” *Music Theory Spectrum* 26, no. 1 (Spring 2004), 39.

influences.²⁶ In addition, individual listeners may derive different meanings from a work depending on their own exposure to other music. For example, one person listening to Beethoven's *Eroica* for the first time may recognize the E ♭ tonality and think that it is reminiscent of Strauss's *Ein Heldenleben*, while another may hear the arpeggiation and be reminded of a bugle call. Both interpretations are accurate for the listeners, but each has different implications for the meaning of the work.

One of the concepts that I will use to analyze *Also Sprach Zarathustra* is associative tonality, or the association of meaning with specific keys. Robert Bailey lays a framework for the association between key areas and meaning in his article, "The Structure of the 'Ring' and its Evolution."²⁷ Bailey seeks to identify the large-scale structures as defined by key areas in Wagner's *Ring* cycle, and through those structures understand how Wagner planned his operas. Bailey discusses how key areas are associated with particular characters or plot points. He analyzes the scene in which Brünnhilde first confronts Siegmund on the mountain in Act II of *Die Walküre*,²⁸ demonstrating how the key changes within this scene reflect tension between characters and realms in the narrative. Several leitmotifs used in the operas have specific keys associated with them and appear only in those keys throughout the opera.

²⁶ Michael Klein, *Intertextuality in Western Art Music* (Bloomington, IN: Indiana University Press, 2005), 21.

²⁷ Robert Bailey, "The Structure of the Ring and its Evolution," *19th Century Music* 1, no. 1 (July, 1977), 48.

²⁸ *Ibid.*, 55.

Daniel Harrison writes on joining music and text to prove the accuracy of a certain program. Harrison uses another of Strauss's tone poems, *Tod und Verklärung*, to show how the poem that accompanies the work is illustrated in the music. It is a unique piece like *Also Sprach Zarathustra* in that it does not portray a strictly linear narrative. As Harrison describes the work, *Tod und Verklärung* depicts a dying man in three states: his death in real time, his reflection in imaginary time (similar to Klein's lyric time), and his transformation after he has passed away.²⁹ The real-time portrayal is linear but the imaginary-time reflections do not work in the same fashion. Similarly, the transfiguration after death happens in a strictly spiritual realm and so does not have to exist in any linear temporal state. The challenge with analyzing this piece, according to Harrison, is showing how Strauss musically differentiates between the separate realms of experience.

Harrison addresses how to view the abrupt shifts in perspective without the piece being overly sectionalized. He analyzes leitmotifs, instrumentation, and rhythms to portray the narrative in the tone poem. The ultimate point of the article is to show Strauss's innovative techniques for continuous forward motion in the narrative even though the program may not move forward teleologically.

One of the most notable techniques in *Tod und Verklärung* is the use of various keys to create moods.³⁰ This is one of the biggest similarities between *Tod und*

²⁹ Daniel Harrison, "Imagining 'Tod und Verklärung,'" *Richard Strauss-Blätter* 29 (1993), 29.

³⁰ *Ibid.*, 33.

Verklärung and *Also Sprach Zarathustra*: both use key areas and especially the progression from one key area to another to depict forward motion in the narrative of the piece. The forward motion in the program of *Tod und Verklärung* is a literal forward motion in time even though the story in real time may have paused. The motion in *Also Sprach Zarathustra* is temporally static and represents a change of ideas from one to the next.

Concluding Remarks

Theorists have applied techniques used to analyze narrative and meaning to music without an explicit narrative. An analysis of narrative in tone poems might be seen as inherently biased since the meaning is already given. This analysis will treat Nietzsche's book like the text of an opera. The headings for the sections in the tone poem correspond to chapters in Nietzsche's book and thus the text will be matched with the tone poem.

My analysis will be both hermeneutic and semiotic, as Klein defines the two. Klein defines the distinction between the two techniques as follows: "The analysis of these expressive states will be both hermeneutic and semiotic: hermeneutic, because it focuses on *what* this music means; semiotic, because it is concerned with *how* this music means."³¹ My analysis will be hermeneutic and semiotic as well because it will show both which of Nietzsche's philosophies are represented and how the music in *Also Sprach Zarathustra* reflects those philosophies. In the same way that Almén applies

³¹ Klein, "Chopin's Fourth Ballade," 27.

agents, I will analyze *Also Sprach Zarathustra* with leitmotifs and key areas being the agents of the work. At the narrative level of my analysis, my goal will be to correlate the narrative with Nietzsche's book.

This analysis will be different from other analyses of tone poems because of *ASZ*'s lack of a linear narrative. This work is unique in a genre that typically portrays scenery and stories in its portrayal of philosophy. The portrayal of philosophy presents unique challenges, but with the tools discussed in this chapter I will reveal the correlation between Nietzsche's book and Strauss's tone poem.

CHAPTER III

OVERVIEW OF NIETZSCHEAN PHILOSOPHY

It is common for programmatic works to have a narrative based on nature or a story, but it is less common for the program to have to do with ideas. Strauss imbued many of his works with philosophical undertones, although none as overtly as *Also Sprach Zarathustra*. Before any discussion of the tone poem can begin a rudimentary understanding of Nietzschean philosophy must be established. Strauss read Nietzsche in a way that was different from how most understood his work. He combined Nietzschean philosophy with Schopenhauerian philosophy to create his own ideas. The result can seem like it is not Nietzschean, but as I will show the narratives in the named sections of *ASZ* do correspond with sections of Nietzsche's book.

This chapter will address some of the philosophical issues relevant to my analysis of *Also Sprach Zarathustra*. I will discuss Strauss's motivations for writing a tone poem about philosophy. Strauss was one of the most philosophically-driven composers of his time and I will consider his interest in philosophy as well as his specific interest in Nietzsche. Then I will provide a short overview of Nietzschean philosophy, with particular emphasis on the aspects addressed in Strauss's tone poem. Some concepts such as that of eternal recurrence are not significant for this tone poem and thus will not be discussed, but the issues of Man and his religions will. This overview will lead to an

understanding of why Man is separated from his desired state. Man's separation then creates the necessity for the *Übermensch*, or superman, as it relates to the liberation of the soul.

Strauss and Philosophy

Strauss was extremely well read on philosophical matters. His lifestyle would have suggested a bourgeois mentality no different from a middle-class banker of the time, but his writings and his conversations with others reveal a higher intellectualism. Strauss read through the works of multiple philosophers and his work can almost be traced by which philosopher he was reading at the time. In fact, Strauss composed music with the specific intention of expressing philosophy. Both Nietzsche and Schopenhauer felt that music portrayed a part of the essence of the universe. An essence Strauss tried to experience. As Charles Youmans puts it,

The basic novelty embodied by Strauss consisted of a new way of relating music to extra-musical realms of experience. Although he composed for an audience that prized orchestral music as a metaphysical art, a unique avenue to the ideal, Strauss reveled in superficiality, choosing, in Adorno's words, 'to abandon himself to unmitigated exteriority.'³²

Strauss initially was a follower of the philosophies of Arthur Schopenhauer and Richard Wagner. Through the study of Schopenhauer, Strauss thought highly of himself as a composer, elevating himself and liberating himself through his art. Like stated in the

³² Charles Youmans, *Richard Strauss's Orchestral Music and the German Intellectual Tradition* (Bloomington, IN: Indiana University Press, 2005), 4.

quotation from Youmans, through ideas of Schopenhauerian aesthetics Strauss was liberating and elevating himself in the composition of his music. Quotations by Strauss indicate he felt that through composition, he was elevating himself to a higher plane of existence.³³ Strauss felt that music just flowed from him beginning with a melody and then blossoming from that into a complete work.³⁴

Schopenhauerian philosophy was part of what led Strauss to such a high admiration for the works of Wagner. His friend and companion, Alexander Ritter, introduced him to the works of Wagner and through this introduction inspired Strauss to compose in a programmatic style. Strauss did not solely stay with Schopenhauer in his philosophical inspiration. Ritter did not want Strauss to look into the works of Friedrich Nietzsche, but he was unable to prevent Strauss's eventual and inevitable exposure. It was this exposure that led to the dissolution of the friendship between Strauss and Ritter.

In a certain light, it is easy to see how Strauss saw a connection between Schopenhauer and Nietzsche. Both view individual expression as a way of elevating oneself beyond the levels of ordinary men. This could be one of the reasons why Strauss was drawn to Nietzsche. At the same time, Schopenhauer's vision for humanity is more pessimistic than Nietzsche's. Whereas Schopenhauer viewed expression as a way of

³³ Strauss, "On Inspiration in Music," *Recollections and Reflections*, ed. Willi Schuh, trans. L. J. Lawrence (London: Boosey & Hawkes, 1953), 112-116, quoted in Richard Elliot Thurston, "Musical Representation in the Symphonic Poems of Richard Strauss" (Ph.D. diss., University of Texas at Austin, 1971), 105.

