THE USE OF THE TRUMPET IN THREE SYMPHONIC POEMS

BY RICHARD STRAUSS: DON JUAN, TILL EULENSPIEGEL'S LUSTIGE STREICHE,
AND EIN HELDENLEBEN

THESIS

Presented to the Graduate Council of the North Texas State College in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas
August, 1960
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CHAPTER 1

INTRODUCTION

If once he was accused of being a sensationalist, now we see more clearly that he is the last in the succession of the great masters, who did not break with tradition, but built on it. It is that very connection with inherited worth that endows his [Richard Strauss'] work with universality and a perfection that we already regard as classical.¹

Our generation is much too near to determine the final place of Richard Strauss in the history of music, but one thing is almost certain—he will be discussed and even debated for many years to come. Even in his early years he was looked upon as a controversial figure in the world of music. In this first chapter an attempt will be made to present the more important facts in this man's life and determine the purpose in his endeavors.

Richard Strauss was born in Munich, Germany, on June 11, 1864, to the family of Franz Strauss, the principal horn player with the Munich Opera.² The fact that Franz was one of the better performers of the day and the environment in which the young Richard was to be reared was excellent could only give this boy a wholesome musical background. Under his mother's

guidance he started the study of piano at the age of four years. This continued for several years and he then moved on to better teachers and was soon to become one of the better performers in his classes. He also began his composing very early. He wrote his first short compositions at about the age of six years. When he was ten years old he began his first very serious study of composition with F. W. Meyer, the Court Capellmeister there in Munich. Some of these early compositions were very well done and by the time he reached sixteen years of age his compositions were being played for the public quite frequently. Recognition was destined to come very fast for this young man from this time on.

Probably one of the most important events in the early years of Strauss' career was the notice he received from Hans von Bülow, conductor of the Meiningen orchestra at that time. He became interested in Strauss' Suite for Thirteen Wind Instruments and invited him to conduct it in a rehearsal and later talk with him about composition in general. This man not only took Strauss' compositions and brought them to national, if not international, fame, he also taught him much about conducting, writing, and especially interpretation. He molded the young Strauss into one of the finest and most respected conductors of the time.

3Ibid., p. 10. 4Roth, op. cit., p. 9.
5Newman, op. cit., p. 11. 6Ibid., p. 13.
Hans von Bülow, although seldom mentioned today because he left no written music by which to be remembered, was one of the most scholarly and influential musicians of his time and one of the first of a long line of virtuoso conductors. It was von Bülow who set the example of conducting from memory, maintaining that an orchestra leader who has to watch his score is as ineffective as an orator who has to read his speech. A pupil of Liszt, the chosen conductor for Wagner, and the idol of Brahms, von Bülow was a master of interpretation. He was born in 1830 and died in the year 1894.7

Richard Strauss was appointed assistant conductor to Hans von Bülow with the Muningen orchestra in 1884.8 During his tenure there he performed as soloist many times and conducted many of his own works. He resigned this position later in the same year to become the third Capellmeister at Munich under Levi.9

The consensus is that this period marks the real beginning of Strauss' career as a composer. Strauss himself attributed his change of views to Alexander Ritter, who had been at school with von Bülow and was a convinced adherent of

9Ibid.
Wagner and Liszt. Up until this time Strauss had been living under the classical traditions set down by his father who was almost violently opposed to the daring composers of the day who were beginning to be recognized—namely, Wagner and Liszt. One of Richard Strauss' favorite stories was one concerning the time Wagner was rehearsing the Munich opera for the premier of Tristan and Isolde when Franz Strauss stormed out in the middle of the rehearsal shouting that no person should have to play such absurd and vulgar music. He later came back and played so beautifully that Wagner made the remark that he could not hate the music so violently and play it so well. As for Richard, he had never been very outspoken in his opinions and it has always been an argument as to how much influence Ritter actually had on Strauss and how much of this change was already taking place in Strauss' mind. Strauss himself said in a letter to a friend that "... Ritter's influence was felt like a stormwind..." The probabilities are that both sides of the argument are true, or at any rate the question may now be considered a purely academic one.

Strauss was made successor to von Bülow with the Muningen orchestra in 1885 and spent a good deal of the spring of 1886 in Italy, and brought back with him the fantasia Aus Italien

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which was first performed in Munich in August of the same year.\textsuperscript{13} This is the piece which most critics denote as the bridge between the old Richard Strauss and the "new German school" composer who held the attitude of "Music as Expression."\textsuperscript{14} This motto was to become the byword of Strauss' music.

