THE LIEDER OF RICHARD STRAUSS

THESIS

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By

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CHAPTER I

LIFE AND WORKS OF RICHARD STRAUSS

Richard Strauss was born in Munich, June 11, 1864. His father was an orchestral musician—a horn-player and member of the orchestra of the Munich Opera. It was this orchestra that played the premier performance of Wagner's operas Tristan und Isolde and Die Meistersinger. Father Strauss also wrote some practical studies for his instrument. The young Strauss was precocious. At the age of four he began studying the piano, and at the age of six he had composed a little polka-schottisch in C major. Before he went to the university he poured out lieder, piano pieces, sonatas, and an overture of great caliber for orchestra. To parallel such precocity one must go back to Mozart. Strauss was (as will be shown in this study) a composer of great standing from a very early age.

Strauss was an instrumental composer mainly, and one of the greatest orchestrators the world has ever known. He was a pupil of Meyer. Some of his greatest orchestral compositions are: Second Symphony; Italia; Don Juan; Macbeth; Death and Transfiguration; Guntram; Till Eulenspiegel; Thus Spake Zarathustra; Don Quixote; Enoch Arden (melodrama for piano); A Hero's Life; Feurstnoth; Symphonia Domestica; Salome; Elektra. 1

1 International Dictionary, p. 1814.
Of the above-mentioned compositions there are four operas listed, but they might be called orchestral compositions, for their orchestral parts possibly could stand alone.

Richard Strauss became Court Music Director at Meiningen in 1885, at Munich in 1886, and at Weimar in 1889. He was the second Kapellmeister at the court theatre. In all of these positions he became the most outstanding musician in these fields of service. In 1894 Strauss married singer Pauline de Ahna, the famous Wagnerian soprano. He then returned to Munich as the Kapellmeister. From 1917 to 1920 Strauss was the director of the Academic Advanced School of Composition at the Royal High School for Music in Berlin. During this period as the director at the High School, he went in 1919 to direct the Vienna State Opera.

Richard Strauss is, in a certain objective sense, the most representative composer of latter times. He is one of the most natural and fertile musicians that ever lived--an artist who discovered for music quite new artistic means, and whose far-renowned and eminent skill in instrumentation is simply the natural expression for his poly-melodic, harmonic, rhythmic ventures.²

Above all, Strauss has raised the art of thematic development to the very highest virtuosity, without ever in principle forsaking the basis of tonality, or rational principles. "Strauss's limitations lie in the sphere of the

²Ibid.
psychological. He is in the finest and highest sense of the word a composer depending on externals.3 His development passed from a classical beginning (Mendelssohn and Brahms) to a neo-Wagnerian style (Guntram), while his programme music raised Berlioz-Liszt to still further heights. In opera, Strauss proceeds from the orchestral opera (Feursnoth), via musical comedy to his fairy-opera The Woman Without a Shadow. His best works are those in which intellect and wit, rather than pure sentiment, are pre-eminent, as in the symphonic poem Till Eulenspiegel, sparkling with wit. Artistic musical parody is found in Ariadne in Naxos.

Richard Strauss is the greatest figure in music in the last decade of the nineteenth century—that is the opinion of the writer of this thesis. In Strauss's music one can see the definite influence of such composers as Brahms, as in Strauss's Wanderers Sturmiied, and Wagner as in Strauss's opera Elektra. Although Strauss was influenced greatly by these composers, his music is still Straussian. During World War I his music was not heard very much in this country. Only after that war did America really hear some great music.

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And all the while this neo-romancer in tone, this sacrilegious render of the veil holy in the temple of arts, plucks for the lover of the lied the most exquisite spray-like flowers. The architect of the mighty palaces that rear their sculptured battlements aloft in anonymous cloudlands descends to earth, his hands filled with violets—for Strauss is first a lyric poet—then a fashioner of fantastic dreams. His songs contain no hint of Don Juan's crapulent gal-lantries; Macbeth's bloody ambition; Death and Tras-figuration's ineluctable summonings; Till Ovlglass's cynical jests; A Zarathustra's solemn fatidical warning; Don Quixote's sweet melancholy search for his Dulcinea del Toboso; or of the Hero battling with his adversaries, and draining his dree—these characters do not stalk through the pages of his songs.  

