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**God is Gone, He Left for the Alpines: A Thesis on the Relationship Between the Works of Richard Strauss and Friedrich Nietzsche: An Annotated Bibliography**

**God is Gone, He Left for the Alpines: A Thesis on the Relationship between the Works of  
Richard Strauss and Friedrich Nietzsche**

*An Annotated Bibliography*

Invention is difficult. Reinvention, even more so. But, it is a sign of a mind enabled with a creative element of such fluidity and prowess that not only can it create, but embellish, augment, and eventually, usher a new naissance of its own work. The works of Strauss are essays in such difficulty, yet remain a source of monumental importance and intensive study for musicians of all fields and present themselves frequently in both the orchestral and operatic canon of modernity. What can develop and provoke the exercise of such creative facility that although a reinvention, the later works of Strauss are still approachable and relatable to the general population? Strauss lived through a tumultuous era in history, enduring two World Wars, the toppling of the Romanov Dynasty and the rise of a new Communist state threatening the borders of Imperial Western Europe, and the unification and devastation of Germany; all coupled with revelations in philosophical ideology and a general disillusionment of the public with the established status quo of Europe at the time. However, although amongst all the changes in his society, a source of constant inspiration remained present throughout Strauss's output; and that was the work of Friedrich Nietzsche. Thus, with this in mind, I plan to investigate thoroughly the relationship between Richard Strauss and the output of Friedrich Nietzsche, specifically focusing on the works *Eine Alpensinfonie*, and *Also Sprach Zarathustra*, alongside the general opus of Nietzsche, such as *Der Antichrist* and the novel *Also Sprach Zarathustra*. I argue that the themes present in the ideology of Nietzsche directly affect and develop Strauss's compositional technique and serves as an instrumental source his musical reinvention. This annotated

bibliography serves as an initial resource to begin research on this topic by providing an analysis of several sources that can aid in the development of this thesis.

**Altman, William H.F. *Friedrich Wilhelm Nietzsche: The Philosopher of the Second Reich*. Lanham, MD: Lexington Books, 2012.**

Though Nietzsche did not live through the rise and prominence of the Third Reich; understanding the effect his philosophy had on the German populace of his era is crucial to understand how it affected Strauss, whose life spanned both the Second and Third Reich. Altman's monograph provides a detailed, scholarly approach to understanding not just Nietzsche's work, but the societal implications that it had on German philosophy. This allows for a broader understanding of Nietzsche, which can inform the more intimate relationship between he and Strauss.

**Ansell-Pearson, Keith. *How to Read Nietzsche*. New York: Norton, 2005.**

Though not as important to understanding the relationship between Nietzsche and Strauss as other sources listed in this bibliography, this monograph is necessary as a source that helps comprehend the nature of Nietzsche's works and as a guide to understanding the complicated underpinnings of the novels by Nietzsche. This understanding is crucial to establish the relationships in Strauss's musical works with Nietzsche's themes.

**Chapman, Stephanie. "Nietzsche, Wounded Healer and Philosopher: The Nietzschean Triad as a Catalyst for Creative Self-transformation" PhD Diss.,**

**ProQuest Dissertations and Theses, 2012.**

When analyzing the relationship between two men, it is necessary to have a general understanding of both men. To understand Nietzsche, in the main manner that he affected Strauss, is to understand Nietzschean philosophy. Thus, this source, used in conversation with a later biographical source, will allow access to that general understanding of Nietzsche's overarching philosophy present throughout his works.

**Murphy, Edward. "Harmony and Tonality in the Large Orchestral Works of Richard Strauss." PhD Diss., ProQuest Dissertations and Theses, 1964.**

To understand Strauss, one must first comprehend the manner of the language of his musical expression, his manipulation of tonality and melody. Murphy's dissertation takes a scholarly approach at explaining and detailing the mannerisms and methodology of Strauss's manipulation of harmony and tonality in his works. This, used in conjunction with the source of a reprinted version of Strauss's score of *Eine Alpensinfonie* and *Also Sprach Zarathustra*, will allow one to analyze the relationships that Strauss makes with Nietzsche's works through his language, music.

**Murphy, Timothy, and Lease, Gary. "Religion, Metaphor, and Hermeneutics: A Study of Friedrich Nietzsche's 'Der Antichrist'" PhD Diss., ProQuest Dissertations and Theses, 1997.**

To further develop the thesis stated previously requires an understanding of Nietzsche's work "Der Antichrist". This dissertation serves as an excellent source to help guide and sieve through Nietzsche's work and receive the deeper and compelling argument that possibly had affected Strauss at the time. A critical analysis of "Der Antichrist", of course utilized alongside the novel of the same name, will aid in understanding that deeper meaning and how it came to affect Strauss.

