Richard Strauss
AND HIS WORLD

EDITED BY BRYAN GILLIAM

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Contents

Preface and Acknowledgments vii

PART I
ESSAYS

The Enigmas of Richard Strauss: A Revisionist View
LEON BOTSTEIN 3

Daphne's Transformation
BRYAN GILLIAM 33

Structure and Program in *Macbeth:* A Proposed Reading of Strauss's First Symphonic Poem
JAMES HEPOKOSKI 67

Ruhe, meine Seele! and the *Letzte Orchesterlieder*
TIMOTHY L. JACKSON 90

"Lass Er die Musi, wo sie ist": Pitch Specificity in Strauss
DERRICK PUFFETT 138

Richard Strauss and the Question
MICHAEL P. STEINBERG 164

PART II
LETTERS

Selections from the Strauss-Thuille Correspondence: A Glimpse of Strauss during His Formative Years
TRANSLATED BY SUSAN GILLESPIE 193

Selections from the Strauss-Gregor Correspondence: The Genesis of *Daphne*
TRANSLATED BY SUSAN GILLESPIE 237

38. Strauss hinted at the motive as early as fig. 245 ("Wind"), above an $\sharp^6_4$ sonority.

39. Beneath the last system of this passage is a curious annotation by trauss: "from here onward F♯-major melody: chorus and single voices." Why loes the composer refer to a chorus and solo voices at this stage in the comosition? Strauss could possibly be referring to the F♯-major melody of an arlier sketch for chorus and voices. The early sketch in Tr. 95 (see Example 1) was to be transposed to F♯ major; there may have been further sketching n a missing source. But it is equally possible that this sketch in the HL sketchbook predates Strauss's decision to change the ending. In the original finale for *Daphne* III Gregor writes: "Suddenly it becomes dark. The music begins to depict the growth of the Daphne tree." Example 6 could very well be that music, a self-sufficient instrumental passage ultimately destined for Daphne's solo voice rather than for multiple voices.

40. This copy of the text, now lost, is discussed in detail in Gilliam, *Richard Strauss's "Daphne,"* pp. 161–67. This page, however, is preserved in facsimile in various secondary sources.

41. See facsimile in Krause, following p. 368.

42. Ibid., p. 372.

43. Indeed, the transformation scene has been both performed and recorded as a separate concert number.

Structure and Program in *Macbeth:* A Proposed Reading of Strauss's First Symphonic Poem

JAMES HEPOKOSKI

On 24 August 1888 Richard Strauss wrote to Hans von Bülow of the "ever increasing contradiction between the musical-poetic content that I want to convey a[nd] the ternary sonata form that has come down to us from the classical composers." Adopting Lisztian argumentation, Strauss went on to insist that a composer who grasps the musical problems of the current moment should strive to create idiosyncratic structures that spring from "the inspiration by a poetical idea, whether or not it be introduced as a programme. I consider it a legitimate artistic method to create a correspondingly new form for every new subject." In the same letter Strauss referred to his newly composed symphonic poem, *Macbeth,* a preliminary version of which he had completed by 9 January 1888, but whose concluding sections he had subjected to a massive revision, at least partially on von Bülow's advice, by 8 February. The result was now "the exact expression of my artistic thinking and feeling, a[nd] in style the most independent and purposeful work I have yet done."[1] In sum, Strauss wished von Bülow to know that he regarded *Macbeth* as something of a modernist manifesto that challenged its intended listeners to confront three issues head-on: perceiving the piece's architectural newness (or, as I prefer to call it, its structure's "deformational character");[2] recalling the content of Shakespeare's *Macbeth* and accepting it, in some sense, as a significantly determining poetic idea; and actively using that recollection of the play to function as the dominant framework of understanding to account both for the piece's color or tone and for its structural-deformational character.

In actual hermeneutic practice, trying to accomplish all this respon-

sibly is difficult business. The methodological ramifications of symphonic-poem interpretation are notoriously thorny, and I have reviewed elsewhere the complexities involved in accepting Strauss's triple challenge.[3] It must suffice here to point out that of his eight symphonic poems composed between 1887 and 1903 it is this earliest and most neglected one, *Macbeth,* whose programmatic outline has proven to be the least clear. In the printed score Strauss provided a paratext that comprises no more than the title and two thematic labels, "Macbeth" and "Lady Macbeth" (the latter along with a brief quotation from the play), for the two contrasting themes (measures 6 and 64) of what is surely to be heard as a sonata exposition. In other words, although the composer verbally identified two of the characters (themes), the subsequent action and denouement is unaccompanied by any composer-sanctioned verbal text, even though at times it gives the impression of being both dramatically stylized and narratively illustrative (with marches, fortissimo catastrophes, trumpet fanfares, and so on).[4] That its musical structure has also confounded most commentators has only added to the image of the work's obscurities.

The main lines of *Macbeth* interpretation were laid down by Germanic writers from 1892 to about 1930—and here, too, none of these reading-traditions, so far as we currently know, was either endorsed or rejected by Strauss. The first to grapple with the score was Heinrich Reimann, who provided a six-page poetic interpretation of the tone poem in the printed program booklet for the Berlin Philharmonic premiere of the "final version" on 29 February 1892.[5] However one might assess its current value and relevance (as will emerge, I find it remarkably persuasive), Reimann's reading seems to have made little lasting impact on the principal writers on *Macbeth* in subsequent years. These writers included, most notably, Arthur Seidl (1896), Ernst Otto Nodnagel (1902), Hermann Teibler (1908), Otto Klauwell (1910), Max Steinitzer (1911), Richard Specht (1921), Hermann W. von Waltershausen (1921), and Reinhold Muschler (1924).[6] All were impressed with Strauss's vivid representation of "the madness of the most horrifying ferocity," as Seidl put it: "[Strauss] strives to paint in [musical] tones the wild demonism of this fearful character; to this end no color is too harsh for him, no expressive nuance too acrid" (p. 23). Seidl judged *Macbeth,* along with the immediately subsequent *Don Juan,* to be an uncompromisingly "extreme" work, a "bold Columbus-voyage" that sought to explore the "modern" question of the limits of "music's expressive capability" (pp. 20–22). Over two decades later the Viennese Specht went further: *Macbeth* was "a work built from

blood and iron" (p. 169), a pointed allusion to the work's expressive compatibility with the atmosphere of naked power-politics in Bismarckian Germany.[7] Still, most of the commentators shied away from confronting directly the formal traditions to which the musical structure was alluding, and, apart from Specht, each of those who dealt with the musical architecture at all skirted the issue by hearing the work as cast into an ad hoc structure unrelatable to the well-established *Formenlehre* traditions.