³⁴ *Ibid.*, 104.

liberating and isolating oneself from everyday life, Nietzsche viewed it as a way of rising above other people and becoming something greater.

What would have driven Strauss to Nietzsche even though the composer he most admired and one of his closest friends were opposed to Nietzschean philosophy?

According to Youmans, Strauss felt that Schopenhauer's philosophies were lacking.³⁵ As Strauss saw it, Nietzschean philosophy served to complete Schopenhauerian philosophy. Despite Strauss's views about the intersection between Nietzsche and Schopenhauer, as Youmans states it, "... Scholars during the last hundred years have concluded... that Strauss understood Nietzsche on a low intellectual level, if at all."³⁶

With Strauss's basic understanding of Nietzschean philosophy in mind, the discussion of the tone poem *Also Sprach Zarathustra* will be approached with just such a view. The tone poem does not delve deeply into some of the more difficult topics of Nietzsche's work, but it does portray many topics as Nietzsche writes on them in the book.

"God is Dead"

Thus Spake Zarathustra as a book takes the form used by older Greek philosophers in that much of the book can be read as a collection stories like the New Testament of the Bible rather than as a treatise. Throughout the numerous orations given by Zarathustra are stories as he travels through the world with his disciples.

³⁵ Youmans, *Richard Strauss*, 81.

³⁶ *Ibid.*, 83.

Thus Spake Zarathustra is one of the more infamous of Nietzsche's works for this proclamation that "God is dead." By this, Nietzsche does not mean that a god that was alive is dead, but rather that God never existed. In Nietzschean thought the need for God is absent and that civilization can continue without organized religion. One of the most essential aspects of Nietzschean philosophy is the secularization and liberation of the spirit. God is an invention by men to fill a deeper longing for a greater purpose.

Kathleen Marie Higgins addresses why Nietzsche is so opposed to Christianity even though he was concerned with compassion for the human spirit. Nietzsche considered himself a humanitarian and felt that human life was defined by sequences of suffering and tragedy. It is this suffering that produces the conflict that allows Man to rise above his present existence and become something greater. If men cannot endure this suffering their lives are unbearable. According to Higgins, some suffering can be reasoned through, but in many cases much of the suffering that occurs in life is without reason and without true recourse.³⁷ Religion serves to deflect people away from their true suffering.

Religion was useful early in society to help establish order and to create a system of rules for people to live by. Religion also serves to help suggest greater purposes than exist in life. As Higgins states,

Nietzsche sees Christianity as providing an escapist solution to the problem of tragic suffering in a number of ways, most overtly by

³⁷ Kathleen Marie Higgins, *Nietzsche's Zarathustra* (Lanham, MD: Lexington Books, 2010), 13-14.

minimizing the importance of this life and offering eternal reward as compensation for earthly suffering.³⁸

Therefore, to Nietzsche, religion acts as a crutch for people to escape the harsher realities of life by thinking of a greater existence beyond the lives that they currently live. It is only through the acceptance of the struggle in life that people can be truly free and live the lives that they are meant to live.

While religion alleviates suffering, it also causes its followers to feel greater suffering than they would otherwise. Most religions call for their followers to attain a greater conduct than is humanly possible. The followers of these religions are thus forced to feel worse about themselves because they are constantly unworthy according to their religion. One of the religions that Nietzsche lambastes more than any other is Christianity for its premise that its followers must attain an unrealistic ideal of being.

According to Nietzsche, Christian morality both frees its followers from facing the realities of life and limits their lives, keeping them from attaining their full potential. Sin would not exist had Man not created it in the guise of his religions.³⁹ Through the creation of sin, Man made order in society simpler by censuring certain behaviors rather than stating that other behaviors are more desirable.

Another conflict that Christianity creates is a barrier between people. A standard is created through Christian morality that is external and easy to judge others by. Beyond the judgment of others, Christian morality leads to comparing one's actions to the actions

³⁸ Higgins, *Zarathustra*, 27.

³⁹ *Ibid.*, 31-32.

of others. Through this comparison, one has the potential to see others as being better than oneself. As Higgins states, “A sense of one’s own guilt motivates one to see guilt in others, and from this a spirit of vindictiveness is a short step.”⁴⁰

In this sense, although Christianity claims to form a sense of community among its followers, it actually does the opposite. People quickly feel entitled when they realize that they are acting, according to Christian morals, in a more correct way than others. At the same time, when someone is not acting as good as others, according to the collective morality, they very easily begin to judge themselves by the standard of another person.

The conflict between religion and Man’s true nature is emblematic of a deeper conflict between the ways that people actually live their lives and the way that nature intended. Religion is just one of the many ways in which human society is in conflict with nature.

Separation of Man from His Desired State

One of the key ideas of Nietzschean philosophy is the contention that Man’s current state is in contradiction with his natural state. Man develops institutions such as religion that prevent him from attaining his full potential. He suppresses his natural tendencies and urges, resulting in a pacified form of what he could truly be. According to Nietzsche, only when Man realizes his natural tendencies and embraces conflict can he be free.

⁴⁰ *Ibid.*, 41

An issue addressed by Strauss in his tone poem is the longing people have for something greater than themselves. This longing is the basis for one of the most fundamental dichotomies addressed in the tone poem. My analysis will show how the musical key areas of B and C are in conflict with one another and portray Man and nature, respectively. I will in this section discuss the Nietzschean ideas that support this assertion.

Religion is one of the most obvious of the signs that Man has put himself in a position that is separate from his natural state. This behavior prevents Man from attaining his fullest abilities and rising to a higher level of existence. The attainment of the status of *Übermensch* represents an embrace of nature and the fulfillment of one's potential. Thus, it would seem that a religious person would be unable to attain any of the qualities that are most natural.

This discussion should not be taken to indicate that Nietzsche felt that only Christian morality was bad. According to Brian Leiter in the *Stanford Encyclopedia of Philosophy* Nietzsche was critical of all MPS, or Morality in the Pejorative Sense.⁴¹ As Leiter states:

Yet Nietzsche also does not confine his criticisms of morality to some one religiously, philosophically, socially or historically circumscribed example. Thus, it will not suffice to say that he simply attacks Christian or Kantian or European or utilitarian morality — though he certainly at times attacks all of these. To do justice to the scope of his critique, we should

⁴¹ Brian Leiter, "Nietzsche's Moral And Political Philosophy," *The Stanford Encyclopedia of Philosophy* (Stanford, CA: Stanford University, 2013) <http://plato.stanford.edu/entries/nietzsche-moral-political/> (accessed January 4, 2014).

ask what characterizes “morality” in Nietzsche's pejorative sense — hereafter, “MPS” — that is, morality as the object of his critique.⁴²

Regardless of Nietzsche's critique, almost every society creates moral codes like those vilified by Nietzsche and this is the source of much of the chagrin felt by Zarathustra. These moral codes are the essence of the separation between Man in his current state and Man as he was intended to live by nature. Zarathustra decides to withdraw from the world so he does not have to face the abysmal state in which he has found it.

The Concept of the Übermensch

Zarathustra is the epitome of the Übermensch.⁴³ The status of Übermensch is attainable to a certain extent by anyone. Leiter describes the higher man effectively:

Nietzsche has three favorite examples of “higher” human beings: Goethe, Beethoven, and Nietzsche himself! What makes these figures paradigms of the “higher” type for Nietzsche, beyond their great creativity (as he says, “the men of great creativity” are “the really great men according to my understanding” (WP 957))? Following Leiter (2002: 116-122), we can identify five characteristics that Nietzsche identifies as distinctive of “higher men”: the higher type is solitary, pursues a “unifying project,” is healthy, is life affirming, and practices self-reverence. Taken together, they are plainly sufficient to make someone a higher type in Nietzsche's view, though it is not obvious that any one of these is necessary, and various combinations often seem sufficient for explaining how Nietzsche speaks of higher human beings.⁴⁴

⁴² *Ibid.*

⁴³ The Übermensch is notorious as one of the reasons that Adolf Hitler and the Third Reich saw Nietzschean philosophy as so attractive.

⁴⁴ *Ibid.*

It is likely that Strauss identified with the concept of the Übermensch, and therefore was drawn to Nietzschean philosophy. Strauss's numerous quotations of his own music in *Ein Heldenleben*, a portrayal of the ideal hero, indicate he felt that he himself epitomized the Übermensch.⁴⁵

The road to the Übermensch is discussed in the chapter from *TSZ* entitled "Joys and Passions." The virtues and passions in this chapter are described as those things that make us individuals. Virtues are those unutterable traits that are unique to each person. One's own virtues are inexplicable but make sense to the individual. Nietzsche states:

And lo! Then hast thou its name in common with the people, and hast become one of the people and the herd with thy virtue! Better for thee to say: 'Ineffable is it, and nameless, that which is pain and sweetness to my soul, and also the hunger of my bowels.'⁴⁶

Nietzsche prizes individuality in this passage. If not individuality, then at least a deviation from a mindless herd mentality is desirable regarding one's virtues. Nietzsche later states, "Not as the law of a God do I desire it; it is not to be a guide-post for me to superearths and paradises. An earthly virtue is it which I love: little prudence is therein, and the least everyday wisdom."⁴⁷ Nietzsche felt that a person's virtue, one that was

⁴⁵ Strauss quotes several of his earlier tone poems including *Don Juan*, *Till Eulenspiegel*, *Lustige Streiche*, and *Tod und Verklärung*, as well as his first opera *Guntram*. *Ein Heldenleben* has been widely accepted as an autobiographical work. Bryan Gilliam, *The Life of Richard Strauss* (Cambridge: Cambridge University Press, 1999), 68.

