THE SONGS OF FRANZ LISZT

DOCUMENT

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By

Michael David Baron, B.A., M.M.

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Approved by

Document Committee:
Dr. Jerry Lowder
Dr. Donald GREN
Professor James Pyne

Jerry E. Lowder
Adviser
School of Music

Co-Adviser
School of Music
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VITA


1983 . . . . . . . . . . . . . . B.A., Beloit College, Beloit, Wisconsin

1992 . . . . . . . . . . . . . . M.M., The Ohio State University
                           Columbus, Ohio

1992-Present . . . . . . . Artist-in-Residence, Mesa State
                College, Grand Junction, Colorado

FIELD OF STUDY

Major Field: Music
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INTRODUCTION

In addition to their intrinsic value, the songs of Franz Liszt are a singularly tractable body through which the creative output of their composer can be traced. The earliest pre-date by almost 10 years his first sustained, mature creative efforts. With the exception of a 10 year hiatus occasioned by an almost exclusive devotion to religious compositions during the initial enthusiasm of the years in Rome, a more or less steady output continues until the end of his life. Thus, to understand the nature of the songs, one must take into account the composer's artistic life and his other compositions.

The printed versions of the songs which serve as the basis for this study are the three volumes of Leider und Gesange published as the seventh section of Franz Liszts Musikalische Werke (hereafter, Werke). The foreword and illuminating remarks are by Peter Raabe, the longtime curator of the Liszt Museum in Weimar and author of one of the most comprehensive studies of Liszt's life and works.

Lina Ramann's Franz Liszt als Kunstler und Mensch (2 vols., Leipzig, 1880-94. The first volume is available in a 2 volume English translation.) is the basis for the biographical data which are included in the document. Certainly any Liszt student must be grateful for her work. It is probably the most detailed biography ever written of a composer during his lifetime. In addition the manuscript of a large part of it exists with corrections and
annotations made by Liszt. It is, however, a biography written in the 19th century manner. Further, Ramann was working under the watchful eye of Liszt's muse, the Princess von Sayn-Wittgenstein, who required that he receive complete moral absolution in it. So, in dealing with the work one must "read between the lines" and constantly refer to letters and other contemporary evidence. Ernest Newman's The Man Liszt (London: 1934) which sought to counteract the romantic legend begun by Ramann was surely as prejudiced in the other direction. Since then no full length biography has appeared which treats the evidence in its proper perspective, except for the continuing excellent multi-volume biography by Alan Walker. For this reason, I have included short biographical sketches contemporary with the musical works which are being examined throughout this paper. In the same interest of making the reader's task easier, brief surveys of the artistic milieu in which Liszt was involved and of the specialized song traditions will be included.

References to the various collections of Liszt letters will be found in the bibliography. Those published by La Mara must be approached with circumspection. Some were irremediably "censored" by the Princess and the editor. Subsidized by the Princess, Ramann assembled and published the Liszt writings. Since the first indications appeared that the Countess d'Agoult, the Princess von Sayn-Wittgenstein, and others may have had various active roles as collaborators in these, a general tendency has arisen to challenge Liszt's literacy. I shall not be able to circumvent completely the controversy, but here I shall deal only with the origins of the
specific essays which have relevance to this study.

Various catalogs of the Liszt compositions are extant. The reader is referred to a discussion of them in the preface to Searle's catalogue of the Liszt works in Grove's Dictionary. Chronology is a particularly vexing problem since it is often impossible to establish the date of earliest conception of many pieces. The many revisions Liszt made of his compositions also complicates the situation. In his catalog Searle arranges the compositions chronologically only within the separate categories. Admittedly this is perhaps the most sensible way to handle the immense repertory. This ordering does, however, offer little assistance to the person who wishes to study all of the compositions of a period in their chronological order of occurrence. For this reason Appendix A of this paper is an attempt to arrange all of the compositions prior to 1839 in chronological order. Appendix B is a similar ordering of all the songs. Appendix C lists the contents of the final collection of songs published during Liszt's lifetime, the Gesammelte Lieder. Since Liszt selected the songs which were to appear and grouped them himself, this listing is of considerable significance for a student of the songs.

Liszt was educated in Hungary, Vienna, and Paris. His mature years were spent in Weimar. Later he moved to Rome and still later divided his time between Rome, Weimar, and Budapest. The Paris, Weimar, and Rome periods roughly encompass 10 years each. The majority of the original compositions stem from these three periods. Therefore a chronological examination of his musical style would seem most promising of success. To facilitate this, the following outline
is proposed for this study:

Chapter I  The early years

A. Childhood in Raiding, instruction in Vienna, activity in the Parisian sphere

Chapter II  The state of French song contemporary with Liszt's earliest essays in the field

Chapter III  The early songs

Chapter IV  The Weimar years and songs

Chapter V  The Late years

A. The years spent exclusively in Rome

B. La vie trifurquee: Rome--Weimar--Budapest

1. The late songs
CHAPTER I

THE EARLY YEARS

Franz Liszt was born October 22, 1811, at Raiding, Hungary, where his father was an official in the service of Prince Nicolaus Estzerhazy. From his father, a gifted amateur and close friend and admirer of Hummel, Franz received his first piano instruction. During these early years he received from both his parents his strong grounding in Catholicism; through the visiting gypsy bands he was first introduced to the elements of excitement, color, and drama which were to form the other pole of his personality. A definite flair for experimental improvisation was noted early, but his musical education was not matched by his general education under the spasmodic tutelage of the village priest.

After Liszt's early successes as a prodigy at Oedenberg, Eisenstadt, and Presburg, a number of Hungarian magnates took it upon themselves to finance his further musical education. Study with Hummel in Weimar proved to be financially impossible so the Liszts moved in 1821 to Vienna. There Franz studied piano with Czerny and composition with Salieri for a year and a half. Czerny's instruction seems to have been quite favorably received, but in corrections of a biography of the early 40's Liszt struck out the modifiers "really superior" in reference to his studies with Salieri.
The brilliant success of his first public concert in Vienna on December 1, 1822, led to a series of further engagements. Subsequently his father resolved to seek out further training for his son in Paris, following the trade route blazed by the Mozarts. Unforeseen circumstances left the original dreams of study unfulfilled, especially in composition at the Conservatoire, henceforth embittering Liszt against this aspect of Parisian musical life. On the advice of Paër the Liszts remained in Paris where the desired compositional training was continued under Paër's tutelage.

Though formal pianistic studies and emphases on this aspect of his talent were ended, it was as a virtuoso pianist that Liszt first gained lasting fame in Paris. The letters of recommendation which the Hungarian and Austrian nobles sent with their protege soon brought him to the attention of the highest aristocracy of France. The Duchess of Berri and the Duke of Orleans, respectively the representatives of the old aristocracy and the new, bourgeois upper class, vied for his presence at their salons. His first public appearance was on March 8, 1824, with members of every circle in attendance.

Similar appearances followed, and tours began of England and the French provinces. Liszt's earliest piano compositions were written for performance on these tours. In accordance with tradition he also prepared to extend his fame through opera composition under the guidance of Paër during Parisian respites from extended tours. The product of this was Liszt's only finished opera, Don Sancho.

The earliest piano pieces are all in the style of the Wiener Brillanten Schule, exemplified by Hummel, Clementi, Kalkbrenner,
Herz, Moscheles, and Thalberg. This pianistic style was thoroughly reflective of the taste of the day.

Liszt's first extant composition is the Diabelli variation. It is most unyieldingly in the "brilliant" style with its obvious harmonies and unbroken sixteenth-note motion in arpeggio and scale figurations.

Of the few early works available for study, the Huit variations demonstrate most clearly how many of the bravura figures he was later to use and develop were discovered early through study and through experimental explorations of the instrument. The light, high, running passages in the right hand presage the skillful use of similar figuration to set off thematic material played in a medium range in many later works. The free ad libitum cadenza before the last return of the theme in the final variation is possibly an adaptation from Italian operatic improvisation. It foreshadows similar practice in both the later piano works and in the songs.

Though not available for study, two sets of variations on currently popular operatic themes arose at this time. This genre, so much the fashion of the day, was to reach its fullest fruition in the form of genuinely creative works later in the Operatic Paraphrases and Fantasies and the song transcriptions. These employ the same principle of thematic manipulation (probably influenced by Schubert's Wanderer Fantasy) that were to mark his other works.

The Allegro di Bravura shows the more dramatic Liszt beginning to explore the piano's sonorous possibilities and extreme ranges, as does the Rondo di Bravura. Increased demands, mirroring Liszt's
phenomenal finger technique, are made on the instrument in the triple
forte passages and on the performer in the quadruple trills, double
thirds in contrary motion, trills of the top note of octaves, and
widely separated positions of the hands. All this carries further
the technical demands made by Beethoven and shows an attempt to
approximate orchestral sonorities.

A second tour through the French provinces was begun early in
1826. The longest stay was in Marseilles where the Etude en 48 exer-
cises (of which only 12 were completed) was composed. This group,
though completely in the earliest style, is in a sense connected with
the later virtuoso period. It furnishes the basic material from
which the 'storm and dread' (the term is Schumann's) Etudes
d'execution transcendante were developed. Again, these 1826 etudes
demonstrate how much of his musicality was already formed before his
involvement in French Romanticism. Indeed, in so many ways the par-
ticipants in this movement in large part came with their main skills
already well developed. They shared these with others by whom they
were in turn often decisively influenced. This is in contrast to
a good many of the contemporary Germans--Schumann at once springs to
mind--who often lacked initial decision as to where their main
talents lay.

These etudes are even more strongly under the influence of the
"brilliant" etude tradition than the Huit variations and the two bra-
vuras which were genres of less well established tradition. Still
the etudes as they stand are sources on which later compositions will
draw. Suffice it now to point out that numbers 3 through 9 and
numbers 11 and 12 will be revised and affixed with programmatic titles. We notice again the fioratura before the cadence in number 7 and also the startlingly Chopinesque number 9, written long before Liszt knew Chopin or before Chopin had written the larger part of his works.

This tour was terminated in the first half of 1826 so that Franz might return to Paris to begin studies in counterpoint with Reicha. Another tour, this time through Switzerland, occupied the winter of 1826-27. After a short stay in Paris, a third visit to England was undertaken. Because of this strenuous activity and the natural processes of adolescence Franz suffered from nervous exhaustion. He sought release in the mysticism of the church to the point of nurturing ideas of going into the Priesthood. The crisis was further precipitated at Boulogne where his father had taken him to rest and to reinspire devotion to his art, by the former's sudden death on August 28, 1827.

Liszt was joined in Paris by his mother soon after his return from Boulogne. They rented a house, and he began teaching in the homes of various nobles whose attention he had attracted during his earlier rounds of the salons as a performer. Until this time his father had carefully scheduled his activities. Now, thrust upon his own, he seems to exhibit considerable difficulty in channeling his talents.

Around 1828 Liszt's much dramatized first love affair with Caroline St. Cricq arose—handily tragic from the romantic viewpoint. Perhaps equally important to his future development was the
awakening in him of an interest in the arts besides music and in their relationships by the well-read St. Cricq's, mother and daughter. The forced cessation of the relationship by Caroline's legitimist father was rooted in social prejudice. It primed Liszt for the acceptance of the ideas of social equality with which he was soon to come in contact. Actually, the outcome of this affair does seem to have effected a serious nervous and even physical crisis. This prompted him again to seek refuge in the church and in ideas of entering the Priesthood. The crisis did pass, however. From this time until the July revolution of 1830 when, as his mother said, "the cannons cured him," he began to read avidly and indiscriminately. At first his reading was mostly in the religious vein but then he turned to Chateaubriand whose Genie (1802) was still influential. Especially its section devoted to Rene attracted him. Rene, the French answer to Werther, recounts in its sentimental elaboration of passion and idle melancholy the tale of a young man with a severe case of mal du siecle who is in the end sternly warned to return to active combat in the world. Perhaps Rene served not only as the model for Liszt's melancholia but also contributed to his cure as much as the cannons.

With his return just before 1830 to active participation in society, he found himself in the midst of an extremely complex intellectual ferment. Before discussing the actual effects of the revolution itself on Liszt it may be well to establish briefly the general ideas and the main figures that prepared it. Our discussion will center about figures whom Liszt is known to have read or with
whom he was on terms of personal acquaintance.7

Certainly Rousseau's ideas about music had an impact on Liszt. In his "emotional impressionism" Rousseau would not have music present scenes directly but rather arouse in us the same impressions we would receive from the real scene. This is the essence of Liszt's theory of program music.

Rousseau's contradictions and poses, accompanied by overwhelmingly passionate sincerity in even the most insincere passages, were characteristics adopted far too often by succeeding generations. The French would often accept an idea solely on the basis of its effectual dramatic presentation, regardless of whether or not it agreed with its creator's beliefs. This led to a cultivation of effect for its own sake. On the other hand, the Germans demanded a more basic sincerity on the part of an author who would present views of sadness, death, passion, morality, etc.

Frequently Germany interpreted Rousseau's principles to fit her own needs. His views on natural man were applied specifically to an elevation of the country folk in a place equal to or even above their big city cousins. This was necessary since the intellectual life of Germany had never been dictated by one center as had been the case in France. Also, nature itself came to have a somewhat different connotation from the original. To the Germans, nature had the aura predominantly of a vague, idealized, peaceful scene. This connection, as did so many other ideas from Germany and England, returned to France with the emigres. In contrast, the French, never as misty as the Germans, also liked storms, vividness, and more exact pictures,
and descriptions, in addition to an indefinite mood.

In the Sturm und Drang of the 1770s Rousseau's conception of the individual's conflict with convention was accepted almost without modification. Later as they viewed the horrors of the French Revolution and came to believe that the advancement of the individual depends on the advancement of society, the Germans accepted a monarchy. The individual's conflict was transformed into a seeking after the idea.

Another striking difference between the two countries is found in their personnel. The German romantics were predominantly thinkers, scholars, and philosophers—all with a theoretical bent. The French romantics were poets, artists, dramatists, and musicians—none given to deep theorizing.

The first outward effects of Rousseau's revolutionary ideas in France had been manifested in the Revolution itself. Properly speaking, the Revolution was outside the realm of literature and the arts. However, after its freedom, the plight of the proletariat and political considerations became prime elements in the later artistic-political revolution. In the Revolution the French denied their traditions in favor of ideals which they were in turn to cast aside as unsatisfactory and insufficient. This led to further self denials and frantic attempts to find valid guides for behavior and control. The Germans (and to a lesser extent, the English) had only to return to national ideals after a period of worship at classical and foreign—mostly French—shrines. Their explorations outside their own borders never matched those of the French who now continually scoured
all of Europe for guiding concepts. Thus, inherent in the French
movement was a tendency toward cosmopolitanism and a denial of
national traditions in art. Above all, France, disgusted with her-
self, disclaimed nationalism in any form. At the same time this
phenomenon was just beginning to manifest itself on the rest of the
continent.

Chateaubriand was the first of the generation which would have
to settle accounts not only with the Enlightenment but with the Revo-
lution itself. He returned from his travels to France in 1800 with
his most famous work, *La genie du christianisme*, already in an advanced stage. He arrived just in time to witness the deaths of his mo-
thor, sister and wife soon after their release from the concierge.
This, coupled with his royalist background, made him a strong reac-
tionary against the revolution. He did, however, realize that birth
and rank had forever lost their prestige and saw the church as a
source of guidance.

Ashamed of the horrors of the Terror, the people of France
sensed that the time was ripe for a religious revival. Bonaparte
also recognized this and appointed a committee to formulate a set of
appealing apologetics. These, as Chateaubriand recognized, were too
rationally presented to be effective. Chateaubriand realized the
need for a new approach. Envisioning himself as Napoleon's counter-
part in Letters, he sought to restore Catholicism by means of its
esthetic appeal. One of the main purposes of the *Genie* was to show
that Christianity offered as favorable stimuli to the arts in the
19th century as paganism had in the 17th. Here he failed; but while
rejecting his Christian "marvelous," writers of the 1820s did heed his plea for a poetry religious and Christian in tone and inspiration.

Seemingly paradoxical, the fact that the liberals in literature were the reactionaries (royalists) in politics can be attributed in part to their exposure to new literary ideas while in exile. After 1830 there was no such cleavage as liberalism triumphed in politics and literature to the detriment of the monarchy and the church. Often, however, older ideas were inconsistently held over in the uneasy equilibrium between the individual's demands for freedom from restraint and the new goal of the greatest good for the greatest number.

As Chateaubriand later turned against the monarchy and orthodox Christianity, so Lamennais tragically realized that Napoleon had wished only to use religion as a tool. The two main streams of Lamennais' religious philosophy are separated by the Papal suppression of his journal *L'avenir* in 1830. Before this, he would establish the Catholic church as the only church, and he evinced a hatred for the Revolution and the Empire. In the *Essai sur l'indifference en matiere de religion* (1817-1823) he championed ultramontanism. He saw in Papal supremacy the longed-for voice of authority. In the *Defense de l'Essai sur l'indifference* he condemned individualism as standing in the way of unity. Later he saw in the impending downfall of Charles X that the church must desert the monarchy, but that it could still become the leader of the people. To disseminate his ideas of a Catholic revival enlisting the aid of the intellectual and spiritual
leaders of the time, he founded *l’Avenir*. Its condemnation, almost simultaneous with the end of the church’s influence, caused a breach between Lamennais and the church. Henceforth he waged war on the Monarchy of 1830 because it betrayed the cause it had been established to uphold: social and economic reform.

Lamartine, the first of the new poets who adopted Chateaubriand’s idea of fostering religious sentiments in men through poetry, underwent a change of attitude towards religion. Between the *Meditations* (1823) and the *Harmonies* (1830) he began to drift to pantheism. He also began to be critical of royalty in *Le Chant de Sacre* (1825), albeit feebly. While declaring himself a legitimist, he asserted that Kings owe their powers to the people as well as to God. The reign of Louis-Philippe disgusted him and, with his election in 1833 to the Chamber of Deputies, he grew steadily more democratic.

Victor Hugo was the great reformer in literature at the climactic moment. A fervent royalist from 1818 to 1825, in the *Ode a la colonne de la Place Vendome* (1827) he initiated his liberal period and foreshadowed his ultimate adoption of republican ideas. His romanticism first appears in *Cromwell*, and with *Hernani* (1830) he became the standard bearer of the movement.

Louis XVIII had sincerely tried to reconcile the royalists and the republicans. In his moderation he turned both against him. With the advent of Charles X in 1824 the conciliation was ended. The people were faced with the choice of a return to the old regime or revolt. The climax was reached in the July Revolution of 1830, and
on August 8, Louis-Philippe was elected king. The church was also doomed as it had allied itself with the monarchy. With the decline of the Bourbons and the church a new area badly in need of reform came to light: the industrial revolution with its exploitation of the proletariat.

So we see that a movement which began as an effort to infuse feeling into every rational genre came, outside of its political implications, to center on the poetic genres. These led the battle in the arts. The pre-eminence of the literary arts forced all others—especially music—to come to terms with them. About 1830 these separate genres began to establish some semblance of rapport with one another and to progress toward the common goal: social humanitarianism through art. Only from this time can we with some justification speak of Romanticism as a general movement in France where a number of separate genres simultaneously shared central ideals. This moment seems unique to France. Never in Germany did all the arts meet with their ideals and capabilities at their height to move together toward a shared ideal.

With the imminence of the July Revolution Liszt’s friends had no difficulty in winning his sympathies for their ideas by calling his separation from Caroline a robbery perpetrated by the aristocracy. Also, at this time he began to have religious doubts precipitated by the close alliance of the church and the aristocracy.

Within the arts battles preliminary to the actual revolution were being decisively won by the Romantics. Rossini’s Wilhelm Tell, with its hero a deliverer of the oppressed, drew their sympathies,
and the triumph in the theater of their leader Victor Hugo's Hernani on February 25, 1830, gave them further confidence.

All these stimuli drove Liszt to a more intensive quest for education. He continued to read all extremes of literature: Montaigne, Lamennais, St. Beuve, Ballande, Rousseau, and Chateaubriand. The confusion did not decrease with the revolution. Liszt was, however, again taking active part in the cultural life of Paris. He turned to the concert hall and attempted to revolutionize it by introducing works of Weber and Beethoven (albeit by "decorating" them to make them palatable to the audience). He even sketched a Symphonie Revolutionnaire which remained unfinished because of his disillusionment with the new government.

Finally Liszt's confused activities began to receive their first effective channeling into some semblance of order through his introduction to the St. Simonians who became a powerful guiding force after the July Revolution. They saw brotherly love with its practical end in philanthropy as the keystone of their new religion. Places of honor were given to the scientist and the artist: the scientist was to chart the paths that industry should follow and the artist, more especially the poet, was elevated to the position of moral and spiritual legislator. An aristocracy of mind was sought equal to that of wealth and birth. The state would relieve the artists of financial care so that they could devote themselves to the furtherance of humanity. The Artist-Priests, as they termed these moral leaders, were agents of the government who should mould the sympathies of the people for the beautiful and the exalted. Art in
this Christian conception was a means to an end—not an end in itself—but of religion through the intermediary of art. These views opposed those of Louis-Philippe and his bourgeoisie who regarded art as superfluous and placed it on an equality with the handicrafts.

Especially attractive to Liszt was their conception of art and the place of the artist in their social system. Their attempt to bring religion, art, and knowledge together also attracted him. The prime consideration given to religion restored some semblance of his former faith which had been sorely shaken by his reflections on the external structure of the church. The role of their Artist-Priest satisfied Liszt's clerical inclinations and, as a study of the later letters shows, remained one of his strongest ideals throughout his entire life. These thoughts were to contribute to his formulation of a consistent theory of art two years later under the personal guidance of Lamennais.