Among the early twentieth-century commentaries we may discern an influential Teibler-Klauwell-Muschler line of analysis, which understood *Macbeth* as divided into two halves that overrode any claim to meaningful intersection with "ternary" sonata form. In this scheme the first half, usually considered as measures 1–259, is broadly concerned with the exposition of the characters and with Macbeth's fearful resolution to murder the king. Thus Teibler referred to the first half as "Entschluss" ("Decision," p. 68) and considered the actual moment of decision to be the climactic ***fff*** outburst at measures 242ff. The second half ("Tat" [Deed], Teibler, p. 68) encompasses measures 324–558, and the murder of King Duncan is located at the *molto agitato* measures 427ff., a prolonged $^{\flat 6}_{4}$ chord over a G bass (the so-called C-minor $^{6}_{4}$ chord). Connecting the two halves is a B♭, marchlike interlude (although in $\frac{3}{4}$ time, *Moderato maestoso,* measures 260–323), which, given the "Entschluss-Tat" format assumed to govern the outer halves, has generally been taken to represent the processional arrival of King Duncan at Macbeth's castle.

In a more thorough discussion of the work Richard Specht adopted aspects of this interpretive line but began to merge them—although not too clearly—with some conventions of sonata-praxis. He thus referred to the whole work's "symphonic form forged with a giant hammer" (p. 174). This seems to imply the presence of a separate exposition (surely measures 1–122, although Specht was not explicit on this point), and he seems to have considered the remainder of the piece as constituting a huge development, itself subdivided into two halves (labeled as "Vorsatz" [Premeditation] and "Tat" [Deed], measures 123–259 and 324–558) linked by the usual "king's procession" *Zwischenspiel* (measures 260–323). Moreover, according to Specht the second section of the development (the "Deed") "simultaneously contains the reprise within itself," but in ways that Specht chose not to specify (pp. 176–77). This somewhat obscure argument appears to have filtered into English-language criticism with Gerald Abraham's *A Hundred Years of Music* (1938), and the most recent commentators, such as Norman Del Mar and Michael Kennedy, have gone several

steps further in blocking out the musical architecture to suggest that *Macbeth* is "one movement of extended sonata form, in which the lengthy development [at least measures 123–323] incorporates two self-contained episodes."[8]

To date, though, no commentary has convincingly merged a proposed musical structure with the specifics of the presumed poetic idea that generates it. Clearly, the chief discomfort of Teibler's influential "Entschluss-Tat" program is that King Duncan is murdered too late in the score—in measures 427–33 of the total 558 measures. (And, for that matter, Macbeth himself is usually considered to have been brought to ruin by measure 516. Discussing Macbeth's *Coriolan*-like "dramatic collapse" is one of the main points of John Williamson's recent study of several portions of the work.)[9] This reading omits everything from the play's act 2, scene 2 (Duncan's murder) to its offstage events in the final scene, act 5, scene 8 (Macbeth's death). Adherents of this reading are consequently obliged to conclude that Strauss was unconcerned with most of the events of the play's final three acts—with the gruesomely mounting consequences of the murder, with Macbeth's growing anxiety and guilt, and so on, all of which constitutes the play's real core. At best, this reading seems clumsily proportioned. The common strategy to parry this problem has been to assert that Strauss's first symphonic poem, unlike its immediate successors, is not closely concerned with narrative detail. An early form of this strategy emerged in Klauwell, who argued that the play and its characters are represented in the music in only a general and "purely psychological" way (p. 230).[10] In manifold variants, that strategy has echoed through the decades, down to Williamson's evident satisfaction that, apart from a few more or less standard associations, "*Macbeth* emerges from the primitive hermeneutics of the programme note relatively intact."[11]

My own view is that in confronting this elusive work the tradition of *Macbeth* interpretation took a wrong turn early on from which it has been unable to recover fully and which has also hindered our perception of the piece's poetic and formal structure. This wrong turn, fully developed in Teibler by 1908 in a prominent member of Schlesinger's widely distributed *Meisterführer* series, is the assertion that the "Deed"—the assassination—is to be located at measure 427. But if we shift the regicide to the earlier fortissimo climax at measures 242–54, as, in fact, the far less widely read Reimann and Nodnagel had maintained in 1892 and 1902,[12] and if we follow the consequences of this relocation within a more sophisticated concept of sonata-deformational prac-

tice as it seems to have been grasped by late nineteenth-century composers, a more measured and convincing understanding of the piece and its compositional choices is made possible.

In what follows I outline the framework for a surface reading of the symphonic poem that both accounts for more of the play and hopes, even within the context of a brief overview in which many salient details must be passed over, to confront the problem of the piece's architecture more squarely than have prior analyses. As a personalized reading it will seek to merge poetic idea and processual structure; but as a mere proposal it can make no claim to objective solution, nor is it intended to. The essence of a symphonic poem as a genre lies in our individual efforts to imbricate the given musical text and the implications of a poetic paratext, and the procedure involved is clearly that of a historically informed, dialogical hermeneutics, not that of objective knowledge. For better or worse, this is an exegetical situation with which we shall have to make our peace.[13]

Emblem (measures 1–5)

Set off from the exposition proper by a fermata in measure 5, the opening measures of *Macbeth* sound in crescendo the open-fifth dominant (A–E) of the D minor to come. Surely among Strauss's models for such an initial sonority were two other D-minor pieces: the first movement of Beethoven's Ninth Symphony (open-fifth dominant)—with which this music has an especially clear connection—and Wagner's Overture to *The Flying Dutchman* (open-fifth tonic). As in the canonic models the "overtone-generated" *Klang* is immediately overlaid with an open-fifth melodic motive, here one with a fanfarelike, annunciatory character. The tradition has labeled this motive in a variety of ways: "Macbeth's aspiring, ambitious temperament" (Reimann, p. 11); "listen!" [Hört!] or "victory cry" (Teibler, pp. 62, 71); "warlike atmosphere" or "war cry" (Specht, pp. 174–75; Muschler, p. 285); "kingliness" (Del Mar 1.55). In view of how the motive is used later in the work, my preference is to agree with Del Mar (and indirectly with Reimann), but to label it "throne/power" (Example 1; in all instances an indication in brackets will signify that it is mine, not Strauss's).[14] Here at the outset Strauss presents the motive as a plot-defining emblem, the sign under which the narrative to follow will be played.

[measures 1–5: "throne/power"]

Example 1.