In this early period of change Strauss wrote his first tone poem, Macbeth. He also published his first group of songs during this period and finished Don Juan as well as Tod und Verklarung before 1900. He begins to show his new concepts in these pieces more and more, and if one looks at the entire group he can easily see that the conversion to the new ideals was complete by this time. At the end of this transition period, Strauss went to Weimar to become the assistant to Lassen, the Court Capellmeister.\textsuperscript{15}

By this time Strauss' music was becoming widely known and was already causing quite a stir in the music world. His tone poems were especially becoming very important works.

The thematic material of these tone poems is characterized by a marked eagerness for action. The themes are frequently diatonic; however, a preference for wide intervals is characteristic.\textsuperscript{16} Strauss can seemingly go on forever in

\begin{itemize}
\item \textsuperscript{13}Cooper, \textit{op. cit.}, p. 445.
\item \textsuperscript{14}David Ewen, \textit{European Composers of Today} (New York, 1954), p. 171.
\item \textsuperscript{15}Ibid.
\item \textsuperscript{16}Geiringer, \textit{op. cit.}, p. 59.
\end{itemize}
the development of his themes and he is particularly capable in his harmonic construction which was almost shocking at times to the people of his era. In the chromatic alteration of chords and their free resolution, as well as his daring use of dissonance, he goes far beyond Liszt and Wagner. However, in spite of all this boldness in modulation and alteration, the general framework of the tonality is never lost. According to most of his critics, Strauss was an astute contrapuntalist as is particularly shown in his masterly use of a combination of themes.17

In his instrumentation Strauss discovered altogether new resources. His orchestration is outstanding not only because of its enormous dimensions, but also because of its richness of color. Fantasy and daring realism are the integral parts of his orchestral effects.18

The next period in his life included the composition of his most daring tone poems and his first efforts in the direction of opera. In fact, the first produced opera of his career was presented in Weimar on May 12, 1894. This opera was Guntram, which was conceived on a trip through Greece and Egypt.19 Strauss showed a definite flair for opera in this work, but this talent was to lie dormant for many more years.

17 Roth, op. cit., p. 12.
18 Ibid.
19 Ibid., p. 10.
This same year he married Pauline de Ahna, a young prima-
donna who had created the leading role in his opera. They were destined to have a long and happy married life. It should be noted that Strauss had many characteristics which were not common to musicians of the time, and even to many of the present time, and not the least important of these was the fact that he was very happily married and had no tragic or wild love affairs. He was a very successful business man and seemingly enjoyed life very much. He was truly a professional musician who made a success of his career during his lifetime. Soon after his marriage he became Court Capellmeister at Munich, and in 1899 he took a similar position at Berlin.

During this period also, Strauss became one of the most prominent of the travelling German composers. He conducted a "Strauss Festival" in 1897 in London as well as in most of the more famous towns on the mainland.

In the year 1895 the tone poem which Strauss himself called his best, Till Eulenspiegel's lustige Streiche, was performed at Frankfort in September. Soon after this he wrote Don Quixote (1897) and Ein Heldenleben (1898). This was to be the end of his tone poem experience and the real beginning of his opera Feuersnot, written in 1901. This

20 Newman, op. cit., p. 18.  21 Ibid., p. 20.

22 Ibid., p. 23.
event wrote an end to the era of tone poems. Strauss was to spend the rest of his days writing and conducting opera with orchestral concerts as just a sideline.

In this last period of his career he became a modern master of the theater. He not only was able to obtain almost every effect imaginable in his orchestration, but his knowledge of staging and dramatic effects was almost without equal.23

Strauss led a normal but much-celebrated life for the next few years. He became a self-appointed critic of music standards as well as facilities in all of Europe. He wrote many articles for various publications and many of his letters and papers have now been published.24 Strauss was continually striving for excellence and was always urging others to do so in their musical endeavors. Many of his letters to town officials are very sharp in their criticism of facilities for musical productions. He was also quite ready with a plan for these men to remedy the situation and make their "city a musical capital."25

These many activities occupied Strauss' time up until the 1930's when he, as well as the rest of the world, was

23Roth, op. cit., p. 13.

24These letters and papers are found in Recollections and Reflections--Richard Strauss edited by Willi Schuh.