As if he wished to tell the secrets of the human soul, of its tragic loves, doubts, ecstasies, and sorrows, the composer beckons to the listener from the mysterious bars of his music—these muted symbols of the poet.

It is the intimate Strauss that he discovers—All is there in tonal arabesques that bewilder because of their strangeness; all is there, night and its starry hush; the maiden who waits and wishes and waits; the sweeping passion which strains breast to breast; and the despair of hope sent shivering into a gray tomorrow.  

Strauss is definitely a singer of old songs, but he certainly sings them in a very new way. He knew the songs of Schubert, the songs of Brahms, the songs of Schumann, and the songs of Franz, but he tried to and did avoid them. His melodic curve is unconventional, his writing for the

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5 Ibid.
voice is grateful, his harmonic backgrounds are alive with meaning. By the expression "writing for the voice is grateful" is meant that Strauss writes well so that the singer can show off his voice as well as the beautiful music that a great composer has written.

Never is there decoration for decoration's sake; always is the corner of the unexpected sharply turned, new vistas faintly discerned. If Strauss hammers out epics in his orchestral composition, he is the patient, curious master of miniatures, the ivory-worker of exotic shapes in his lyrics. 6

There is a richness of subject, richness in variety and treatment in Strauss's songs. They are among the greatest lieds ever written. The piano and voice are more closely wedded than the piano and voice of the Brahms lied. In Strauss the instrument often finishes the speech of the poet. It would be a most ungrateful task to single out any of Strauss's songs for singular praise, but the singer must consider them as one unit. All of his music is a lyric flooded with sensuous haunting melody.

"In Germany there is a large polemical and analytical literature, for Strauss possesses an individuality that provokes critical dissension."\(^7\) Unlike Wagner, he takes much less active part in this warfare, letting his music fight

\(^6\)Cyclopaedia of Music and Musicians, p. 440.

\(^7\) Groves Dictionary of Music and Musicians, p. 717.
its own battles. Richard Strauss, in the writer's opinion, is the greatest realist of both instrumental and vocal music.

"Before Richard Strauss began his memorable acquaintance with Alexander Ritter his music betrayed the influence of Haydn, Mozart, Weber, Beethoven, Schumann, and Brahms—particularly Brahms." His music had no definite feeling all its own, though a spirit was certainly trying to reveal itself from behind these classical masks. Until Opus 14, Wanderers Sturmlied, which is very Brahmasian, the reader finds his music to be in the imitative period, and it is an excellent commentary on his severe self-discipline, his reverence for the music of his predecessors, to find in him such a profound student of the classics. Strauss cannot be said to be raw rhapsodist composing before he had learned to master the art of counterpoint. He moved not by bounds but deliberately, as befitted a careful knowledge-seeker. Italie representing a modulating period--modern influences and other influences--was here first recognized. Berlioz, Liszt, and Wagner compose the trinity that Strauss worshipped. He eagerly applied himself to the study of orchestration, with the result that he is the most varied, the most masterful, and the most brilliant painter in tone of his time. He

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8 Ibid.
outstripped all predecessors in daring color schemes. Where he seems defiantly abnormal, there will be found sound logic underlying his utterances. This is true in his lied as well as in his orchestral works. At his maddest and most fantastic, the hearer always feels the iron grip of a master of form. It is not the form of Haydn, Beethoven, or Brahms; it is the form, novel and astounding, of Strauss. "Within its sonorous walls he works his wit, a magician, a philosopher, a poet, a weaver of contrapuntal wiles." 9

In fifteen years, he traversed a century of music-making. He upset the thesis that music to be great had to be and must be well-sounding.

Not especially a foe of euphony, he has demolished the old-fashioned theme-spinning of the academies, out-pointed Berlioz, Liszt, and Wagner in his orchestral architectonics, and dared Tchaikovsky to follow him. No need to essay a verbal paraphrase of the beauties, maleficent and magnificent, of this man's tone-poems. He has attempted the transcendent, and at times grazes the hem of the unknown.10

It is a new facet of art and dangerous--for imitators.