⁴⁶ Nietzsche, *Thus Spoke*, 34.

⁴⁷ *Ibid*, 35.

crafted by the individual and for the individual, would be better to follow than rules set by a religious organization to attain eternal life.

For Strauss it seems that the Übermensch and Nietzschean philosophy represented a completion of the ideals set forth by Arthur Schopenhauer. The higher man represented a culmination of creative output. In Strauss's view, Nietzsche's conception of the Übermensch represents the attainment of the ultimate liberation of the soul as conceived by Schopenhauer.

Concluding Remarks

Strauss did not have a deep understanding of Nietzschean philosophy. His idea of the Übermensch was a combination of Nietzschean and Schopenhauerian views of the liberation of the soul, although the combination of these two views creates a limited understanding of each of them. He tried to follow both philosophies and thus created an incorrect portrayal of both.⁴⁸

Strauss did, however, understand many of the fundamental principles of Nietzschean philosophy. Strauss recognized the conflict that religion posed with the fundamental nature of Man. According to Nietzsche, society is based on religious principles and is therefore in conflict with the way that Man is supposed to live. If a person chooses to abandon the herd mentality and live his or her life independently, then he or she will move closer to becoming a Übermensch. The Übermensch has freed

⁴⁸ Youmans, *Richard Strauss's Orchestral Music*, 84.

himself or herself from the need to obey society and has found a way to express himself or herself with the pinnacle of his or her achievements.

While my analysis of the tone poem may not express Nietzschean philosophies in the traditional sense, it will show that Strauss's interpretation of Nietzsche follows the topics in the book fairly regularly. At a deeper level there may be gross misunderstandings in the way Strauss interprets the book, but the nature of the book allows for flexibility in interpretation. The book is written not as a treatise espousing ideas but rather was written by Nietzsche to portray his ideas in the same way that the New Testament of the Bible portrays Christian ideas. In that sense, there is room for flexibility of interpretation while reading it and my analysis will suggest how Strauss read *Also Sprach Zarathustra* with a Schopenhauerian perspective.

CHAPTER IV

THE NARRATIVE IN *ALSO SPRACH ZARATHUSTRA*

The primary narrative in *Also Sprach Zarathustra* is the conflict between the way Man lives in society and the way his nature intended him to live. Nature does not refer specifically to the outdoors, but rather to the way that Man can live and attain the fullest possibilities of life. Nature in this instance represents Man striving for the status of *Übermensch* as discussed in the previous chapter. Thus the conflict will be described as one between Man and nature. I will henceforth refer to Man as he lives in society as Man and the way nature intended him to live as nature for ease of discussion.

Man and nature are primarily represented throughout the work by the key areas of B and C, respectively.⁴⁹ Strauss used motives like Wagnerian leitmotifs to portray certain ideas in the music. Hahn identified most of these motives and related them to themes in Nietzsche's writing.⁵⁰ Some of them modulate to different keys through the work but they are still used to portray either Man or nature in various situations. Figures

⁴⁹ I refrain from specifying mode because within the piece both B and C fluctuate between major and minor and modal mixture is pervasive throughout the work.

⁵⁰ Hahn identified all the motives I use here apart from the Virtue motive. Williamson, *Strauss*, 2-3.

1 through 10 illustrate the recurring leitmotifs along with their associated meanings. I have kept labels that are consistent with the Nietzschean Narrative of the piece.⁵¹

The Nature Motive, shown in Figure 1, can be thought of both as a representation of nature itself and of Man's potential when he embraces his true nature and attains the status of *Übermensch*. The use of a perfect fifth and a perfect fourth interval is reminiscent of the harmonic series and thereby represents a natural order. The Longing motive in Figure 2, through its upward ascent, represents Man's longing for something greater than himself. This longing may be fulfilled through religion or he may rise to his true potential and become the *Übermensch*. The Credo motive in Figure 3 and the Religion motive in Figure 4 represent religious ideals and are reminiscent of a Credo plainchant from the *Liber Usualis* and hymns sung by the Christian Church, respectively. The beginning of several Credo chants from the *Liber Usualis* is shown in Figure 11.⁵² The life urge motive in Figure 5, through its rapid and frenzied ascent, represents Man's striving for independence through creativity in the way that Schopenhauer believed would provide liberation. The Passion motive in Figure 6 represents the passions and enthusiasms that make each individual unique. Similarly, the Virtue motive in Figure 7 represents the values held by each individual that come from passions.⁵³ The Disgust

⁵¹ I have decided against the label of satiety motive from Denis Wilde in favor of Hahn's disgust label.

⁵² The Benedictines of Solesmes ed., *Liber Usualis* (Tournay, Belgium: Desclée & Co., 1956), 64.

⁵³ Strauss understood Nietzsche to prize individuality and self-expression above all. I discuss the transformation of Man from a lower status to that of *Übermensch* in Chapter IV in the section titled "The Concept of the *Übermensch*" on p. 27.

motive in Figure 8 represents Zarathustra's disgust with the world as it exists today. The Science motive in Figure 9 symbolizes Man's systematic use of science to explain the world. The Science Motive begins with the Nature Motive but then sequentially provides all twelve pitch classes.

Figure 1. Nature Motive



Figure 2. Longing Motive

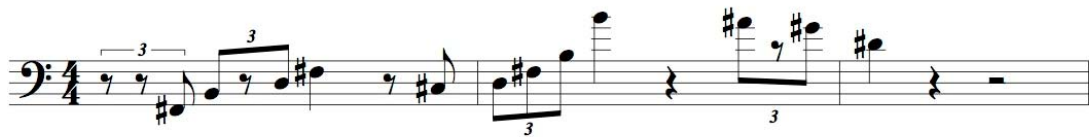


Figure 3. Credo Motive



Figure 4. Religion Motive



occur at different moments in the section. The key listing is not comprehensive, but lists the most important keys.

I will begin the discussion of each section with a brief overview of the section's meaning followed by an analysis of the music and the implications that my interpretation has on the Nietzschean meaning. Some sections are connected thematically and ideologically so I will also address how such sections relate to each other. *ASZ* is structured in four major parts, each of which consists of two smaller named sections. The second of each of these pairs provides ideological commentary on the first section and serves as connecting material. Motives occurring in the first section are repeated in the second section and transposed to various keys.

The section that pairs with "Von den Freuden und Leidenschaften" is "Das Grablied." "The Grave Song" in Nietzsche's book is a chapter that, unlike other chapters, acts primarily to tell a story. The chapter tells of Zarathustra looking at an island he used to visit. Since the corresponding section in *ASZ* acts primarily as a transition between sections and does not contribute much to the overall narrative, I will not discuss the section in this thesis.

Table 1. Sections of *Also Sprach Zarathustra*

Section	Intro	“Von der Hinterweltern”	“Von der Grössen Sehnsucht”	“Von den Freuden und Leidenschaften”	“Das Grablied”	“Von der Wissenschaft”	“Der Genesende”	“Das Tanzlied”	“Das Nachtwanderlied”
Corresponding section in <i>TSZ</i>	“Prologue”	“Backworlds men” Part I, Ch. 3	“The Great Longing” Part III, Ch. 58	“Joys and Passions” Part I, Ch. 5	“Grave Song” Part II, Ch. 33	“Science” Part IV, Ch. 75	“The Convalescent” Part III, Ch. 57	“The Dance Song” Part II, Ch. 32	“The Drunken Song” Part IV, Ch. 79
Meaning	Zarathustra’s knowledge/sunrise	Man/Religion	First evidence of conflict between man and nature	Individuality through actualization in nature	Zarathustra’s viewing of his past in the world of men	Man’s attempts to control nature through science	Resting from the turmoil of experiencing Man too long	Joy brought through oneness with nature	Man is in control of the world/Nature remains
Keys	C	B, A b	B/C	C, E b	B, E	C→B	B→C	C	B, C
Measures	mm. 1-21	mm. 22-74	mm. 75-114	mm. 114-163	mm. 164-201	mm. 201-286	mm. 287-408	mm. 409-875	mm. 876-979
Motives	Nature	Longing, Credo, Religion	Longing, Credo, Religion, Life urge	Passion, Virtue, Disgust	Longing, Dance (hinted), Virtue (mutated)	Science, Dance, Disgust, Nature	Science, Disgust	Recapitulation of many earlier themes with Dance Theme taking forefront	Disgust, Dance, Nature

“Von der Hinterweltern”

As discussed in Chapter I the opening 32 bars of *ASZ* represent Zarathustra's knowledge and are analogous to light shining on the world. Zarathustra decides to venture out into the world and teach the people to live a higher existence. Immediately after the introduction to Strauss's tone poem is the section titled “Von der Hinterweltern” or “The Backworldsmen.” The corresponding section in Nietzsche's book is about the problem with removing oneself from the world and being introspective about the nature of humanity. This section in *ASZ* tells the story from the preamble of *TSZ* about Zarathustra's encounter with a saint in the woods.