Contemporary with his experiences in the literary, philosophical and political spheres, Liszt was exposed to a number of specifically musical stimuli. On December 4, 1830, he attended the first performance of Berlioz' *Symphonie Fantastique*, about which he became wildly excited. On March 9, 1831, he heard Paganini, who gave him a whole new outlook on the possibilities of virtuoso performance. Paganini's influence must be counted as fully in the creation of the mystical, demoniacal image of the virtuoso and in the effects of improvisation as in the inspiration of purely technical matter. Liszt first illustrated Paganini's technical influence in a letter of 1832 and in the *Clochette Fantasie*, the immediate forerunner of all the
later Fantasies and Transcriptions.

At this same time (1832), Liszt was attending Fetis' lectures on music and had become acquainted with Chopin. Fetis' theories served as a justification for harmonic experimentation. The core of his thesis was the mysterious "ordre omnitonique" whose main principle was that harmonic combinations exist by which any sound may be resolved into any key and any mode. This so impressed Liszt that he composed a Prelude omnitonique (existence unknown: number 727 in Searle's catalogue). In April and December Liszt displayed his newly formulated beliefs in the worth of the performing artist by his appearances at two concerts arranged by Berlioz. At these concerts he premiered his transcriptions of the Symphonie Fantastique and the overture to Les Francs-Juges. These transcriptions employ the dazzling technical feats inspired by Paganini and show a new effort to approximate the effect of orchestral sonorities on the piano—-one of Liszt's constant goals.

In the latter part of this same year Liszt sought out Lamennais, the man who henceforth remained his friend and guide and who gave the final form to a theory of art which was to guide Liszt, with some modifications, for the rest of his life. During these years after his rejection of the church and the prevailing government, Lamennais was forming the ideas for his last great work, the Esquisse d'une Philosophie (published in 1840). Many of the themes of the third part, dealing with art, were of undeniable influence in the formation of Liszt's esthetic. Lamennais stressed the idea that the "notion of art originally includes that of creation." This
impelled Liszt to his first really serious efforts at composition. Lamennais' theories further elevated the role of the mere performer to that of the creative artist since he had the worthwhile task of infusing life into the lifeless notes.

The aim of art "in the perfectioning of beings" and its existence as "an expression of God" along with its goal: "to reproduce the natural" strengthened the St. Simonian beliefs and opened the way further to music imitative of real nature. The idea that "the work of God is eternally progressive" led to the idea of the progress of art which was to stand fast by Liszt in the days of the "Neue Musik." Finally, Lamennais' elevation of music to its position as "a sister of poetry which effects the union of the arts" unmistakably influenced Liszt's later formulation in the era of the Symphonic Poem and more immediately in the kindred piano pieces with poetic, literary, and pictorial subjects.

During the latter part of 1833 or nearly 1834 Liszt appeared with increasing frequency at the salon of Countess Marie d'Agoult. Her home was a central gathering place for Romantics, among them Musset, Sand, Hugo, Berlioz, and Ingres. This type of salon life, initiated by the Duke of Orleans himself, where men of title and struggling artists shared the same enthusiasms with only a nodding deference--but still a deference--to rank, was far different from that of the Restoration. Vestiges of the old salon life still remained with their musical links to the Conservatoire in the Faubourg St. Germain. There the modern spirit was recognized (Liszt, Chopin and Berlioz, among others, played there still) but did not
affect the old tradition.

As a respite from the growing affair with the Countess, Liszt spent three weeks during the Summer of 1834 at La Chanaie in Brittany visiting Lamennais, from whom he received further council. Direct results of this visit were Liszt's first venture into the literary field, a fragment related to the piece "On Future Church Music" published later that year, and four piano pieces which break sharply with the style of his compositions prior to that time. They arise directly out of the stimulation he received from contact with the new ideas. Quotes from Hugo's Cromwell and Mirabeau in the sketchbooks from this time are further testimony of his attempts to unite music with the literary arts. Among the musicians, Liszt was doubtless the one who most consistently strove for this unity during the romantic fervor of the 30's. The compositions from this time may be seen as the first attempts to bring musical art into line with the general French Romantic concepts and goals.

In "On Future Church Music," he tries to visualize the type of music by means of which the goals of the St. Simonians, Lamennais, and the whole movement of social reform can be realized. Citing first the current crusade for public education, he says more specifically of religious music that to reach these goals it "must leave the sanctuary of the temple." In particular this "humanity" music "must be inspired, strong, and effective, uniting, in colossal proportions, theatre and church; at the same time dramatic and holy, splendid and simple, solemn and serious, fiery and unbridled, stormy and calm, clear and fervid." To unite the people and God is its
mission. He cites the Marseillaise "which has shown us the power of
music more than all the mythical relation of the Hindoos [sic],
Chinese, and Greek" as a forerunner of this music. Finally the St.
Simonians ideal of Government reward for the artists and Lamennais' idea of a union of the arts receive due emphasis. These themes,
augmented by the ideas of the divinely inspired genius and the justification of a program as a helpful guide for the musically uneducated masses, considerably expanded in the series of six articles from 1835 grouped under the collective heading *Zur Stellung
der Kunstsler*.

Evidence of an attempt to realize a theory of Lamennais directly in music is found in a sketchbook used during the years 1829-1833 where a section of 16 measures bears the inscription "Essai sur l'in
difference." 12 Certainly the literary stimulus has moved Liszt to great freedom with the musical materials. Aside from syncopations over the bar, the rhythm is not particularly adventurous. The phrases are usually equal in length, the normal 4 bar phrase consistently being extended by one or more measures. His stimulus has moved him to greatest innovation in harmonic regions. He falls chromatically from D major to a diminished seventh on B. By repetition he establishes this as an independent sounding entity in its own right. Then the fifth of this is changed enharmonically to the third in C-sharp major. This is retained in the melody as the other notes unobtrusively adjust themselves. Then the harmony proceeds first to f-sharp minor and then to F-sharp major. The impression of the text has inspired Liszt to purely musical freedom.
In this same sketchbook there are other musical ideas which arose during this inspirational time but which were only finally developed at a later date. Among them are the beginning motive of the E-flat major piano concerto (dated January 1, 1832), the beginning of the "Malediction Concerto" and others. None of these musical ideas emanating from his involvement in Romanticism received finished compositions resulting from the romantic stimulus were completed during the weeks of repose at La Chanaie.

The title of the first of these, Harmonies poétiques et religieuses, is taken from a selection of poems by the author to whom it is dedicated, Lamartine. This piece begins with an ostinato melody in even notes for the left hand. There is no time signature and senza tempo is indicated. At the beginning it is noncommittal tonally though the first section hovers around D major. Above this the main thematic motive arises. Its accents fall on unaccented portions of the left hand beats. There is no single climax in this first section. There are only several gradated rises and falls after which (measure 13) the thematic motive is stated alone on its original pitches, recitativo. The next section, based on the ostinato figure, is interesting, rhythmically being played in 7/4. A virtuoso cascade serves as transition to the next section (Agitato assai) which sets up a din in accented groups of six and five over the ostinato melody. This ostinato melody will now alternate with and even oppose the main motive for the remainder of the piece. The favorite harp figures appear at the animato of this section which leads to a triple forte climax, Presto con strepito. After this the
main motive, *Adagio*, alternates with the ostinato melody. Again this section is separated from the next—as often in the virtuoso pieces—by a cadenza-like passage. Here it consists of arpeggiated figures encompassing extreme ranges of the piano. In the following *Andante religioso* the ostinato figure is the germ from which an extended cantabile melody arises, climaxes, slows, and diminishes in volume until the main motive appears, again unaccompanied. The tempo of the beginning of the piece returns with reminiscences of the ostinato figure for the right hand, suggesting G major but seldom stating it, to end ambiguously with a solo statement of the main motive low in the bass. This ending is fully in line with the despair and indecision of the quotation from Lamartine with which Liszt prefaces the piece.

Surely this piece must bear an intended relationship to Liszt’s improvisations. At the outset he has selected two thematic motives from which the piece is spun. This facility for working with a minimum of material, transforming it and extending it, will be seen to form one of the cornerstones of Liszt’s compositional art. It may seem to have its origins in improvisation on a minimum of motivic material as here and also in the working of pre-existent themes as in the operatic fantasies. The various parts are connected by almost stereotyped fragments of filmy figuration, and frequently the climaxing sequences give an impression of stereotypy. By utilizing these "virtuoso passages" in an avowedly serious composition not intended for concert display the composer indicates the worth which he considers such material to have. Here he is not attempting to dazzle the
audience into appreciating his piece. The abundant indications of
dynamics, coupled with subtle changes of tempo and meter, further
demonstrate the attempt to approximate in written notation the
freedom of improvisation. Further, aside from a preoccupation with
the chord of the diminished seventh in this piece, the adventurous
harmonies frequently have the appearance of arising from unrestrained
exploration at the keyboard just as do the virtuoso passages.

Indicative of the nature of this piece as propaganda for a
musical Romanticism is its initial publication in the organ of the
musical Romantics, the Gazette Musicale de Paris in 1835. Indicative
further that, though completely in accord with his ideas as expressed
verbally, his fellow Romantics were unable to follow his musical
innovations is the relatively tardy publication of the other pieces
in this experimental vein: De Profundis and Lyon.

Of the three Apparitions, also presumably completed at La
Chenaie and possibly taking their title from a Lamennais poem of the
same name, the first two are the most adventurous. The third is a
transcription of a Schubert waltz, significantly Liszt's first
Schubert transcription.

As in the Harmonies, the first Apparition opens with an osti-
nato figure in the bass after which the melody enters on a weak beat.
Further, its stresses do not coincide with those of the left hand.
Rather it proceeds in a fragmentary, improvisatory fashion above the
steady bass suggesting the mood implicit in the title. At the 11th
bar Liszt introduces for perhaps the first time in one of the piano
works an extended cantabile melody in the full-blooded Romantic
style. This is, however, abruptly broken off and subsequently followed by the more fragmentary opening material. This process is twice repeated and the piece slowly dies away, completely reflective of the title.

The second of the Apparitions is distinguished by the opening rhythm which constantly recurs to unify the otherwise whimsical construction.

The last piece from this short period when Liszt allowed his imagination free play is dedicated to Lamennais. This piece, Lyon, was inspired by an uprising in April, 1834, by the oppressed workers in the city of the same name. Liszt later befriended Lyon by giving a series of charity concerts.

The rhythm of the prefacing slogan, the motto of the socialists of the day, underlies the rhythm of the opening four bars. In trying to notate the rubato of actual performance Liszt has devised signs to indicate minute nuances of accelerando and decelerando. Extensive use is also made of left hand tremolo figures to support a powerful upper line. The piece soon develops into a march song in the spirit of the Marseillaise, a type named in the "Church Music" article as exemplary for the purpose of moving the people. Almost every conceivable device for creating dramatic intensity is employed. The harmonies, too are designed with the folk in mind; only in the coda do some unaccustomed progressions arise.

The straightforward style, if at times noisy and overly apparent, which has one of its better moments in Lyon is closely connected to the other category which engaged Liszt's attention
coexistently with the compositions written solely as an outlet for his musical imagination. This is the category of the transcriptions and fantasies. Ever since the Paganini concert had inspired him to a re-examination of the virtuoso category and an attempt to infuse artistic worth into it, his beliefs in the potential worth of the virtuoso performer had increased. His first experiments in the "new style" were in the Clochette Fantasy, and surely Liszt's spiritual advisor, Lamennais, had sanctioned Lyon. It is from this time on that the opera fantasies, song and orchestral transcriptions, and other related compositions appear in ever increasing numbers to fill his needs for salon and concert hall performances. These are truly pieces designed unashamedly to move the people. A good many are not of negligible artistic worth though their genre is sadly out of style today. Ironically enough, this is the genre which seems most to have attracted the praise of his Romantic compatriots. El Contrabandista (1836) moved George Sand to ecstatic praise and the improvisation of a short story on the subject. Marie d'Agoult always upheld the Huguenots Fantasy (1836) as Liszt's finest composition (that it was dedicated to her doubtless influenced her opinion).

Possibly only the exceptionally musical Lamennais was capable of understanding Liszt's experiments at this time. For while from this time on Liszt consistently refined his pianistic style, not until well into the Weimar years does he again attempt such imaginative experimentation as that of the Harmonies and Apparitions.

Although most of the biographers are of a contrary opinion, it is difficult to believe that Liszt had any compunctions about the
integrity of a career as a virtuoso pianist at this time. On the contrary, all indications would seem to show that he had every hope for success without compromising this personal integrity. Only much later during the mid-40's, when Liszt at times veritably reeked with vulgarity, did his conscience perhaps begin to bother him and lead to his eventual retirement.

On his return to Paris from La Chenaie late in 1834, Liszt appeared frequently, gaining unprecedented successes with the compositions in his newly developed virtuoso style. Early in 1835 he composed the Fantasies on La Juive, Noibe, and Lucia de Lammermoor which were highly successful and were numbered among his "war horses" of the later virtuoso years. More than likely he would now have continued his life as a performer in Paris if the Countess' pregnancy had not forced a hasty retreat to Geneva in May, 1835. Here Liszt had his second opportunity to devote himself freely to composition and in relaxed surroundings.

In the compositions of the Geneva sojourn the preferred medium is again the piano. This time experimentation with purely musical materials takes second place to an exploration of the possibilities of the instrument and of the expressive and descriptive possibilities of the pianistic style per se. All the compositions seem designed with an eye towards being relatively understandable in public performance. This is not to imply that they were designed only as virtuoso vehicles, for they show much care and many new ideas. They simply seem designed for a less specialized audience than that of, for instance, the Harmonies.
This group of compositions from the years 1835-36, when Liszt divided his time between concert appearances in Paris and solitude, and teaching and study in Geneva, is especially interesting since it contains his first song transcription: Schubert's *Die Rose*. The first French editions of the Schubert songs did not appear before 1833. It is possible that Liszt received his first introduction to them through the French sphere. Remann affirms this by placing Liszt's acquaintance with them through the efforts of the Countess d'Apponyi in Paris to whom this first transcription is dedicated.

The compositions showing the results of the Geneva sojourn were later collected in the two parts of the *Album d'un Voyageur*. In making this division, Liszt says that

"The first will contain a series of pieces which, although not restricted to any conventional form, or fitted to any special design, will nevertheless by their appropriate rhythm, movement, and melody, reveal the reveries, passions or reflections to which they owe their inspiration."\(^{15}\)

Of the second part (Part II, *Fleurs melodiques*, and Part III, *Paraphrases*, in the published edition) says it

"will consist of a series of airs (Ranz-des-Vaches, Barcaroles, Tarantelles, Canzone, Hymns, Magyars, Mazurkas, Boleros, etc., etc.) which I shall elaborate to the best of my ability, and in a style appropriate to each, which shall be characteristic of the surroundings in which I have stayed, of the scenery of the country, and the genius of the people to which they belong."\(^{16}\)

Indeed, this is what we find in the music.

Closely related to this second part is the first composition from this period, the *Fantasie romantique sur deux Melodies suisses* which shares its melodies with numbers 3, 5, and 6 of the *Fleurs melodiques* (see Appendix A, p. 191; the numbers are mine). The *Ranz
de vaches which gives the "characteristic motive" that permeates and helps to unify the entire composition is a favorite of Liszt. It is used more extensively in the first of the Trois Airs Suisse. The recurrent use of the same material is not dissimilar from the later procedure in the songs of a continually recurring motive suggested by the meaning of the text or by the rhythm of key words.

In the preface to the first publication of these pieces as a large Album, Liszt said the whole work is underlaid by the following plan: Schilderungen personlicher Eindrucke, objektive Charakteristik des Milieus durch Verwendung von Nationalmelodien. This is clearly in line, especially in the second part of the Album, with his ideas for a music "of the people." Although he here designates the tunes as Nationalmelodien, he attributes them to their composers when their names are known. One may doubt, then, that he was really any more under the impression that he was working with "folk" melodies in the case of the Hungarian Rhapsodies.

Although the second part of the Album contains much of interest and pertinence, the first part must demand our largest share of attention because of the number of ideas which give rise to procedures later used in the songs. The first three of these, Le Lac de Wallenstadt, Au bord d'une source and Les Cloches de G. show a new development in Liszt's "impressionism." Here, though the three are prefaced by quotations from Byron and Schiller setting the general mood of the pieces, the natural setting in each case has inspired an acoustical image which is recreated in the musical setting. This endeavor to recreate images through purely sonorous means was to be used much
more extensively later by Liszt and had its ultimate end in the turn-
of-the-century impressionists.

In Le Lac, the quiet undulation of the lake is realized in the
left hand figure which is continued throughout the entire piece.
Over this a simple pastoral melody makes its way. The same technique
is applied in a more sophisticated manner in Au Bord, though here
clearly the aural picture of the bubbling spring emerges in addition
to the recreation of the general mood. The bell motive in Les
Cloches, designated as such in the score, is used much as the afore-
mentioned Ranz des vaches. It is a tiny figure which may appear in
any voice often seemingly without organic connection to the musical
development. It has the appearance of an extraneous unifying figure
with a clear extramusical connection. Stated alone at first, it then
forms an organic part of the accompanying figure above which the ab-
stract melodic phrase is heard in various registers and in varied
forms. The bell figure also moves about and changes its shape until
at the very end of the piece it returns, alone as at the beginning,
in its original form.

The opening "characteristic motive" of Vallee d'Obermann is de-
erived from the rhythm of the first words of the prefacing quotation:
Que veux-je? Again, this is a constantly recurring motive. It often
forms the kernel from which a cantabile melody is developed, or it
appears alone - often to mark off sections in the manner that similar
motives have been used before. Frequently these appearances are sig-
ificantly designated recitando.
La Chapelle de Guillaume Tell is based on the ideas of humanitarian music, and also makes extensive use of a characteristic motive (here the Alp-horn) much as the preceding pieces have done. The socialistic maxim which prefaces the piece is connected with the heroism of its subject. The religious aspect, again fully in line with the humanitarian ideals, enters in the chorale at the Adagio. The piece, utilizing this tune, the Alp-horn motive and the opening motive, builds to a dramatic climax fully "uniting the theatre and the church."

These pieces, drawing in large part upon natural scenes, would seem to correspond to a genuine, lasting interest taken by Liszt in the natural beauties at this time, an interest expressed in the 12 Reisebriefe eines Baccalaureus der Tonkunst (which, however, show considerable handiwork on the part of the Countess).

At the same time that Liszt was seriously exploring the possibilities of realizing his impressions of nature and of communication with the masses through music, he was also storing up fireworks in new operatic fantasies for future conquests on the virtuoso stage. These began when he returned temporarily to Paris in the spring of 1836 to assert himself against the growing successes of Thalberg. Since the beginning of the century the category of the opera fantasy had been under criticism as being merely a vehicle for the display of empty virtuosity. Though the Liszt fantasies are frankly dramatic pieces, he must be given credit for trying to elevate the category. He attempts this through innovations in figurative material and efforts to make the ornaments and florid sections an integral part of
the piece. He further tries to make the compositions musically unified and understandable in themselves by treating the themes as purely musical elements aside from their sequence and implications in the opera.

Liszt and the Countess spent the months from December, 1836, until September, 1837—a period noticeably void of finished compositions—in Paris and the immediate vicinity. In September they departed for Italy. During this journey Liszt became interested in the popular Italian songs he heard, writing down many, using several in later compositions.

This was also a period which the Countess and Liszt devoted to a study of Italian literature—especially the works of Dante. In February they moved to Milan, where Liszt gave several concerts utilizing in particular the opera fantasies and tunes given him by the audience on which he would improvise. In the *Reisebriefe an Lambart Massart* he accurately characterized his fantasies as "certainly not very severe or learned, yet not fitting into the ordinary framework." Not deceiving himself as to the taste of the audience, he admitted that "they were applauded—thanks, perhaps, to some octave passages executed with paiseworthy agility, and several lengthened aria cadences which would have left behind the most persevering of all nightingales. Encouraged by this flattering approbation, and feeling sure of my ground, I almost ran into danger of compromising the whole thing by presenting to the audience one of my last-born darlings...." It is well to remember when censuring Liszt's programs of the virtuoso years that in France, England, and especially Italy
the taste of the general public—the same public which must fill the concert halls to make touring possible—was formed by the opera of the time, certainly no great intellectual exercise, and that Liszt must be commended for the worthwhile works he did make known to them.

While in Milan Liszt had a good deal of contact with Rossini whose 12 Soirees musicales he transcribed for the piano.

In March, Liszt and the Countess went to Venice, but he suddenly departed alone for Vienna to give a series of charity concerts. This act marked the beginning of his rupture with the Countess. In Vienna his programs were able to contain more serious material than heretofore, raising his opinion of the perceptiveness of the Germanic peoples. In the eyes of the public—and Robert Schumann—he far overshadowed the local virtuosi, among them Clara Wieck. The Viennese were particularly charmed by his transcriptions of Schubert songs which he revised and dedicated "aux dames de Vienne." Returning to Italy in May, 1838, Liszt began work on the Tre Sonetti di Patrarca, very possibly his first songs.