25Ibid., p. 25.
shaken by the rise of the Nazi party to power in Germany.\textsuperscript{26} In 1933 Bruno Walter was ejected from the position of "President of the Third Reich Music Chamber" and Strauss was appointed to fill the vacancy.\textsuperscript{27} Acceptance of this post was to lead to much grief for Strauss because of his many close associates who were Jewish.\textsuperscript{28} During this same time he also conducted the orchestra and opera after Toscanini refused to conduct for the Nazis.\textsuperscript{29} The Nazi party leaders recognized the importance of Strauss in their efforts to build up the German culture and therefore allowed him many freedoms which were denied to almost everyone——such as his often violent attacks on the government for their purge of the Jewish people.\textsuperscript{30} They countenanced this for quite a while, but finally, about the beginning of the Second World War, he was relieved of his duties and he lived in his home in Switzerland for most of the war years.\textsuperscript{31} He was found in Germany at some time during the latter years of the war and immediately placed under house arrest, but was later allowed to return to his villa in Switzerland.\textsuperscript{32} The conditions of the time and Strauss' age were limiting factors in his compositional activity during the war.

\textsuperscript{26}Ibid.
\textsuperscript{27}Ibid.
\textsuperscript{28}Ibid., p. 173.
\textsuperscript{29}Ibid.
\textsuperscript{30}Ibid., p. 174.
\textsuperscript{31}Ibid.
\textsuperscript{32}Ibid.
When the war was over, however, Strauss returned to his musical activities by completing several large works. They included a **Concerto for Oboe**, the **Metamorphosen** for twenty-three solo strings, and a **Double Concerto** for clarinet, bassoon, strings, and harp. These works, along with a few songs, comprised the whole of his final works.33

Despite his advanced age, Strauss visited London in 1947 to conduct a concert of his own works at a festival dedicated to him. He proved to be still the firey conductor he was in his younger years, having lost none of his ability to handle an orchestra. This was one of his last public appearances. He died at his Bavarian home on September 8, 1949.34


CHAPTER II

THREE SYMPHONIC POEMS OF RICHARD STRAUSS

Don Juan, Opus 20

This work is the second in the series of tone poems written by Richard Strauss. It was written during the years 1887 and 1888 and was first performed at Weimar on November 11, 1889.¹ The work calls for a very large instrumentation: three flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, contra-bassoon, four French horns, three trumpets, three trombones, tuba, harp, full percussion, and a full string section. This was the first tone poem to be published by Strauss, but Macbeth was written earlier and not published until 1891.²

The first page of the score contains the poem Don Juan by the Austrian poet Nikolaus Linau. This poem was written in 1843 and displays Don Juan as a gay, romantic philosopher. Strauss used the poem not to suggest any actual events in the music, but to give an impression of Don Juan himself. Strauss intended to give somewhat of a musical portrait of the character and show his relationship to his three lovers.⁴

¹Richard Specht, Don Juan, R. Strauss (Leipzig, 1932), Preface to the miniature score.
³Ibid., p. 5. ⁴Ibid., p. 6.
The work is based primarily on five motifs: two for Don Juan and three for the feminine characters of the over-all scheme.

Fig. 1--Don Juan, R. Strauss, Don Juan themes and feminine themes.
After a vigorous and seemingly impatient opening, the first Don Juan motif is played by the first and second violins in octaves at bar nine. From these first two statements comes the first section of the work. It is intended to be a full-length portrait of Don Juan himself, full of vitality and power, and with a sanity that is lost in the later stages of the work.\(^5\)

At bar forty-four the work contains a short version of the first feminine motif, but this is short-lived because almost at the same time comes the theme that represents the disillusionment of Don Juan.\(^6\) This theme is played faintly for a short time and soon after a few orchestral effects which seemingly have little or no meaning, the love motif enters for the first time as a solo for violin.

Fig. 2--Don Juan, R. Strauss, love motive

After some hesitation and more orchestral effects as mentioned above, the tune of the love duet\(^7\) appears.

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\(^5\) Armstrong, op. cit., p. 6.

\(^6\) Ibid., p. 7.

\(^7\) Ibid.
Fig. 3—Don Juan, R. Strauss, love duet themes

This statement is followed by a development of the material and the second part of the theme becomes more and more prominent. A climax is built up out of this figure and the music reaches FFF on an E minor chord. This climax dies away still in the minor mood set by the cadence and, after some pizzicato effects in the violins, Don Juan is in full voice again.

This new presentation of the principal subject marks the beginning of the middle section of the work. Up to this point the work could be closely compared to a classical overture. It has an introduction, first subject, secondary themes, second subject, and development section. Instead of a formal recapitulation of the material, or coda, Strauss does as many classical and early-romantic composers did—he substituted a large development section with quite a bit of new material being introduced.

In this central section of the work Don Juan is shown in relationship to another of his loves, whose theme is played by the lower strings. This theme is stated rather hesitantly
and an underlying figure suggests the wildness of the introduction. This all settles and the oboe comes in with the love theme for Don Juan.

Fig. 4—Don Juan, R. Strauss, feminine love theme

After this love theme reaches a pianissimo climax and dies away, the second and more romantic theme of Don Juan is played.

