

**OVERTONES: A BOOK OF
TEMPERAMENTS. RICHARD
STRAUSS, PARSIFAL, VERDI,
BALZAC, FLAUBERT, NIETZSCHE,
AND TURGÉNIEFF**

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JAMES HUNEKER

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AND TURGÉNIEFF**

OVERTONES

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Richard Strauss.

OVERTONES

A BOOK OF TEMPERAMENTS

RICHARD STRAUSS, PARSIFAL, VERDI, BALZAC,
FLAUBERT, NIETZSCHE, AND TURGÉNIEFF

BY

JAMES HUNEKER

Do I contradict myself?

Very well, then, I contradict myself.

WALT WHITMAN

WITH PORTRAIT

NEW YORK
CHARLES SCRIBNER'S SONS

1906

UNIVERSITY OF CALIFORNIA
SANTA BARBARA

TO

RICHARD STRAUSS

A MUSIC-MAKER OF INDIVIDUAL STYLE
A SUPREME MASTER OF THE ORCHESTRA
AN ANARCH OF ART

THIS SHEAF OF STUDIES
IS ADMIRINGLY INSCRIBED

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I

RICHARD STRAUSS

We cannot understand what we do not love.

— ELISÉE RECLUS.

I

It is easier to trace the artistic lineage of Richard Strauss to its fountain-head — Johann Sebastian Bach — than to stamp with a contemporary stencil its curious ramifications. And this is not alone because of a similar polyphonic complexity, a complex of themes and their development without parallel since the days of the pattern-weaving Flemish contrapuntists; but because, like Bach Strauss has experimented in the *disassociation* of harmonies, and, in company with his contemporary, the master-impressionist, Claude Monet, has divided his tones — set up, instead of the sober classic lines or the gorgeous color masses of the romantic painters, an entirely new scheme of orchestration, the basic principle of which is individualism of instruments, the pure anarchy — self-government — of the entire orchestral apparatus. This is but a mode of *technique* and does not necessarily impinge upon the matter of his musical discourse; it is a distinctive note, however, of the