Strauss's music is now heard without much protest. A few years ago it was otherwise. The human ear is an accommodating organ--what it first rejects with scorn, it later amiably absorbs.

9 Thompson's International Cyclopedia of Music and Musicians, p. 817.
10 Cyclopedia of Music and Musicians, p. 440.
"Richard Strauss is a man of rare and powerful mentality; the tentacles of his imagination are powerful, restlessly feeling, and thrusting forward, and grappling with new material, searching for new territory." The need of expressing definitely modes of emotion is a problem that has pursued and perplexed every great composer. With such an apparatus as the modern orchestra—in the hands of Strauss—an eloquent and plastic instrument—such can be ventured and much always can be ventured, and Strauss has made the venture. His scholarship is profound; his color and rhythmic sense are better developed than those of nearly every composer that has preceded him. And it is noteworthy that with his general development he is discarding the blazing orchestral rhetoric of Berlioz, Liszt, and Wagner, and forming a genuine style of his own. He is one of the great masters of his art by virtue of his science, fantasy, heaven-storming audacity, and temperament. That such music has come forth from his potent youth was the prophecy of an incredible future. "No other man has had Richard Strauss's artistic stride, his looming stature."

Strauss's lieder has been said to have had great variety of music on various levels of excellence.

11 Huneper, op. cit., p. vi.

12 International Dictionary, p. 899.
Opponents cannot deny the beauty of such works as Opus 21, Opus 17, Opus 15, Opus 10, and many others which are remarkable both for lyrical charm of melody and extraordinary insight into the meaning of the text and picturesque accompaniment.

Fig. 1.—Opus 21, No. 3, "Dear Love."

Fig. 2.—Opus 17, No. 4, "With Shadows Day"
He has, however, another vein which is almost equally developed, the musical value of which is perhaps doubtful, such as Steinklopfers Lied, Opus 49, and not to mention many to be mentioned later, in which the composer has the excuse that the text which he has chosen does not deal with the beautiful things of life, but with the ugly side
of the world, and with violent subversive feelings. His group of songs is full of delightful naivete, of which Opus 43 is a good specimen. In these songs is found genial Mozartian simplicity. In 1903 Strauss stated the following in a letter:

For some time, I will have no impulse to compose at all. Then one evening I will be turning the leaves of a volume of poetry; a poem will strike my eye. I read it through; it agrees with the mood I am in and at once the appropriate music is instinctively fitted to it. I am in a musical frame of mind, and all I want is the right poetical vessel into which I pour my ideas. If good luck throws this my way, a satisfactory song results. Almost always the texts are from German poets. Usually, Strauss's literary judgment is good, but there are times when his literary judgment fails him, as in songs like Poppies with words by Felix Dawn. Some songs are found without inner impulses. A word is spared for Enoch Arden, Opus 38. Opus 33 is most characteristic of Straussian rapture. Some people consider Strauss's songs the most interesting of the modern songs. His songs are always characteristic, replete with dramatic expression, and are written with an accompaniment that is usually symphonic in tone, and that is always interesting. These songs have a wholesomeness in character that is refreshing after the sentimentality of most compositions in this form; the effect is produced not by harmony or

melodic beauty, but by their emotional truth. "Strauss is the first true musical realist, and in these short compositions he has been able to obtain wonderful results owing to his remarkable power of exactly translating a mood or an emotion into music."^{14}

The limited choice of songs by Strauss that are used by singers might be a criticism of him. However, so far as the writer knows, there are no songs of Strauss that singers should not use. There are some of Strauss's songs whose range is so extreme that some singers are unable to sing them. Perhaps this is a reason why some singers do not choose to sing his songs.