Fig. 5—Don Juan, R. Strauss, Don Juan love theme #1

Fig. 6—Don Juan, R. Strauss, Don Juan love theme #2
For some reason Strauss changes the mood of the piece to a gay, carnival-like\textsuperscript{8} atmosphere at this point. Upon first hearing, it seems totally out of character, but with further observation one can find the Don Juan themes played in many ways. Here Strauss shows much of his fine technique of orchestration.

The trumpets play the Don Juan love theme (Fig. 6) and the entire orchestra builds to a climax that suddenly falls and gives one the feeling of total collapse. For a moment all is still; then a drum roll enters with soft sustained chords and some distorted versions of the love themes are heard. At the time Strauss seemingly would have one believe that all is lost for Don Juan, the vigorous themes of the first section appear again and the final section is opened.

This final section grows in intensity and gets more and more reckless until it is hard for one to imagine in just which direction it will fall. The work closes almost as abruptly as it began. After a crashing climax to this re-statement of the first themes, the music suddenly becomes very soft and somewhat morbid sounding. This is the death of Don Juan.\textsuperscript{9} After several interesting orchestral effects, the work settles to a minor chord and finally a unison E ends the work.

\textsuperscript{8}Armstrong, \textit{op. cit.}, p. 10.

\textsuperscript{9}Ibid., p. 12.
**Till Eulenspiegel's lustige Streiche, Opus 28**

The principal character of this work existed in fact but soon became a legend in his native country. Till Eulenspiegel was a shoemaker and a practical joker who roamed Europe most of his life and died of the Black Death in the year 1350.\(^\text{10}\) Stories of his escapades were told for many years and became very widespread and were finally put into print by Thomas Murner.\(^\text{11}\) Till Eulenspiegel is essentially a folk-hero and his story is full of broad farce and some rather grim humor.

Strauss wrote this symphonic poem in 1895 and it was the first of his poems to be played in England. It was first presented at the Crystal Palace on March 21, 1896.\(^\text{12}\) The work is basically written in rondo form which, being a traditionally happy and carefree form, is well suited to the story behind the work. In this work Strauss uses again a very large orchestra, consisting of three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contra-bassoon, and a full complement of strings and percussion and brasses.

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\(^{10}\) Armstrong, op. cit., p. 18.

\(^{11}\) Thomas Murner was a Franciscan of Strausbourg (1475-1537). He wrote much on topical and theological subjects and was the author of a pamphlet in defiance of Henry VIII against Luther. John Richie Wilkie, "Murner, Thomas," Encyclopedia Britannica, Vol. XV (Chicago, 1956).

\(^{12}\) Armstrong, op. cit., p. 18.
The work opens with a short introduction based on the second Till theme.

![Fig. 7--Till Eulenspiegel, R. Strauss, Till theme #2](image)

It is quite different in rhythmic construction but the notes are basically the same. Immediately after this short introduction comes what has become one of the most widely known French horn solos in orchestral literature: the first Till theme.

![Fig. 8--Till Eulenspiegel, R. Strauss, Till theme #1](image)

After this theme comes to quite a climax, the second Till theme is played by a clarinet in D. The use of this clarinet in D, and the nasal sound of the chord (three oboes and English horn) give a very vivid picture of the title character. This
is the motif which is associated with Till's pranks. These two motifs are developed to a large extent in this first section and sometimes become almost covered up by the development figures.

The second section goes along with Till Eulenspiegel's travels and his many pranks. Strauss makes use of almost every known orchestral effect to depict these adventures. While many and varied situations are presented, the two basic motifs are never lost. In this section Strauss also introduces two German folk-tunes which are intended to show Till's carefree mood.

This work seems to be in rondo form and the final section could easily be called a recapitulation, for the themes all come back in almost every imaginable form and with a few melodic twists they rush to a large climax.

Here Strauss adds a little drama to the title character's life. A drum roll stops the music and Till is supposedly
brought before a panel of judges. His gay little first theme keeps coming back, but one can easily detect that the end is near by the mood of the music. After a short pause the sentence of the judges falls.

At this point Strauss had written in a score: "Up the ladder to the gibbet," and this figure of Till is heard:

\[\text{Fig. 11--Till Eulenspiegel, R. Strauss, Till theme #2}\]

Till is supposedly hanged here and the story is ended.

The music now contains a short epilogue. The strings play

\[\text{Fig. 10--Till Eulenspiegel, R. Strauss, judgment motif.}\]

\[13\] A short while after this work appeared, Strauss was persuaded by a German conductor to pencil in some explanatory notes on his score. Strauss complied by putting a short title over each event from the story in the music. Lillian Baldwin, *A Listener's Anthology of Music*, (New York, 1948), p. 390.
the same wistful variation of the second Till theme just as in the introduction.