Exposition (measures 6–122)

As a whole, the D-minor/F-major [*sic*] exposition is broadly patterned after the influential model provided in *The Flying Dutchman:* the representation of two radically contrasting characters, masculine and feminine, in two self-standing blocks separated by minimal (or no) transitional material. Wagner himself wrote of these reductive exposition-types as dominated by the principle of *Wechsel* (succession or alternation). Somewhat frequently encountered in post-Wagnerian symphonic composition, such expositions are particularly apt for illustrative or quasi-illustrative purposes, and according to the Wagnerian formula the characters were to be thrown into genuine plot-motion with the onset of the development.[15]

The most notable aspect of the exposition's principal group, the dark, D-minor block that Strauss explicitly labels "Macbeth," is that it is subdivided into two differing, but complementary, passages—measures 6–19 and 20–63. The former would seem to be a thumbnail sketch of Macbeth as we first meet him in his capacity as a grimly determined, loyal soldier to the king. Hence the pitiless, marchlike steps that seem to invade and conquer both registral and tonal space; hence the jackboot quality and wide span of the theme itself, whose first four measures occupy nearly two and a half octaves; hence the four succeeding measures' broad sweeps, which imperiously stride into and secure such far-flung foreign regions as E♭ (measures 12–13) before turning back to return to D minor (Example 2).

Strauss explicitly associates D minor here with Macbeth: it is his normal tonal identity. Within the production and reception conventions of traditional sonata practice (and especially within music that invites the listener to project archetypally heroic, tragic, or romancelike contents upon its musical processes) such oppressive, minor-mode tonics may be said normally to aspire to be "redeemed" (Wagner's *erlöst*) into the major mode. In this formulaic redemption narrative the usual

[measures 6–13: "Macbeth"]

Example 2.

tonal shift to the mediant major (or other major-mode area) for the second portion of the exposition typically represents a temporary or only potential redemptive space that must be brought into the more conclusive tonic major in the recapitulation.[16] From this sonata-generic perspective (and also considering the chain of musical events to come in this work) we may suggest that Macbeth's "tragic flaw," implicit here at the beginning, is to be understood within the musical process as discontentment with his D-minor identity, which he longs to supplant with a more stable, positive major mode.

Of the major-mode candidates D major is obviously the distant goal, and more will be said about it later. But for the moment Strauss unsettles Macbeth's D minor with something different. Put in the most succinct terms, Macbeth's D-minor "$^{5}_{3}$ identity" tends to shift to a "$^{6}_{3}$ identity." In measure 7, for instance, we may perceive the $^{5}_{3}$ and the $^{6}_{3}$ clashing up against each other (a dissonance heightened further by a simultaneous 4–3 suspension).[17] And when this initial passage drives toward a cadence in D minor in measures 17–19 (Example 3), the expected D-minor $^{5}_{3}$ is undermined by a D-minor $^{6}_{3}$ sonority before it is repacked down, fortissimo and in tremolo, to the normal constituents of the $^{5}_{3}$ chord (measure 19, beats 2–4; note, however, that at this "corrective" point the D-bass momentarily drops out, and F is the lowest-sounding pitch).

This 5–6 shift is a common feature of tonal practice, and the relevant point to observe about it here is that nineteenth-century composers sometimes sought to exploit its potential harmonic ambiguities. On the one hand, from a contrapuntal perspective, a $^{6}_{3}$ above a fixed

Example 3.

or established bass—here, D—is often best considered to be an alternate, less stable expression of that bass's $^5_3$ sonority (as in Brahms's First Piano Concerto, which opens with a $^6_3$ above D, but is nonetheless best considered to begin "in D minor"). On the other hand, one can scarcely deny the simultaneous historical existence of a strong production and reception convention oriented in concepts of "roots and inversions" that would describe the same sonority as a B♭^{6} chord. In the context of the *Macbeth* passage at hand, measures 6–19, such a description would appear shortsighted from a current perspective;[18] and yet this aspect of the $^6_3$ ambiguity seems incontestable when Strauss actually supplies the presumed root, B♭, to establish the tonic of much of this piece's extended developmental-space section (measures 123–323). In terms of its related poetic idea, though, the harmonic point seems clear enough: from the beginning the grimly D-minor Macbeth craves to be someone other than who he is, and we first see this "tragic flaw" (also identifiable as one facet of his ambition, as so much in *Macbeth*) in the shifts toward $^6_3$—or "B♭"—space. (A temporary escape from a minor tonic onto a sometimes wistful, "if-only," or Arcadian "VI-space," of course, is a standard feature of the poetics of common tonal practice.)

The second portion of the primary theme (measures 20–63) introduces a new figure in the bass (Example 4, measure 20) that is reiterated at differing pitch levels. Significantly, its first three levels arpeggiate a D-major triad, D, F♯, and A (measures 20 and 25; measure 29; and measure 32). This figure—which the twentieth-century tradition has erratically labeled the "hero's cruel desire for deeds" mixed with "tormenting doubt" (Teibler, p. 64), the "evil principle in humankind" (Muschler, p. 285), instability (Del Mar, p. 56), and so on—is perhaps better considered Strauss's illustration of the witches' threefold prophecy to Macbeth (act 1, scene 3). The sinuous, chromatic bass line (touching "Macbeth's tonic" at its root, then crazing it) followed by the eldritch G♮–G♯ cross-relation between the

upper voices and the bass in measure 24—and the whole shot through with tremolo strings shivering on a frozen "Macbeth chord" (D minor, measures 20–23)—would seem sufficient to evoke a topos of the uncanny, weird, or supernatural. (Curiously, in 1892 Reimann [p. 11] seems to have regarded this passage not as the "prophecy" itself but as Macbeth's disturbed reaction to that prophecy. As in the play, of course, the "fact" of the prophecy, whether really present, remembered, or only imagined, immediately transmutes into and is thus synonomous with Macbeth's dark ambition to assume the throne.) Moreover, the first statements of the motive immediately enkindle the "throne/power" emblem in the trumpet (initially on F♯, measure 28). The process is repeated at intensified pitch levels and elaborations until the end of the section, in which Macbeth collects himself to reassert his D minor in a potent, expanded cadence, while echoes of "throne/power" and "prophecy/troubled ambition" still swirl about him (measures 44–56, with codetta, measures 56–63).

Example 4.