In Rome Liszt's knowledge of the visual arts was greatly intensified through instruction by Ingre. Here we have the first evidences of a new stimulus for the realization in music of an external subject. Works of Raphael and Michelangelo inspired Sposalizio and Il Penseroso which were to open the second of the Annees de Pelerinage: Italie. Also to figure heavily in this Annee was the realization of poetry in wordless song.

In May the last child of the Countess and Liszt was born, a son, Daniel. After a quiet summer the wanderlust again seized
Liszt. The Countess returned to Paris, and for Liszt the Wanderjahre began in earnest. These years will be traced primarily through the songs, the only category of composition which still consistently elicited creative efforts from him.

Under the prolonged influence of French Romanticism during the 1830s Liszt's personality had been shaped. Building on his German musical background Liszt's ability to manipulate musical material freely grew phenomenally. The acceleration of usually slow evolutionary processes was only possible in the free, revolutionary atmosphere of his new milieu. Beginning with almost no formal education, his ideas outside music were formed exclusively within the French sphere. Only then was a fusion of the purely musical with these extramusical ideas attempted. It is extremely important to remember, though, that his musical education came first. There he developed the sure perspective which always demanded musical coherence no matter how programmatic the subject. This same musical instinct often saved those songs in which he was most subservient to the text from musical anarchy. His fusion of the purely musical with the extramusical first gave rise to strongly experimental musical configurations as the poetic idea was realized in music. Then the purely natural impression closely associated with communication with the "folk" found its expression. In Italy, a fringe area of the French sphere, he was inspired to the recreation of the visual arts in music and to increased interest in a different way of associating poetry and music: through song. Each of these influences, separately and in combination, was to form the basis for his maximum creative
efforts: the Symphonic Poems. Thus, far from being of negligible influence or only a momentary aberration as many would have it, the years in France were the years in which Liszt's mature artistic deals were fully crystallized. The permutations of these, if any, by exposure to later milieux will be studied in subsequent chapters.
REFERENCES, CHAPTER I

1. In deference to her pre-eminence in Liszt's "official" biographer, biographical details will be taken from Ramann's Franz Liszt als Kunstler und Mensch. The first volume of this work has been translated by Miss E. Cowdery as Franz Liszt as Man and Artist (London: 1882) in two volumes. References to the untranslated work will be designated: Ramann, G. (volume number), (page reference); and to the English translation: Ramann, E, etc.


7. Here the reader is referred for further information to the studies which have formed the nucleus of this section:


Oskar Walzel, German Romanticism, (New York: 1932).

9. Quoted at some length in Ramann, E, I, 375-379.

10. Gesammelte Schriften, (Leipzig: 1881), III, 55. This article is translated in Ramann, E, I, 384-385.


12. Ibid., p. 123.

13. Ibid., p. 19.

14. Cf. the Paganini Necrology of 1840, Gesammelte Schriften, III, 108-112; trans. Ramann, E, II, 269-275. In this article Liszt presents his conception of the virtuoso of the future who, in accord with the St. Simonians and Lamennais, will use his art as a means and not as an end. The part of the Countess in this essay would seem to indicate her approbation of these ideals.


16. Ibid.


CHAPTER II

THE STATE OF FRENCH SONG CONTEMPORARY WITH
LISZT'S EARLIEST ESSAYS IN THE FIELD

Ascertaining the place of song in the Romantic movement of the 1830s in France and the place of the early songs of Liszt in this complex will be the primary objective of this chapter and the next. Since it is my thesis that Liszt's early songs arise naturally out of the traditions and contemporary developments of the genre within the French sphere, a sketch of the state of the genre in France is necessary at this point. Our attention will center on the developments of the 1830's and 40's. Only background material which helps clarify the natures of the various categories at this time will be given. ¹

Contrary to Germany, from the mid-17th century throughout at least the middle of the 19th century, the vocal genre in France was opera. All efforts towards the creation of a solo vocal category had somehow come to terms with this phenomenon and were almost exclusively dependent on it for their own existence. Before the revolution most solo songs were intended for performance in the salons of the nobility. After the revolution the number of public concerts increased and solo vocal pieces were often performed at these. The more catholic concert audience, the size of the halls,
and separate programming of the pieces all effected changes in the
genre.

When at the end of the 16th century, the polyphonic chanson
passed to the polyphonic and then the monodic air de cour, prosody
was still under the influence of humanism with its erroneous concep-
tion of the relation of French to the antique meters. Soon, however,
under the influence of dance rhythms music re-took its rights and a
subdivision of the air de cour, the air tendre, appeared. This was
consistently strophic in form (frequently with doubles), rhythmically
square, usually written in two or four measure phrases and most often
set in pastoral or amorous texts. Subsequently, with even stronger
predominance of the dance element, its name changed to air a danser
and then around 1700 to brunette.

One of the other most important divisions of the air was the
recit which was connected both to the early declamatory air de cour
and the Italian experiments with monody.

Around 1750 the designation romance emerged from the brunette.
Almost immediately it showed a few new characteristics: now an
exclusively vocal genre, its melody was less dance-like and more
lyrical. The texts took on a more narrative character. The form,
however, remained strophic.

Refined further, the romance came to have a definite place in
the program of Rousseau who gave the first detailed definition of the
genre in his Dictionnaire de Musique (1767). The music should divide
itself into strophes conforming to the poetry whose subject is most
frequently "quelque histoire amoreuse et souvent tragique."
Emphasizing the necessity of a simple melody, he says:

Comme la romance doit être écrite d'un style simple, touchant et d'un goût un peu antique, l'air doit répondre au caractère des paroles; point d'ornemens, rientdo maniere, une melodie douce, naturelle, champetre, et qui produise son effet par elle-meme, independamment de la maniere de chanter...Il ne faut, pour le chant de la romance, qu'une voix juste, nette, qui prononce bien, et qui chante simplement.  

Rousseau's theories of prosody were naturally not extended to the romance, but his rejection of quantity in favor of syllables of equal length was to have influence on later theorists, particularly in the practical matter of freeing music once and for all from any false relations to quantity.

Again and again, often seemingly spasmodically, the problem of finding a satisfactory rhythmic (and in a different sense, a melodic) rapport between vocal music and the French language attracted the attention of composers throughout this period. After Rousseau, Gretry was the next to pose new questions and tentative solutions.

At first the romance of the salon had only a modest place in the musical life, being most important at the opera comique from whence it spread to other countries. In 1784 the romance received a great boost with Martini il Tedesco's Plaisir d'amour (reprinted in Anthology of Italian Song, vol. I, New York: G. Schirmer, pp. 140-144). Martini, significantly of Germanic origin, composed his Plaisir d'amour in rondo form. He provided an accompaniment especially destined for the piano which contained a prelude, interlude, and postlude. Most previous accompaniments had been only a basso continuo for the clavecin.
With the Revolution the French took renewed interest in the genre. Both the words and music were for a time affected. A melancholy atmosphere entered, accompanied by an increasingly lyrical, expressive style. This more "expressive" type of romance, where the melody was closely related to the text and was supported by striking harmonies in the piano, was balanced by the older, more "abstract" romance with its elementary harmony and purely musical, Italian influenced, melodic line. (These are Noske's classifications which he based on purely musical—not textual—considerations.)

The "expressive" romance with its alleged German influences was espoused mainly by Andrien, Mehul, and Annery. In spite of the curbing influence of the strophic poems, the "expressive" romance was quite popular until the Empire when the "abstract" romance gained the upper hand and decadence began to set in.

Related to the earlier recit and also considered one of the many subdivisions of the romance, the scena enjoyed a good share of popularity during the Restoration and the July Monarchy. With it Grand Opera was introduced into the salon. These Scene reportedly came into being as a preparation for writing operas. Spontini composed some of his with orchestral accompaniments. If the composer was famous, they were often sung as prologues or intermezzi at the Opera in addition to salon and concert hall performances. In the scene the accompaniment often imitates the orchestra, frequently employing tremolo. The vocal part is treated as recitative or arioso and may have lyrical fragments in the style of the romance. Several scene may be extended into cantata.
After 1815, the romance was cultivated—assiduously, to be sure—mostly by the lesser composers. During the first years of the Restoration, Antoine Romagnesi and Pauline Duchambge were most favored by the public. Painting neither extreme gaiety nor passion but the half smile and tempered emotion of French galanterie, Ronagnesi opened the door to the bourgeois romance.

Between 1830 and 1840 the romances of Loïs Puget were in great vogue. She further imprinted the genre with a bourgeois tendency in her choice of poems: La bénédiction d'un père, La mère du matelot, Le bonhomme dimanche, etc. After 1830 the romance was almost wholly a commercial venture, in spite of the attempts at rejuvenation which we shall subsequently examine. We must remember that our rather short-lived Romantic Revolution is enclosed in the larger period of the triumph of the bourgeoisie. These businessmen, doctors, financiers, etc. also had salons, where verses were recited and romances were sung. Their main efforts had centered on attaining professional success. Few also possessed the cultural discrimination of the most intellectually inquisitive nobles. In them the amateur romances with beautiful covers disguising rather tawdry contents found a gullible market.

In this period of decadence in the solo vocal genre, at a time when widespread reforms are sweeping the other fields of artistic endeavor, two main stimuli toward rejuvenation are perceptible: A more purely musical one stemming perhaps from an acquaintance with the German accomplishments in the field, and the stimulus of the new experiments in the Romantic poetry. These two are often indissolubly
linked. However, it may be seen that in cases the first, coupled with something of an artistic conscience, could lead to a reinvigoration of the category on purely musical grounds without requiring poetry more serious in subject or free in structure than that of the earlier romances. The second, being immeasurably more problematic, necessarily led to new rhythmic—and often harmonic—experimentation to reflect the sense and structure of the new poetry. Often, to aid in accomplishing this, techniques were borrowed from the Germans.

There were also those of an experimental bent—Berlioz and Monpou included—who preferred to set even regular poetry quite irregularly.

The romantic poetry itself would seem to have provided the initial impetus to the two composers, Louis Niedermeyer (cf. Swiss origin) and Hippolyte Monpou, who initiated the efforts towards reinvigoration of the genre. They were perhaps the only ones who had visions of a revolution in this category contemporary with the Romantic Revolution itself.

Niedermeyer is forever associated with his famous setting of Lamartine's *Le Lac* (1820). At the outset it should be pointed out that Lamartine's *Premieres Meditations* (in which *Le Lac*, dated September 1817 is contained) were all written before 1820. While they often break with the past in subject and structure, they are a far cry from the religious-philosophic *Harmonies Poetiques et Religieuses* which were to bear the standard of poetry for the July Romantics.5

Still, the innovations in this pre-July poetry were sufficient to offer many problems to the composer who must first draw, looking
perhaps to Germany, on all the expressive musical resources at his
disposal successfully to recreate the sense of a new poetry. He must
further devise some way to deal with the relative metric freedom of
the texts.

First of all, Lamartine's Meditations do not easily lend them-
selves to strophic setting. The poems for the romances had generally
been consistent in having one idea or mood central to all the
strophes identical metrical structure in all the strophes so that one
melody would fit all the stanzas both in mood and rhythmic structure.
The case is just the opposite with Lamartine: both the mood and
structure may change from strophe to strophe and even within the
strophes.

Niedermeyer solves this problem rather nicely in Lac by prece-
ding the romance section with an introduction not unlike a scena.
This introduction envelopes the first three strophes and (at "Un
soir, t'en souvient-il?") the romance begins. Obviously in pieces
constructed on this plan the music and text are more closely connec-
ted in the introduction than in the romance section. Especially in
L'Isolément, lines of very different meaning fall on the same musical
phrase. In Automne (all these are from Lamartine's Premieres Medi-
tations) he tried to remedy this by enlarging the couplets.

Of the romance composers, Monpou seems to be the one most in-
fected with the romantic fever of 1830. He was probably the first to
set Musset. His setting of Andalouse is that year brought him great
notoriety. Contrary to Niedermeyer he did not desert the strophic
form. His main innovations were in choice of subject--very often in
an exotic locale--and in harmonic licenses which earned him the title of "le Berlioz de la Ballade."

We have repeatedly cited a German influence to explain new trends in French song. It would seem well now to try to ascertain the origins of the alleged influence and the modes in which it may have been operative.

Certainly the more serious French song composers must have been moved to examine the state of the genre in their region when they became aware of the considerably greater artistic worth of the German genre. This had, however, been a rather recent development. The first Lieder translated into French were six of Reichardt in 1802. Reichardt's "romances" were almost ignored in musical circles; very possibly no German Lieder were published in France during the Empire and the Restoration. However, French translations of ballads such as Schiller's Handschuh, Burger's Lenore, Goethe's Erlikonig and Fischer had become available in increasing numbers between 1800 and 1830. The short lyric Lied posed more difficulties in translation, but as early as 1796 the Wilhelm Meister poems were available. After 1830--certainly stimulated by interest in Reine--French translations of German lyric poems appeared with unprecedented frequency.

The influence of the German poems on the French poets cannot be examined in detail here, but I suggest that the influence was largely in terms of subject matter. In France the form of the extended narrative ballad was seldom imitated but its vivid portrayals of the folk, fantasy, nature, love, death, etc. served as a storehouse of subject matter from which the French poets were to
draw again and again.

Goethe's figure hovered over all subsequent poets in Germany obliging them to come to terms with the volkstümlich, the strophic and the regular rhythm of his prosody. While his subjective lyrical expression was of great influence, his technical procedures were diametrically opposed to the modern French experiments. He could further offer no new techniques to them when they did wish to write strophic, regular, metric poems. In this area they had their own long tradition of romance-type poetry on which to draw.

Structurally the modern French poets were interested in breaking their own traditions, and a look to Germany could give them little assistance. They had begun the trend to freedom which would really find its first mature expression in Verlaine. His poems would be realized in music with equal maturity and subtlety during the period of song in France which can be equated with the earlier one in Germany: That of Faure, Duparc and Debussy.

In 1833 six Schubert Lieder in French translation (Die Poste, Standchen [Rellstab], Am Meer, Das Fischermädchen, Der Tod und das Mädchen and Wiegenlied) were published as melodies. These were followed shortly by Erlkonig, and after 1840 greater numbers were published. Of prime importance in creating interest in these were the efforts of the singer Alfred Nourrit and Liszt. Nourrit's first performance of a Schubert song, Erlkonig in 1834, was at the instigation of Liszt who accompanied him. Subsequently, Nourrit sang Schubert Lieder in concert rooms and on the stage, devoting himself exclusively to this after 1836. In January, 1835, he sang with
an orchestral accompaniment Schubert's Jung Nonne. He also, signifi-
cantly, stated his opinion that certain of the Lieder--such as
Geheimes (Goethe), Standchen (Rellstab) and Auf dem Wasser zu singen
should not be sung in too large rooms. 9

In view of the great popularity of the Schubert songs, in spite
of frequently unsatisfactory translations of the German texts and the
eager acceptance by the public of Liszt's transcriptions, Noske be-
lieved that it was the music of the Schubert songs--not their poems--
that drew the French interest. 10 Thus, we may reaffirm that some
French composers drew on the German Lieder for purely musical
inspiration and technical means which they freely utilized to deal
with the peculiarities of their own poetry. Others were stimulated
by the excellence of the German Lieder to interest in the song
category per se without feeling a need to apply this to the newest
French poetry.

What was there peculiarly German in Schubert's songs that was
desirable to them? Aside from a worthy melodic line which the French
had already shown themselves to be capable of producing in the best
of their romances, the areas in which they were far outstripped by
the Germans were those of the pianoforte accompaniment and the close
connection of the words with the music. Indeed, from the time of
C.P.E. Bach through the 19th century, the main stylistically unifying
and innovating feature of all song would seem to be in the increasing
amount of importance devoted to the instrumental portion. The 18th
century development of solo song with keyboard accompaniment is
closely connected with the gradual decline and disappearance of the
basso continuo. Often with C.P.E. Bach we begin to find piano parts written out in full.

From this the path progresses slowly to an uneasy equilibrium where the piano and voice have equally important roles. This equilibrium is later sorely shaken when frequently the "accompaniment" becomes the sole bearer of the musical material, leaving the voice merely to deliver the text. The voice may deliver the text primarily in two often interconnected ways: It may receive its rhythm from the meter of the spoken text, and/or it may form its melodic-rhythmic structure on an interpretation of the sense of the words. Many subtleties of the piano-vocal equilibrium are observable. The voice may for instance be the bearer of the text and the melody while the piano furnishes harmonic backing. Or, with the melody still exclusively in the voice, the piano may musically illustrate pictorial details of the text or recreate the overall or even the underlying emotions of the text (as so often in Schubert's music). At times the piano and voice may share the melody and at other times may divide it between them (Schumann offers examples of both cases). In other instances the piano may have its own musical material while the voice has its own, the piano may have a cohesive musical structure while the voice has none, merely reciting the text, or in extreme cases the voice may deliver the text with the piano entering without any apparent unity merely to heighten the expressive qualities of the text. (The later Liszt songs and those of d'Indy offer examples of this.) With Faure a more comfortable equilibrium once more is reached. The voice has a melodic role, delivering the text and moulding its line to emphasize
its sense. The piano has the important role of psychological
suggestion and creation of the general mood.

So, it would seem that in the German Lieder, particularly those
of Schubert, the French song composers saw primarily that a song
could have a definite artistic worth and that one of the main ways to
gain this was through devoting increased attention to the instrument-
tal part. In the Schubert songs they were particularly struck by the
"orchestral" painting, which Fétis criticized.11 Also, it should be
noted that the Schubert songs most familiar to them were the more
dramatic ones and a fair sampling of the adventurous settings which
he made in his last years of poems of Heine.

Coordinated with all of this was the stimulus of the problems
involved in setting the new Romantic poetry. The stage, then, would
seem to be set in the 1830s for a new era in French song approxima-
ting the earlier one in Germany. Yet it is only the "lesser"
composers who devote themselves after 1830 to establishing some
musical rapport in song with the most adventurous poetic innovations.
The true musical representatives of the main stream of the romantic
movement, Berlioz and Liszt, did not publish their first songs set to
texts by romantic poets until 1834 and 1843 respectively. With them
the impulse toward song composition seemed to arise from a desire
mainly toward musical elevation of the category coordinated with
close attention to the text rather than from a desire to render in
song the new poetry.

Probably the main reason for their attitude was the reputation
of the category at that time which had been damaged by the banal
romance. True, there was a place for songs of worth in the concert hall and in the more cultured salons, but the category still could only be considered secondary due to the omnipotence of opera—even in the opinion of most romantics—as the vocal category par excellence.

An important further deterrent was effectively posed by the romantic poets themselves with whom Berlioz and Liszt were constantly in contact and whose ideals they respected. With few exceptions—mainly those verses written especially for rendition in plays as chansons, etc.—the romantic poets did not look kindly in having, as Hugo put it "music deposited the length of the verse." Contrary to the poets of the romance who realized that music would be set to their verses, the Romantic poets wrote theirs for purely literary reasons. They were fascinated by the color, sonority, and rhythmic variety they could create through new work combinations. Music had no place in this since as it was known to them it could not reflect these subtleties. It would run roughshod over such delicacies, especially over the sonority of the works. Lamartine found only Niedermeyer’s setting of Lac not displeasing to him. He said that music surpassed poetry in expressing the inexpressible and thus had no need of words; he would have each keep to its own sphere.

Hugo, as has been mentioned, looked no more kindly than Lamartine on vocal settings of his poetry. Musser, whose younger sister was, incidentally, a pupil of Liszt, was scarcely more amenable to music. Perhaps moved, as was Heine, by his tragic personal life to lyric expression, he did condescend to publish some chansons a mettre
en musique and many of his fictional characters sing chansons and romances. Gautier, a part-time musical critic who defended Berlioz' ideas without understanding his music, favored, as did most of the poets, the Italian type vocal music. He is significantly silent regarding Berlioz' "transposition" of his precious poem, Le spectre et la rose.

Before centering attention specifically on the songs of Liszt, a brief outline of the essays in the field made by his contemporaries in France seems appropriate. As has been mentioned, the Schubert songs had appeared under the title melodies. Berlioz designated his similarly to distinguish them from the decadent romances. From this time the term melodie began to acquire ascendancy over the term romance even though with some composers there was no stylistic differentiation. In order to make a resume of the contributions of the multitude of song composers active during this era as brief as possible and yet informative to some degree, a chronological ordering will be forsaken for the expedient of grouping them into somewhat manageable stylistic groups.

Donizetti, Rossini, Meyerbeer and Gounod may be listed in one grouping with respect to their connections with the Italian opera tradition. Most of the Donizetti "melodies" were written as scene though he does include some romances in the Martinees musicales of 1842. In the well-established operatic tradition, his accompaniments play a minor role. Contrary to the dramatic and lyrical scene of Donizetti, Rossini's melodies have much the character of the Italian canzonetta. Again, the accompaniment is at a minimum. Especially to
be noted is his use of fiorature, most frequently at cadences.

Contemporary with Berlioz' first tentative efforts to raise the romance to the level of the Lied (1835), Meyerbeer gained great success in the domain of the melodie. Even Berlioz recognized him as an ally. Under the collective title of melodie he united a group of diverse genres ranging from salon songs and canzonette through dramatic and lyrical scene to a group modelled closely on the German Lied whose rich harmonies were new to the romance. He preferred the strophic form but a close union between the voice and piano is noted in the sharing of melodic motives, underlining the sense of a word or phrase through sudden modulation and other examples of musical painting. Significantly he did not allow himself the same prosodic liberties in the salon pieces that he took in his operas.