Backworldsmen are people who choose to isolate themselves from the world in order to meditate and reflect for religious reasons. Strauss chooses to portray the saint encountered by Zarathustra as a backworldsman because he removed himself from the evil temptations of the world in order to pray more to God. He is someone who, like the backworldsmen described by Nietzsche, removed himself because it was easier than dealing with the sick world that he lived in. As the saint states in the prologue, “Now I love God: men, I do not love. Man is a thing too imperfect for me. Love to man would be fatal to me.”⁵⁴ These sentiments concur with Zarathustra's description of why he once was a backworldsman: “The world, the eternally imperfect an eternal contradiction's image and imperfect image-an intoxicating joy to its imperfect creator:--thus did the world once seem to me.”⁵⁵

⁵⁴ *Ibid.*, 5.

⁵⁵ *Ibid.*, 29.

This section is the first occurrence of some of the motives interspersed throughout the work. Immediately after the conclusion of the bombastic fanfare the music abruptly changes to pianissimo tremolo basses and cellos, which introduce the religion motive. The music now portrays religion as one of the workings of Man through its contrast with Nature. The religion motive starts in A \flat and is repeated in F. The low register and the soft dynamic prevent the motive from having its full effect. The music is not in Man's key of B until the arrival of the Longing motive in m. 30.

The Longing motive is used throughout the work to portray humankind's natural longing for an existence that is greater than what one is experiencing. This motive is interrupted by the Credo played by the horns in canon. The line is remarkably similar to the beginning of the Credo in the mass as shown in Figure 11. The second Credo leads to the religious hymn section at m. 35. This hymn passage portraying religion comprises the bulk of this section. The addition of organ to strings serves both to softly bolster the sound and add a further religious connotation.

The melody for the religion motive in this section comes from a lesser-known earlier piece of Strauss's, his *Stimmungsbilder* Op. 9, mvt. 1 "Auf Stille Waldespfad," or "In the Quiet Woods." The brief quotation occurs in the first two full measures shown in Figure 12. Norman Del Mar and Williamson note the existence of this quotation, but so far its full significance has not been discussed.⁵⁶ This quotation relates to Nietzsche's telling of a story in which Zarathustra, upon descending from the mountain, encounters a saint in the woods alone. This saint embodies a backworldsman, given that he has

⁵⁶ Del Mar, *Richard Strauss*, 134.

withdrawn into the forest so that he can be closer to God and away from the depravity of Man. That the corresponding section in *ASZ* is written in a hymn-like texture is befitting because, as the saint says when asked what he does in the forest, “I make hymns and sing them; and in making hymns I laugh and weep and mumble: thus do I praise God.”⁵⁷ This hymn section begins and ends in A \flat -Major, but between the first and last phrases, the music meanders through several different key touching upon G, E \flat , A, and E major. Michael Kennedy refers to these key changes as “chromatic side-slips.”⁵⁸ Strauss counts on the listeners’ identification of key areas to guide them in their understanding of a work. Only mm. 30-32 are in B so unlike many of the other sections in the tone poem, the motives rather than the key area make representation of Man as opposed to Nature clear. As stated earlier when the motives of the work were introduced, Man uses religion to satisfy his longing for something greater. Strauss provides signifiers to the narrative of this section through markings in the score such as the tempo marking at m. 35, “Moderately Slow, with Prayer.”⁵⁹

⁵⁷ Friedrich Nietzsche, *Also Sprach Zarathustra*, trans. Thomas Common (New York: Modern Library, 1905), 4.

⁵⁸ Kennedy, *Richard Strauss*, 112.

⁵⁹ “Mässig langsam, mit Andacht.”

Figure 12. Opening measures of *Auf Stillem Waldespfad* Op. 9 no. 1



A regular four-bar hypermeter pervades the section. The phrase structure is aligned with this hypermeter, but the clearest signifier for the hypermeter is the rhythm of the melody. The hypermeter is only prominent during the hymn section and ends after the climactic cadence at m. 66. The section ends with a great deal of anticipation as the music reaches ever higher towards the next section, “Von der Grössen Sehnsucht.”

A first reading of the corresponding section in *Thus Spake Zarathustra* would seem to indicate that Nietzsche thought it good to be what he called a backworldsman. A closer reading of the section shows that to Nietzsche the backworldsman was not someone whom he celebrated but was someone with whom he greatly sympathized. Thus, as Nietzsche states, “Intoxicating joy is it for the sufferer to look away from his suffering and forget himself.”⁶⁰ It is great joy, but is a joy in naiveté for this joy is brought from ignorance about the happenings of the world.

“Von der Grössen Sehnsucht”

The second named section, “Von der Grössen Sehnsucht,” or the great longing, comes soon after the intense climax in “Von der Hinterweltern.” This section is the first

⁶⁰ Nietzsche, *Thus Spake*, 29.

to focus exclusively on the conflict that pervades the rest of the tone poem. According to Nietzsche Man and Nature are incompatible and the ways that they work together are tenuous at best. This section connects two of the most identifiable sections in the work, and that function as connector relates well to the content of the chapter from Nietzsche. The chapter consists of Zarathustra addressing himself through inward thought and reflection.⁶¹ He is telling his soul about how he has liberated it and then at the end of the chapter begs his soul to sing. He not only asks it to sing, but he asks it to sing to him alone. This liberation relates to the self-gratification that is exhibited by the *Übermensch*, and the perfect transition into the individualized passions that are played out in the next section of the music by showing that people must be liberated from religion before they can be free.

According to Kathleen Marie Higgins, the section in Nietzsche's book is an account of private thoughts Zarathustra shares to himself. The section reads much like a psalm, with each stanza having parallel structure and beginning with, "O my soul."⁶² The title refers to Man's longing to have structure in his life that he has fulfilled through the creation of religion. "Von der Hinterweltern" represents Man's desire for religion and the capriciousness of religion in its ever-changing ideals. "Von der Grössen Sehnsucht" represents the first pitting of nature against Man in this work with the conflicting key

⁶¹ Kathleen Marie Higgins, *Nietzsche's Zarathustra*, (Lanham, MD: Lexington Books, 2010), 99.

⁶² Friedrich Nietzsche, *Also Sprach Zarathustra*, (New York: The Modern Library, 1905): 248.

areas of B and C. Motives from both Man and nature collide as this section moves toward the tumultuous “Von den Freuden und Leidenschaften.”

“Von der Hinterweltern” ends with an ascending viola line that reaches its climax on a B5, almost unnaturally high for a viola. This high pitch sounds like the leading tone of C over a G dominant-seventh chord. Rather than resolve the dominant seventh chord Strauss enharmonically reinterprets the chord as a German augmented-sixth chord in B minor, the key of Man. Thus while the listener was expecting nature to become the main topic in the music, Man begins to dominate. This modulation suggests that Man is resistant to existing in his natural state.

“Von der Grössen Sehnsucht” begins in m. 75 with the Longing motive in the cellos and bassoons confirming that we are in B minor. As the cellos and bassoons reach the high point of their ascent the flutes and violins take over with B5, resuming the line that has now been dropped by the viola. The line taken over by the flutes and violins shifts firmly into B major. This peaceful melody played by the flutes and violins does not last long, as the English horn interjects the Nature motive in m. 82. While the 2nd Violins have a tremolo incomplete V⁷ in B, the Nature motive in the English horn is played in C beginning a section of bitonality. In m. 84 the clarinet and bassoon are in B major but the ever-persistent English horn sounds forth yet again with the Nature motive, now with the reinforcement of the oboe. The underlying chordal tremolo in the second violins changes to an E diminished triad, which, with the addition of the C# in the oboe and English horn, leads to the D major section, which lasts for thirteen measures.

In m. 86, the organ plays a new motive with the text “Magnificat” written in the score as a reference to of the song of Mary. Before the motive finishes, the horns enter into the texture with the Credo motive from earlier in the work followed by the Religion motive in D major. This portrayal of religion against Nature is shown in Figure 13. This harmonious portrayal of religion ends quickly, and the oboe and English horn sound the Nature motive yet again with the reinforcement of the trumpet. The tension continues to rise between the opposing ideas of Nature and Man.