Dutchman-like, the scene shifts without transition to "Lady Macbeth" (measures 64–122), the second-theme area, at the head of which Strauss also had printed the five and a half lines from act 1, scene 5 beginning, "Hie thee hither, / That I may pour my spirits in thine ear." All commentators have recognized this section as a representation of her seductive leading of Macbeth to resolve to kill King Duncan. Strauss constructed it from essentially two musical ideas (Examples 5a and 5b). The smooth, undulate contours of the first (which might strike us as a distorted, flickering variant of the Gutrune motive from *Götterdämmerung*) have invariably been identified with Lady Macbeth and her persuasive powers (Teibler, p. 66, "Überredungsthema"). The more aggressive second would seem to be her "urging to commit murder," and it is characterized by a triple statement of a single chord. In syncopated quarters, each prodded onward by a grace note (measure 83), the motive seems intended to suggest

[measures 64–71]:
"Lady Macbeth [persuasion]" [con 8va]

fpp sol ponticello

[con 8va]

pp *pp*

Example 5a.

[measures 83–84:
"urging to commit murder"]

ff *ff* *f* 6 3 ["death blow"] *ff*

Example 5b.

a spur or goad—the "urging" proper; in the immediately subsequent, more rapid triplet in the lower voices (measure 84) it may suggest the violence of the "death blow" itself (Specht, p. 175: "It cries out as if to say, 'Mord im Schlaf!' [Murder in his sleep]"; similarly, for Muschler, p. 285, this is the "wish and will to power" [see n. 7]). The whole second-theme passage shifts abruptly—or obsessively—between these contrasting ideas and brings them to a *stringendo* climax (her now-explicit mention of the "death blow" to come?) on a distant E♭-minor chord.

Perhaps the subtlest aspect of the second-theme area is Strauss's treatment of its tonality. The most common subordinate key for a D-minor exposition is F major, which in fact is the locally governing key here, one for which the composer continues to provide a one-flat signature. But for most of the passage's acoustic surface Strauss constructs Lady Macbeth as operating outside of this generically normal tonic; she often insinuates and persuades, that is, on and around a $^{\sharp 6}_{\sharp 3}$ sonority above a prolonged A, *sul ponticello* and tremolo

(F♯^{6}, measures 64–70, 99–105). The tonal point of that "F♯-ness," though, is not to express itself; rather, its point is its oblique, often half-step slippage (via a C♯–D shift) onto the "redemptive" D-major sonority: Lady Macbeth touches all too effectively, that is, on her husband's dissatisfaction with himself. (Such is the case, for example, with the prevailing D sonority in measures 71–73 and 81–82. Similarly, the first statements of the agitato "urging" occur on a D^{6} sonority, in measures 83 and 87.) Midway through this process Strauss moves onto D major's dark dominant, A minor (measure 91), then slides up a diminished triad in the bass to attain the E♭-minor "death blow" proposal mentioned above.

But all this disturbed, off-tonic activity is put aside at the end, as the composer finally permits her F♯ "persuasion" theme (now articulated *calmato* on an unstable F♯-major sonority, whose root is sounded in measure 106) to sink down a half-step and settle onto the "normal" F major in measure 109 (Example 6).[19] The poetic point could scarcely be clearer. As Lady Macbeth relaxes, *molto tranquillo,* onto the governing subordinate key of the sonata exposition, so too she takes on the proper role of traditional or decorous outward appearances. The emergence of F major at the exposition's end—an effect as brilliant as it is chilling—is poetically equivalent to her donning of the mask of social propriety, and it also furnishes the gateway through which Macbeth can move into his "tragic flaw" key, B♭ major. The grisly action of the drama may now ensue.

[measures 106–10]
calmato
[con 8va]

pp

molto tranquillo
[loco]

pp *ppp*

Example 6.

Developmental Space: Two Episodes (measures 123–259 and 260–323)

In mid- and late nineteenth-century sonata practice, particularly among "progressive" composers, a palpable danger in filling out the developmental space (the obligatory middle zone of "ternary" sonata form) was that of producing a merely academic, blustery *Durchführung.* One solution that helped to sidestep this lapse into formula was to treat the developmental space as a set of more or less new, contrasting episodes (which may be inset with some developmental passages). Two episodes seem to have been the norm, and Strauss surely knew of this solution from some of Liszt's symphonic poems (*Tasso* provided a rudimentary example) and from Wagner's *Siegfried Idyll.*[20] He would adopt the deformation in *Macbeth, Don Juan,* and *Death and Transfiguration* and expand it further in such works as *Till Eulenspiegel* and *Also sprach Zarathustra.* In *Macbeth* both developmental episodes are controlled locally by B♭ major. As mentioned above, this is to be considered a pseudoredemptive space for the D-minor protagonist, merely a promising way station on the path to the anticipated, more permanent corrective of D major. Moreover, as frequently happens within Straussian tone poems, the two episodes correspond roughly to a symphony's "lyrical movement" (slow movement) and "characteristic movement" (or scherzo). Thus the overarching structure of *Macbeth* as a whole suggests a multimovement form within a single movement, with the recapitulatory space representing the finale.

The first developmental episode begins with a new, lyrical idea (Example 7a) that the post-Reimann interpretive tradition, somewhat wonderingly, has insisted is a "love theme" between Macbeth and Lady Macbeth—something superfluous with regard to the drama at hand, as several have remarked. (Thus Klauwell, pp. 232–33, claimed feebly that Strauss adopted it not for programmatic or narrative reasons but only to provide needed musical contrast, "from the [purely] musical standpoint," apparently considered in the abstract.) Reimann, on the other hand, had insisted that the passage represents even more seductive persuasion on Lady Macbeth's part. This could well be the case, but it also seems possible that the short-winded theme is meant to evoke the couple's joint plan now set into action, glossed over with lyrical outward appearances and pushed ahead inexorably toward the murder. Throughout the first episode Strauss intercuts this idea with several of the previously heard motives in something of a nervous, angular collage that builds in successive waves of intensity and resolution. (Examples 2, 4, and 5 are thus simultaneously treated to a

programmatic development at various tonal levels.) By measure 152 a new idea is released (on B♭) that seems linked to the notion of "attainment"—the sense that the plot can succeed; that Macbeth will in fact rule (Example 7b; its motivic sources may lie in the exposition's Macbeth zone, measures 53–54, or even earlier).

Example 7a.

Example 7b.