Fig. 12--Till Eulenspiegel, R. Strauss, variation of Till theme #1.

With all the suddenness which characterizes the work the piece ends with a violent outburst of the second Till theme from almost every instrument of the orchestra.

Ein Heldenleben, Opus 40

This work is the last and also the largest of the Strauss symphonic poems and its literary basis is wider, although less detailed, than that of Don Juan or Till Eulenspiegel. The main character of this "hero's life" is surely Strauss himself. Much has been written about the autobiographic element in this tone poem. A work of art of this character is bound to be autobiographic to a certain extent in so far as the composer uses facts of his experience as a starting place for an imaginative adventure, and in so far as it shows the character and working of the composer's mind. In Ein Heldenleben the story is not so important as is the

14 Armstrong, op. cit., p. 43.
main character's attitudes to certain events and his relationship to the people in his life.

Ein Heldenleben is divided into six main parts which are quite clearly defined. They are as follows:

A. The hero.
B. The hero's adversaries.
C. The hero's companion.
D. The hero in battle.
E. The hero's works of peace.
F. The hero's retirement from the world and the fulfillment of his life.15

Musically the work is continuous and somewhat resembles an extended free version of the sonata allegro form. It is comparable in this respect to Don Juan. Sections A and B form the principal subjects with secondary themes; section C is the second subject; section D is a development section leading to a recapitulation of the first subject; and from here to the end the music is primarily an extended coda built on the principal material.

The work was written in 1898 and is scored for a very large orchestra which includes: three of each of the woodwinds, eight French horns, five trumpets, three trombones, two tubas, percussion, and a full string section. The first performance of the work was at Frankfort in March, 1899.16

15Ibid., p. 44.
The first movement gives a description of the principal character alone. Without delay the hero theme is played by the horns, violas, and 'celli, joined by the violins in bar eight.

Fig. 13—Ein Heldenleben, R. Strauss, hero theme

Strauss uses fragments of this main theme in the development of the movement. He shows his adeptness at contrapuntal writing in this section and works the fragmentary themes into a large climax with the return of the opening theme played by all the lower instruments of the orchestra. The movement ends on a chord of the dominant seventh.

The second movement presents the hero in his relationship with the less ambitious people of his society. The
theme representing these people was marked "very sharp and pointed" by Strauss in the original score.17

Fig. 14--Ein Heldenleben, R. Strauss, adversaries' theme

The characters presented in this movement are the people who refuse to recognize Strauss' talent and greatness and have no ambitions of greatness for themselves. Strauss has been censured by many authors for this picture of such an ugly phase of existence,18 but Strauss retained this attitude for most of the rest of his life as is evident in much of his correspondence in later years.19 Strauss definitely does convey a feeling of this conflict and the hero's eventual triumph. The hero's theme returns at the last of the movement and sets the mood for the next section.

17Armstrong, op. cit., p. 47.

18Newmarch, op. cit., p. 83.

With the main character's victory, a new personality makes an appearance: the companion, who is represented by the solo violin.

Fig. 15—*Ein Heldenleben*, R. Strauss, companion's theme

Fig. 16—*Ein Heldenleben*, R. Strauss, five love themes
In this movement there are five distinct love themes (Fig. 16) which are combined with the hero element and comprise the majority of the music.²⁰

Each of these themes seems to grow out of the preceding motif and at the same time sounds independent of each other. The first theme is played by basses, 'celli, and horns; the second by the basses, 'celli, and bassoons; the third by the oboe; the fourth by the violins; and the fifth theme is played by the oboe. All the time these themes are being developed, fragments and variations of the principal hero-theme are heard throughout the orchestra. At this point in the music Strauss uses his superior knowledge of orchestration to obtain a decrescendo by very different means. Instead of simply marking a decrescendo on the parts, he has the violos and 'celli at the beginning of the phrase using vibrato and then marks the parts "poco a poco senza vibrato"; it is a matter of the warmth dying out of the tone rather than of actual

Fig. 17—Ein Heldenleben, R. Strauss, call to battle theme

²⁰Armstrong, op. cit., pp. 50-51.
dynamic change. After this pianissimo is reached, the call to battle suddenly sounds, played by three off-stage trumpets, and the fourth section is announced (Fig. 17).

This fourth movement brings on the full power of the orchestra and also one of Strauss' warmest and most soaring melodies. This movement has been condemned as depicting an inward conflict with far too much noise and realism.\(^{21}\) The beginning of the struggle is marked by a rhythmic motif played by the strings and percussion.