There are some people who insist that Hugo Wolf was the only person or composer who used all good poetry in all of his lied. This statement might or might not be true; however, the reader must remember that Strauss said, "I will use the poem to suit the mood that I am in while I am reading it."^{15}

Some good examples of poems used in lieder can be found in the song *Heimlich Aufferdrung* by Strauss, with the poem by Mackay. Some critics say that the poem is bombastic and gross in feeling, and that it is the ecstatic,

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^{15} *Groves Dictionary of Music and Musicians*, p. 11.
soaring music that saves the song. Schack's skittish words in the famous *Standchen*, which accord so ill with the passionate close, are made tolerable by the grace of the music and the delightfully pointed musical declamation. Some critics even say that ecstasy has distinguished the best of Strauss's songs from those of any other composer.

"The gushing outburst of *Cacilie* is as truly thrilling in its way as the quieter felicity of *Morgen*, and much the same feeling is beautifully expressed in a more subdued manner in *Traum durch die Dammerung*, which seems to be Strauss's own favorite song, since he quotes it in the Hero's works section of *Ein Heldenleben*."

"It is a possible criticism of Strauss that he has sometimes gone to excess in the violent expression of passionate emotion, and that at times his musical (and literary) material has not soared high above the level of vulgarity."}

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CHAPTER II

GERMAN LIED

In the early part of the seventeenth century the chief exponent of song in Germany was Hans Leo Hassler. He had studied in Italy and consequently had a lightness of touch in his music. He had a well-marked melodic line. Solo songs were becoming more important. An evidence of this fact is the number of books being published which contained songs of Melchior, Franck, and Regnart. A true national touch was given by Heinrich Albert, who is regarded by many with very high esteem as one of the founders of German national music. Albert completely threw off the influence of France and Italy and set to music the poems of Germans (contemporary) in a typical German folk song style. He completely ignored the Italian aria as a model. Graun, Telemann, and Agricol were the only imitators of the French and Italian art songs. Only a few songs (secular) of Bach, such as Bist du bei mir are dramatic exceptions to his disregard of the form. Handel wrote a few songs, one being particularly for bass voice (a hunting song for bass voice). With the revival of German consciousness after the Seven Years War (1756-1763), and with Nationalism
becoming more prevalent, French and Italian influence lost a little in the control of the solo song. The *Singspiel*, or operetta, which corresponds to the French Opera-Comique, began a new era of German song. Johann Adam Hiller, the founder of *Singspiel*, was the first composer of the durchcomponiertes lied, a type of song which followed no prescribed scheme but fitted the words in almost all of their various meanings.

In 1770, Gluck wrote his first and only songs with piano accompaniment. There were seven songs in all, and they were called "Odes." Despite Gluck's high principles of composition, his Odes appear rather dry and pedantic to most modern examiners.

Haydn contributed little to the development of art songs, although his Austrian National Anthem and *My Mother Bids Me Bind My Hair* show vitality in the melodies. He melodically shows the influence of Volkslied.

Mozart published twenty-four songs, yet the reader wonders what he might have accomplished if he had given more time to the lied than to the symphony. If he had devoted more time to the lied, it is quite probable that he would have caused the lied to make greater progress in the field of composition of lieder and to offer competition to the art songs of France and Italy.

Beethoven's complete collection of lieder includes approximately sixty songs. In the early songs the
accompaniment is simple and the form is small. It is reported that Beethoven once said, "Songs I do not like to write." This is an odd statement since the songs that he did write are masterpieces. If Beethoven, as Mozart should have done, had given more time to the writing of songs than to the composing of symphonies, concertos, and the like, it is impossible to conjecture what he might have done with the lied.

Goethe's poems are the literary selections from which most of the early German lied was taken.

Weber built the background for Schubert. Schubert "had a date with fate" which made his songs always very youthful. He was not permitted to grow old, consequently his songs were most youthful in character. His works are characterized with simplicity; his literary selections to which he set great music were chosen with the utmost care; his unity of music and words is superb; his form is magnificent, and his magnificent gift of melody is the greatest asset of all. Some critics believe he had the most remarkable source of melody ever conceived by any composer of that time.

Mendelssohn's songs, according to critics, are noted for only one characteristic—they are perfect in form.

However, the reader can find much emotion and surging power from the songs of Mendelssohn.

Schumann wrote his first songs, using Romanticism to express this new ideology in terms of the lied. Great stress was placed on words and music in Schumann's songs. Schumann wrote a total of approximately two hundred songs, but of this number only a few are sung.