As a rule, Berlioz was not at ease in smaller genres. This, coupled with his habit of trying to give a new appearance to his work by extending the means, may possibly explain why he wrote relatively few melodies and may help explain their nature. He admittedly had little rapport with the piano. Thus, the accompaniments of the melodies often have the aspect of an orchestral reduction. Indeed, even many of the simplest appeared in orchestral form.

Berlioz' first musical experiences have been listed as hearing of romances. From this arose much of his interest in the genre. His early romances are mainly distinguished by his characteristic harmonic freedom; otherwise they are quite regular. The first series of Berlioz' vocal compositions is ended by the nine Melodies Irlandaises of 1830. These of course can show few German influences
but, rather, are marked by innovation native to all of Berlioz' work. In *La Belle voyageuse* the melody and the accompaniment are simple but the harmony shows originality: At the place of the traditional modulation to the dominant he goes to the subdominant and then to its subdominant. *Adieu Bessy* juxtaposes the statement of the main motive in major and minor. Possibly the most poetic of these is *Le coucher du soleil*. The introduction opens with a chromatically falling motive emulating the setting of the sun. In the first strophe he goes via gradual chromatic movement from A-flat to G major and from there to F major; also notable is the musical painting of *envolent les soupirs* at the end of the strophe. The amplitude of his melody also contrasts with the common romance of 1830. The *melodies Irlandaises* enjoyed some success. Aside from the harmonies, the main objective of the critics seems to have been to the occasional lack of phrase symmetry. The last of these, *Elegie*, with its prose-like text, has declamatory passages, tremolo accompaniment and frequent, difficult, unprepared leaps.

In *La Captive* (1832) he returns to verse and romance-like melody though a considerable number of free harmonic procedures are evident. Also notable is the transformation of its principal theme and the original conception of the accompaniment for the orchestra.

Berlioz' next important songs were the *Nuits d'Ete* (1834-1841), doubtless his finest. Already the first of these--*Villanelle*--shows a new Berlioz. The accompaniment is pianistically plausible (a consultation with Liszt has been suggested) and charming harmonic turns abound without the slightest trace of the bizarre. Instead of the
usual movement to the dominant, the first section moves freely about
the tonic through chromatic and enharmonic changes. The counterpoint
is completely natural and the rigor of the strophic form is softened
with light melodic alterations.

Berlioz shows his musically romantic penchant for the grandiose
in Le spectre de la Rose. The poignant little poem offers but little
excuse for the tragic scene Berlioz fashions. Many of the accompani-
mental figures are called forth to illustrate the text.

L'absence, Berlioz' most famous song, is strikingly simple in
conception. Particularly illustrated by this melodie is Berlioz' careful attention to the declamation of the text. Here, in parti-
cular, the prosody breaks the phrase periodicity.

The two laments, Sur les lagunes and Au cimetiere, if not his most beautiful songs, are still both of great interest. The interval
of the minor second, stated initially in the opening measure of the piano in Sur les lagunes dominates the melodic motives both in the piano and in the voice, provoking frequent harmonic friction. No-
thing really new appears in the later songs of Berlioz (1841-1850). In some, he returns almost to the style of the early romance.

So, we have seen that with the Romantic Revolution of 1830 an interest in realizing the new poetry as song did arise and led to a reinvogoration of the category, but initially only among the lesser composers who were the specialists of the romance. Among the truly Romantic composers Liszt was also interested in realizing this poetry in music but chose to do it mainly through the instrumental idiom. We have already seen this in the Harmonies, Apparitions,
Annees and the Album, etc. We will see it again later in the Symphonic Poems Mazeppa and Ce qu'on entend sur la montagne, both of which were inspired by extended poems of Hugo.

Liszt did, however, venture shortly after this time into the field of song. The initial stimulus, though, would not seem to be the romantic poetry but rather the example of the German Lied, especially the Lieder of Schubert. We can also cite the immediate stimulus of Italian song.

There was an audience for these songs elevated above the common ilk--so long as they did not become in comprehensible by departing too drastically from the accustomed opera-bred idiom--in those salons blessed with members of considerable cultural background.

Too, there were specifically new problems to be solved in these new melodies which would challenge the most enterprising of composers. Although Berlioz and Liszt did not attempt to set the most experimental new poetry, they did begin to select poetry of literary value by poets of note. There were first of all the many moods which could be portrayed even within a short poem. Then there was the new external and psychic-emotional atmosphere which was transferred to the new lyric poetry. Of prime importance with Berlioz and Liszt and in line with the striving of the lesser composers, a new effort was made to more closely reflect the rhythm of even the single word in the music. A standard solution to the problem of mating musical and speech rhythms had not been reached by this time. Gretry had prompted new interest in the problem with his theories that the rhythm of the words themselves and not the accents should draw the
composer's attention. After the turn of the century theoretical treatises on the subject appeared with increasing frequency. With an intensification of the complaints against the declamatory transgressions of the opera composers and the singers the subject became a matter of general concern among vocal composer who respected the French language.

* * *

As has been intimated, establishing the chronological ordering of the Liszt songs offers many problems due to the lack of knowledge of the dates of the original versions of many and of the revisions that may or may not be extant between the various published versions. For this study, the matter is considerably complicated by the fact that many of the earliest songs are available for study only in considerably later published versions. Liszt constantly subjected earlier compositions to drastic revision for later publication. In view of this, inference of the nature of the early versions, especially when considering the piano accompaniment which was consistently thinner in later versions, is most often impossible and dangerous.

In particular, the unavailability of Liszt's earliest published collections, the 1843-44 volumes of the Buch der Lieder (12 songs) and the Sechs Lieder published in 1844, has raised many problems. The songs in these collections group themselves according to the poetry, the language or other considerations. Since it is almost impossible to establish a chronology among them, as they were all composed during a relatively short period, they will all be examined in the same section of this document even though the earliest
available published versions of some are as late as 1860-1879.

To keep distortion at a minimum, the earliest published versions available of songs set to a single poet’s works will be examined first. From these I will propose generalizations of the style at that time. Only then will be included these songs which are linked poetically and by time of original conception, but which are separated by disparate dates of available published versions.

This method, while far from ideal, is thought to be superior to an ordering of the study of the songs by the dates of the available published versions. Such a procedure would frequently do violence to generalizations of the type of poetry, musical materials and techniques, etc., that Liszt was using at a given time.

A chronological listing of the various collections published during Liszt's lifetime may also be of assistance in orienting the reader before proceeding into the examination of the separate songs. The contents of each of these is listed in Appendix B.

1843

Il m’aïmait tant (B. Schotts Sohnen)

1843 and 1844

Buch der Lieder I and II (Schlesinger)

1844

Sechs Lieder fur eine Singstimme... (Eck und Co.) Die Zelle in Nonnenwerth (Eck und Co.)

1847

Drei Sonetti von Petrarch (Haslenger) O lieb (Kistner)
Isten veled (Prague: Hoffmann)
1848

Drei Lieder von Wilhelm Tell (Kistner) Drei Gedichte von Goethe (Kistner)

1849

Die Macht der Musik (Kistner) Weimars Toten (in a Goethe Album; Schuberth und Co.)

1850

Hohe Liebe (Kistner) Gestroben war ich (Kistner)

1856

The first volume of the Buch der Lieder in a revisited edition (Schlesinger)

1859

Gesammelte Lieder (six volumes) (Schlesinger)

1860

The above six volumes of the Gesammelte Lieder were re-published by Khant along with a seventh volume of eight songs.

1879

The eighth volume of the Gesammelte Lieder

1880

The French version of the Gesammelte Lieder as Melodies pour chant avec accompagnement de piano in eight volumes by Kahnt. New translations were made by Gustave Lagye.

Verlassen

1881

Ungarns Gott, A magyarock Istene (Taborszky and Parsch)

1883

Ich verlor die Kraft und das Leben

Further alterations in the French edition of the Gesammelte Lieder
A new edition of the Petrarch Sonnets.

1884

Ungarisches Königslied. Magyar Király-dal (Taborszky and Parsch)
REFERENCES, CHAPTER II

1. The material for the following historical resume has been adapted primarily from these sources:

   Frits Noske, "Das Sololied ausserhalb des deutschen Sprachgebiets, "Die musik in Geschichte und Gegenwart, VIII, cols. 775-781.


2. Quoted in Noske, La melodie, p. 1.

3. Ibid., p. 3.

4. Ibid., p. 5.


8. Noske, La Melodie, p. 25.


10. Ibid., p. 27.

11. Ibid., p. 29.

12. Ibid., p. 73.
13. Ibid., p. 69.
14. Ibid., p. 86.
15. Ibid., p. 43.
CHAPTER III

THE EARLY YEARS

Il m'aimait tant was Liszt's first published song. Designated a melodie, it was published singly in 1843, set to a poem by Mme. Emilie de Girardin. She and her husband were intimate acquaintances of Liszt and the Countess in Paris. The poem is subtitled "romance" in the Poesies completes of the poetess, possibly indicating that it was intended to be provided with music.

This little conceit is completely typical of the genre. It tells of a little girl who, though she admits that she did not love him, was entranced by her lover's attentions. She is suitably crushed when, due to her reticence, he has left her.

Liszt approaches the poem within the general limits of the romance category setting it strophically, but he lavishes upon it musical richness and subtlety far above the general level of the category and perhaps above the level of this simple poem.

The four-measure introduction presents the short six-note motive which furnishes the material from which almost the whole of the melody is developed. Beginning out of key, by the end of the introduction we are firmly rooted in the main key of the song, A-flat major. An unobtrusive accompaniment supports the vocal part. The first line of the poem is mirrored in a three-measure musical phrase
which carefully reflects the slight metric stresses of the words and rhythmically and melodically stresses the key word, bonheur. By repeating the word rougir in the next line, this three-measure phrase is balanced with one of four which arrives, as is customary, at the dominant.

The four-fold repetition of the title phrase at the end of this section would seem to be Liszt's idea and he makes quite a thing of it: shifting to the tonic minor, the voice proceeds more freely than before. The vocal line is marked semi-recitative a piacere at the return to the main key and is followed by the piano, tremolando. This scheme is repeated for few variants for the second venae.

Instead of leading into the next strophe, the one with the most dramatic implications, at the end of the ritornello, the music pauses on a seventh chord in C. Then the new section begins at "Mais un soir il me dit." Its melody is identical with that of the two preceding stanzas, but this time it is marked agitato, parle and has a new accompaniment in f minor. The "Il m'aimait tant" section, this time in E major, is prepared chromatically by the dominant ninth of f minor. It is extended by one repetition (marked vibrato!) to return to A-flat major where the real climax of this section occurs in the piano interlude. The arpeggio figuration which was introduced in this interlude forms the accompaniment figure for the last verse in which the voice begins as before, this time marked simplice.

A new peak of excitement is reached at "Il a du me maudire en partant," prompting a change to B major which begins with a simple chromatic change of A-flat major to a-flat minor. Then with the
third of this in the melody, an F-sharp is added so that the tone C-flat (B natural) may now be treated as a tonic. The subdominant of this is then gradually lowered a half step to become the dominant of A-flat major, after which the "Il m'aimait tant" section appears for the last time in the tonic. The ritornello figure then reappears as a postlude. Three almost flippant chords, doubtless a chiche' to end romances, indicate the finish of the little story.

Liszt's first published song, then, raises itself musically, if not in the choice of text, considerably above the contemporary romance. It enters into the new realm of the melodie as initiated by Berlioz. Its main innovations are in its rich and varied piano accompaniment which is for the most part idiomatic—much more so than the early accompaniments of Berlioz. The orchestral imitations are the usual ones as are the very popular harp-like arpeggios. This song would probably offer considerable problems of execution to the usual salon performer. For instance, note the unaccustomed succession of pitches at "je tremblais a sa vue" in the first verse and the rhythmic subtleties, the operatic vocal power, richness, and range required at the "Il m'aimait tant" sections. All of this requires rehearsal, training, and voice quality quite beyond most of the amateurs who entertained at the salons.

Clearly indicating Liszt's close association at this time of a song with its piano transcription is the simultaneously published piano version which, unfortunately, was not available for examination. Certainly, though, the fact that almost all of these early songs were from their inception intended to be made available in solo
piano versions must have influenced their formation. Fully as much as the Schubert songs, and in contrast to many of the usual French romances, they are all quite capable of standing alone as cohesive musical structures. Though the piano part does not here approach the virtuosity of the solo piano pieces or the independence of the later piano parts, it nevertheless has far more substance and life than the usual romance accompaniment.

The six songs set to poems by Heine, probably composed between 1840 and 1843, exist in available published versions from 1843 to 1860. Of the earliest of these, Am Rhein (Heine gives Im Rhein) we have the 1843 and 1856 versions.

A theory that Liszt's setting songs to German texts arises first form the stimulus of the tours through the German lands at this time would be difficult to support. The songs to French and German texts are better thought of as intermingled both in time of original conception and basic stylistic approach. Liszt was doubtless well acquainted with the poems of Heine in Paris, and the Goethe poems he sets are also familiar ones. Perhaps the high percentage of songs set to German texts is due in part to the fact that the dedications of the collections are to persons within the German sphere. Indeed, this could well be an important factor contributive to Liszt's cultivation of the category at this time: the dedication of a piece of music was a traditional expression of gratitude and friendship. Since Liszt's travels did not allow much time for composition, a song was an ideal token. Further, since these were perhaps composed for the purpose of introducing the French style to the musically well
prepared Germans, he had no need to fear repercussions from musical complexities so much as in Paris.

Liszt was personally acquainted with Heine in Paris. That all was not well between the two men can be gathered from their exchanges of articles and their personal comments; just as surely, though, these show that they understood each other perfectly.²

The poem *Im Rhein* is from Heine's personal outpouring, the *Lyrisches Intermezzo* (1822-1823), which also furnished Schumann the material for his *Dichterliebe*.

Two accompaniments are provided in this earliest publication: a constant movement in cascading series of sixteenths dominates the one designated *piu difficile*; the other utilizes the same harmonies in rising and falling triplet arpeggios. In both, the impressionistic imitation of the flow of the river is unmistakable. Over this the voice delivers the narrative first strophe, broadening at "das grosse, das heil'ge Koln." The regular meter of the poem causes the musical phrases to be in four-measure groups. The harmony is natural, but interesting: beginning in E major he moves up mostly by thirds, to a seventh on C which is resolved to F major. The keynote of this is kept in the melody and enharmonically becomes the third in C-sharp major. This goes to f-sharp minor and thence through the dominant back to E major.

The music of the second strophe is the same as the first though its ending does not return to E major but remains in B major. Here is the first hint of the ironic twist of the last verse where the poet sacreligiously relates the features of the Virgin to those of
his beloved. This section receives a new melodic line and an altered accompaniment with a certain amount of unrest in the duple left hand part against the triplets in the right. In the voice the long-short rhythm suggested by the poetic meter still predominates. The harmonic tension and frequency of change increases and the phrase "die gleichen der Liebsten, der Liebsten genau" breaks forth in unashamed sensuality. This section is repeated, amorsamente, and is followed by an extended piano epilogue of soaring arpeggios to end, finally, piano.

The Heine miniature, Morgens steh ich auf und frage, is published in the same group, designated Lieder, which contains the tiny, equally piquant Anfangs wollt' ich fast verzagen, set by Liszt in 1856 for inclusion in the Gesammelte Lieder.

Liszt's setting of Morgens steh ich auf und frage first appeared in the collection Sechs Lieder which was published in 1844. Along with the Buch der Lieder II, according to Ramann, this collection was compiled and in part composed during summer holidays with the Countess at Nonnenwerth in 1842 and 1843.

As in Il m'aimait tant the "characteristic motive," which marks this song constantly and pervades it, is derived from the first line of the text. It appears first in the piano introduction. At the opening only the first two beats of the motive appear, out of key and stated tentatively; then after a pause the piano presents the entire first phrase. This is immediately repeated by the voice doubled by the piano. Throughout the first stanza the phrases are in four-measure groups. The only harmonic surprise is the varied chromatic
change at "klage" which prepares the g-sharp minor of the more intense first line of the second strophe instead of A major as before. The piano part is distinguished from the preceding songs by its exact duplication of the melody and economy of means as opposed to the earlier traditional accompaniment figures. The reason for this becomes apparent at the second strophe: the piano begins with the main motive which is taken up by the voice before the motive is finished. This interchange is repeated but then at the change of mood at "traumend," the voice has a new, syncopated melody reflective of the meaning of this work and characterized by a new concentration of small intervals. Throughout this section the piano maintains the unity with reminiscences of the main motive and returns with the voice to A major. Then, in a dreamy coda, Liszt freely and intermittently repeats the words of this last section while the piano maintains the musical continuity with its exact repetitions of the melody as it was heard at the first of the song.

Vergiftet sind meine Lieder is available only in the 1860 version. Here the economy of means, especially in the accompaniment, which marks the revisions of this time is particularly appropriate to the concentrated emotion of the poem. This poem is also from the Lyrical Intermezzo and has another of the bitingly ironic twists at the end which characterize so many of Heine's poems. We have seen an example of this in the ending of Am Rhein. Here, at the end, the poet attributes the poisoning of his songs to the serpents which he carries in his heart, fiendishly numbering his beloved among them.
In this present instance, access to the original version would be invaluable since in its musical means this song departs markedly from the preceding songs which we were able to examine in relatively early version. Raabe, who has seen the original, says it differs notably from the 1844 and 1860 versions. So, we cannot know to what extent the new procedures we find in this song are due to the inspiration of the poem and to what extent they stem only from the later revision. Procedures which were used only intermittently in songs written before the late 1850's had often by that time become standard policy.

Particularly striking is the amount of unaccompanied declamation whose meaning is now and then heightened by appropriate sonorities in the piano. Very likely in mirroring this poem the early version would have employed these procedures more than the predominantly lyrical poems set previously. If this is so, this song clearly anticipates procedures which became common in later years.

Liszt's setting of the poem is only superficially strophic. The music for the first lines of both verses is the same since the same lines open the two stanzas of the poem. From here the music freely reflects the sense of the last lines of each verse. In this song purely musical considerations never lead to textual repetitions. Rather, the music is used throughout as a tool to heighten the delivery of the poem. Never does lyrical charm overshadow the delivery of the works. In choosing his melodic intervals Liszt has sought to prevent the listener's attention from straying to an enjoyment only of the music itself. The harmonies are also chosen
with this end in mind.

No introduction precedes the German version of the song, but one was reportedly provided for the French publication.\(^4\)

Again, the music of the first phrase serves as a motto reappearing again and again in the interest of unity. The melody is taken by the voice while the piano only reinforces its accents.

The second phrase, "Du hast mir ja Gift gegossen ins bluhende Leben hinein" bears no thematic relation to the first. The vocal line respects both the metric rhythm of the line and the most meaningful words of the text. The piano accompaniment at this point proceeds upwards semi-chromatically in flowing triplet arpeggio, suggesting the pouring of the poison. At the corresponding place in the second stanza the piano also forsakes its autonomy to illustrate a pictorial feature of the text. At the Allegro molto we have just arrived in d minor through a series of chromatically rising minor sixths under a pedal on G-sharp. At this point the left hand has a violent ascending chromatic motive which is clarified by the subsequent reference to the serpents in the text. This motive pervades the epilogue and over it reminiscences of the unifying main motive are heard.

Four versions of *Du bist wie eine Blume* are known to exist. We have only one, that of 1860, but Raabe says that it does not differ markedly from the earlier ones.

Here Liszt has selected a lyrical poem and his setting of it is a sustained lyrical expression, a not too frequent occurrence among his songs.
Again the piano introduces the "characteristic phrase" of the song which is set to the first line of the text. The phrases are four measures in length throughout and there are no unexpected interruptions in the regular harmonies. A subtlety, striking in its simplicity, does occur, however, at the end of the first line ("so hold und schon und rein"). We have gone from the tonic to the first inversion of the subdominant. Then, on the third of this chord is formed a seventh chord which is resolved down a fifth (to b minor). Thereupon, the music of the first phrase is repeated, now a whole step higher.

A new vocal line is provided for the second stanza, but in its frequent references to the main motive the piano preserves the musical unity and the overall mood.

Heine's Die Loreley is a fairly sizeable ballad of six stanzas, each of which has the same verse structure. Reuss reports that the accepted setting of the poem previous to Liszt's was the strophic setting of Silcher and that contemporary critics preferred his to that of Liszt.5

Liszt's setting of the poem closely follows the precepts of the operatic scena. It is not through-composed in the accepted sense, but falls into the self-enclosed recitative and lyrical sections typical of the scena. Of this song we have only the 1856 version which makes examination of it at this point rather problematic. At least four other versions are known to exist, and Raabe states that the later versions differ very basically from the original conception.6 Hypothesis as to the nature of the original accompaniment
is dangerous since the piano part in the 1856 version is nearly identical with the orchestral accompaniment published shortly after and may be only a piano reduction of this. So in dealing with this song we shall be limited to discussing its very general features which, however, are of great interest.

The first stanza is the poet's preface to the narration of the fairy tale. Liszt divides it into two declamatory sections (A and B). The second stanza begins the tale and sets the peaceful, nocturnal scene (C). Here Liszt's favorite triplet figure suggests the flowing river. The third and fourth stanzas (D) have a new melody which is still lyrical since they describe the Loreley and her enticing song. The mood changes abruptly in the next two stanzas (E represents the fifth stanza and F the first two lines of the sixth) which tell of the frenzy which she has aroused in the boatman. His attention diverted, the boat crashes into the rocks and he drowns.