Here Strauss first uses what scholars have referred to as the life-urge motive. This motive represents the urge to life and independence through creativity and freedom from the restrictions of religious institutions. This urge relates to Nietzsche’s concept of the superman as someone who expresses himself or herself in isolation from other human beings.⁶³ This *Übermensch*, or superman, supports himself or herself through his or her own creative output. He or she is self-sufficient and accomplishes a pinnacle achievement at some point in his or her life that affirms his or her efforts.

The English horn, clarinets, bass clarinets, bassoons, and violas persist with the religion motive against the tumultuous life-urge motive. The religion motive then continues to play in fragments at the same time as the life-urge motive migrating through various keys.

⁶³ *Stanford Encyclopedia of Philosophy*, s.v. “Nietzsche's Moral and Political Philosophy,” <http://plato.stanford.edu/entries/nietzsche-moral-political/> (accessed December 13, 2013).

Figure 13. Conflict between Nature and Man, mm. 82-91

Nature

Nature motive

Man

Magnificat

Violin

BM

Nature

Credo

Man

Nature

Religion

Vln.

Magnificat

DM

Nature

Man

Religion

Vln.

3

3

3

3

Life-Urge

V7/B

Life-Urge

The pitches of the religion motive are not as important in this section as the rhythm. The rhythm's similarity to the religion motive indicates that religion and Man are pervasive throughout this conflict. The trumpet plays a militaristic arpeggiation of C minor signaling a dominance over religion. This conflict resolves with the emergence of the life-urge motive as the victor, leading into the key of the next section, "Von den Freuden und Leidenschaften."

"Von den Freuden und Leidenschaften"

If "Von der Hinterweltern" portrays the ideas of man, then "*Von den Freuden und Leidenschaften*," Of Joys and Passions, is the primary exposition for the side of nature. The section follows the tumultuous "Von der Grössen Sehnsucht" and firmly establishes C as a thematic key area. It relates closely to Nietzsche's discussions in *TSZ* about the importance of passions and virtues in establishing oneself as an individual. Leitmotifs play a significant role in the development of meaning in this section. While leitmotifs in *ASZ* represent ideas rather than characters, the expression of leitmotifs and the motion between key areas contributes to the tone poem's meaning. These contributions to meaning are similar to Harrison's analysis discussed in Chapter II.⁶⁴

Many different interpretations have been posited regarding the nature and importance of this section. Edward Murphy offers a unique formal interpretation of this

⁶⁴ Daniel Harrison, "Imagining 'Tod und Verklärung,'" *Richard Strauss-Blätter* 29 (1993), 22-51.

section in his article on the forms of Strauss's tone poems.⁶⁵ Murphy argues that this section is the beginning of the piece's exposition in the monothematic monotonic sonata form of the work. His argument is strengthened by the fact that this section constitutes the first return to C since the opening fanfare.

This section is viewed differently in other analyses. Denis Wilde argues that this section, although noteworthy for its portrayal of the passion and virtue themes, is not incredibly innovative harmonically. Wilde points out that the underlying harmony throughout much of the Passion theme is a simple C-minor triad.⁶⁶ Though the surface chromaticism makes the section appear to shift more harmonically, the tonal area is relatively static according to Wilde.

Murphy and Wilde both argue that the section represents a significant turning point in the work overall. The work transitions from showcasing the conflict between Man in his current and his natural state to portraying the ideal state in Man. The chapter by Nietzsche argues that the joys, passions, and virtues held by men are what make them individually unique. It is this individuality that Nietzsche prized among men and women and which, in his view, would help men and women rise to a higher spiritual status.

The life-urge motive, having taken a primary role in the previous section, now takes a secondary role as the passion motive now moves to the forefront. The passion motive and its new harmonic accompaniment appear in response to the prolonged

⁶⁵ Edward W. Murphy, "Tonal Organization in Five Strauss Tone Poems," *The Music Review* 49:3-4 (1983) 230.

⁶⁶ Denis G. Wilde, *The Development of Melody in the Tone Poems of Richard Strauss* (Lewiston, NY: The Edwin Mellon Press, 1990), 163.

dominant harmony just before. Chromatic inflections in the passion motive serve two functions: they are either passing tones or they serve as accented complete and incomplete neighbor tones around the pitches comprising C-minor.

As Figure 6 showed earlier, the leitmotif for passion revolves primarily around a C-minor triad. The most marked of the pitches in the motive, as Hatten would define it, is the F# on the second triplet of the fourth beat in its first measure. While the pitch stands out, the F# leads into the G on the first beat of the following measure, as shown in Figure 6.

Wilde is the only one to discuss the leitmotif in m. 131, shown in Figure 7.⁶⁷ Wilde labels it as a second rendition of the passion motive. While the title of this section describes joys and passions, I think that a more accurate description of the motive's role in the narrative is as the virtue motive. Nietzsche writes in the chapter "Of Joys and Passions" why virtues and passions are good because of how they identify people as individuals. Nietzsche discusses how passions become virtues and allow the individual to be liberated. Thus the virtue motive appears as the music modulates to the relative major.

The section remains in C for the better part of the first half of the section. The virtue motive's first phrase is in C minor, and the second phrase modulates to E b major representing a transformation of Man through his passions and virtues. The passage modulates via a common-tone diminished-seventh chord in m. 136. C and E b are preserved from mm. 134-135.

⁶⁷*Ibid.*, 163.

Figure 14. Modulation from C to E \flat via $CT^{\circ 7}$, mm. 131-138

The figure displays two systems of musical notation in 4/4 time. The first system (measures 131-134) shows a violin part with a melodic line and a piano accompaniment. The piano part consists of chords: Cm: CTdim7, i6, V6/4, V7, and i. The second system (measures 135-138) continues the melodic and harmonic progression. The piano part consists of chords: CTdim7, V6/4, V7, and I. The violin part in the second system has a measure number '5' above the first measure.

Then in m. 136 the E \flat is preserved as the common tone diminished seventh resolves as a vii^{\flat}_5 to a cadential 6/4 chord in E \flat . This modulation is shown in Figure 14 with the violin part and a reduction.

A chain of applied dominants beginning in m. 148 begins the transition back to C minor at the end of the section. Strauss harmonizes the chromatic descent of the virtue motive with parallel diminished-seventh chords as shown in Figure 15. The melody in the flutes, violins, and violas has durational accents on beats 1 and 3 of mm. 151 and 152.

Figure 15. Modulation via parallel diminished-sevenths, mm. 150-153

The musical score for Figure 15 consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the upper staff begins with a quarter note G4, followed by a chromatic descent: A-flat4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass line in the lower staff shows a series of chords: a whole rest in m. 150, a diminished seventh chord (dim7) in m. 151, another diminished seventh chord (dim7) in m. 152, a third diminished seventh chord (dim7) in m. 153, a Neapolitan sixth chord (N6) in m. 154, and a V6/4 chord in m. 155. The first three measures of the melody are marked with a '3' and a slur, indicating a triplet.

The chromatic descent puts accents on pitches that relate by perfect 4th. The resolution of this progression occurs on beat 3 of m. 152 with the resolution of the chord on beat 1 of m. 152 as a common-tone diminished-seventh chord of the Neapolitan.

The final chromatic motion of the section begins in m. 158 with what Arthur Hahn calls the disgust motive and Denis Wilde calls the satiety motive.⁶⁸ Due to the intensity of the motive with the initial leap down a tritone and the orchestration with loud brass, I agree with Hahn’s labeling rather than Wilde’s for its ties with the Nietzschean overtones in the piece.

The modulation in mm. 158 to 163 moves from C minor to the B minor of “Das Grablied.” The disgust motive is harmonized with an F minor triad that through a Slide transformation moves to E major and then back to a C dominant seventh chord. The disgust motive in m. 160 leads to a descending F# half diminished seventh chord. The section concludes in mm. 162-163 with a shift down by a half step to a half diminished seventh chord built over an F.

⁶⁸ Williams, *Strauss*, 3. Wilde, *The Development of Melody*, 167.

The corresponding chapter from *Thus Spake Zarathustra* describes the value of having virtues independent of any religious establishment's imposition. As I previously quoted from Nietzsche in Chapter III, "Not as the law of a God do I desire it, not as a human law or a human need do I desire it; it is not to be a guide-post for me to superearths and paradises."⁶⁹ Thus, it seems from this passage that it is more ideal to create virtues out of self-motivation. Nietzsche goes on to say:

Once hadst thou passions and calledst them evil. But now hast thou only thy virtues: they grew out of thy passions. Thou implantedst thy highest aim into the heart of those passions: then became they thy virtues and joys. And though thou wert of the race of the hot-tempered, or of the voluptuous, or of the fanatical, or the vindictive; all thy passions in the end became virtues, and all thy devils angels.⁷⁰

With this quotation in mind it fits that the first of the motives is called the passion motive, for according to Nietzsche one's passions precede the creation of one's virtues. The transformation of these passions into virtues represents motion towards a higher state of being. In my view, the modulation to E ♭ thus represents the transformation into something greater that is found desirable by Nietzsche.