All the motives surge forward to the moment of the assassination of Duncan, measures 242–54. Here Strauss graphically expands the triple-stroke "death blow" into three held *fff* gestures separated by vast pauses and fermatas marked *lunga:* D° (measures 242–45, Macbeth's D minor now precipitated into diminished-sonority crisis), A♭^{6} (measures 246–49), and $E^{7}_{\sharp 5}$–C^7–$F^{9}_{\flat 7}$ (measures 250–54). While sounding these strenuous chordal "shocks," the composer emphatically reintroduces a fourfold, *marcatissimo* statement of the "throne/power" motive—for indeed, it is the kingship that is at stake here. The fortissimo cymbal crash in measure 252 (on V^{9}_{7}/B♭) probably represents the actual moment of the king's death.[21] In the immediately subsequent string presentation of "attainment," measures 252 to 259, marked *wild* and scurrying frenetically about in sixteenth notes (all continuing to express V^7/B♭), we are probably to envision Macbeth's and Lady Macbeth's agitated, hasty exits from the murder scene.

In the reading offered here the ensuing second episode, the $\frac{3}{4}$ B♭ march (which was surely a source passage for many of the characteristic sounds that would appeal to the young Edward Elgar), stands not for Duncan's processional arrival, as the Teibler-Klauwell-Muschler tradition would have it, but rather, following the earlier commentaries of Reimann (p. 14) and Nodnagel (p. 75), for Macbeth's own coronation after the assassination. This new reading accounts both for the

imposing presence of the "throne/power" motive, of which this episode is manifestly an expanded variant, and for the complementary appearance of "Lady Macbeth" (striding by the new king's side). Perhaps the most splendid passage of the entire score occurs at the end of this episode: the full-blown, climactic embrace (also pre-Elgarian) of the "attainment" motive, measures 308–23, with the poetic sense of the leading characters' heads perversely swimming in the ecstasy of victory. As Banquo put it in the play, but far more forebodingly, "Thou hast it now: king, Cawdor, Glamis, all, / As the weird women promised" (act 3, scene 1).

Recapitulatory Space: Distorted (measures 324–535)

Within modernist works whose architecture is idiosyncratic, as it is here, the presence or absence of a quasi-symmetrical recapitulation is the key factor that serves retroactively to define the genre, deformational structure, and poetic content of the whole. In works with doubly divided, episodic developmental spaces, by the end of the second episode the piece's "sonata" character has been substantially weakened, and is perhaps barely present at all. Up to this point the listeners to such structures have been presented only with a linear chain of contrasting events, which may instead be heard as rondo-like—or only as arbitrarily successive. The recapitulatory space thus bears the heaviest structural and expressive burden, that of conceptually binding a loosely episodic piece together. The central problem facing a "progressive" composer (and particularly a composer of a symphonic poem) is how to keep the implicit narrative moving forward in an obligatory zone that, if one adhered to the *Formenlehre* traditions, lapsed all too readily into a stereotyped expression of static, spatial symmetry.

Ultimately, the method of sonata-deformational symphonic-poem composition was to use the unavoidable, de facto connotations of the literal recapitulation—an expression of Enlightenment-forged ideals of symmetrical balance and harmonic resolution—as a ground, or set of reified expectations, on which to superpose an individualized figure that corresponded to the desired narrative. More concretely: in this narrative the newly crowned Macbeth's concern is to solidify his reign, to restore stability and confidence, and, presumably, to exorcise those gloomy (D-minor) discontents that in the exposition had stamped his preregal character. The symphonic analogue would be to create a stable, generally symmetrical recapitulation that confidently secures D

major and sustains it through a redemptive conclusion. A successful (or a traditional) recapitulation would serve as the sign of a successful reign—the *lieto fine* for which the work's protagonist yearns.

But the central point of this reprise is that this is precisely what does not happen. Pointedly marking the passage's opening *Tempo primo, allegro un poco maestoso* and returning here to the original D-minor "Macbeth" idea, Strauss repeatedly sets out to establish a symmetrical recapitulation in a series of multiple beginnings (the "Macbeth" strides in measures 324, 331, 338, 341, 343, 345, 347, 350, 352, and so on, several of which are derailed off the tonic). Each is likely to impress us as a false or unsuccessful start, as if what should have been a normal or relatively frictionless process has disintegrated into something surpassingly difficult. (For Reimann, p. 14, this is one sign of "the beginning of Macbeth's madness.") At measures 354–55 the three propelling motives of Macbeth's intrigue, "throne/power," "death blow," and "prophecy/troubled ambition," flash out fortissimo. Together they trigger the onset of a dissonant, tonally unstable phantasmagoria whose central effect is to undermine recapitulatory symmetry. In short, we are confronted with an image of the unattainability of the symmetrical reprise, even though such a reprise persists as the conceptual category under which we are to register its actual acoustic events.

Thus the intrigue and murder represented in the first two portions of the "ternary" sonata deformation lead not to symmetrical resolutions and balances but only to more crimes. As in the play, each crime opens the gateway to another. In this way the recapitulatory threads that ought to bind the whole together become progressively unraveled. It is worth observing that the "prophecy" section of the exposition is not included here: as a past, one-time event, it is clearly not needed, although motivic memories of it continue to linger. Similarly, Strauss suppresses (around measures 369–72) the "Lady Macbeth" subordinate theme of persuasion, although her insistent "urging" toward inescapable new crimes is brought back in the passage beginning at measure 373 (initially here governed by B♭, the "tragic flaw" sonority). All this mounts obsessively on varying pitch levels to ever-more-violent "death blows" (measures 403, 405, 427–32, 473, 479), intermixed with stretches of massive exhaustion, anxiety, and guilt (for instance, the quieter measures 433–68, dominated ironically by a weary, pain-ridden "attainment" figure; see n. 4).

Were specific events supposed to be depicted in all this? Clearly the twentieth-century commentators thought not, although since the tradition of wrongly locating Duncan's murder had by now taken firm

root (as had, in some circles, a deep skepticism regarding the narrative claims of "program music"), it is not difficult to understand why they were so baffled at this point. But in 1892 Reimann thought so, and he read Banquo's ghost and the spectral "show of Eight Kings" (along with the murders provoking and associated with these things?) into measures 324–435—he even quoted act 4, scene 1: "Thy crown does sear mine eye-balls. . . . Now, I see, 'tis true; / For the blood-bolter'd Banquo smiles upon me, / And points at them for his"—and followed this by reading the climactic battle of "Birnam wood [coming] to Dunsinane" into measures 469–516. Perhaps for many of us this level of specificity is not needed: the implication of mere further crimes and crises may suffice. In any event, toward the end of this recapitulatory space Macbeth's failed attempt desperately to clasp his "redemptive" D major (measures 481ff., preceded by two bars of powerful dominant harmony) is particularly graphic in suggesting the hero in extremis, and it ushers in one of the most strained, dissonant passages of the score.