![Fig. 18--Ein Heldenleben, R. Strauss, battle motif](image)

Two bars later a new theme is played by the trumpets which pictures the hero's adversaries and is a somewhat exaggerated version of the themes heard in the second movement.

![Fig. 19--Ein Heldenleben, R. Strauss, adversaries' theme #2](image)

\(^{21}\) Armstrong, op. cit., p. 52.
While all of these new motifs are being developed, the themes from the preceding sections are working in and out of the music. After the triumph of the hero over these inner forces, a new love motif appears in the strings and first trumpet and reminds one of *Don Juan* with its warmth.

![Fig. 20--Ein Heldenleben, R. Strauss, love motif](image)

In the fifth section of the work Strauss shows the hero's works of peace. Here he very noticeably reveals the autobiographical character of the work, for he not only uses the preceding themes of this work but takes themes from his earlier works and presents them with very little alteration. Themes and motifs from *Don Juan*, *Macbeth*, *Tod und Verklärung*, *Till Eulenspiegel*, *Don Quixote*, and others can be easily identified.

The final movement of the work is highly in keeping with the title, "The Hero's retirement from the world and the fulfilment of his life." Strauss makes somewhat of a brief summary of the preceding movements and then, after one last burst of seeming anger, he resigns himself to a quieter mood and restates the original hero-theme in an entirely new form.
This last quiet section seems to be a reflection of a long and experience-filled career.
CHAPTER III

RICHARD STRAUSS' USE OF THE TRUMPET

"... the reactionaries I cannot bear are ... those who maintain that it is vulgar to use the valve trumpet as a melodic instrument for the sole reason that Beethoven was forced to let his natural trumpets tackle tonic and dominant only."¹

The Three-valved Trumpet

The three-valved trumpet as it is known today was built by Muller of Mayence in 1830. He added the third valve to the trumpet which had only two valves and sometimes only one. This addition enabled the performer to play a complete chromatic scale in all registers of the instrument.² The valve trumpet is said to have been specified for the first time in 1836 in a score by Meyerbeer in Les Huguenots.³ With Schumann, Wagner, and Berlioz the valve trumpet became generally accepted, so that by the latter part of the nineteenth century it was

³Ibid., p. 177.
no longer necessary for the composer to specify "valve trumpet" on the score.

The trumpets referred to in this chapter are the trumpet in F and the trumpet in B♭ with crooks which could be added to change the pitch to C, D, E♭, E, and F. This trumpet with crooks has all but disappeared at the present time and it is common practice for the player to transpose the part and play it either on a trumpet in B♭ or a trumpet in C.

Earlier Use of the Valve-Trumpet

Wagner is given credit for being the first composer to write well for the valve-trumpet.4 Certainly Wagner did much to bring the trumpet back to prominence; but as for writing well for the instrument and using its possibilities to any great extent, he was surely not the first to do so. Wagner's main use of the trumpet was as a fanfare instrument in his opera scores. He used as many as ten trumpets at one time in Lohengrin. Upon examination of the early Wagner trumpet parts one will find that all the notes are playable on the traditional valveless trumpet. As Wagner's harmonic ideas grew in his music and his use of chromatic alteration became more evident, it would be only natural to assume that the trumpet parts would progress much in the same fashion. This, however, is not the case. The trumpet parts remain much the same until his last operas. There are, of course, examples of his use

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4Ibid., p. 179.
of chromaticism which can be cited, but they are rare and are never found in melodic or exposed passages. In most cases the parts are very simple and do not require the three-valved trumpet. Not until Parsifal (1879) does one find an exposed melodic passage played by the trumpet. This example, which is played three times and in a different key each time, is the most extended and most important melodic passage for the trumpet in his works.

![Fig. 21--Parsifal, Wagner](image)

Wagner's principal use of the trumpet was as a traditional fanfare instrument and so much had been done for the trumpet in this respect long before his time that it would be inaccurate to say Wagner was the first to write well for the instrument. He actually used the valve trumpet very little in important passages.

Two composers who should certainly be given credit for employing the valved trumpet are Giacomo Meyerbeer (1791-1864) and Guiseppe Verdi (1813-1901). Both of these men
wrote more characteristically for the valved trumpet and exploited its melodic possibilities much more than Wagner.

In the overture to the opera *Die Afrikanerin*, completed just before his death in 1864, Meyerbeer used the trumpet in a very beautiful and extended melodic passage.

![Trumpet in A](image)

Fig. 22--*Die Afrikanerin*, Meyerbeer

This is an excellent example of Meyerbeer's use of the valved trumpet, but there are many others which could be cited from his later works. In terms of melodic use, Meyerbeer used the trumpet much more extensively than did Wagner.