**Nietzsche, Friedrich. *The Antichrist*. Translated by Anthony M. Ludovici. Amherst, N.Y.: Prometheus Books, 2000.**

Just as important as the Richard Strauss's score of *Eine Alpensinfonie*, the novel by Nietzsche is required for a thorough exploration of the thesis. This novel, used in conversation with Murphy and Lease's article, will allow an understanding of the subject matter of Nietzsche's philosophy and that comprehension will enable an ability to establish a connection to the nature themed *Eine Alpensinfonie* and how Strauss was influenced by the message of this novel.

**Schmid, Mark-Daniel.. *The Richard Strauss Companion*. Edited by Mark-Daniel Schmid. Westport, Conn.: Praeger, 2003.**

A credible biographical source on the life of Richard Strauss, this source serves as a source to be used in conjunction with other sources investigating Strauss's life and ideology. This allows for an understanding of the upbringing of Strauss and how he was

introduced to Nietzsche's work and the prevalence of said work in his life and thoughts. It also serves to detail Strauss's mindset when he composed the pieces *Also Sprach Zarathustra* and *Eine Alpensinfonie*.

**Strauss, Richard.. *Also Sprach Zarathustra; Tondichtung, Frei Nach Friedrich Nietzsche. For Full Orchestra. Op.30. New York: Eulenberg Miniature Scores, 1950.***

An analysis of the work, *Also Sprach Zarathustra*, by Strauss is necessary and crucial to understand the manner in which Strauss spoke through his tone poem. As a source, with reference to Murphy's work stated earlier in this bibliography and Nietzsche's novel of the same name, the score is the principal document necessary to pinpoint the relationship to Nietzsche's work "Also Sprach Zarathustra".

**Strauss, Richard. *Eine Alpensinfonie ; And, Symphonia Domestica / Richard Strauss. New York: Dover, 1993.***

The relationship between the *Eine Alpensinfonie* and Nietzsche's work "Der Antichrist", though not as apparent as the direct relationship of "Also Sprach Zarathustra" and Strauss's work of the same name, is as convincing as such with a detailed analysis of the score with reference to the novel and Toliver's article listed in this bibliography. This score, similar to the score of *Also Sprach Zarathustra*, serves as a principal document in establishing the relationships in Strauss's work to the work of Nietzsche; and without, any further research on the thesis is made impossible.

**Toliver, Brooks. "The Alps and the Alpine Symphony, and Environmentalism:**

**Searching for Connections." *Green Letters* 15, no. 1 (2011): 8-21.**

Strauss's work, *Eine Alpensinfonie*, was originally titled *Der Antichrist*, in remembrance of the Nietzsche's novel bearing the same name. Yet, on its surface, this is a tone poem detailing a day in the Alps, a frequently contributing source of inspiration in Strauss's work. This source, in conjunction with the score of the work, will help to understand the story of *Eine Alpensinfonie*. That understanding of the basic meaning of the story of the work can help to uncover the deeper meaning conveyed through the relationship to "Der Antichrist"

**Youmans, Charles Dowell. *Richard Strauss's Orchestral Music and the German Intellectual Tradition : The Philosophical Roots of Musical Modernism*. Bloomington, IN: Indiana University Press, 2005.**

This source is fundamental to a basic investigation of the thesis. Another source by Youmans, this monograph details how Strauss's music is a form of expression and exploration of philosophy and how this was a common practice of German intellectual society. This provides a basis for understanding how Strauss was exposed to Nietzsche and why he felt the desire to explore these thoughts in his music and how it brought his compositional style into modernity.

**Youmans, Charles. "The Role of Nietzsche in Richard Strauss's Artistic Development." *The Journal of Musicology* 21, no. 3 (2005): 309-42.**

Frankly, this source is a source of scholarship necessarily essential to any detailed research on the thesis material due to it directly relating to the thesis. Though fairly short,



it is surprisingly explorative in its scope and informative in its brevity. Youmans's article offers the embarking scholar a basic framework of which to base the relationship between Nietzsche and Strauss; and though the thesis is a more detailed analysis of said relationship by analyzing the works of the artists, the article is a solid starting point for research.