Finally, we should observe that the whole recapitulatory space may be considered a monstrously distorted expansion of the "Macbeth" portion of the exposition's primary theme (measures 6–63). The reprise begins in measure 324 with the music of measure 6 but soon decays into the nightmare world of "developmental" consequences. Notwithstanding a few notable variants, the reprise rejoins the music of the exposition over a hundred bars later, at measure 497 (marked *tempo I⁰ Allegro, un poco maestoso*). This music corresponds to the exposition's measure 38, that is, to Macbeth's regrasping of "his own" D minor after the witches' prophecy and his subsequent driving toward a firm cadence in that key (measures 38–63). In other words the outer portions of the exposition's "Macbeth" themes enclose nearly the entire recapitulatory space: the image presented is that of an originally single identity split down the middle, or cracked in half, by the consequences of its actions.[22] In the reprise, however, this move at measure 497 to restore the exposition's powerful D-minor cadence veers off in measures 509–16 to the hammer strokes of Macbeth's own death (analyzed by Williamson, as mentioned earlier). Here the promise of D minor is violently wrenched and ultimately subdued to a pianissimo cadence on A minor. Strauss extends this A minor into a reflective passage of aftermath (measures 516–36)[23] that emptily swirls together the main motives of the drama and then, inflecting the tonicized A minor into an A-major dominant chord, drops downward to a pizzicato cadence in D minor to seal off the recapitulatory space (measures 535–36).[24]

Coda (measures 536–558)

In the never-performed preliminary version of *Macbeth* the work had concluded with a lengthy "triumphal march in D major of Macduff," an ending that, according to Strauss (recalling the incident several decades later), von Bülow had derided as "nonsense": "It was all very well for an Egmont overture to conclude with a triumphal march of Egmont, but a symphonic poem *Macbeth* could never finish with the triumph of Macduff."[25] In the revised ending we are presented instead with only a few bars of D major: a ***ppp*** brass and woodwind fanfare (Example 8). If we assume Strauss's later words to be definitive, this fanfare is to be associated in some way with Macduff. Contrarily, however, with the exception of Reimann (who in 1892 did conjure up Macduff here)[26] the early stages of the twentieth-century interpretive tradition uniformly considered this a last glimpse of the now-dead Macbeth as hero. Nodnagel's suggestion that it refers to "Macbeth the conqueror" (p. 75) is characteristic, as is Teibler's claim that here "the Hero has entered into eternal peace" (p. 73) or Klauwell's reference to "the heroic in the character of Macbeth."[27] It appears to be only comparatively recently—that is, after the publication of Strauss's anecdote—that commentators have once again interpreted the passage to be "the triumph of Macduff and the coronation of Malcolm in a joyous Scotland freed from tyranny" (Del Mar, p. 60).

Example 8.

The advantage of the Macduff interpretation—apart from the evidence of Strauss's later remarks—is that when Macbeth's long-desired, redemptive D major finally surfaces with relative stability, not only does it belong, ironically, to someone else but it is also separated, in a coda, from the essential structure of the Macbeth-narrative—that is, from the arduous processes of what has been an extraordinarily strained sonata deformation. That a snare drum accompanies the fanfare *hinter der Scene* also adds a nice touch of literal, physical separation from the orchestral apparatus that we are to understand has been narrating Macbeth's story. But this D major is short-lived. At the end of a subsequent passage of elegiac valediction (measures 544–51) the

mode darkens back to minor. And Strauss brings this grim tale of sound and fury to a *molto stringendo,* smoldering close in D minor, in which the "tragic-flaw" $\begin{smallmatrix}6-5\\3-3\end{smallmatrix}$ nexus, the heart of Macbeth's drama, is given the last word.

NOTES

1. Willi Schuh and Franz Trenner, eds., *Hans von Bülow and Richard Strauss: Correspondence,* trans. Anthony Gishford (London: Boosey and Hawkes, 1955), pp. 82–83. Even in its preliminary January 1888 version, Strauss had considered *Macbeth* to mark the point at which he had "set out upon a completely new path" [einen ganz neuen Weg betreten], as he explained to his uncle, Carl Hörburger on 11 January 1888: see Willi Schuh, *Richard Strauss: A Chronicle of the Early Years: 1864–1898,* trans. Mary Whittall (Cambridge: Cambridge University Press, 1982), p. 142.

The (compositionally revised) February 1888 version of *Macbeth* received its premiere in Weimar on 13 October 1890. Strauss subsequently revised the orchestration and added a few bars here and there (most notably an extra four bars of sixteenth-note scurrying, measures 255–58, before the B♭, *Moderato maestoso* march in the center of the work) to produce a "final version" published by Aibl in 1891 and first performed in Berlin on 29 February 1892. (This version itself was then subjected to minor retouchings.) It is this final version—the only version ever performed after 1891—that I shall discuss in this essay: it agrees in all structural essentials with the February 1888 score to which Strauss referred in his letter to von Bülow.

The best treatment of the complicated history of this work is to be found in Scott Warfield's forthcoming dissertation, "The Genesis of Richard Strauss's *Macbeth*" (University of North Carolina). I am grateful to Mr. Warfield for sharing some of the information in this dissertation with me, for providing me with a copy of the important, but little-known, Reimann program for the work (see n. 5), and for reading an early version of this essay. For some of the minor alterations from the February 1888 version to the final version, one may also consult John Williamson, "Strauss and 'Macbeth': The Realisation of the Poetic Idea," *Soundings* 13 (1985): 3–21.

2. For the concept of structural "deformation" see my "Fiery-Pulsed Libertine or Domestic Hero? Strauss's *Don Juan* Reinvestigated," in *Richard Strauss: New Perspectives on the Composer and His Work,* ed. Bryan Gilliam (Durham, N.C.: Duke University Press, 1992); and chapter 1 of *Sibelius: Symphony No. 5* (Cambridge: Cambridge University Press, forthcoming).

3. Such a triple challenge lies at the heart of the symphonic poem as a genre, and it may be considered to be its defining feature, one intended to be offered by the artwork's producer and reciprocally accepted by its receiver. Lacking these conditions, the artwork's symphonic-poem status collapses into

that of a different, unintended genre—perhaps that of the abstract overture or symphonic movement. See "Fiery-Pulsed Libertine."