The most important passages for the trumpet in Verdi's *Il Trovatore* (1853) and *Un Ballo in Maschera* (1859) require the use of the valved instrument. The two following examples show clearly the melodic use of the trumpet. Wagner's melodic use of the instrument is never so extensive.
The preceding examples by no means represent the whole of music written for the trumpet during the nineteenth century. They are, however, the more important parts written...
for the instrument from the time the three valves were added until the time of Strauss' symphonic poems. There were, of course, other composers writing for the trumpet during this period, but they are not important for this study.

It is the aim of this chapter to show in the following analyses how Strauss took a somewhat new and unexploited instrument and made it a standard instrument in orchestral writing, not only as a traditional fanfare instrument but also as a melodic instrument with almost unlimited possibilities.

Don Juan, Opus 20

The opening page of the score for the symphonic poem Don Juan calls for three trumpets in E. At measure 196 the first and second parts call for trumpets in F and the third part is written for trumpet in C; they continue this way throughout the remainder of the work.

In this work Strauss uses the trumpets in three different ways, as did Wagner, Berlioz and other composers of the nineteenth century in their works. The three ways are:

1) in fanfare figures, solo or ensemble; 2) in melodic passages as solos or doubling the melodic line played by the woodwinds or strings; 3) as reinforcement of sustained chords and secondary figures played by other sections of the orchestra. Of these three uses the first two are by far the most common. The fanfare figures are usually based on the original Don Juan theme (Fig. 1).
The first figure played by the trumpets is similar to the fanfare figures played with the trumpet before the addition of valves. Notice the "horn fifths" in the second measure of Figure 21. Only one note of this figure requires the modern valve trumpet, the first D written for the first trumpet.

![Musical notation](image)

Fig. 25--Don Juan, R. Strauss, measures 3, 4

The next time the fanfare motif appears it is played by a solo trumpet and is answered by a French horn immediately. This time the figure is suited more for the valve trumpet and could not be played on the trumpet before 1830 in this register. (See Fig. 26.)

The other fanfare figures for the trumpets all require use of the valve trumpet. The only other activities for the trumpets as a fanfare group are shown in Figures 27-29.

Although it was not a new or revolutionary idea, Strauss' use of the solo trumpet as a melodic instrument certainly
Fig. 26--Don Juan, R. Strauss, measures 215-218

Fig. 27--Don Juan, R. Strauss, measures 220-224

Fig. 28--Don Juan, R. Strauss, measures 346, 347
Fig. 29--Don Juan, R. Strauss, measures 352-354

deserves notice. Wagner as well as Berlioz used the trumpet in this manner but not to the extent as did Strauss in this work and in *Ein Heldenleben*. At measure 133 the first trumpet enters with its first melodic solo played at the unison with the second violins and one octave below the first violins.

Fig. 30--Don Juan, R. Strauss, measures 133-151
The preceding illustration shows the most extended melodic solo in this work, but the next entrance for the instrument in this melodic style is the first time the trumpet is employed in a solo passage. At bar 392 the first trumpet plays the second Don Juan theme (Fig. 1).

![Image of musical notation](https://via.placeholder.com/150)

**Fig. 31—Don Juan, R. Strauss, measures 392-398**

As was stated earlier in this chapter, the only other way the trumpet is used in this work is to reinforce other sections of the orchestra either in sustained passages or in short scale passages.

**Till Eulenspiegel's lustige Streiche, Opus 28**

The score for the symphonic poem *Till Eulenspiegel's lustige Streiche* (referred to herein as *Till Eulenspiegel*) calls for three trumpets in F. This is unusual because in certain parts of the score the notes written for the trumpet are impossible to play on the trumpet in F.⁴ (See Fig. 32.)

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⁴The D for the third trumpet in the first measure of the illustration and the E and F for the first trumpet in the
Fig. 32--Till Eulenspiegel, R. Strauss, measures 562-564

Strauss writes differently for the trumpet in this work as compared with Don Juan. There are no melodic solos for the trumpet as in the aforementioned work and its use as a fanfare instrument is limited. Most of the activity is reinforcement for the full orchestra sections and the march-like figures to be illustrated later. The trumpets play a fanfare figure only four times in this work as compared with a half dozen or more in Don Juan.