The animated music of the fifth stanza is reminiscent of that of the second half of the first. Surging chromatic runs in the piano part illustrate the waves which engulf the boatman in the first half of the sixth strophe. Also, at this climactic point the vocal melody has a descending chromatic pattern. With this, the tale is ended. In the last two lines (G) the poet speaks again. They are set first to the music which opened the song and then repeated as a coda to the music of the second strophe, this time in the main key of the song, G major. The use of this music at this point is stimulated by a desire for a musical continuity and not by any meaning implicit in the text.
A carefully planned key scheme unifies this song. The modulations are quite regular, though frequent, reflecting the changing moods of the text. Only at the close when the tension has been resolved do we definitely come to rest for a considerable period of time in the tonic.

The poem Was Liebe sie? by Charlotte von Hagn, Liszt’s long time friend, was set three times. Its first setting was published in 1844. He was probably given the poem while performing in Berlin, where she was a member of the court theater. The text is a little conceit quite worthy of the French in their lightest moments.

This setting was distinguished by an economy of means usually found only in songs or revisions of the late 1850s. In the questions opening each stanza (marked gesprochen) the piano merely affirms the rhythms and harmonies suggested in the vocal part.

As in Vergiftet sind meine Lieder both stanzas begin with the same musical material, suggested by the parallel meanings in the text. The two different answers of the poet, however, receive music closely reflecting their separate meanings.

Three songs set to Goethe texts were included in the Buch der Lieder I. The poems of two of these, Rennst do das Land and Es war ein König in Thule, are relatively extended ballads. They were well known in Paris and there was already a tradition, often criticized, permitting somewhat large scale musical realization of them. The third of these, the miniature Der du von dem Himmel bist, is usually interpreted as a relatively simple evening prayer for rest and peace. Schubert’s setting, which certainly does not forego all dramatic
emphasis within its 12 measures is the norm for songs set to this poem. Liszt's first interpretation, however, goes beyond all conventions in size (almost 70 measures) and dramatic intensity. Musically it is on a par with the other two Goethe settings.

The text, too, of Der du von dem Himmel bist is dealt with somewhat despotically. The words of the more dramatic portion of the poem, from "Ach, ich bin dis Treibens mude" through "Schmerz und Lust" are repeated at will to extend this section, as are the words of the last lines where he even interpolates the phrase "Der du im Himmel bist." Doubtless Liszt meant this song as a sincere expression of religious sentiment and for him, it must be remembered, the religious was always portrayed on a large scale. Raabe mentions that he subtitled the early published versions "Invocation."  

The liberties he takes with the sense and structure of the poem would surely be more easily accepted by the French than by the Germans, for whom the intimate expression was the most intense.

Here, the piano has a somewhat different role than before. It does not anticipate the opening vocal melody, but has a motive built on the interval of the second whose meaning is clarified only in the last section where the climactic phrase "susser Friede, Komm, ach komm in meine Brust" utilizes it. Thus it unifies the song in a wholly new way.

Of Kennst du das Land, which was composed in 1842, we have two versions: 1856 and 1860. Though the revisions occurred within a short period, basic changes were made. According to Raabe the original version of 1842 is quite different from both of these. On
stylistic grounds this seems plausible: The frequent modulations, the many seventh chords, the unusual intervals in the voice, and the economical accompaniment all reflect later practices. In examining this with the early songs, we must therefore keep this in mind and expect only the most general observations to be valid.

Controversy over Liszt's setting of the opening phrase of the 1856 version has occasioned a good deal of spilled ink. He has written a stress over the tone to which du is sung, lengthened it and placed it on the most important beat of the measure. Even his most staunch supporters have not been able to justify this intentional heresy as a mere slip of prosody. Raabe finds that it is "false--simply false." Moser finds the whole song intolerable due to its length; Reuss characteristically tries to justify the accentuation on spiritual grounds, and the English writer in The Art of Music whose sensibilities are not disturbed praises the opening phrase as "accurate delineation of the mood in few notes."

Doubtless this also raised a furor in Liszt's time and it is hard to believe that he did not find it humorous. In the 1866 version he has carefully respected the prosody of the opening words but, just as everything was going so well, has stressed the first syllables of the three dahins!

If, in the earliest version, one can move beyond the opening phrase, the extreme amount of care that Liszt gives to reflecting the rhythm of the prosody is readily apparent.

Again, the "characteristic motive" is first presented by the piano. This motive is employed not only with the phrase Kennst du...
appears, but permeates the entire song. Frequently the piano introduces it before the voice.

The first two stanzas are set semi-strophically; departures are made to illustrate portions of the text. In the second strophe at the phrase "es glanzt der Sall, es schimmert das Gemach" the melody rises quickly to a forte on F and then descends in a seventh chord arpeggio to the tonic. The music proceeds as in the first stanza. An almost identical procedure was used to illustrate the brilliance of the evening sun in the second strophe of Die Loreley.

At the refrain Dahin with its appropriately rising intervals the movement quickens. Liszt deserts the strophic form in the last stanza to portray the violent sense of the text. The phrase "und über ihn die Flut" calls forth the usual triplet undulation which underlies the section. A particularly agitated tremolo illustrates declamation of "es sturtzt der Fels." Then the refrain reappears.

The last of this group of Goethe songs, Es war ein König in Thule, is available only in the 1856 version, although it was first published in 1843.

As in Kennst du das Land, a single melodic motive appears again and again with no exclusive connection to the line of text with which it was first connected. Its distinguishing feature, the diatonically falling minor third in dotted rhythm, is abstracted and furnishes the material for the introduction. This main motive opens the first three strophes. An interesting contrapuntal turn takes place in the last lines of the first two; the voice recites on one tone while the piano has the original melody above it.
A new melody appears in A major (a half step above the tonic) at "gonnt alles seinen Erben." Then a more majestic one begins the fourth stanza which describes the royal feast.

The fifth strophe begins as the first—the texts are parallel—but at "und warf den heilgen Becher hinunter in die Flut" an incipient use of Leitmotiv may be seen. The voice recites on the same tone as in the preceding example, but the piano has the melody of "gonnt alles seinen Erben," very possibly intimating that the sea is to be numbered among his heirs. We naturally have triplet movement in the piano at this point. As the goblet sinks and as his glance lowers to the sea, the piano passage descends in chromatic scales at the octave. The last line of the poem is, for musical reasons, set to the main motive. Further reminiscences of this motive are heard in the epilogue.

With Die tote Nachtigall we return to the atmosphere of the French salon. Philipp Kaufmann, who provided the German translations of the French songs in the Buch der Lieder I and II, wrote the poem.

A motive formed of minor seconds in dotted rhythm permeates the whole song. There are no surprising harmonies and ample opportunities are provided for an agile soprano to suggest the song of the nightingale in the trills and running passages.

This version was published in 1844. Not until 1878 did Liszt again occupy himself with this song. In that year he revised it for publication in the 1879 edition of the Gesammelte Lieder.

With Oh! quand je dors we begin the examination of a group of six songs set to French texts which were published as the Buch der
Lieder II in 1844. According to Ramann these were readied for publication during the summer of 1842 at Nonnenwerth. Fortunately, the earliest published versions of all of these are printed in the Werke.

Oh! quand je dors was included by Hugo in his extremely personal book of lyric verse of 1840, Les Rayons et les ombres. By this time he writes with his earlier metrical freedom and originality but with less desire to startle.

The piano introduction of Oh! quand je dors is built on the same plan found in the first three songs whose early versions we were also able to examine. Fragments of the "characteristic motive" are repeated out of key. These then lead to an accompaniment figure in the main key which precedes the entrance of the voice. From the "characteristic motive" which he has adapted to the initial words of the text he spins an extended melody which has a purely French elegance and little of the German Innigkeit, which marks especially the later versions of the songs to German texts.

The phrases in the first and third stanzas which have the same melody are the usual four measures in length. Only slight rhythmic changes are made in the interest of reflecting perfectly the prosody of the text. Noske is of the opinion that Liszt's prosody is even more impeccable than Berlioz'. The differences in mood between the two stanzas are illustrated by the separate piano accompaniments fashioned for each. In the second stanza the motives of the first are freely mixed and adapted to the text. Indeed, this process would seem most characteristic of Liszt's approach to this song. The
initial motive appears again and again, often fragmentarily, in
different ranges and even modified in form. Its clear outline makes
its every appearance immediately perceptible and gives it a
considerable amount of unifying power.

Liszt shows his individuality very clearly in the original
harmonic successions with which he underlines the text. By the end
of the first stanza he has moved to G major from the tonic A major.
The darker emotions of the first lines of the second stanza call
forth minor harmonies and a low pedal but, after "mon reve rayonnera"
the tonic reappears even more brightly than before.

This song shows most clearly Liszt's connections with that fac-
et of the new melodie which grew out of the old romance. It shows
where he has accepted the new ideals, where he has continued the old
tradition and where he has given free rein to his own individuality.

Comment, disaient-ils? is also from Les Rayons et ombres. It
is similar to Was Liebe sei? in spirit and was reportedly set at the
request of a noble lady. Hugo subtitled the poem Autre Guitar. This suggested the piano accompaniment which maintains the same
figure throughout. The structure of the poem is carried over
ingeniously into the music. Each of the three stanzas opens with a
question posed by the young men. All of the questions are in the
tonic key. Their melody is broken marked declamato.

The answers of the young ladies are more lyrical. Their
counsels: ramez... dormez... ainez... are sung successively in
B major, F major and A-flat major, occasioning striking modulations.
This gives the song the form of a miniature rondo.
Enfant, si j'étais roi is from Hugo's first book of lyric verse, Les feuilles d'automne (1831). This poem is full of rich pictorial detail. The musical depiction of this underlies Liszt's interpretation.

The two motives which serve to unify the song are stated in the introduction. First we hear the triplet figure which will be set to the key phrases which end each verse. Then the rising half-step which permeates the left hand part throughout the entire song appears. Such obvious means as these are necessary since Liszt runs the risk of total chaos in the amount of attention he devotes to the portrayal of the individual phrases of the text.

The opening of the first stanza strikes a suitable royal tone with its dotted rhythms, triadic harmony, and wide range. In this verse two general characteristics of Liszt's harmonic practice at this time are illustrated. At the phrase "je donnerais l'empire et mon cher, et mon sceptre" tonic feeling is maintained, but harmonic variety is obtained by subtle chromatic disgressions. By retaining some notes of a chord he can move others about chromatically, shifting again and again until completely new harmonies are smoothly reached. This process, strengthened by strongly directed melodic movement, accomplishes the modulation from A-flat major to F major at "et mon peuple a genoux." Extended tremolos heighten the drama at the parallel spot in the last stanza. Then at "et le profond chaos" the melody deviates from that of the first verse which at this place had illustrated the phrase "et ma couronne d'or." Now, rising and falling broken chromatic octaves illustrate the phrase "et le profond
Hugo's poem S'il est un charmant gazon, from the 1835 Chants du crepuscule, bears the title Nouvelle chanson sur un vieil air. Respecting this, the poetic structure is entirely regular. Liszt sets only the first and the last stanzas which are quite similar in mood. Therefore his setting is strophic with a coda for which repetitions of the last line furnish the text. Liszt's setting, however, abounds with subtleties.

Harmonically the song is rooted in the key of A-flat major. An undulating movement in sixteenths underlies the vocal part. The groupings of the sixteenths within the measure alternate between two and three which causes piquant rhythmic friction between the voice and the piano. The series of fourths in the voice near the end of the strophe is striking.

Neither La Tombe et la rosa nor Gastibelza, both set to Hugo poems, was reprinted in the Gesammelte Lieder.

Liszt was probably wise in not reprinting La Tombe. More than a major overhaul would be required to make a successful song of it. Even the range would be very uncomfortable for the soprano or tenor voice which he indicates. It is nevertheless extremely interesting for the insight into his experiments at this time, in this case most likely stemming specifically from the serious overtones of the text. Serious texts seem consistently to have drawn forth Liszt's most adventurous experiments.

Separate music is provided for each of the stanzas. In the first stanza questions are posed. They are answered in the second
which, reflecting its optimistic answer, ends in the tonic major. One is struck first by the nature of the melody. Its unaccustomed intervals arise only in part from the frequent harmonic changes. There would seem to be a particular effort to avoid diatonic or triadic intervals. Even in the more lyrical sections the intervals of the fourth is most frequent. In the sections marked declamato diatonic movement appears only at cadences.

The southern setting of Gastibelza inspired an imitation of bolero rhythms which continues throughout the piece, especially in the accompaniment. The tonality is a fairly consistent g minor and helps hold the lengthy song together. Chromatic intervals appear first in the melody at the end of the first phrase, "chantait ainsi," which opened with an emphases on the interval of the fourth. Here the chromatic movement in the melody arises from or is accompanied by the chromatic modulation in the piano from g minor to D major. This four-note succession is then used for its own sake in the melody more extensively at the section "Le vent qui vent" and at the corresponding places in the other stanzas. This is one of the first instances where chromatic melodic movement is used for its own expressiveness and does not arise as accessory to harmonic modulation. The melody of the section after "a ce vieillard qu'un enfant accompagne" is fashioned from a free manipulation of the rising four-note figure followed by the fall of the fourth. This same melodic motive is used again at "Je la voyais passer de ma demeure" in a different rhythm, surely as good an example of "thematic transformation" as one finds in the Symphonic Poems. Indeed, the whole song is a skilled exercise
in working with an absolute minimum of thematic material.

Die Zelle in Nonnenwerth, published separately in 1843, is set to a poem by Liszt's friend Prince Felix Lichnowsky. Raabe says that the earliest version (finished by 1841 at the latest) was intended for the Countess' album and differs strongly from that of 1860 which we will examine. The first, unexpurgated version calls "Komme wieder, Maria" at the end! In spite of the personal connections of the song with a portion of his life which Liszt later rejected, he nevertheless deemed this song worthy of inclusion in the Gesammelte Lieder. Also, at least five instrumental transcriptions of the song appeared between 1843 and 1883.

The introduction suggests subtly the content of the entire song. It opens with two sets of repeated chords. These are strongly reminiscent of the accompaniment at "Sie musste flieh'n" later in the song. The unaccompanied motives which follow this strongly suggest the "komme wieder" motive at the end of the song.

The rhythm and melody of the opening phrase furnish most of the material from which the song is developed. Strategic recurrence of this motive gives unity and a strophic appearance to the song even though the harmonics are quite flexible. The piano gives itself freely to pictorial illustration as for example at "nicht die Bergen."

Bist du is available only in a revision of 1879 which Raabe says in his remarks deviates sharply from the original. Probably, however, the main outlines of the song have only minor changes. The poem, by Prince EIlm Metschersky, is a simple homage to the beloved,
completely regular in structure. Liszt's setting is strophic for the most part with slight deviations to illustrate or emphasize certain words or phrases of the text. The harmonic successions are perfectly regular, made interesting by Liszt's preference for modulation by thirds near the end of the first stanza. Even in this late version of the song is that of the more unpretentious of the early songs. The main theme is presented in the introduction and follows in the voice. The parallel minor is used for the second stanza which conveys a darker mood. A more flowing movement illustrates "ruhig wie's Wasser." The original key and melody return for the last stanza whose climax is supported by massed chords in the accompaniment.

Die Wassergruft is the first of Ludwig Uhland's poems Liszt set. Liszt's interest in this song lasted until the end of his life. Its orchestration in 1886 was his last work. Two strongly altered versions are known to exist between the original (1844) and that which we will examine, the revision of 1860. In subject, Liszt's choice of this poem foreshadows the late songs and is different from any we have previously examined. The music, too, is therefore in a new vein though much of this must probably be attributed to the revision.

This ballad tells the tale of an old hero who goes to the chapel, where his forefathers are buried, to lay himself to rest. He is greeted by their song and announces that he will now close the ranks.18

Since this song is so different from those which precede it, one can only at best conjecture that the features which are so
striking here were outlined in the original version.

In the introduction the piano presents the ostinato figure which underlies a good deal of the narrative portions of the song. The word "waffen" in the line following this is intensified by the sudden appearance of the augmented chord. Also the image of the "dunkeln Chor" is recreated by the cadence on the open fifth. In the opening line of the second stanza the vocal line is formed according to the meter and relative importance of the words of the text. Beneath it the ostinato figure is heard and the notes in the voice coincide with its harmonies. All through these two stanzas Liszt has assiduously avoided an unambiguous statement of the tonic key, f minor. He has clearly suggested it, though, by placing its leading tone and dominant at strategic places but has consistently resolved these in some other manner.

The setting of the third stanza, the song of the hero, is more prosaic and in the style of the lyrical sections of the earlier songs. It is firmly rooted in D-flat major and the dotted rhythms in the accompaniment strike a suitable heroic tone. Liszt is here obviously trying to work with an absolute minimum of material, but the eighth note figure meant to depict the ceremonious harp could perhaps stand relief.

New material is also provided for the fourth stanza. The last stanza freely adapts the ostinato motive and the dotted motive which first appeared at "Greis in Waffen geschmeide" and again in the second stanza at "aus der Tiefe." Here this motive reaches a cadence (after "die Geisterlaute verhallten") on an augmented triad on
d-flat. With the repetition of the motive which had ended the first stanza the tonic note (F) is finally sounded in bare octaves low in the bass.

The Tre Sonetti di Petrarca were very possibly Liszt's first finished songs. Since our earliest published versions of them are from 1846 and since another earlier (?) sketch of the second is completely different from those we have,¹⁹ I decided to reserve study of them until this time.

Again illustrated by these songs is Liszt's habit during these years of publishing the piano transcriptions of the songs simultaneously with or even before the vocal versions. All of the Sonetti appeared as piano pieces before they did as songs. The piano transcriptions of the Buch der Lieder I had appeared simultaneously with the vocal versions, and the transcriptions of the second volume were readied by 1847 but never appeared.

The stimulus to set the Petrarch poems probably came from the Italian journeys during the late 1830s though there had been something of a Petrarch revival in Paris. Their musical style, too, was probably influenced by Liszt's contact with Italian song during this period. Even the 1846 version has only the Italian text.

The first, Pace non trovo, which tells of the agonies of love, is set as a recitative and aria in the Italian style. As has been mentioned this style has its French counterpart in the scena. A violent series of syncopated modulations followed by a statement of the opening vocal motive forms the introduction. The entire first section, declamato, avoids definite statement of a key to maintain a
sense of movement. Cadences on seventh chords are frequent. A noisy climax is reached by means of tremolos, octaves and a double-forte C-sharp in the voice. After a short reminiscence of the opening motive by the piano, the material of the lyrical section is introduced, first by the piano and then by the voice. A good many of the modulations are accomplished simply by moving the tones of the accompanying arpeggios down by thirds under a strongly directed melody in the voice. After he has reached a new key in this manner Liszt often proceeds subsequently with perfectly normal modulations. In this way the repeat of the opening phrase appears down a whole step from its first appearance. The sweeping vocal phrases are consistently in four-measure groups in the Italian manner. The piano effectively emulates the orchestra, concentrating on the much favored harp-like accompaniment for the "aria." In the last stanza at the despairing phrase "egualmente mi spiace morte vita" we return to recitative, followed by the opening motive and leading to a passage in recitative notable for its piling up of dynamics: con somma passione vibrato (!). A coda reminiscent of the lyrical section ends the song.

After the opening section the 1846 piano transcription of the song is quite straightforward. At the opening, however, there is no reference to the recitative section of the song. A rising and falling motive harmonized in first inversion chords above pedals in the bass is heard three times, each time up a half step. After further working with this motive the piano interlude which introduced the second stanza in the song is heard. Then the vocal melody of this
stanza appears in a higher register. This melody appears the same number of times as in the song. Variety is obtained by alternating the melody between lower and higher registers, varying the accompaniment and skillful, oftimes dazzling ornamentation of the melody. Fragments of the recitative motive which opened the song are heard in the postlude.

The first two stanzas of Benedetto sia'l giono in which the poet enumerates his blessings are set simply. The third stanza where he centers his attention on the beloved Laura is distinguished by the long held sotto voce high A on "benedette le voce" and the descending chromatic melisma on "lagrime."

Enclosed in the first musical couplet are the first two stanzas of the poem which have a definite continuity of thought. The third receives a new setting and the fourth returns to the original material. Repetitions of its text furnish an excuse for the usual coda.

The 1846 piano transcription retains the rhythmic arrangement (even eighth notes in 4/4) of the opening portions of the song. However, in the version from the 1850s the melody and accompaniment will be syncopated on 6/4.

The vocal and piano versions of L'vidi in terra angelici costumi proceed much on the order of the two previous sonnets. Angiolin dal biondo erin was, according to Ramann, Liszt's first song. It was reputedly written as a lullaby for his daughter Blandine. We have it only in the revision of 1856. Again, access to the early publication of this song would be invaluable since the
harmonies in the present version, while relatively simple, show a surprising number of subtleties. The mood of the poem does not demand more than the simplest harmonies. So, it would be very interesting to know how many of his harmonic innovations Liszt brought with him as standard materials when he began to write songs. For instance, here at the end of the first four measures he has gone gradually to C-sharp major, a third above the tonic, instead of to the dominant.

The introduction suggests the opening melodic motive of the song while maintaining its accompaniment figuration. The two first stanzas are set to the same self-enclosed melody. Textually, the third stanza offers basis for deviation. The rhythm of the accompaniment remains the same, but the expression of the wish for happiness: "Quando dormi...il dolore" calls forth a new melody and harmony. This harmony alternates first between A major and d minor until the seventh over C at "tua" sends the harmony to F major and b-flat minor. This last illustrates the possible sadness of love at "che ignorar... dolore."