4. The work's intended audiences would have been unaware that in an early continuity draft Strauss also referred to both a "pain melody" and a "first Macbeth theme": "aus gedehnter Schmerzensmelodie mit Steigerung auf den Schluß des 1. Macbeththemas, fällt ab lang auf den Orgelpunkt A, dann / Beckenschläge." This line is transcribed in Franz Trenner, *Die Skizzenbücher von Richard Strauss* (Tutzing: Schneider, 1977), p. 1, and it is discussed at some length and placed in a musical context by Warfield in "The Genesis." The precise identity of Strauss's "Schmerzensmelodie" is unclear. To judge from the word's placement in the draft (ca. measure 438 of the final version), it may be what I call "attainment" (the consequences of which have certainly turned painful for Macbeth by the time of the recapitulation; but the problem is that by this point in the score every melody has become a "Schmerzensmelodie"). The "first Macbeth theme" is simply the equivalent of measures 6–19, which Strauss at this early point seems to have planned to bring back largely in toto. See n. 22.

5. Since Strauss conducted *Macbeth* on that concert, Reimann's is the document that has the closest physical proximity to the composer. Yet at present, as suggested above, there is no evidence to suggest either that Strauss approved of it or that any portion of it—once past the obvious "Macbeth" and "Lady Macbeth" sections—is traceable to him. Particularly since Strauss never sought to have it reprinted or distributed elsewhere, Warfield doubts that the composer was involved with it in any way ("The Genesis"). This may indeed be the case, and we may be content to regard it here as merely an early, independent, and thoughtful intersection with the score. Although not formally "authorized," that is, it remains a provocative reading to be taken seriously. (See also n. 26.)

6. Seidl, "Richard Strauß: Eine Charakterskizze" (1896), in *Straußiana: Aufsätze zur Richard Strauß-Frage aus drei Jahrzehnten* (Regensburg: Bosse, 1914), pp. 11–66; Nodnagel, *Jenseits von Wagner und Liszt: Profile und Perspektiven* (Königsberg: Ostpreußischen Druckerei, 1902), pp. 74–75; Teibler, "Macbeth," in Herwath Walden, ed., *Richard Strauss: Symphonien und Tondichtungen* (*Meisterführer* no. 6, Berlin: Schlesinger [1908]), pp. 61–73; Steinitzer, *Richard Strauss* (Berlin and Leipzig: Schuster and Loeffler, 1911), pp. 230–32; Richard Specht, *Richard Strauss und sein Werk* (Leipzig: E. P. Tal, 1921), vol. 1, pp. 167–80; Waltershausen, *Richard Strauss: Ein Versuch* (Munich: Drei Masken, 1921), p. 49; Muschler, *Richard Strauss* (Hildesheim: Borgmeyer [1924]), pp. 281–88. Subsequent references to or quotations from these works will be made directly within the text.

7. Specht refers here to one of the period's catchphrases, stemming from Bismarck's famous "Eisen und Blut" speech on 30 September 1862 to the Prussian Budget Commission: "The great issues of the age are not decided by speeches and majority decisions—that was the great error of 1848 and 1849—but by blood and iron." See, e.g., Michael Hughes, *Nationalism and So-*

ciety: Germany 1800–1945 (London: Edward Arnold, 1988), pp. 114–15. Cf. Muschler's Nietzschean reference in 1924 to the combination in *Macbeth* of "dark passion [and] the cruel will to power" (p. 281).

8. Kennedy (and Robert Bailey), "Richard Strauss," in *The New Grove: Turn of the Century Masters* (1980) (New York: Norton, 1985), p. 218. Cf. Abraham, *A Hundred Years of Music* (New York: Knopf, 1938), p. 246; Del Mar, *Richard Strauss: A Critical Commentary on His Life and Works,* vol. 1 (1962) (Ithaca: Cornell University Press, 1986), pp. 55–60; Kennedy, *Richard Strauss* (London: Dent, 1976), pp. 128–29. Opinions seem to differ about where the recapitulation begins. Kennedy appears to imply that it occurs at measure 324; for Del Mar it occurs later—perhaps either at the D-major passage at measure 481 or around measure 497, a crucial seam at which some expositional music is rejoined. (It might be added that the most recent, full-length German treatment of the tone poem, Bernhold Schmid, "Richard Strauss' *Macbeth,*" *Musik in Bayern,* vol. 35 [Tutzing: Schneider, 1987], pp. 25–53, seems pointedly to avoid confronting the issue of the work's sonata character.)

9. Williamson, pp. 3–21.

10. An even more extreme statement along these lines may be found in Ernest Newman, *Richard Strauss* (London: John Lane [1921]), pp. 65–66: "Strauss makes no attempt whatever to cover the whole ground of Shakespeare's drama; no other character is introduced but Lady Macbeth—and she is really kept in the background of the picture—and absolutely nothing 'happens,' not even the murder of the king. The whole drama is enacted in the soul of Macbeth; apart from the comparatively few bars that depict his wife, the score is entirely concerned with the internal conflict of the three main elements of his character—his ambitious pride, his irresolution, and his love for Lady Macbeth. There is nothing here that is not pure 'stuff for music,' as Wagner would have said."

11. Williamson, p. 13. For another recent declaration on behalf of the supposed secondary quality of the program see Schmid, "Richard Strauss' *Macbeth,*" p. 37, who views it as "nur ein Ausgangspunkt, ein Hilfsmittel. Die fertige Komposition benötigt kein Programm, um verstanden zu werden," etc.

12. Reimann, p. 13: "Die unselige That geschieht, Duncan erliegt dem mörderischen Streiche. Fünf gewaltige Accorde im ***ff*** des ganzen Orchesters [measures 242–52] bezeichnen augenscheinlich die Katastrophe." Nodnagel, p. 75: "Endlich hat die Steigerung ihren Höhepunkt erreicht, einige furchtbare Akkordschläge des ganzen Orchesters, in die der ganze Blechbläserchor mit furchtbarer Energie die Fanfare des Ehrgeizes viermal hineinschmettert, sowie ein klirrender Beckenschlag deuten auf Macbeths grausiges Verbrechen hin."

I should add that this interpretation has also been proposed recently—and apparently without an awareness of Nodnagel's remarks from 1902—in an unpublished paper by Hon-Lun Yang, "From Symphony to Symphonic Poem," (M.A. thesis, Washington University in St. Louis, 1989), p. 89. I am grateful to the author for sharing a copy of this paper with me, and it could well be

that it was her relocation of the moment of the regicide, along with her pursuit of some of its consequences, that provided an initial impulse for my own rethinking of *Macbeth.*

13. Hepokoski, "Fiery-Pulsed Libertine."

14. It may be useful to stress that nearly all such labels are inferable only in retrospect, after the entire work has been analyzed, absorbed, and considered synoptically. "First hearings" of a symphonic poem—that is, those unaware of the future consequences of a musical idea—typically tell us little or nothing about the nature of its representational procedures.