This section ultimately represents the quest for the attainment of a higher state of being. The joys and passions described in this section are the tools one uses to become the Übermensch. This passage of music then represents not just the quest but with the shift to E ♭ Major the actual reaching of that goal.

⁶⁹ Nietzsche, *Thus Spake*, 35.

⁷⁰ *Ibid.*

“Von der Wissenschaft”

“Von der Wissenschaft” contains two subsections that are quite striking in their dissimilarity. The fugue in this section progresses slowly from C to B in an attempt to connect the disparate key areas of nature and Man. The contrasting second section acts as a precursor to the “Tanzlied” section. Motives from the “Tanzlied” are introduced in B rather than C. A contradiction is posited as Man attempts to feel the happiness felt later by Zarathustra.

Nietzsche’s section of the same name begins with a disagreement between characters. Zarathustra is arguing with a musician in his cave. One of the other characters interjects:

For fear—that is man’s original and fundamental feeling; through fear everything is explained, original sin and original virtue. Through fear there grew also *my* virtue, that is to say: Science. For fear of wild animals—that hath been longest fostered in man, inclusive of the animal which he concealeth and feareth in himself: —Zarathustra calleth it ‘the beast inside.’ Such prolonged ancient fear, at least become subtle, spiritual and intellectual—at present, me thinketh, it is called *Science*.⁷¹

This passage presents the basis for Strauss’s approach in his section titled Science.

Science is a way that men have found to control their perception of the wild untamed natural world around them. Zarathustra replies:

For *fear*—is an exception with us. Courage, however, and adventure, and delight in the uncertain, in the unattempted—*courage* seemeth to me the entire primitive history of man. The wildest and most courageous animals

⁷¹ Nietzsche, *Thus Spake*, 340.

hath he envied and robbed of all their virtues: thus only did he become—
man.⁷²

The section begins with a fugue that connects the keys of C and B, the keys that represent nature and Man in the work, respectively. The subject contains all twelve chromatic pitch classes presented sequentially in C open fifths, B-minor, E \flat -Major, A-major, and D \flat -major triads. The motive is reduced to show this progression in Figure 16. Apart from the opening C-G-C quoted from the Nature motive, the pitches appear almost sequentially. B-minor changes through an H transformation into E \flat -Major. The then LP transformation from A-major to D \flat -major is only partially sequential. If Strauss had used B-Major, then an earlier LP transformation would have made the pattern strictly sequential.⁷³ Strauss chooses not to follow a strict sequence because B-minor produces D-natural, a pitch class that would otherwise have been missing from the full aggregate. The upper notes of each arpeggiation progressively descend chromatically, from C to the G that will begin the next statement of the fugue subject. The fugue is shown in Figure 17 with non-chord tones circled. The non-chord tones may create consonant harmonies, but if the pitches deviate from the implied harmonies of the subject they have been circled.

⁷² *Ibid.*

⁷³ I prefer the LP transformation over the earlier H transformation because it requires less motion. If the earlier H transformation were repeated, the subject would still have all twelve pitch-classes.

Figure 16. Reduction of the Science Motive

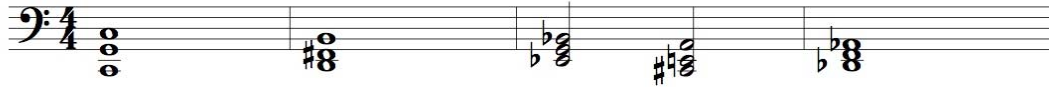


Figure 17. "Von der Wissenschaft" Fugue, mm. 201-216

A musical score for four instruments: Cello 4, Vc. 3, Vc. 4, and Vc. 2. The score is in 4/4 time. The Cello 4 staff has a melodic line with triplets and is accompanied by chords C, Bm, Eb, A, and Db. The Vc. 3 and Vc. 4 staves have accompaniment with triplets. The Vc. 2 staff has a melodic line with triplets. The Vc. 3 and Vc. 4 staves have accompaniment with chords G, F#m, Bb, E, and Ab. The Vc. 2 staff has accompaniment with chords D, C#m, F, and Eb.

The image shows a musical score for four violas, labeled Vc. 1 through Vc. 4. The score is written in bass clef and consists of four measures. Below the staves, the chords for each measure are indicated: A, G#m, C, F#, and Bb. The first measure (A) features a melodic line in Vc. 1 with a triplet of eighth notes. The second measure (G#m) shows a melodic line in Vc. 2 with a triplet of eighth notes. The third measure (C) features a melodic line in Vc. 3 with a triplet of eighth notes. The fourth measure (F#) shows a melodic line in Vc. 4 with a triplet of eighth notes. The fifth measure (Bb) features a melodic line in Vc. 1 with a triplet of eighth notes. The score includes various musical notations such as accidentals, slurs, and triplets.

The non-chord tones increase in frequency as the subject entrances move away from C and closer to B. This increase in deviation suggests chaos inherent in the way that Man lives as opposed to nature. The fugue dissolves at what would be the fifth subject when the bassoons start the Science Motive on E, but then fail to finish. The subject appears in the cellos and basses on B in m. 223 without any semblance of the previous countersubjects. The absence of a full statement of E prepares the listener for the return of the fugue in the tone poem's next section, "Der Genesende."

The fugue continues with each entrance of the subject a perfect fifth above the previous one. The first countersubject outlines the harmonies of the second subject entrance, with passing tones as the only non-chord tones. The second countersubject contains more non-chord tones than the first. The third countersubject appears in only the fourth cello and bass as accompaniment to the last statement of the subject and contributes to that statement having the most non-chord tones. The first and second

following subsection in “Von der Wissenschaft” is much lighter and portrays Man’s supposed control over Nature. A new theme appears in m. 241 that is a transformation of the Longing motive and is described by Denis Wilde as portraying the yearning of mankind.⁷⁴ This new theme is similar to the melody played after the Longing motive in “Von der Grössen Sehnsucht.” The beginning of the Dance theme played in this section is shown in its later form in Example 10. B major contrasts sharply with the plaintive creeping portrayal of science in its attempts to explain and control nature. Man appears in imitation of nature through the prominent theme from the dance section that is to come being played in B rather than C. The end of the section uses the Disgust motive to transition into the tumultuous “Der Genesende” section. Here the motive represents the disgust with the state of humanity that causes Zarathustra to withdraw from the world to convalesce in the next section.

It is fitting that Strauss chose to create two subsections in the “Von der Wissenschaft”. The first strictly portrays Science as the attempt by Man to explain and control nature. The second, from mm. 239-286, moves beyond Man trying to control the world and portrays how Man exists in imitation of nature. Even though the dance theme is indicative of a harmonious existence, the interjections of the Nature theme in mm. 265, 268, 271, and 277 indicates a more tumultuous reality. The movement towards the next section through the Disgust motive indicates there is likely less harmony in Man than he believes.

⁷⁴ Wilde, *The Development of Melody*, 179.

“Der Genesende”

Convalescence traditionally has a medical connotation, and this medical connotation relates to the representation in Nietzsche’s chapter of the same name. In this chapter, Zarathustra, disgusted by the current nature of Man, returns to his cave and rests under the care of many animals. According to Nietzsche, Zarathustra’s condition is so grave that he lies almost comatose for the first several days after his interactions with men in the previous sections.

This return to the natural world is emulated in the corresponding section of the tone poem. The fugue in “Von der Wissenschaft” tries to move by successive perfect fifths from C to B. “Der Genesende” continues the fugue by starting with E, where the previous fugue ended, and moves back to C. The first full statement of the Science Motive on E is not until the beginning of “Der Genesende.” Thus, like many of the other section pairings, “Der Genesende” continues and finishes material that began with “Von der Wissenschaft.” The Disgust theme is pervasive in “Der Genesende” as an accompanimental figure representing Zarathustra’s disgust with the current state of humanity.

As with the fugue in “Von der Wissenschaft,” the first four statements of the Science Motive appear without interruption. A slight alteration in the C# statement of the fugue at m. 302 causes the next statement to begin on D rather than A b. As Figure 20 shows, the final triad of the Science motive occurs a half step higher than it should. The third measure of the motive is then repeated sequentially down a half-step. The A-major triad at the end of the second iteration of the sequence serves as dominant to the next

statement beginning with D. This motion repeated once more to an attempted statement of the motive beginning on E \flat in m. 307 over the Nature motive.

The fugal motion is abandoned at m. 308. The subject appears in fragments, but the science theme is no longer present; instead, amidst a rising figure in the low brass, the upper woodwinds and strings descend sequentially every two beats by a half step as seen in Figure 21. The flutes and oboes descend sequentially starting in m. 313 with dominant chords on beats two and four leading into the following beats like the motion in the alteration of the fugue subject. The basses and timpani sustain a continuous rumble on C preparing the *fff* return of the Nature motive in m. 329. The Disgust motive becomes more prominent at m. 321 showing Zarathustra's full disgust with the state of the world. The unison statement of the Nature motive at m. 329 signals the return of C and Zarathustra's recovery.