Aside from several expressive deviations, the last two strophes return to the emotion and music of the first two. Any danger of monotony is avoided by constantly varied figuration in the accompaniment.

Liszt set Klarchens Lied, Freudvoll und Leidvoll, from Goethe's Egmont twice; once in 1844 and again in 1847-48 when both settings were published.
In the first setting most of the material for the first four lines of the text which Liszt treats as a section is presented in the introduction. The motive for _Freudvoll_ is presented in the tonic major, A-flat. The same motive is also used for _Leidvoll_, though now naively—but charmingly—in the parallel minor. From this a-flat minor, he proceeds by chromatic change in some members of the chord to a seventh on E while maintaining the A-flat pedal to which he returns a tonic. This is a very characteristic device used by Liszt to add variety while maintaining the tonal center.

The second half of the poem is subdivided into two separate parts due to their contrasting meanings. "Himmelhoch jauchzen, zum Tode betrubt," is set dramatically. "Glucklich allein ist die Seele, die liebt," with textual repetitions, forms a self-enclosed section returning to the tonic key. A new introduction and melody are provided and no reference is made to earlier music since at this point the whole mood of the poem has undergone a transformation.

_Ich mochte hingeahn_ ostensibly arose from a very personal experience of Liszt. While on tour during the summer of 1844 he again met Caroline St. Cricq, now Mme. d'Artigaux. From this meeting allegedly came the impetus to set the poem of Georg Herwegh which expressed his emotions at the time. In the first copy Liszt notated in red ink: "Dieses Lied ist mein jugendliches Testament--deswegen aber nicht besser--und auch nicht schledter--F. Liszt. Vereinfachungen im akkompagnement sind wesentlich notwendig." \(^{20}\) Doubtless changes in the accompaniment and in the vocal part had been made by the time of the version that is available to us, that of 1859.
Certainly this song deserves praise for more than the fact that a phrase in it antedates the Tristan motive by a decade.

Musically, too, this song summarizes the hallmarks of the early style which we have been examining. Here Liszt has the opportunity to avail himself of all his ingenuity. With his penchant for reflecting even the slightest innuendos of a poem he has posed himself a difficult task. The poem is lengthy and has a large number of mood changes and tempting pictorial suggestions. That the Liszt setting maintains a high degree of unity while mirroring the most minute inflections of the text is a credit to its composer.

The "characteristic motive" which is later set to the title phrase comes as close to fitting the accepted definitions of Leitmotive as anything. Its outline is inextricably associated with the title phrase and appears at strategic places both in the accompaniment and in the vocal part. It is also a powerful protagonist for musical unity. Its frequent returns integrate the musical divergences which are made to illustrate the portions of the text with the rest of the song. These illustrations are on the order of the many we have examined.

Although a complete analysis of the song at this point would be repetitious since the procedures follow the order of those we have previously discussed, a number of the details demand our attention.

Especially noticeable is a new tendency toward uneven phrase lengths prompted by attention to the single words rather than to the generally regular verse meter. In the first stanza at "mich in den Schoss des Ewigen verbluten" the meter changes from 3/4 to 4/4 within
the phrase and the phrase itself is five measures in length. The
harmony at the change of meter is also very interesting. From the
augmented triad on F at Schoss to the C-sharp major harmony at Ewigen
the enharmonic change requires only the change of one note: lowering
the a of the F chord to the fifth of the C-sharp major chord. This
modulation sounds much less confusing to the ear than in explanation.
In fact, this would seem to be generally characteristic of Liszt's
modulations. He treats notes as sounding bodies per se rather than
letter names within certain well defined contexts which have certain
well defined rules for getting from one formula to another. He is
merely occupied with getting from one sonority to another and does it
most often by employing sounds common to both.

There is also a noticeable attempt to extend the "Ich mochte
hingehn..." sections beyond the middle of the line caesura by
extending the musical phrase to encompass the entire line. Indeed,
throughout the whole song Liszt seems to be making a definite effort
to avoid halting the movement except at the most necessary points
dictated by the stricture and meaning of the poem.

The piano, in addition to its role as a unifier, is also the
melodic leader throughout the part of the second stanza from "Ich
mochte hingehn wie der Tau" to "wie der bange Ton." Then it retakes
its role as creator of the atmosphere at "der aus den Saiten."

In the contrast of individual themes and their mutations
throughout this song and in the adventurous but appropriate
harmonies, Reuss is fully justified in seeing it a a Symphonic Poem
in miniature.
Liszt's setting of the Alexandre Dumas poem Jeanne d'Arc au bucher was published in 1846 as a *Romance dramatique*. It was revised in 1858 but was not re-published at that time. On Liszt's order Conradi orchestrated it but this version was not published either. The final arrangement with orchestral or piano accompaniment was completed by Liszt in 1874 and published in 1876. We shall examine this version.

Liszt did not seem to have thought too highly of this work. In a letter of May 25, 1880 he says: "Mlle. Brandt a interprete Jeanne d'Arc avec un pathetique merveilleux--de maniere a enthousiasmer le public, et a me rendre indulgent pour cette mienne composition." On April 25, 1881, he wrote Karl Redel that "Marianne Brandt sang gestern in ihrer herrlichen, pathetischen eise mein durftige Monodie der *Jeanne d'Arc* bei dem glaszenden Liszt-Festconcert des Wagner-Vereins in Berlin."

The piano part in the score examined for this study is doubtless a reduction of the orchestral accompaniment. Separate versions of the vocal line are provided in the printed score for the texts in French and German. The melodic line of the French text probably differs strongly from the original due to Liszt's attention to the German text in this case and to his changing conceptions of vocal line and recitative.

Even in this late revision the song retains the sectionalization characteristic of his earlier *scène*. Since the entire poem is rendered in the first person and describes a continuous action, the usual divisions into recitative and aria according to narration and
personal speech or according to recitation and lyrical reflection are impossible.

Sections arise, rather, from the refrain "Je vais monter sur le bucher" which appears at the close of each verse. The motive which is set to this line, the notes of an ascending seventh chord, frequently appears (often varied) alone as a unifying agent. Also it is used frequently to point up certain related phrases of the text. It is heard first in the introduction. The first two stanzas begin with the same melody for unity's sake and then the music devotes itself to exploiting the dramatic potential of the text.

The first version of *Es rauschen die Winde* (1845) is, in my opinion, one of Liszt's most exciting songs. From the opening "characteristic motive" which so admirably captures the spirit of the opening line, to the final resolution of the song in the tonic e minor, the excitement never lags. The "characteristic motive" permeates the piano part to give musical interest and unity when the voice is occupied with delivering the text to motives devised to point up the fragment of the text at hand.

This setting has a strophic flavor which is subtly varied from verse to verse. The easily recognizable "characteristic motive" opens each stanza and much of the remainder of the stanzas share common material. However, tempo changes, and variation of the melody, harmony, and accompaniment make each seem especially adapted to the mood of the particular stanza. This is very noticeable in the third stanza ("Ihr Tage des Lenzes"), where the tempo is retarded and the key is changed to C major. The outline of the "characteristic
motive" is maintained but it is used to form a wholly new melodic phrase. Its original outline, however, preserves the tragedy underlying this ostensibly optimistic stanza.

Wo weilt er? and Es rauschen die Winde, were settings of poems by Ludwig Rellstab. Wo weilt er? was first set around 1845; only the 1860 version was available for study. As with so many poems Liszt chose, this one has a textual motive (here the title phrase), the outline of which returns again and again throughout the poem. As usual, Liszt gives this textual phrase a recognizable melodic motive which is associated with its every return. It also appears frequently in the piano part as has been the previous practice. Here, however, at "O grusst ihn, ihr Wolken, im sharrigen Land" we have a new use of the motive in the melody which has only tentatively been hinted at before. The melodic outline of the motive is retained, but the rhythm is changed. The motive is extended to form a phrase and it is heard in an entirely new textual context. This is a classical example of Liszt's "themetic transformation."

Schwebe, schwebe, blaues Auge was written during the years when Liszt was courting Weimar most intensely, prior to his taking up residence there. It is a setting of a poem by Franz Dingelstedt, head of the theater at Weimar. The setting is inoffensive melodically and harmonically. Ornaments abound, particularly at cadences. These can probably be attributed to the fact that the song is revised for performance by one Mlle. Milde, a singer at the court theater.
At "einen Frühling" in the first verse Liszt employs a device which he used frequently to obtain variety, i.e. the music of the first phrase is repeated intact a whole step higher. In the second stanza "(Klinge, Klinge)" and the last ("Lass, o Lass") one finds new examples of Liszt's manipulation of motivic material. The rhythm of the original motive is retained, but new tones illustrative of the text or merely in the manner of recitation replace the former melodic outline.

O lieb, so lang du lieben kannst, from which the most infamous of the piano Liebestraume was transcribed, is a setting of a poetic effusion by Ferdinand Freiligrath. The transcription was issued before the song. This song and the other two which form the collection Liebestraume as transcriptions were published as a set in 1850. This is the version which is available to us. The main alterations of the original version are reportedly in the drastically simplified accompaniment.26

Liszt's setting is a purely romantic effusion. While it is difficult to remain objective regarding this too-familiar song, one must at least admit that it fits the spirit of the poem. The song is further one of the surprisingly few examples of really sustained lyricism among the Liszt songs. The danger of monotony occasioned by the many times which the main melody must be repeated to fit the poem is avoided by the skillful changes of key and accompaniment figuration. Phrase lengths and harmony are quite regular and the setting maintains the strophic flavor of the poem.
The poem Elegie by the amateur Parisian romance poet Etienne Monnier was set by Liszt before 1845. *Elegie* was published in Paris in 1845 but seems to have had an almost non-existent circulation. It was not reprinted in the *Werke* nor do Ramann, Raabe, or Serle seem aware of its existence. Noske has reprinted it in the appendices to his book along with an informative commentary. 27

Liszt has set this poem in the style of the French romance. Still, it bears his own personal stamp, and the entire composition is dominated by the initial phrase. Harmonically it is dominated by Liszt's favorite device of modulating by thirds which is succinctly expressed in the opening two measures of the accompaniment where the tonic and sub-dominant alternate. Often the piano is the melodic leader. For instance, notice measures 27-34 where the piano states the main melody in its entirety and the voice appears only fragmentarily to deliver the text. The inevitable coda calls forth repetitions of the already too familiar refrain "va voler vers toi."

Ramann says concerning the three songs which Liszt set to poems from Schiller's *Wilhelm Tell*:

*Die skizzierring der Lieder fallt in die Zeit der Schweizerreise Liszts' (1835/36) speciell gehören sie einer Excursion nach dem Vierwaldstatter-und dem Wallensee su, wo er mit "Wilhelm Tell" in der Tasche, dasKlavierstuck "Chapelle de Guillaume Tell" und jene Lieder entwarf. 28*

In his remarks concerning these songs Raabe does not contradict her nor does he substantiate the existence of said sketches. He merely says that at the close of the copy which contains all three songs Liszt has noted "Basel (Klibeck) 12 July 45." 29 This could
conceivably be the date of the final revision before publication. Further, Raabe does not mention if Liszt himself made any corrections at this place in the manuscript of the Ramann biography as he has done elsewhere. 30

If Ramann's statement is true, it makes less plausible our conjecture about when Liszt began to write songs and the order of their origin. It also makes one wonder why she made such a fetish of proclaiming *Angiolin dal biondo crin* his first song.

This suggests that the series of songs, choral works, etc., by Goethe and Schiller, which were published near the time of the celebration of the centenary of Goethe's birth in 1849, were not all inspired by this. Rather, Liszt rejuvenated older compositions and composed some new ones to round out the collection.

On purely stylistic grounds one might be able to argue that the origin of these songs was earlier than 1845-1848. All three abound with the naive impressionism which had been so pronounced in the earliest ballads but which had been less frequent and more subtle since then.

A rising and falling thirty-second note figuration underlies, with few interruptions, the whole of the first song *Der Fischerknabe*. This figuration is doubtless meant to suggest the sea. An extended introduction precedes the entrance of the voice. Although the melody is lyrical, the introduction, as is the whole song, is built on the motive which is set to the opening phrase of the text: "*Es lacht der See."* Even when the voice has a different melodic figuration the piano usually suggests either the outline or the rhythm of this
motive. The motive does, however, undergo subtle metamorphoses in the course of the song. At "da hort er ein Klinge" it is heard in an altered rhythm. Then, after this rhythm is definitely established, the melodic outline is changed at "Und wie er erwacht." The nature of the melody, the ornamental cadences, the operatic tessitura, and the final florid passage suggest the relation to the scena. It must be conceded, however, that such a song would certainly not have been out of place at the Weimar court concerts.

The second song of the series is intended to follow the first without pause. These three songs, then are the closest Liszt ever comes to writing a "cycle." Der Hirt is closely connected with the early piano works of the Swiss sojourn. Alpine Horn motives furnish the material for the introduction and provide atmosphere and unity throughout the song. The opening melody seems to be an attempt to emulate the folk idiom. As has been mentioned, Liszt collected "folk tunes" during his travels in Switzerland and made use of them in his piano pieces. This song further abounds with simple textual illustrations of the type we noticed earlier. Yet, here these are skillfully integrated into the whole. Notice the bird imitation at "wenn der Kukkuk ruft" which grows out of the horn motive and suggests the thematic material of the next section. After this section, the opening tune returns. This is perhaps Liszt's only attempt to recreate the "folk" idiom in his songs and he is really quite successful.

Der Alpenjäger, which follows without pause, is a much more violent expression. The piano introduces the opening vocal phrase and has an overpowering role throughout the entire song. At the end
of this song Liszt returns to the material of the introduction to the first song to round out the cycle. It would be interesting to know if this were present in Ramann's 1835-36 "sketches," in view of Schumann's use of the same device in the 1840 *Frauleiebe und Leben* cycle.

*Wer nie sein Brot mit Tranen ass* was first published in 1848. The earliest version available to us is from 1860. Apparently this version of the original song did not sufficiently express Liszt's conception of the poem at that time for he completely re-set it about this same time.

Probably remnants of the original setting are perceptible in the 1860 revision. The quasi Arpa and tremolo accompaniment is reminiscent of the early songs as are the phrase groupings of four and eight measures. Further, the structure is to a large extent determined by purely musical exigencies: A B A B A.

The largest concession to the musical means developed by Liszt during the Weimar years is in the main theme. Here the seriousness of the text is conveyed by the series of chromatic intervals in the vocal part, anticipated and supported by the chromatically proceeding harmony. The vocal phrases, however, still maintain something of a lyrical character in their equal lengths, rhythms, and melodic figuration. Possibly the chromatic intervals we find were utilized to heighten the expression of an earlier melodic line. It is also possible—but not probable—that this is the original melody.

*Isten veled* was the first of three songs which Liszt set to Hungarian texts. The other two were written during the early 1880's
when Liszt habitually resided in Budapest a part of each year. Liszt visited Hungary in 1846 and began his investigations of gypsy music. Since the only published version available is from 1879 and Raabe says that the two earlier versions both differ strongly from this, Isten veled will be examined later along with the two other Hungarian songs.

There is no published version of the last song Liszt wrote before he settled in Weimar, Le juif errant. The poem is by Pierre-Jean de Boranger, who was one of the poets of Saint Simonism.

To say that the early songs of Liszt are a diverse group would be something of an understatement. The single songs are most frequently isolated from their fellows with regard to the time of original conception and poetic stimulus. Only later were they collected by the composer into groups among themselves. Even the diversity of these separate groups finds no counterpart in the works of Schubert or Schumann, nor any place in the German Lied tradition.

However, I submit that these songs do have a definite relation to the general upheaval in the genre in France which began during the early 1830's. As has been shown in Chapter II these were formative years for the future of French song. This was no short-lived aberration when the French momentarily forgot they were French and were overwhelmed by the Germans. In these years the foundations were laid which were to support the song writers at the end of the century. Only during these years did song writers begin to turn to poetry of value, to occupy themselves with reflecting the subtleties of its prosody in the melody and rhythm of their music and to develop
the possibilities of the piano accompaniment. These modes of approach found their fruition in Fauré, Duparc and Debussy.

During these years the limits of the song category in France were not so clearly formulated as they were in Germany. In addition to the great variety of their own salon and concert room songs, scénas, etc., the French annexed the German Lied and ballad. In this melange, incomprehensible to the Germans, the early songs of Liszt all find places. Even so, these songs do not repose placidly in their pigeon-holes. All are among the most advanced of their genres, just as were those of Berlioz with whom Liszt shares so many techniques. Perhaps they were too advanced musically to be popular since both the French and the Germans complained of their daring and difficulties. The general reaction of the French critics was primarily an incomprehensible antipathy toward them.

Yet, in spite of their diversity there is something of an order among the Liszt songs. The composer himself gave us the clue to this when he ordered them in the collections according to the names of the poets to whose poems they were set. The fact that Liszt was really setting poems goes a long way towards explaining the nature of his songs. In accordance with the romantic ideals he worked with the specific poem and did not merely create music with a stereotyped structure to which poems with a similar structure might be sung. The priority of the poetry was even indicated in the titles he gave to the collections. For instance the Buch der Lieder II was designated: Poesies lyriques pour une voix avec accompagnement de piano. Texte de Victor Hugo. Musique de F. Liszt. In almost every instance the
meaning of the poem and to a lesser extent its form are of primary importance in creating the external form of the song. Only rarely do purely musical exigencies contradict this.

There is a further layer of order among the early Liszt songs, formed by the types of poems he chose to set of the various poets.

One group of songs is very close to the general conception of the salon song. Quite a number were set to poems by amateurs as favors or in gratitude or friendship. Numbered among these are: *Il m'aimait tant*, Angiolin dal biondo crin, *Die Todte Nechtigall*, *Bist du, Oh! quand je dors*, *Nonnenwerth*, *S'il est un charmant gazon*, *Elegie*, *Schwebe*, *Schwebe*, and *O lieb*. *Du bist wie eine Blume* is only hesitantly linked with this group. Due to the sincere devotion of the poem and of the music, it tends much more toward the German ideal than toward the French game of passions.

Equally large in number are the settings of ballad length poems which consistently retain a close connection with the scena: the *Tre Sonetti*, *Die Loreley*, *Es was ein König*, *Enfant, si jétais roi*, the three songs from *Wilhelm Tell*, *Gastibelza* and *Jeanne d’Arc*. Here there is not too much differentiation in basic approach to the poems because of language.

Poems having a question-answer scheme seem particularly to have attracted Liszt. Certainly his preference for working motivically was well adapted to this. *Comment, disaientils?*, *Was Liebe sei?*, *Wo weilt er?* and *La tombe et la rose* are all of this type and have settings which are stylistically similar. *Kennst du das Land* externally fits this category, but its Germanic spirit links it also with
the other more lyrical settings of German poems: *Freudvoll und Leidvoll*, *Der du von dem Himmel bist* and *Am Rhein*. *Wer nie sein Brot* especially is the early setting which bears traces of this lyricism and is also the connecting link, stylistically and textually, with the type of song which was to predominate in the last years—particularly in its second setting. *Die Vatergruft* is the clearest forecast of this among the early songs. The case of *Wer nie sein Brot* will be seen to be paralleled exactly by *Ein Fichtenbaum steht einsam*, which will be examined in detail in the next chapter.

The epigrammatic *Vergiftet sind meine Lieder* and *Morgens steh ich auf und frage* stand together in terms of general stylistic approach. Indeed, all of the Heine settings bear marks which distinguish them from the other songs.

Two songs, *Es rauschen die Winde* and *Ich mochte hingehn*, are strophic in mood and quite extended. Liszt preferred especially to work motivically with them.

Liszt's preparation for writing songs was somewhat unique and perhaps saved him from disaster. His main tendency when setting a song was to exploit its general dramatic sense and pictorial features. This could lead to utter chaos if it were not for his sound musical background which made him demand musical coherence as much as dramatic effectiveness. His preference, possibly from his experience with variation and improvisation on themes, and for working with a minimum of motivic material gave his songs a unity which would otherwise be lacking if he had devoted himself only to pictorial and dramatic illustration.
Perhaps there was some single-mindedness in Liszt's approach to a poem he wished to set as a song. First of all, the sense of the poem determined the structure of the song. Then he almost always employed a "characteristic motive" which was set to a key phrase of the text. He could then treat this as a purely musical element to maintain musical coherence. The piano played a large role and was usually idiomatic. Liszt's harmonies can best be characterized as avoiding the obvious. Too, as a true romantic, he tried to avoid sectionalization and symmetry in the interests of a continuous movement from beginning to end. The musical phrases were formed from a close attention to the rhythm and meaning of the separate words of the text. When Liszt began to work more and more with German texts and to become as sensitive to the rhythm of the single word as he was to the French texts rather than to the verse meter, changes resulted in the melodic lines. In almost all of the early songs Liszt felt the necessity for a coda built on the text repetitions. Perhaps this was related to his bent for improvisation or to making otherwise short songs lengthy enough to hold their own on a concert program.
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23. Raabe, Vormerkungen, VII, III, p. V.
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CHAPTER IV

THE WEIMAR YEARS AND SONGS

During the latter part of the 1830s and the early 1840s Liszt became increasingly optimistic that he might find sympathy for his artistic ideals in Germany. In the Reisebrief an Hector Berlioz (1839) he says:


Beethoven! ist es möglich? Die Sammlung für das Denkmal des grössten Musikers unseres Jahrhunderts hat in Frankreich das Ergebnis von vierhundertvierund zwanzig Francs neunzig Centimes getragen! Welch ein Schmach für alle! Welch ein Schmerz für uns! Dieser Zustand der Dinge muss anders werden--Du stimst mir bei: ein so muhsam zusammengetrommeltes, filziges Almosen darf unseres Beethoven Grust nicht bauen helfen!"
The romantic revolution in France had by this time nearly spent itself. In the theater the finish was signalled in 1743 by the failure of Hugo's Les Burgraves. By this time most of the great instigators of the movement were dead or had become politicians. The artistic and social dreams of the romantics had been shattered by the triumph of the bourgeoisie. From 1840 on Liszt was rarely in Paris. After 1846 he was not there until 1853 when he visited his mother for a few weeks.²

Really, any hopes he might have entertained for the wholesale acceptance by Germany of his French romantic ideals were doomed from the beginning. The final phase of German Romanticism was in the 20s with the early poems of Heine. In the 30s the realistic, politically conscious, and socially critical journalism of the 'Young German' movement—though ephemeral—pushed romantic ideals into the background. Romantic motives were, however, revived later to some extent in an effort to infuse life into the sober, unadventurous poetry of the Biedermeierzeit.³ Also the musical artists of mid-century Germany were only too aware that giants had trod the earth in the preceding generations.