Fig. 33--Till Eulenspiegel, R. Strauss, measures 70, 71, 471, 472.

third measure are below the playing range of the valve trumpet. The parts have to be transposed and played on B♭ trumpets. The interval of transposition is a perfect fifth making the notes A, B, and C which are easily above G♭, which is the lowest playable note on the valve trumpet.
There are no sweeping melodic solos for the trumpet in this work but there are solo passages, several for the first trumpet (Fig. 36), and in two places the first and second trumpets play a solo duet (Fig. 37).
The passages illustrated in Figure 37 are doubled the first time by the violins and the second time by the violins and French horns.

The only other passages approaching the importance of a solo appear when the trumpet section leads the wind and string sections in the following motif:

The only other activities for the trumpet are the playing of secondary parts and reinforcing figures with other sections of the orchestra.
Ein Heldenleben, Opus 40

The trumpet is used in this work much in the same way it was employed in Don Juan. There are fanfare figures and extended melodic passages as well as reenforcing parts to other sections. The major part of the trumpet activity in the first half of this work is reinforcement for other sections sustained passages.

The first figure of importance for the trumpet comes in measure 188 when this fanfare figure is played by the entire wind section:

Fig. 39--Ein Heldenleben, R. Strauss, measures 188, 189.

This same figure with slight variation is repeated in bars 190 and 191. In measures 591-594 this figure is played twice exactly as shown in Figure 39 and in the six bars following this, the trumpets play short variations of the motif.

The most prominent part for the trumpet section comes with the opening of the fourth movement when the call to battle is sounded (Fig. 17). This first statement of the battle motif is ten measures long and the longest of all the fanfare figures. This same motif is played nine more times in this
movement by the three off-stage trumpets. Each time it comes in a shortened version and, with the exception of two times, in a different key. These figures are always played with a mute on. Common practice is to use a metal straight mute for a metallic and martial effect.

At measure 421 the first on-stage trumpet plays a fanfare figure which is developed extensively in this movement and is itself a development of the theme representing the Hero's adversaries (Fig. 14).

![Fig. 40--Ein Heldenleben, R. Strauss, measures 421-425.](image)

At measure 522 (Fig. 41) the first off-stage trumpet enters with a variation of this motif which combines this idea with the motif illustrated in Figure 17.

There are only two fanfare figures remaining in the work. One is still another variation of the motif illustrated in Figure 36 and is the last statement of any importance from the trumpet in the work. The other fanfare figure is played as a solo by the first trumpet at measure 718 and is played very softly.
The preceding fanfare figures comprise by far the majority of the music played by the trumpets in this work and the sustained and reinforcing figures involve much of the playing, but the third aspect of the trumpet parts examined in this section should not be overlooked. The melodic lines played by the trumpets in this work are unequaled in the other two works with which this chapter is concerned. Don Juan exploits this aspect of trumpet playing to a certain extent, but the solos are not so well constructed in regard to the instrument or so beautifully exposed.
The first melodic solo passage for the trumpet comes at measure 618. The first on-stage trumpet enters with the following passage doubling the strings and several woodwinds.

The next melodic entrance for the solo trumpet is one of the most extended as well as one of the most beautiful passages written for the instrument during the nineteenth century. The passage illustrated below is played three times in succession, twice by the first off-stage trumpet and once by the first on-stage trumpet. Each time the solo becomes more prominent.

After this figure (Fig. 44) is played three times, there is no more melodic activity for the trumpet.

These three preceding works are not the extent of Strauss' music for the trumpet. They are, however, the most representative of his writing for the instrument and contain more work for the trumpet than do his other works.
It can be said that Strauss not only brought the valved trumpet to prominence but revived somewhat the use of the trumpet as a solo instrument to the importance it had attained during the baroque period. From the time of these works to the present there have been many improvements in the instruments themselves and the players have become more proficient. At the time these works were written and first performed the trumpets were not yet perfected. They were difficult to play and the intonation of the instrument was very poor. With the improvements in the instruments and the works of Strauss to show what could be done by the trumpet, composers started using the instrument in more important passages. In the compositions for orchestra written in the twentieth century up until the present time it is not uncommon to find the trumpet
used extensively as a solo instrument. Some of the more prominent compositions employing the trumpet in this manner are: Concerto for Piano and Orchestra by Dimitri Shostakovich, The Quiet City by Aaron Copland, L'Histoire du Soldat by Igor Stravinsky, Concerto No. 2 for Piano and Orchestra by Maurice Ravel. In fact, in most of the larger orchestral works written in this century it is common for the trumpet to be used much in the same manner as Strauss used the instrument in the three symphonic poems cited.

It can be stated, therefore, that Richard Strauss, although he did nothing really new or revolutionary so far as the instrument is concerned, started a trend in the use of the trumpet that was to be developed much more by the composers to follow. The trumpet today is secondary in importance to no other wind instrument in the orchestra.
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