Robert Franz devoted his entire life to composing songs. Each song is a perfect unit, having an individual expression all its own. Accompaniments are of great value in themselves. However, like Schumann, there are only a few of Franz's songs that are remembered today and only a few of them are still sung.

Brahms is the next composer that enters the field of lieder. His accompaniments surpass those of anyone in their richness and solidity; in their magnificent bass lines which at times seem to weld the activities of both voice and piano into an intellectual entity. Nature becomes an integral part of Brahms's inspiration. His songs give breadth and expansion to the listeners. He had less regard for words, but always kept the voice in high regard, supporting a beautiful vocal line with inventive, syncopated, stirring accompaniments.  

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Wagner wrote only a few songs, but his songs are as familiar as his operas.

Next come Liszt and Wolf. There is not much to say about Liszt's songs except that in them he fused the declamatory and lyric styles. Wolf is quite different. In fact, he is almost the culminating point in German lied. The one person who interrupts this theory is Strauss. Wolf's songs are a combination of three things: (1) great poetry; (2) great vocal parts; (3) great accompaniments. Wolf went much further than Brahms. His vocal parts can stand alone, and so can his accompaniments. In other words, his vocal parts do not depend upon the piano accompaniment to make them good, and his piano accompaniments do not depend upon the vocal parts to make them individual. He is a great dramatist. His psychological penetration of the poem he sets to music has never been equalled. Great literary appreciation is his to command, as well as a great musical ability.
CHAPTER III

A SHORT COMPARISON BETWEEN BRAHMS AND STRAUSS

To show a comparison between Brahms and Strauss, a short summary of the life of Brahms is necessary.

Brahms wrote approximately 196 songs for solo voice, and he set to music the various verse of fifty-nine poets.

He was not always careful in his selection of this verse, though his taste in matters literary seems to have been superior to Tscheikovsky's. He did not display the same predilection for Heine as Schumann and Robert Franz, possibly because these two composers had chosen the best works of that poet. Impersonal as is Brahms in absolute music, he is sometimes given to the dolefully sentimental in his poetry. At times he is positively expansive in the real tearful Teutonic style. He loves the open air, the clouds, the grass, the lilacs. He is moved by a violet, and is youthfully fervid when twanging a guitar under the balcony of his lyric lady-love. "The scholastic pessimism that intrudes occasionally in his instrumental music is often interrupted in his songs by bursts of humor, jesting, student gaiety. In his first songs Brahms made a standard that he has seldom surpassed."  

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2 Cyclopaedia of Music and Musicians, p. 442.

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Brahms was peculiarly happy in his delineation of the naive moods hidden in the native folk-song. Yet he never reached the simplicity of Schubert. He is also the interpreter of souls discouraged, of the aspirations of those whom sorrow has crushed.

His treatment of the voice is unaffected, though he often buries the vocal part in his piano symphony— to use an old-fashioned term. This treatment can be found in his Lament, Opus 72, Number 4. Here the web and woof of piano and song are inextricably woven. Neither Schumann nor Franz has spun the pattern so closely; and yet the vocal quality is never lost; one is never too conscious of the piano accompaniment. Brahms writes flexibly for the voice and seems to divine the hidden meanings of the poets. He employs, as it suits him, the thoroughly composed and conventional song forms. Indeed, he uses the old-fashioned repetition of verse with tantalizing frequency. He often develops harmonic surprises, as in the case of My Queen and Faithful Love. In each of these songs the harmonic surprises come in the middle section. The entrance of the major mode in the latter song is like a triumphant flash of sunrise.

It is characteristic of his nature that he was born in a Northern seaport and his father a contrabassist. Sea air and basses, these are the ground elements of his music. Nowhere is there to be found a Southern luxuriance, amid which golden fruits...