In ASZ, Zarathustra expresses his dislike of Man in the corresponding section saying, "O mine animals, are ye also cruel? Did ye like to look at my great pain as men do? For man is the cruellest [sic] animal. At tragedies, bull-fights, and crucifixions hath he hitherto been happiest on earth; and when he invented his hell, behold, that was his heaven on earth."⁷⁵ Thus Man, through his inventions of torture, created the greatest pleasure as well as the institutions of heaven and hell for his religion. Zarathustra's sickness is explained thus: "The great disgust at man—it strangled me and had crept into my throat: and what the soothsayer had presaged: 'All is alike, nothing is worth while, knowledge strangleth.'"

⁷⁵ *Ibid.*, 244

Figure 20. "Der Genesende" Fugue Alteration, mm. 299-306

Musical score for Figure 20, "Der Genesende" Fugue Alteration, mm. 299-306. The score is in 4/4 time and consists of three staves: Violin (top), Vln. (middle), and Vc. (bottom). The Violin part features a melodic line with various accidentals and a final sharp sign. The Vln. part has a similar melodic line with a final sharp sign. The Vc. part provides a harmonic accompaniment with a series of chords and moving lines.

Figure 21. Sequence at the End of "Der Genesende," mm. 313-316

Musical score for Figure 21, Sequence at the End of "Der Genesende," mm. 313-316. The score is in 4/4 time and consists of two systems of piano accompaniment. Each system has a Treble Clef staff and a Bass Clef staff. The Treble Clef staff features a melodic line with triplets and various accidentals. The Bass Clef staff provides a harmonic accompaniment with a series of chords and moving lines.

Once he is rested, Zarathustra states, “‘The hour hath now come for the down-goer to bless himself.’ Thus—*endeth* Zarathustra’s down-going.”⁷⁶ This statement prepares Zarathustra for the joy that Strauss portrays in the next section.

“Das Nachtwanderlied”

Mm. 338-408 serve as a transition from the tumultuous “Der Genesende” to the buoyant “Tanzlied.” The “Tanzlied” between “Der Genesende” and “das Nachtwanderlied” serves as the expression of the ideal in society. The title refers to Zarathustra’s dancing for joy in happiness. The section is the longest in the work and is primarily in the key of C major. Many themes from earlier in the work return in this section. This section correlates to Nietzsche’s writing in that when Zarathustra witnesses maidens dancing he joins them and sings along.⁷⁷

The joyous dance of the “Tanzlied” is cut short by chimes tolling 12 o’clock. The following section, “Das Nachtwanderlied,” can be easily divided into two parts: the chiming of midnight and the coexistence of Man and Nature. The chimes signal the transition from the buoyant dance representing nature to the final portrayal of Man. The twelve chimes, as in many programmatic works, are used to represent midnight, a time that is used throughout literature and the arts for symbolic purposes.

This section does not correlate as closely to a chapter written by Nietzsche as some of the other sections. For one thing, there is no section in *Thus Spake Zarathustra* titled “The Night Wanderer’s Song.” Williams notes that some editions of Strauss’s

⁷⁶ *ibid.*, 248.

⁷⁷ *Ibid.*, 116.

score label this section as “Das Trunkne Lied” (“The Drunken Song”), for which there is a corresponding chapter in Nietzsche’s work. There are correlations between that chapter and this section. As Nietzsche states in this chapter:

Ye higher men, it is getting on to midnight: then will I say seething into your ears, as that old clock-bell saith it into mine ear, --
--As mysteriously, as frightfully, and as cordially as that midnight clock-bell speaketh it to me, which hath experience more than one man:
--Which hath already counted the smarting throbbings [sic] of your father’s hearts—ah! ah! how it sigheth! how it laugheth in its dream! the old, deep, deep, midnight!
Hush! Hush! Then is there many a thing heard which may not be heard by day; now however in the cool air, when even all the tumult of your hearts hath become still, --
--Now doth it speak, now is it heard, now doth it steel into overwakeful, nocturnal souls: ah! ah! how the midnight sigheth! how it laugheth in its dream!
--Hearest thou not how it mysteriously, frightfully, and cordially speaketh unto *thee*, the old deep, deep midnight.
*Oh Man, take heed!*⁷⁸

The poetic verse is Zarathustra’s warning to his disciples against the fearsome midnight. He warns them to be cautious at the midnight hour.

The chords in this section outline the C/D octatonic collection. The sonorities alternate between major triads and dominant-seventh chords. The first pattern of this sequence is the C-major triad in m. 876 followed by a B dominant-seventh and ending with an E \flat -major triad, a pattern that allows for a chromatic descent. This pattern played by the trumpets and the subsequent pattern by the horns is shown in Figure 22. Every other measure the music shifts between groups of instruments.

⁷⁸ Nietzsche, *Thus Spake*, 359.

Through the descending patterns and the tolling of midnight with a decrescendo through the section it would seem that Nature has relented against human society. Strauss resists such temptations and ends with the Nature theme juxtaposed against a peaceful B-major triad. This ending can be seen in Figure 23. Strauss therefore shows that there may never be a resolution between the contradictions inherent in Man.

Concluding Remarks

In my analysis of this work I have drawn correlations between Strauss's composition and Nietzsche's work. Strauss misread Nietzsche by combining Nietzsche's philosophies with Schopenhauerian ideas about artistic expression allowing individuals to attain their full potential.

The most tonally stable sections of the work are those that represent Nature, hinting that these sections are more in line with what is intended. The sections "Von den Freuden und Leidenschaften" and "Das Tanzlied" are some of the clearest examples, given that they are both in C. "Von den Freuden und Leidenschaften" contains a brief modulation to E b major, but apart from this brief motion remains tonal stable. "Das Tanzlied" is solidly in C, with reprises of many earlier leitmotifs that represent Man in his most natural state. The sections representing Man are more tonally transient and contain more tonal ambiguity in their progressions. Clear examples of the sections representing Man include

“Von der Hinterweltern,” with its portrayal of Man’s attempts at finding meaning through religion, and “Der Wissenschaft,” portraying Man’s attempts at controlling nature through science.

While the sections discussed above represent exclusively Man or Nature in their meaning, the leitmotifs within each section can be a little more diffuse in their portrayals. The Nature motive consistently portrays Man as he should be throughout the work, but represents Man’s attempted control of nature through its use in the beginning of the Science motive. The Science motive in turn serves two purposes since it is initially used to show Man’s attempted control of nature and later transformed to show Zarathustra’s retreat from the world of men.

The sections of the work do not appear in the same order that they do in Nietzsche’s text but that does not diminish the Nietzschean essence of the work. Since there are 80 sections in Nietzsche’s text it would be unreasonable for Strauss to compose a section for every chapter. Strauss instead prioritized so that he could convey the most important messages from Nietzsche’s text. He then had to change the order to ensure that the work flowed. The resulting order is very effective in present the key conflicts posited between Man as he is meant to live and the way that society has afflicted his life.

Because this work is about a conflict it would seem that a victor must emerge by the end of the work, or if not a victor then at least one of the concepts must emerge dominant over the other. From a formal perspective, Edward Murphy’s view of C as tonic fits best as the sections that are most important

formally are in C. In that view, the ending in B is only a coda. Yet, at the same time, the interjections of the nature theme at the end of the work are so weak that it would be difficult not to conclude that the work ends with B as the primary key. Thus the conflict is defined as a progression beginning with nature having supremacy and Man existing in the way that he was intended, and ending by portraying how Man and the societies he has created mutate his life. Yet at the same time nature is ever-present. Nature appeared powerful in the beginning, but because of man's suppression, his true nature is now just an ominous undertone beneath his apparently harmonious way of living.

CHAPTER V

CONCLUSION

Strauss misread Nietzsche. While that statement oversimplifies the situation at hand, it speaks to a truth that becomes apparent in an analysis of *Also Sprach Zarathustra*. This statement creates a problematic reading of *Also Sprach Zarathustra* in that it is dedicated to Nietzsche. The tone poem's narrative is Nietzschean, but not in the traditional sense of Nietzschean philosophy. In this light, many of the scholars who claimed that Strauss did not write *Also Sprach Zarathustra* about Nietzsche are simultaneously correct and incorrect. Strauss's understanding of Nietzschean philosophy was deeply tied to his previous readings of Schopenhauerian philosophy. Were Strauss's philosophies truly not Nietzschean, even if he based them on his readings of Nietzsche's works?