By 1842 Liszt had begun his alliance with Weimar. In that year he was appointed Hofkapellmeister, a position which he held nominally until he returned to stay in 1848. Weimar was, indeed, the happiest choice Liszt could have made among the German towns for the furtherance of his ideals. It was by far the most magnificent of the smaller courts. It had a claim both to being an elegant 19th century Versailles and a provincial Paris. Contrary to the general trend in
Germany at that time towards national pride and moderation, the court at Weimar openly modelled itself on the Parisian courts and prided itself on its splendor and activity. Maria Paulowna, Grand Duchess of Saxe-Weimar (1786-1859), had been instrumental in effecting a change of emphasis at the court from drama to opera. Liszt's appointment was one of the major steps in assuring the success of this venture.

From 1839 until 1849 Liszt had a desire to settle down and write operas. In 1842 he had planned Le Corsaire. In 1845 a stage version of La Divina Commedia was proposed. Two Italian operas were sketched in 1846 and between 1846 and 1854 he now and then considered an opera on Faust. In 1847 he planned an opera on Richard en Palestine and in 1858 toyed with Spartacus. None of these was completed. After 1848 his interest in modern opera was transferred from his own creation to that of Wagner and other contemporaries. Still, as late as 1858 he was planning, at the Princess' insistence, an operatic dramatization of Jeanne d'Arc, and in a letter of 1860 he refers to opera as still the most grateful genre of all. Doubtless the dramatic gesture which predominates in such a large portion of the early songs is closely related to his interest in operatic writing. The experiments there in the relation between the text and the music can be seen as working on a small scale with problems he would face in attempting a new solution to the problems of operatic writing.

The small cultural centers of Germany had by this time turned largely away from the dramatic genre as it was practiced in Italy and France. Even as late as 1862 Liszt remarked in a letter that Paris
had a dramatic activity which German was far from attaining. The intimate and the understated had more import for the Germans than did the grandiose. Germany had questioned the basic tenets of traditional opera. Any composer who was to write operas must either model them on the popular repertoire or grapple with the multitude of unsolved problems which had been posed.

However, the problem of coordinating the rhythm of the words with the music interested many of the Germans as well as the French. Therefore, Liszt could expect sympathy from some quarters for some of the ideas which he had developed. He could, however, count on a goodly amount of resistance to his idea that serious subjects necessarily require grandiose treatment.

By 1845 Liszt had definitely decided to settle in a permanent station. He writes in a letter of March 3, 1845, that "the Vienna tour will pretty much mark the end of my virtuoso career." On April 28 he says, "At the beginning of winter I shall resume my duties at the Court of Weymar [sic], to which I attach more and more serious importance." He had conducted his first concert in Weimar on January 7, 1844. At the dedication of the Beethoven monument at Bonn in August, 1845, he had made his debut as a serious composer with the first performance of his Beethoven cantata. On December 19, 1847, he writes: "I want to go back to Germany for some weeks in order to put myself in tune with the general tone, and to recreate myself by the sight and hearing of the wonderful things produced there by...upon my word I don't know by whom in particular if not the whole world in general."
In February of that year he had for the first time met the Princess Carolyne von Sayn-Wittgenstein at Kiev. Thus, we see that contrary to the popular supposition, she played a negligible role in his decision to settle in Weimar. He spent the winter of that year with her at Woronince from where the above letter was written. In February, 1848, he returned to Weimar. The Princess came in April to ask Marie Paulowna to persuade her brother, Tsar Nicholas I, to grant her a divorce. This was refused and in 1849 the Princess and Liszt took up residence together at the Altenburg anyway. Here they lived in an uneasy truce with the morality-minded populace. Liszt's connections were with the court and not with the town. He had again and again shown himself to be something of a snob and certainly not in sympathy with the sentimentality of the Biedermeierzeit. In a letter refusing to set a poem by one of its heroes, his friend and admirer Hoffmann von Fallersleben, he said, "I have no bent for the sentimental."\(^{12}\)

Actually, the immediate influences on him at Weimar were no great change from the French environment in which he had matured. As has been stated, the court emulated the Parisian ideal. Further, Liszt's newest muse, the Princess, had been raised by a French governess. An untiring reader, she was thoroughly saturated with French ideas. She had even come to know Hegel via French channels. Probably her greatest deviation from the guidance given Liszt by the Countess was in effecting his return to mainstream Catholicism—another thorn in the side of Protestant Weimar.
* * *

The first song from the Weimar years, *Kling leise, mein Lied*, was probably finished by Liszt at Felix Lichnowski's estate while waiting for the Princess to join him in her flight from Russia. Its earliest version (1848) was not published prior to its inclusion in the *Werke*.

*Kling leise, mein Lied* is a lullaby in the spirit of *Angiolin dal biondo crin* and *Schwebe, Schwebe, blauss Auge*. The main melodies of these last named (although the original melody of *Angiolin* may have been quite different) have a considerable amount of the straightforward simplicity that one, hesitantly, associates with the German tradition. This was a rare occurrence among the early songs. Only *Du bist wie eine Blume* and, in a different way, *Oh! quand je dors* are comparable in spirit. Even more than in *Angiolin* and *Schwebe* Liszt seems to be consciously striving for a simple, regular line in the main melody of *Kling leise, mein Lied*.

The poem to which this song is set is by Johannes Nordmann. Its verse rhythm is regular throughout and is carefully reflected in the musical rhythm. This procedure was operative in the very earliest songs. The most striking difference is that here the piano very rarely oversteps its role as an accompaniment for the voice. Although the traditional arpeggio figures are consistently employed in the piano part, they are less conspicuous than they were in many early songs since there is little doubling and their range is restricted and quite apart from that of the voice.
The introduction does not anticipate the opening melody of the song as had been the recent practice. The left hand, though, has the same accompaniment figure which will underlie the opening vocal phrase. The voice enters in the tonic key (B major). Its phrases are usually quite regular and the harmonies are interesting but not shocking. The last two verses have a new melodic outline and an equally new rhythmic solution to the reflection of the verse meter of the poem.

*Oh pourquoi donc* was set to a poem by one Mme. Pavlov soon after Liszt settled in Weimar in 1848. No published version of the song is known to exist. A piano transcription was made and probably published in 1848. It was also later arranged in 1880 for piano and violin.

*Die Macht der Musik* is set to a poem by Duchess Helen of Orleans and was published separately in 1849 with a dedication to the Grand Duchess Maria Paulowna. It deserves close attention as an example of the genre which was designed to please the court.

First of all, this is certainly not *Hausmusik*. It is a long song set to a purely French effusion on the powers of music. Liszt sets the poem dramatically and somewhat pretentiously in the operatic style, possibly to demonstrate to the court his facility with the genre.

The introduction (E minor) suggests alternately the vocal motive of the first line of the first stanza and the quasi Arpa accompaniment figure which will underlie it. When the opening motive appears in the voice its rhythm is altered to fit the verse rhythm.
After the first line ("Wer einsam steht...") is sung, the second
("was das Leben teuer macht, verlor") with its stronger emotion is
set quasi recitative to a tremolo accompaniment. "Wie bebt sein
Herz," the next fragment of the text, moves the composer to change
the tempo back to 2/4, piu mosso, and the key to G major. This
phrase leads smoothly to the last part of this first section:
"trifft eine liebe Weise aus ferner Jugendzeit sein horchend Ohr"
(fragments in this are repeated). Again a new melody and a new key
(A-flat major) are provided. The motive set to "trifft eine liebe
weise" is significant both musically and in meaning since the entire
next section in A-flat (beginning "Willkommen tone") is developed
from this motive and praises this "liebe Weise aus ferner
Jugendzeit." After this section there is another in e minor--E major
(beginning "Der Zephyrs") followed by the text "Ein kleines Lied"
which is obviously close textually to "eine liebe Weise" and recalls
the motive of this last.

Returning to our consideration of the first section of the song
("Wer einsam steht--sein horchend Ohr") we now see that all of it can
be thought of as a recitative preceding the lyrical section which
begins at "Willkommen." It then does bear some relationship to the
earlier scena. However, here there are only sparse reminiscences of
recitative in the Italian style. The whole section is really more
nearly through-composed than anything Liszt has done previously.
There is close attention to the verse rhythm and sense of the text.

Following this, in the A-flat major lyrical section which
begins as we have seen at "Willkommen tone" the piano introduces the
melody (the "liebe Weise"), and it remains in the piano. The voice
occupies itself with a delivery of the text, somewhat lyrically, but
phrases which only seldom correspond with those in the piano. They
are mainly occupied with reflecting the verse rhythm and sense of the
text.

The next two phrases, "Verweinte Augen..." and "Die dustre
Stein ist freudig aufgehellit," receive new music descriptive of their
meanings. At "aufgehelllt" there is a dramatic modulation from
f-sharp minor to G major comparable to that which we noticed at
similar places in Der du von dem Himmel bist and Die Loreley. This
G major section return to the motive of the introduction to the song
but now displays it over an arpeggiated figure descriptive of the
text at this point: "Der Zephyr." A new melody modelled on the text
is provided at this point. Its range is quite limited and the
phrases are not all equal in length. This melody is only nominally
lyrical. Its main task is to convey the text clearly, respecting its
rhythm. The portrayal of the mood is left almost wholly to the
piano.

As was mentioned above, at the Allegro animato ("Ein kleines
Lied") another motive from the "recitative" section of the song
returns. New music is provided for the following Allegretto maestoso
(E major) which, with fanfares in the piano, most dramatically
climaxes the praise at "Musik, du machtige."

After this, the tempo and key change, and the phrase "warum
auch sagen" opens to a variant of the motive which has appeared at
"wie bebt" in the recitative section. After this a new melody
develops to express the text, but at the next *piu moderato* 3/4 a transformation of the "eine liebe Weise" motive appears. In the section after "es tauscht die Liebe" the opening motive in the piano in the introduction returns in the accompaniment. The voice takes up this motive but soon develops another line to deliver the new text while the piano maintains the unity through repetitions of this motive. Then, to end the song, the piano and the voice join in a sweeping melody, *sempre piu appassionato*. At the final cadence an unaccompanied cadenza is assigned to the voice as was the practice in the *scena*. Here, however, the vocal line is not intended for free display. It is texted and clearly derives its rhythm and shape from respect to the text.

In his first song, which can definitely be cited as emanating from under the aegis of his patroness at the Weimar court, no "Germanization" of Liszt's style occurred. If anything, the idiom reverts externally to the earliest songs modelled on the *scena*. However, in many instances the experience Liszt had gained before settling in Weimar is apparent. The song is not as loosely constructed musically as one might think. In the recitative sections motives are presented from which the musical material of the rest of the song is developed. The simple opening vocal phrase is Germanic in its simplicity and in the manner in which it creates the mood. The second phrase, however, reminds us that we have not departed very far from Italy. Similar juxtapositions of the pretentious and honestly stated appear all through the song. A careful key scheme underlies the whole and the harmonies, while often unexpected, are
quite regular. No later revision was made of this song.

The next song written by Liszt at Weimar, *Weimars Toten*, is also intimately bound up with the composer's new residence. It too shows little evidence of a stylistic revolution attributable to his new environment. Admittedly, though, this is an occasional song composed for the festivities celebrating the Goethe centenary. It was published by Schuberth in 1849 in a Goethe centenary festival album with a revision of an 1842 setting of *Über allen Gipfeln ist Ruh* for male chorus, a newly composed *Festmarsch*, and another setting of Schober's *Licht, mehr Licht* for male chorus and brass. Conradi's orchestration of *Weimars Toten* is apparently contemporary with the publication of the piano accompanied song. Raabe cites a letter indicating that the song itself had been finished by April, 1848.13

If Liszt had intended *Weimars Toten* as the sort of thing that the Weimar people would go whistling through the streets after the celebration, he missed his mark. In setting it, he gave himself wholly to dramatizing the most minute portions of the text as he did in the recent Goethe settings. Any phrase of text which suggests a meaning different from the preceding or a different rhythmic solution to its prosody is set to music reflecting its peculiarities as closely as possible. This, however, results in a vocal melody with little continuity when it is considered alone. The piano has the very important role of preserving the musical unity and emphasizing the drama of the vocal line. *Weimars Toten* is well worth examining in detail for the light it sheds on Liszt's conception of dramatic music set to a German text at this time. In *Die Macht der Musik* the
sentiment of the poem and the purpose of the song had forced a compromise with the Italian dominated operatic style. Here no such compromise is necessary. The text, though dramatic, is German in spirit and language.

Schober's poem is simple in structure. Each line is a series of trochees. The spirit of the poem is that of a drinking song saluting the past literary greats of Weimar. Very conceivably the poem could be set on the model of the traditional drinking song with the underlying rhythm according with the regular poetic meter. Liszt's setting, however, avoids completely this obvious solution. His rhythmic and melodic treatment of the text is quite un-traditional. Notice, for instance, his setting of the first three lines of the poem.

Here, the musical setting never contradicts the verse meter, but the relative importance of the individual words receives attention. The most meaningful word in the first line is "Toten." Thus, its pitch is the high point and its vowel is lengthened. "Will ich's bringen" suggests uninterrupted movement to the end of the phrase and is set accordingly. "Lasst die vollen Glaser" suggests a different spirit, that of the unison drinking song, whose mood is captured in the music. For the sake of musical continuity the next phrase, "bis zur Nacht des Grabes dringen," recalls the first phrase but the somberness of "Grabe" calls forth an extension of its vowel and a change to the minor instead of the major.

Further close analysis is impossible here, but it could be shown that the same procedures are employed for the rest of the song.
Single units of the text consistently receive detailed attention, and through ingenious alteration of the musical motives a high degree of purely musical unity is maintained. As may be expected, the frequent changes of mood occasion frequent modulations. Most often, unless a modulation is effected to emphasize a single word within a phrase, the tonal shift occurs at the beginning of the phrase. Then the harmonic sequence within the phrases are usually quite regular. As has been mentioned, the piano is a powerful unifying force coordinating its role with the mood of the text. In the piano introduction the dotted falling motive, which is the property of the piano throughout the song, is so firmly established that on its every suggestion throughout the song the unity is strengthened no matter what the voice chooses to do.

_Le vieux vagabond_ is difficult to date. On the authority of the Princess' catalogue of Liszt's works, Raabe places the original setting of the French text during the first half of the 40's.\(^{14}\) Searle will only commit himself to "1848, at latest."\(^{15}\) The song was never published by Liszt so no assistance comes from that quarter. The poem by Pierre-Jean de Beranger is intimately bound up with the St. Simonist movement.\(^{16}\) It laments the state of the poor workman in the industrial age. One would not be surprised if the original setting of the French text were nearer the time of the piano piece _Lyon_, when Liszt was most interested in expressing musically the ideals of St. Simonism. The manuscript for the version in the Werke has translations of the French text into English and German and is obviously not the original. Therefore it is possible that this is a
revision made around 1848 to accommodate the German translation by Chamisso and that the original conception was much earlier. The musical setting, too, has many marks of the early style. Less likely, but still possible, is the thesis that Liszt was still involved in the ideas of St. Simonism or that he simply liked the poem.

As a sidelight it should be mentioned that themes of this song were used in Les Preludes (1848-54) and in the Dante Symphony (1855-1856). This is not surprising since in our examination of the early sketches we noticed that Liszt often carried his hard won thematic material with him for many years before its ultimate utilization.

The musical setting of the long poem is a modification of the strophic form. Verses 1, 5, and 6 have a melody which is varied only according to the rhythmic differences in these verses. The second, third, and fourth verses have the same melody which is derived from that of the other verses. The setting of the first verse, then, would seem to be the musical model for the whole song.

Noske sees in Le vieux vagabond a conflict between the Lied and the scena, similar to that which he notes in the earlier Jeanne d'Arc.¹⁷ The short introduction repeats the triplet which opens the first vocal phrase. The same relatively lyrical two-measure phrase is set to the first three lines of the text (to "Il set ivre"). At the beginning of the third line there is something of a contrapuntal flavor. Such procedure was rare in the early songs but was noticeable in Weimars Toten. A new melodic fragment is provided for the fourth line. There is a new melody for the next four lines of
this stanza (musically c c' d e with free repetitions at the end). The text tells of those who pass by on their way to the fête. Some turn their heads; some throw a few coins to the vagabond. Here if one is so inclined, a sophisticated use of Leitmotiv may be seen. The accompanying figure which is hammered out incessantly during this section has the same rhythm and outline as the melody of the phrase "Il est ivre" at the end of the fourth line. Although the melody is only slightly varied for the various stanzas, different harmonic turns in each create variety.

The time of origin of Uber allen Gipfeln ist Ruh is also quite obscure. It was originally set for male chorus in 1842. The cross references in Searle's catalogue seem to suggest some musical connection between this and the 1848 solo version. Only a revision of 1859 is available for study at the present time.

Comparison with the Schubert setting is inevitable. The main similarities are, as may be expected, in the effect of the text's prosody on the musical rhythm and in the general mood. Both composers arrive at the same rhythmical interpretation of "Gipfeln ist Ruh." Since this is the end of the phrase, the melodic outlines are naturally similar in both. The rhythm is also the same at "Warte nor" and "ruhest du auch." Neither setting is free of text repetitions though Liszt has many more and one may posit that version we are examining is an edited form of the original. Schubert's setting is less harmonically active but certainly no less effective. His only deviation from the tonic and dominant is at "Warte nur" which he emphasizes with a jump from the tonic to the relative minor.
Otherwise he seems to consider the text more as a whole than in its parts.

In the introduction of the Liszt setting the piano has four sustained chords: E major, c-sharp minor, A major, and f-sharp minor. This series appears as a sort of ritornello-unifying figure throughout the song between vocal phrases to maintain the peaceful mood. Liszt's setting particularly illustrates his preference for modulation by thirds. At the end of the first section ("kaum einen Hauch") the music modulates to A-flat major (G-sharp) where the next section begins. The end of this section is in f minor which is enharmonically changed to c-sharp minor to begin the next section. This goes quite regularly to f-sharp minor at "warte nur" and then to d minor and B-flat major at "balde." At the first occurrence of the complete phrase "balde ruhest du auch," the whole complex shifts up a half step to suggest B major and from there the song proceeds normally to the coda in E major. This, with its text repetitions, recaptures the spirit of the opening of the song and utilizes its opening melody. One finds a much higher rate of harmonic change considered necessary by Liszt to capture the same mood that Schubert created on a smaller scale.

Liszt made a complete new setting of Freudvoll und Leidvoll in 1848. Both settings were published in this same year with the Schiller songs and Über allen Gipfeln ist Ruh as Schiller und Goethe, Lieder von F.L. Later the Goethe and Schiller songs were published separately.
Liszt's reasons for setting *Freudvoll und Leidvoll* twice in such a relatively short time are not immediately apparent. The settings are approximately equal in length and take similar liberties with the poem. The piano part is quite weighty in both. The melody of the first setting shows many similarities to the Schubert setting (*Gesamtausgabe* vol. 20, 2, p. 130) but fails to offer a satisfactory explanation since it was the first version and not the second which Liszt revised for the *Gesammelte Lieder*. It would appear that two different possibilities for setting the poem came to Liszt within a relatively short time and seemed equally attractive. Also by 1860 Liszt had begun to show something of a tendency toward slightly less daring harmonies and more lyrical expression than before. The choice of the first version for the *Gesammelte Lieder* and its revision occurred during this year.

The second setting differs most from the first in its far more adventurous harmonies and vocal intervals. It is also more nearly through-composed than the first setting. The music is bound only to the content of the poem, which further loosens the connection between the form of the poem and the form of the song.

In the introduction the falling half-step which is to be the motive for "Freudvoll" is repeated in triplet figuration. When the voice enters, its predominant intervals are the second, the fourth, and the diminished fifth which arise from the frequently shifting, chromatic harmonies. The motive of the introduction appears incessantly, almost as an ostinato, throughout the accompaniment and postlude to give unity while the vocal melody freely reflects the
meanings of the lines. This procedure is typical of Liszt's style. When he devises a new melodic phrase for almost every phrase of the text he most often employs an obvious device such as an ostinato figure, a ritornello, or a "characteristic motive" so that the musical unity will not be endangered.