15. See, e.g., Thomas S. Grey, "Wagner, the Overture, and the Aesthetics of Musical Form," *19th-Century Music* 12 (1988): 3–22.

16. From a Schenkerian perspective, of course, the new tonicization at this expositional point also initiates a broader arpeggiation that is typically completed toward the close of the development (that is, a i–III motion in the exposition characteristically finds its goal with the usual V at the end of the development, whereupon a harmonic interruption ensues). This consideration, which itself deals with formulaic and rather obvious matters, is not our primary concern here, although we should notice that at the conclusion of what I call the "developmental space" of *Macbeth* the usual dominant is pointedly lacking. We find here instead the strong articulation of VI, B♭ major, whereupon we "rebegin" in D minor, measure 324. Note, though, the recovery of the lacking V in the powerful dominant utterances toward the end of the recapitulatory space, measures 479–80 (*appassionato*) and, of course, in measures 504–9 and 516–35.

17. This dissonance—a minor $^5_3$ with an added $\hat{6}$ (a simultaneous sounding of a $^5_3$ and a $^6_3$ position above the bass)—would prove to be one of the most characteristic Straussian biting dissonances of the ensuing decade, a prominent weapon in his modernist arsenal. He would reuse the "bite" in high relief to represent the fatal stabbing of *Don Juan* (over A, measures 586–89; compare the love pang in the *molto tranquillo* codetta to the G-major idyll, over G, measures 302–4); to suggest fever onslaughts in *Tod und Verklärung* (for instance, in the principal theme, measure 96, over C, and in the two most notorious of the four strident, brass-led dissonances in the developmental space, over C and D, measures 278 and 287); and to illustrate the anarchic horse ride–romp of *Till Eulenspiegel* through the "wives in the marketplace" (over D, measures 135–39; cf. the parallel passage, Till "hidden in a mousehole," over G, measures 157–65), and so on. The locus classicus of the dissonance in the earlier canonic repertory occurs at the climactic point of the development of the Eroica Symphony's first movement.

18. See, e.g., the discussion in Edward Aldwell and Carl Schachter, *Harmony and Voice Leading,* 2d ed. (New York: Harcourt Brace Jovanovich, 1989), pp. 53–56, 278–81.

19. The settling onto the tonic F here is the result of neither implicit nor explicit parallel motion. Rather, the F♯-triad predecessor of the F chord is probably best considered as falling into the conceptual family of augmented

sixths that resolve to the tonic. Thus the F♯ is revealed here to function enharmonically as a G♭, or ♭$\hat{2}$ of the true tonic, F. (See Aldwell and Schachter, p. 496, for a discussion and a strikingly similar example from Schubert; the principal difference—and a significant one, to be sure—is that in *Macbeth* the actual "augmented-sixth" pitch itself, E♮, is not present, whereas the corresponding pitch does appear, almost as an afterthought, in the Schubert. In terms of function the E♮ may perhaps be considered to be implied. Strauss's curious spelling of the chord at this point, F♯–B♭–C♯, serves to unsettle the prior F♯-major spelling [measures 106–8], with A♯, but it is still not a correct functional spelling.)

20. Cf. also Brahms's more recent (for Strauss) *Tragic Overture,* with a single, marchlike developmental episode in slower tempo. Unlike the Liszt and Wagner examples, however, this episode is more emphatically marked with the "developmental" principle.

21. On the tradition of the use of the tam-tam and (secondarily) the cymbal as a death image, see Constantin Floros, *Gustav Mahler: II: Mahler und die Symphonik des 19. Jahrhunderts in neuer Deutung* (Wiesbaden: Breitkopf and Härtel, 1977), pp. 311–16, 367–68. Floros's claims are buttressed at least by the reception tradition represented by Nodnagel, who in 1902 also singled out this cymbal crash (Beckenschlag) as the moment of the death; see n. 12.

22. As is demonstrated by Warfield (see n. 1), the existing evidence suggests that in the little-known preliminary version of the work (9 January 1888) what I propose to be the recapitulatory space was considerably longer and more diffuse than that of the final version, particularly in the measures following the final version's measure 482. These additional measures, which are not totally recoverable, seem to have included a "premature" statement of the so-called Macduff fanfare in D major that almost immediately rejoined the music of the exposition at the equivalent of measure 10 or 11 and seems to have proceeded with a near-literal recapitulation of the "first Macbeth theme" (at least measures 11–17, and possibly some earlier bars as well), perhaps eliding near its end into the D-minor "Macbeth" cadential material (and death of Macbeth?) that we also find in the final version before the coda. (For another transcription of the "premature" Macduff fanfare, see Williamson, p. 7.)

In this preliminary version it would seem that Strauss was suggesting that Macbeth attempts to initiate at least two redemptive "recapitulations" (the first begins with the D-minor Macbeth-strides [final version, measure 324]; the second with the later-omitted D-major fanfare that soon decayed into the exposition's measure 10 or 11), both of which are doomed to failure. This layout of events may also be adapted to the poetic idea proposed above: despite the inordinate length and diffusion of the whole, the argument may still be maintained that both events were to be heard under the category of "recapitulatory space" following a doubly divided, episodic development. Or, restated from a slightly differing point of view: the first attempted (or false) "recapitulation" could be considered to decay into a development—produc-

ing, in effect, a third developmental episode—which itself is constituted from the ruins of a failed recapitulation. In any event, further nuancing the formal status of a discarded and not completely recoverable "Entwurf" need not detain us any longer. Our principal aim here is to confront the revised, authorized version.

23. The generally cautious Specht, p. 179, suggested that this passage might have been intended to be Lady Macbeth's sleepwalking scene, an interpretation that seems difficult to defend.

24. For a somewhat broader view of this dominant-tonic cadence, as well as the one in measures 479–81, see n. 16.

25. Richard Strauss, "Recollections of My Youth and Years of Apprenticeship," *Recollections and Reflections,* ed. Willi Schuh, trans. L. J. Lawrence (London: Boosey and Hawkes, 1953), p. 139. This essay, undated in the edition cited here, is given the date "ca. 1940" by Robert Bailey in *The New Grove* (see n. 8).

26. Indeed, since Reimann stands alone on the one point of his interpretation that Strauss did inadvertently verify, it may be argued that the case to consider his program more carefully is strengthened (p. 15: "Ganz aus der Ferne ertönen Macduff's Fanfaren und sein Siegesmarsch").

27. Curiously, this Macbeth-heroic connotation may have been the one originally implied in the theme's first ("recapitulatory") appearance in the preliminary version, which was deleted in the second and final versions. See n. 21.

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