\(^3\text{Ibid.}\)
smile upon every bough, nor the superabundance that spreads its fragrant breath over hill and dale. Nor may there be met that enervating self-absorption, renunciation of effort or Southern brooding submission to fate.... Brahms neither dazzles nor does he conquer by assault. Slowly but surely he wins all hearts that demand from art not only excitement but also that it be filled with sacred fire and endowed with the lovely proportions of the beautiful.4

Although Brahms is apparently often austere and self-contained in his instrumental music, he is completely the reverse in his songs. It was a primal error in criticism to range Brahms among the classicists. He is romantic by nature; even his formal edifices, built as they are on Bach and Beethoven, depart widely from traditional outlines. Ehlert wittily remarks: "We receive the impression that he feels with his head and thinks with his heart."5 No glimpses are caught of love disappointments; there are no tragic partings, no profound griefs except one—the filial regrets over the loss of his mother which culminated in that true temple of manly restrained sorrow and hope, the famous German Requiem. Brahms was a bachelor, which is probably an explanation of this characteristic.

In a comparison of Brahms and Strauss, the things that were similar to both should be considered first. One of the

4 Hugh M. Miller, *Outline of Music History*, p. 161

first things noted is that both men were Romantics. They both had the same conception of music, as far as the period goes. They were among the greatest of Romantic composers. Brahms was imitated at first by Strauss because Strauss considered Brahms the greatest composer of all. His earlier works reveal this fact. Brahms was massive in his tonal architecture. In order to thoroughly appreciate Brahms' greatness, the reader should: consider those structures erected after years of toil; regard the man's enormous fertility of ideas and his enormous patience in developing them; consider the ease with which he moves, shackled by the most difficult forms, not assumed for the mere sake of the difficulty, but because it was the only form in which he could successfully express himself. The reader should also give heed to his leavening genius, his active geniality--a geniality that militates against pedantry, scholastic dryness and the arithmetic music of the Kapellmeister; consider also the powerful brain of this composser, and then he would realize that all great works of art are the arduous victories of great minds over great imaginations.

After the reader has considered all these things in regard to Brahms, he should then consider how Strauss was equally compared to Brahms. Whereas Brahms was a person of little imagination, Strauss had a great imagination.
This imagination gave Strauss advantage because he composed some of the greatest orchestral scores ever written. The songs of Strauss were filled with imagination, whereas Brahms' songs were typical of form and design. Brahms was always making use of something from nature in order to express himself in his songs, whereas Strauss had the advantage of better poems to choose from. Although Strauss had better poems, still the old master of form and design came through with some very lasting songs. Where Brahms uses the conventional range for the singer, Strauss uses almost the impossible.

Fig. 5.—Ranges of Brahms, Opus 63, No. 8.

Fig. 6.—Ranges of Strauss, Opus 56, No. 6.
Fig. 7.--Ranges of Brahms, Opus 49, No. 4.

Fig. 8.--Ranges of Strauss, Opus 56, No. 3.

Fig. 9.--Ranges of Brahms, Opus 106, No. 3.

Fig. 10.--Ranges of Strauss, Opus 56, No. 2.
This searching for good ranges, wherein Brahms seems to excel, is probably a great asset to strengthen him in this comparison.

The next step in the comparison is to analyze two songs, one by Brahms and one by Strauss. Both songs have the same title, Serenade. The poem in Brahms' song is by Franz Kugler. Adolf Friedrich von Shack is the author of the poem in Strauss's song. In Brahms' song the poet deals with nature, moonlight nights, fountains, and the like. The music is written "with graceful motion," and seems to be of the old set form of songs.

![Fig. 11. -- Serenade by Brahms](image)

Shack's poem is almost like Kugler's poem, although there is a longing for the lover in Shack's poem that does not seem to establish itself in the other poem. The motion of Strauss's song seems to indicate the wind. It is a light wind, but still it blows love to each of the lovers. The music seems to awaken the spirit of the truest of lovers.
Fig. 12.--Serenade by Strauss

The music of Brahms concludes with the ending that is typical of most songs, as illustrated in Figure 13.

Fig. 13.--Treachery by Brahms, Opus 105, No. 5

Strauss, in contrast to Brahms, seems to continue past the end of the poem and with his music concludes the speech of the poet.
Brahms and Strauss are much alike in their earlier songs, yet there is a freshness about Strauss that Brahms seems to lack. Brahms uses the typical and old-fashioned means of expression in music with the set form, whereas Strauss uses something new and imaginative.