Strauss's knowledge of Nietzsche and this tone poem cannot be understood without a full context for Strauss's influences. Our prior knowledge and how it influences the learning of new topics is something addressed by intertextual studies. Klein addresses the influences between musical works in his book *Intertextuality in Western Art Music*. In the first chapter, Klein addresses the subject in literature. He begins with a quotation from Umberto Eco, "Until then I had thought each book spoke of things, human or divine, that lie outside books. Now I realized that not infrequently

books speak of books: it is as if they spoke among themselves.”⁷⁹ Thus, no work exists in a vacuum, but rather is built upon other works in existence. Even if Nietzsche did not intend his work to be read as similar to Schopenhauer’s, Strauss inevitably, through his familiarity with the works of Schopenhauer and Wagner, drew upon his past experiences as he read works by Friedrich Nietzsche. Thus while his reading of *Thus Spake Zarathustra* was a driving force in his composition of *Also Sprach Zarathustra*, he was unable to escape his Schopenhauerian influences.

The second chapter of this thesis showed that *Also Sprach Zarathustra* occupies a unique place in history in that it is explicitly based on a philosophical text. Most tone poems and programmatic works prior to that time were written about nature or to tell a story. Works that had philosophical undertones were typically not overtly programmatic but hinted at a deeper meaning, such as the fourth and fifth symphonies by Tchaikovsky. Mahler had philosophical implications in most of his works but he did not want the works to be considered strictly programmatic.

The third chapter sought to provide a brief outline of Nietzschean philosophy as it pertains to Strauss’s tone poem. The most important aspect of Nietzschean philosophy in *Also Sprach Zarathustra* is the concept of the separation between Man in his current state and Man as he should be. Strauss understood this separation and other basic concepts of Nietzschean philosophy but ultimately did not comprehend it as he thought. Strauss

⁷⁹ Michael Klein, *Intertextuality in Western Art Music* (Bloomington, IN: Indiana University Press, 2005), 1.

carried over his understanding of Schopenhauerian philosophy, blending the two philosophies in a way that made sense to him. Therefore, similar to Charles Youmans's assertions, while the philosophy in *ASZ* is not Nietzschean in the conventional sense, it was Nietzschean as interpreted by Strauss.

Chapter IV sought to illustrate how the music portrays Strauss's interpretations of these philosophies. The music oscillates between sections portraying Man in his current state and sections that portray the way that Nature intended for him to live. Immediately adjacent to each of the sections that purely represent one side or the other are sections that represent the conflict between Man and Nature. Two sections, "Von der Wissenschaft" and "Der Genesende," attempt to bridge the gap between Man and Nature, although they do so in drastically different ways. "Von der Wissenschaft" portrays Man's attempts to control Nature through his study of science, while "Der Genesende" is about Zarathustra's flight away from the world so he can recuperate from his experience with the atrocious state of Man. The final section is unique in its portrayal of the resolution of the conflict: "Das Nachtwanderlied" portrays Man's alleged harmonious resolution in his current lifestyle. Listening to this section, one would almost think that Strauss has proclaimed man to be the victor, yet the foreboding Nature motive indicates that the conflict will never be truly resolved. No matter how hard Man tries to escape his true form, Nature will always be there.

Many of the scholars I mentioned in Chapter 1 are correct in saying that the tone poem is not about Nietzschean philosophy. However, one cannot state with certainty that

Strauss did not compose *ASZ* representing Nietzschean philosophy. The only evidence to discredit *ASZ* from being Nietzschean is that the music does not represent strictly Nietzschean ideals. If Strauss had written the music to portray Nietzschean ideals overall, he would have included passages on eternal recurrence and other ideas that are more Nietzschean. The dedication seems to indicate that *ASZ* is written about Nietzschean ideals as a whole, but as my analysis shows, the music correlates closely to passages from Nietzsche's work. In other words, Strauss attempted to portray philosophies from *TSZ* directly without portraying other aspects of Nietzschean philosophy.

Many of the assessments of the degree to which *Also Sprach Zarathustra* is Nietzschean do not address the music directly. Strauss may have written in personal letters that *ASZ* was not intended to be a direct portrayal of Nietzschean philosophy, but the music indicates otherwise. By just considering the music, one would not know that the music is not Nietzschean because all indicators in the music point to a connection between the music and Nietzsche's book. As my analysis shows, the music corresponds strongly with Nietzsche's book. This correspondence leads to a quandary in deciding whether Strauss's writings or his title and subheadings are more correct in deciding the meaning of the work.

A better way of determining meaning would be to understand how listeners and performers hear this work. Nietzsche was a well-known figure in fin-de-siècle Germany. Hahn's writing from 1905 indicates that a great deal of excitement arose over Strauss's

choice of such a well-known work for the subject of a tone poem.⁸⁰ Hahn states that many people in musical spheres felt that the choice was very curious for a tone poem. Hahn even compares the tone poem to Berlioz's and Liszt's choice to set Goethe's *Faust* to music. Strauss's letter was personal so the general public would not know he stated the work was not intended to be Nietzschean. Thus from the point of view of both audiences and performers, the work would most likely be understood to portray the philosophies of Nietzsche.

Analysis such as that undertaken in this thesis could serve to provide a framework for future research on narrative in tone poems. Specifically, the treatment of tone poems like operas aids in understanding the former better. Strauss used similar compositional techniques in both his tone poems and his operas. One of the most obvious connections between his tone poems and his operas is the use of quotations. There are also numerous instances of Strauss quoting his own music in another work. Strauss used similar subject matter in many of his works such as philosophical ideas and the stories of heroes, and would pair similar works together ideologically in the order he composed them.⁸¹ Since Strauss composed on many similar themes, the quotations serve to enhance the meaning of the work. *Ein Heldenleben*, a work that contains some of the most obvious instances of Strauss quoting himself, includes quotations from Strauss's first opera *Guntram* and

⁸⁰ Arthur Hahn, *Richard Strauss, Also Sprach Zarathustra* (Leipzig: Herman Seeman Nachfolger, 1897), 3.

⁸¹ Hepokoski, "The Second Cycle of Tone Poems," *The Cambridge Companion to Richard Strauss*, edited by Charles Youmans (Cambridge: Cambridge University Press, 2010), 81.

contains characters who interact in the music as characters in an opera interact. Strauss also used similar tropes to portray particular moods and emotions.

The similar subject matter also plays a significant role in the connections between Strauss's operas and his tone poems. Strauss's acceptance of Schopenhauerian and Wagnerian philosophy is reflected in his earliest works. His first opera, *Guntram*, has a story very similar to a Wagner opera and that storyline ties in well with tone poems like *Don Juan* and *Tod und Verklärung* which reflect a general optimism towards life and have a more Schopenhauerian philosophical slant. In contrast to those early works, *ASZ* represents Strauss's shift away from Schopenhauerian ideals and towards a Nietzschean perspective. The abhorrence of Christianity in *Also Sprach Zarathustra* is reflected in the opera *Salome*, in which John the Baptist, a significant figure in Christianity, is reduced to an object of Salome's lust.

With these connections it makes sense to analyze Strauss's tone poems in the same way that one analyzes his operas. Techniques that similarly study tone poems through key areas and leitmotifs could be applied to Strauss's other tone poems. Dan Harrison has indicated that Strauss knews of the implications of keys saying, "Strauss, ever aware of the associative power of keys, reserves C major in *Tod und Verklärung* for communicating deep spirituality, over against c-minor, the home key of Real time and hence a key of corporeality."⁸²

⁸² Daniel Harrison, "Imagining 'Tod und Verklärung,'" *Richard Strauss-Blätter* 29 (1993), 33.

Considerations for the analysis of Strauss's other tone poems include such factors as key associations from other works. *Ein Heldenleben*, which famously portrays the plights of a hero against his foes, begins in E ♭, the same key that Beethoven used for the *Eroica* symphony. Other considerations include the connections such as those mentioned earlier between different works. The notion that Strauss's tone poems were written in ideological pairs could be explored further. For example, *Till Eulenspiegels lustige Streiche* is an almost frivolous work that purely tells stories, while *Also Sprach Zarathustra*, Strauss's next work, is a very weighty work that addresses complex philosophies. The next two works, *Don Quixote* and *Ein Heldenleben*, both portray tales of heroes fighting valiantly for what they believe is just.

Beyond Strauss's works there are larger areas for expansion with this research. While tone poems played a significant role in the development of music in the nineteenth century, the lack of research into tone poems indicates scholars view them as less important for contributions in research. My proposal for the analysis of the narrative in Strauss's other tone poems is one that includes openness to a variety of possibilities for a given work's program. The degree to which such works adhere to an explicit narrative could be assessed with analysis like that presented in this thesis.

Further research into how composers other than Strauss employ programs in tone poems could be expanded with similar approaches. Smetana, another late Romantic composer known for tone poems, uses motives to represent characters in a similar manner to Strauss and Wagner. These motives recur throughout Smetana's cycle of tone poems,

Ma Vlast, and could be analyzed to show how the tone poems in the cycle connect to form a larger narrative about Czech nationalism. With approaches such as those used in this thesis, I hope to increase the representation of tone poems in research about narrative and meaning.

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