Brahms is a living reproach to the haste of a superficial generation. Whatever he wrought he wrought in bronze and for all time to come and not merely for the hour. He restored to music its formal beauty. His music throbs with humanity and with its richest blood.

He is the greatest architectonist after Beethoven, the greatest contrapuntist after Bach; yet in his songs he is nearly as naive, as manly, as tender as Robert Burns. His topmost peaks are tremendously remote and glitter and gleam in a rarefied atmosphere; yet how intimate, how full of charm, of graciousness, are his lyrics. 6

To conclude, it may be said that Brahms and Strauss are alike with the exception that one had great imagination, and the other used the already-set forms for expressing himself.

6 Cyclopaedia of Music and Musicians, p. 442.
CHAPTER IV

THE SUMMARY

In a brief study of Strauss, such as this study has been, it is impossible to cover the entire field of his lied. Since the topic of this thesis was limited to Strauss's lieder, the writer found that he could never hope to learn the intimate or inmost feelings that made such great music come from such a wonderful composer. It was the writer's hope that in studying Richard Strauss something might be learned that would lead to an understanding of the meanings of his lieder. It seems that no matter how long or how hard a person studied, he would still never be able to gather the full meaning of these songs. Strauss's songs are not ordinary songs; they are masterpieces, each one in its own right. Strauss was a master in the art of imagination and he places the singer on the same high level with himself in each of his songs. It seems incredible that one man could write so many beautiful songs and still have the unlimited supply of melody that Strauss had. His music is, as has been stated previously in this study, the kind of music that inspires the soul to reach for greater heights in the realm of realism.
Strauss is a realist in the greatest sense of the word. His music is the living example of his realism. Strauss knew how to get the most out of music by using some of the best poetry of his time. The writer believes that, with the exception of Brahms, there is no greater example of lieder than that of Richard Strauss. These two men put more into music than could ever be gotten out of it. Their music has the depth and warmth that so much of the music of that time lacked. Because of the intricate melodies and the contrapuntal, harmonic and rhythmic structures of this wonderful music, it holds a fascination for the singer as well as for the listener. Many great composers and musicologists have agreed that "there is no greater music than that of the lieder."

When considering lieder as great musical contributions, one not only thinks of Schubert, Brahms, Schumann, Franz, Greig, and countless others, but also of Strauss. For in Strauss there are living examples of everyday living and simple beauty is brought forth in beautiful songs. Without a doubt, the music of Richard Strauss will live for generations long to come. He will remain perennially in the hearts of every great singer because his music so eminently fits each and every occasion. Also, Strauss will be remembered for his orchestral compositions and possibly for long in the
future his magnificent lied will be remembered. He rates easily as the greatest orchestrator of his generation and the greatest of the lied composers. To find a composer greater than Richard Strauss would require research that led back to the dim ages of antiquity.

As a conclusion to this thesis, the following quotation seems most appropriate:

Strauss is a man of rare and powerful mentality; the tentacles of his imagination are restlessly feeling, and thrusting forward, and grappling with new material, searching for new territory. The need of expressing definitely, modes of emotion is a problem that has pursued and perplexed every great composer. With such an apparatus as the modern orchestra—in the hands of Strauss and elements of Strauss, an eloquent and plastic instrument—much may be ventured, and Strauss has made the venture. His scholarship is profound; his color and rhythmic sense are better developed than those of nearly every composer that has preceded him. And it is noteworthy that with his general development he discarded the old blazing orchestral rhetoric of Berlioz, Liszt, and Wagner, and formed a genuine style of his own. He is one of the great masters of his art by virtue of his science, fantasy, heaven-storming audacity, and temperament. That such music has come forth from his potent youth it is no wonder that the great future was even greater than its prophecy. No other man has had Richard Strauss's artistic stride, his looming stature. 7

Strauss was great and his music will live on forever throughout the ages as a great composer. He surpassed all of the numerous other composers in his field, yet when he passed away, the world lost one of its greatest musical citizens.

7 Scholes, op. cit., p. 443.
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