_Hohe Liebe_ is the second of the songs from which the Liebsträume were transcribed. The poem of _Hohe Liebe_ is by Uhland but it matches perfectly the spirit of the earlier Freiligrath poem to which _0 lieb_ was set. Its setting is simple harmonically and melodically and is relatively short. Almost the whole of the song is derived from the opening vocal phrase. The flowing lyrical expression matches that of _0 lieb._

_Gestorben war ich_, also set to the Uhland poem, completes this series. This tiny poem matches the other two in spirit. Text repetitions are few and this song is quite short. The piano has an accompanying role throughout though it has a contrapuntal turn at the climax, "den Himmel sah ich in ihren Augen." When compared to the first song of the series, _0 lieb_, and to the early lyrical songs the texture of the piano in _Gestorben war ich_ is almost barren. Thematically the entire song is derived from the falling motive encompassing a sixth at "Gestorben war ich" and the rising motive, also enclosing a sixth, at "erwakket ward ich." These motives ingeniously capture the meanings of the text at these points. At the last two repetitions of "in ihren Augen" which end the song, the "gestorben" motive is used to give musical unity. The ultimate meaning of the song, however, is not changed since the "erwakket"
motive furnishes the material for the postlude.

Between 1849 and 1855 Liszt wrote no songs. During these years he was occupied mainly with the composition and performance of his large orchestral works, and while championing Wagner's operas and the works of his contemporaries. These years were also occupied with revisions of the larger of the early piano works and the completion of the sonata. Speaking in a letter from 1852 of the revisions he had done of his works, he says: "I fancy I have arrived at that point where the style is adequate to the thought."19 On August 1, 1853, he wrote Louis Kohler about his book "The Melody of Speech" which mentioned some of the Liszt songs. In the letter Liszt says that later he must remodel the earlier songs--especially he must simplify the accompaniments. He speaks of the inner stress in his "storm and stress" period which brought them forth.20 In 1854 he writes Kohler that with the publication of the Annees Suisse and Italie he will have done for the present with the piano and will henceforth, from inner necessity, devote himself to orchestral pieces. In a letter of January 17, 1855, Liszt gives a clue to the reason for the revisions of such a large number of his works. Speaking of the Etudes d'exection published first when he was "13," he says he now disowns all but the 1851 edition. He speaks similarly of the Paganini etudes and the Hungarian Rhapsodies. The revisions, he says, into a "very much altered conception and form" are "expressive of a closed period of my artist-individuality."21 It is also interesting to point out that in a letter from the same year Liszt remarks that "Brendel's views on characteristic motives are
right." 22 This, then, justifies our use of the term when describing Liszt's works.

Also, during these years we catch the first glimpses of his faltering hopes for the acceptance of his compositions. In a letter of November 19, 1854, to Anton Rubenstein he considers the lack of appeal to an audience of a composer "who is not dead." 23 On December 1 of the same year he criticizes Rubenstein as being too formallistic and Mendelssohnian. He warns him that he will stand still if he does not give up the obvious and the formalistic for the organically real. 24 In the same month he speaks of the vacillating condition of concerts in Weimar due to various local circumstances. 25 Later, on March 24, 1857, he prophesies: "I shall continue steadfastly on my way to the end without troubling about anything but what I have to do, which will be done, I can promise you." 26

Forecasting his next field of musical endeavor, Liszt speaks at some length in a letter of April 3, 1855, to style in church composition and also praises Schumann's Genoveva. 27 In a letter from the same year he says the class of gypsy music is a sort of opium for which he is at times sorely in need. 28

Liszt became interested about this time in collecting and revising many of the early songs for publication indicating in a letter to Kohler written July 9, 1856: "Probably Schlesinger will bring out several books of my songs next winter in which you will perhaps find much that is in sympathy with your ideas of the melody of speech. Hence I wish you would... let it [your name] precede them as an interpretation... of the intention of the songs." 29
According to Raabe, Angiolin dal biondo crin was published in May, 1856, and in July the other five songs of the Buch der Lieder followed in new versions. Something seems to have delayed the publication of the "several books" of the songs which Liszt planned for this time. Not until 1859 was the first of the six books of the Gesammelte Lieder published by Schlesinger. In a letter of December 6, 1859, he says that he does not want to delay publication of the Gesammelte Lieder any longer. He says that they can hold their own in their present form notwithstanding his opponents. In a letter of September of the same year he again indicates his preoccupation with the "melody of speech" by speaking of it in connection with a performance by Emilie Genast of some of the Gesammelte Lieder.

Liszt's relationship to the publication of the Gesammelte Lieder is a bit confused. He seems to have kept the rights of disposal to himself, for shortly after they were published by Schlesinger the rights to all six books were transferred to C.F. Kahnt in Leipzig. Kahnt acquired the rights from Liszt himself—not from Schlesinger. In September of the same year Liszt sent the engravings of eight additional songs to Kahnt. These were published at the end of 1860 as the seventh book of the Gesammelte Lieder.

1855 and 1856, the years when Liszt returned to song composition and revised the earliest songs, are also the years of the completion of the symphonic works and the first large religious works. The Dante Symphony was completed in 1856. In the same year the Gran Mass and the BACH Fugue were performed. Early in 1857 work was begun on the oratorio The Legend of St. Elisabeth. The settings
of the Beatitudes and Pater Noster of 1855 were included in the oratorio Christus which was finally finished in 1867.

Very likely Liszt's work in revising the songs of the Buch der Lieder I influenced his return to original composition in 1855. The initial result of this return is the first setting of the Heine poem Ein Fichtenbaum steht einsam. This song was re-set in 1860. Both settings share the same key and some melodic and rhythmic motives. Otherwise they are so different that one seems justified in considering them to be two separate settings of the same poem.

Ein Fichtenbaum steht einsam is another poem from the Lyrical Intermezzo which relates the tale of a lonely palm tree in the Orient languishing upon the burning sand. One wonders if the content of this poem and motivated his selection. At any rate, something moved him to set it in a style far different from any of the previous Weimar songs.

In the introduction the piano introduces an unaccompanied motive which prepares the mood of the poem. This motive has the role of an ostinato figure throughout the entire first stanza giving unity in mood and music while the voice recites above it. The vocal line is entirely dictated by the verse rhythm and attention to important words which require melodic and harmonic inflection. Here, as elsewhere, the attempt to find just the right harmonic figuration for the portion of the text leads to adventurous harmonic successions. The intervals in the voice are unusual but strike the mood of the phrase perfectly. The phrase "im Norden sur kahler Hoh" is set to two disjunct falling diminished triads. The harmonies are often
unaccustomed once even when the vocal line moves simply. C minor is presumably the key of the song. However, in the first stanza the keys which are established are D-flat major, G major and e-flat minor. There is no definite cadence at the end of the stanza. In the second phrase of this stanza, "ihn schlafert mit weisser Dekke," the vocal line is but a series of rising half steps.

Peacefully repeated chords in A-flat major in the piano create the mood of the dream in the second stanza. Here again the voice moves predominately by half steps and interesting chromatic harmonies result. C minor is stated only in passing. It would be difficult to prove that this song centers about one tonic key even though the sections themselves are definitely rooted tonally. The end of this song, which has been the most harmonically fluid of any we have thus far examined, comes to rest in C major.

_Nimm einen Strahl der Sonne_ was titled _Ihr Auge_ in one of the copies which Liszt had made. This title gives the clue to his interpretation of the Rellstab poem. The eyes of the beloved are thus compared with a ray of sun, the light of the evening star, and with the fire of Aetna. In spirit this poem is not unlike the earlier Rellstab poems which Liszt set. His setting of this poem is, however, quite different from those even though the versions which we examined were quite close in point of time. _Nimm einen Strahl_ is closest in style to the short _Gestorben war ich_. The piano has for the most part the role of an accompaniment. It is extremely economical in its means when compared with the earliest Rellstab setting. The traditional accompaniment figuration is now only a
two-note chord for the right hand, while the left hand melodies counter the vocal melody which is predominantly lyrical but never contradicts the meter of the poem. Toward the end it is more nearly through-composed and declamatory, respecting the climactic moments of the poem. The harmonics are quite regular though fluid. Liszt did not find it necessary to revise this song for publication in the Gesammelte Lieder.

In 1855 Liszt re-set Was Liebe sei? This setting was not published during his lifetime. It is even more epigrammatic than the first setting. The general outline is the same. The questions are set to similar material and the answers receive separate material. The new setting of the poem seems mainly to have been prompted by Liszt's changed ideas regarding musical prosody. The questions in the first version were set to broken, lightly articulated musical phrases not completely divorced from recitative secco. In the second setting the text is delivered in a more sustained manner with attention to the rhythm and meaning of the single words.

Anfangs wollt ich fast verzagen is from Heine's Buch der Lieder. It expresses despair perhaps similar to that which Liszt was beginning to feel at Weimar at this time. The poem is only four lines in length. Liszt, however, repeats the last lines to obtain text for the extended closing section. His continued interest in the song led him to add a new ending in 1880.35

In the introduction the piano motive is introduced which continues throughout most of the song. This ostinato motive gives a unity which cannot be destroyed by either the frequent modulations or
the through-composed vocal line, which is subservient only to reflecting the rhythm and sense of the text. The unaccustomed vocal intervals arise mainly from accordances with the chromaticism of the ostinato motive.

_Wie Singt die Lerche schon_ is a setting of a poem by Liszt's friend at Weimar, Hoffman von Fallersleben. In setting this poem Liszt naturally adopts a descriptive style reminiscent of the early nature songs and piano pieces. Musically the song's form is A B B A. The theme for the A sections is adopted from the four-note motive of the left hand in the introduction which, with the right hand arpeggios, suggests the song of the lark. The melody of the B sections is more sustained. With more frequent modulations, it expresses the sense and inflection of the single words. The key of the song is presumably G major, but until the very end of the piece the harmonies center about the dominant key.

_Weimars Volkslied_ has an unclear history, all of which is carefully traced by O.G. Sonneck in *The Musical Quarterly*, XXII (1936), pp. 326-338. Suffice it to say here that the song was written at the request of Carl Alexander for the 1857 Festival at Weimar. It utilizes material from Liszt's Huldigungsmarsch of 1853. Thus, as he did for the Goethe Centenary, Liszt again rejuvenated pre-existent material for an occasional composition.

Presumably _Weimars Volkslied_ was intended to have a certain amount of popular appeal for the people of Weimar. However, as was the case with _Weimars Toten_, Liszt's song writing techniques at this time precluded independent, easily remembered melodies. The piece is
not adventurous harmonically in deference to the capabilities of the audience. Still, Liszt tries to find a particularly appropriate rhythmic and melodic setting for each phrase of Cornelius' rather lengthy poem. The piano emphasizes these changes of mood and meaning and unites the many sections through repetitions of the fanfare motive which is heard first in the introduction.

_Es muss ein Wunderares sein_ is deservedly one of the most frequently performed of the Liszt songs. At the close of the original manuscript the composer noted: "Ettersburg, 13. Juli 52." In a letter he says that Princess Augusta of Prussia gave him this Lied from _Amaranth_ by Oskar von Redwitz to compose between noon and the evening meal and he did so. Princess Augusta was probably more interested in a charming tune than in any studied attempts at speech melody. Here she would not be disappointed.

Liszt's setting of this poem is almost purely lyrical. The accompaniment gives little more than varied harmonic support and rhythmic interest. The first two lines are set to the same five-measure melodic phrase. Then these musical fragments are more freely adapted to the remainder of the text. "Und Freud und Leid--und Gluck und Not," the next portions of the text, are set to the same fragment of the opening line. An ascending chromatic sequence begins at "so mit einander" and the climactic phrase "vom ersten Kuss bis in den Tod" skillfully adapts motives from the opening of the song as does the last line, "sich nur Liebe sagen." Here Liszt has successfully synthesized his penchant for motivic composition and varied harmonies and the lyrical expression demanded by this poem.
Ich liebe dich may have also been set at a request or as a gesture of friendship. Raabe states that original manuscripts of this song were owned by the Marchese della Valle di Casanova and the Princess Olga von Meyerдорff. The last named was an especially intimate acquaintance of Liszt. This is the only song which Liszt set to a poem of the German romantic poet Friedrich Ruckert.

The lyrical style which predominates in this song is reminiscent of Es muss ein wunderbares sein, but the more sombre text in this instance brings about a less jubilant, but freer, lyricism. Here the phrases are more broken and musical attention is given to each fragment. The modulations are thus more striking and frequent. Often the voice is heard alone or with only a sparse accompaniment. Its intervals are less diatonic than those of the vocal line of Es muss ein Wunderbares sein. This song is also more nearly through-composed though frequent reminiscences of melodic motives occur and give unity. Two endings were provided for the song. One ends pianissimo on a high A-flat. The other ends on the same note but reaches it through an octave A-flat major scale, double forte.

Reuss says that Liszt became acquainted with the poems of Joseph Muller at the Music Festival of 1857 in Aachen where the collection Mutte Gottes Strauslein zum Maimonate was presented to him. Of these he chose to "which," he says in a letter to the Princess, "will be of a rose garland simplicity." Both were published in the 6th volume of the Gesammelte Lieder in 1860. For the revised version of the Gesammelte Lieder in 1879 (?) Liszt wrote a new beginning and ending for the first song. This is the version
which is available for our examination. Liszt made text changes in both poems which Raabe enumerates. 40

The poems are examples of that genre of the Biedermeierzeit which inhabits the borderland between the religious and the amorous. Liszt's settings are models of their not very attractive genre. His alterations of the texts show that he had little respect for their particulars. The musical settings also demonstrate this. Both are strophic with very little deviation to express the differences in meaning between the different verses.

The melody and accompaniment of the first song, Das Veilchen, are closely modelled on the hymn style. In this simplicity and the direction mit halber Stimme there would seem to be an attempt to emulate the mid-century ideal of the German Lied.

Die Schusselblumen, the second song, is more lively but even less varied melodically than the first. The trochaic meter of the poem causes a 12/8 rhythm to predominate throughout the entire song. As in the first song the general spirit of the poem is captured admirable though little consideration is given to the smaller portions of the text. Although neither song is particularly adventurous harmonically or forward looking, neither is of negligible musical worth.

According to Ramann, Liszt set the Fallersleben poem Lasst mich ruhen as a supplement to Schad's Musenalmanach of 1856. 41 Searle--though he gives no contradictory evidence--dates the song 1859. As were the two Muller settings, this song is thus directed at the German public outside the court. Further concessions to the
prevailant taste are made in the music. The song is quite restrained in mood, makes no dramatic gestures, and has the familiar form A B A. Still, even within these limits it is quite an original work.

The first verse is set to one uninterrupted nine-measure phrase. Within this the vocal line respect the slightly uneven poetic phrases. There is no stopping of the music to illustrate the separate words of the text. At the words "Nachtigallen Lieder wieder" the piano has a trill but the vocal part is unaffected. The second stanza is in a different key with a new melody of four-measure phrases repeated successively a half step higher. The last stanza returns to the opening melody. Throughout the song the piano has the role of creating the moods implied by the sections of the text and of supporting the voice. Though this is a relatively simple song there is still an amount of harmonic subtlety found in few other composers.

In Liebeslust (1857) is also a Fallersleben poem. Its mood, however, is completely different from Lasst mich ruhen. The poem is a pretentious outpouring on the torments of love. Liszt's setting, reminiscent in style of Die Nacht der Musik, matches it perfectly. The poem and song could have been intended for the Court of Weimar or for performance at the Altenberg where the princess held her court. Even in a lyrical display such as this, most of the material can be traced to the three-note motive of the introduction.

Ich scheide was presumably written for the New-Weimar-Verein of which Liszt was a member. It can be dated exactly: May 27, 1860, since Liszt speaks of it and of the difficulties it gave him in a letter written on the following day. Very possibly, then, it was
a gift to the Verein on his departure.

Ich scheide is particularly characterized by the great rhythmic variety within phrases of equal length which was so noticeable in the first of the Muttergottes Strausslein songs. The piano has the roles of accompaniment, creator of the moods, and introducer of the recurring Ich scheide motive. Since this motive is a falling half step, many chromatic harmonies result from its use throughout the song.

Lenau's Die Drei Zigeuner gave Liszt the inspiration for what is perhaps his finest ballad. In this song he recreates more vividly the spirit by which he characterizes the gypsies in his book The Gypsy in Music\textsuperscript{44} than in any of the songs which are more avowedly Hungarian. Die Drei Zigeuner is unashamedly dramatic and employs descriptive devices in fullest measure. Here, though, this does not result in bombast and musical anarchy. Rather, these means are so skillfully employed that the music seems no more than a counterpart to the drama of the poem. The descriptive phrases are treated as purely musical entities. The song is not extremely long. There are few text repetitions and the piano part is never overloaded even though its role as bearer of the musical material is at least equal to that of the voice.

The narrator of the poem tells the story of three gypsies he saw lying on the meadow. The first played a lusty air on his fiddle; the second smoked his pipe and proudly watched the curling of the smoke. The third gypsy lay sleeping. His cembalo was hanging on a branch of the tree and its sounding moved him to fanciful dreaming.
After a pause the narrator recounts that in spite of their ragged clothing they were truly free.

The opening motive of the introduction is almost identical to the main theme of the E-flat concerto which had been sketched as early as 1830. This motive returns at the narrative section closing the song. Thus it may be interpreted as something of a "freedom-defiance" motive. In the introduction it is followed by virtuoso figuration by the right hand which evokes the spirit of free violin improvisation. During these years Liszt had gained the skill of utilizing virtuoso technique not for its own sake, but to invoke a particular mood or idea. This is particularly evident in the two Concert Studies for piano of 1862 and 1863.

The voice enters unaccompanied with the opening motive. At the description of the first gypsy (in A major, the dominant of the tonic d minor) the piano has the main musical material. Reuss would seem to imply that its melody is a familiar gypsy tune. Over this the voice enters fragmentarily to deliver the text. The declamation is quite rapid and respects the verse meter and the most important words of the text.

At the description of the second gypsy the piano has figuration depicting the curling of the smoke from his pipe. A simple modulation moves us to D major for the last of this section.

At the words "Und sein Cymbal am Baum hing" in describing the third gypsy, the voice ingeniously creates the picture. The last section returns to the tonic d minor.
In this song Liszt has skillfully captured the spirit of the poem and also created a cohesive, exciting piece of music. He has never been tempted to halt the motion to depict single portions of the text or to harmonic adventure which would hinder the drive of the music. The accompaniment of *Die Drei Zigeuner* was arranged for orchestra in 1860. It was arranged as a violin and pianoforte duet in 1864.

*Die stille Wasserrose* is the only poem which Liszt set by Emanuel Geibel. As in so many of the songs a "characteristic motive" is presented in the introduction which provides the melody for the key phrase and much of the rest of the song. After the first two lines of the poem have been sung to this melody, a new, freer melody is provided for the last lines of the verse. The return of the opening melody for the next verse establishes unity. The melody is freer in the last of this verse, but the original motive returns for the last line. In this quite strophic setting the accompaniment has the role of creating the differing moods for each stanza.

Liszt says in an unpublished letter of October 10, 1860, regarding his setting of the Cornelius poem *Wieder mocht ich dir begegnen*: "Ein Lied ist mir auch wieder gestern vom Herzen geflossen. Das Gedicht von Cornelius kennen Sie, glaube ich."\(^{47}\) It was presumably composed on October 9. The connection of the meaning of this song with Liszt's departure from Weimar is apparent.

As in most of the Liszt songs which can be termed strophic settings, both stanzas begin similarly and proceed more freely toward the end. Typically the last section of the last stanza proceeds most
freely in the manner of the inevitable coda. The introduction 
presents the ritornello figure which separates the stanzas but does 
not appear in the voice. Of particular interest is the vocal melody. 
Though the rhythmic subtleties of the text are carefully reflected, 
the melody has a musical nature of its own and maintains its lyrical 
aspect. This is most apparent in the first four-measure phrase. The 
second phrase changes meter and the third is seven measures long. 
Even with this closer attention to smaller portions of the text the 
lyrical spirit is maintained. Harmonically the song is quite 
regular.

Jugendgluck, set to a poem by Liszt's friend Richard Pohl, was 
perhaps set during one of Liszt's happier moments. The manuscript 
carries at the close the inscription: "Eine Leipziger Lerche fur 
Herrn Dr. Pohl." This song is more nearly through-composed than 
Wieder mocht ich dir begegnen. Possibly for that reason Liszt takes 
care to establish the "characteristic motive" in the introduction and 
exploit its unifying capacities throughout the song. Further, due to 
the attention to specific portions of the text, this song is not as 
unified in mood as was Wieder mocht ich and so requires such external 
means. Throughout the song the piano and voice exchange the musical 
material. It is usually introduced by the piano and then repeated by 
the voice while the piano has a simple accompaniment. In spite of 
the attention to single portions of the text, the light lyrical mood 
IMPLIED by the poem is never destroyed.

Blume und Duft is the only poem of Friedrich Hebbel set by 
Liszt and the last song he wrote while at Weimar. This tiny poem and
the circumstances surrounding its setting must have affected Liszt deeply since it is one of his most moving songs. Its means are extremely economical. Much of the text is set to the first two-measure lyrical phrase. The introduction shows Liszt's preference at this time for syncopated accompaniment figures. It opens with a seventh chord on F. The first line of the poem is set to a two-measure phrase which is lyrical in shape and respects the verse rhythm. The second phrase is similar but extends the phrase to emphasize Tiefste. This word also causes a shift from C major to F-sharp major. The preference in this song for unresolved seventh chords which emphasize the serious undercurrent of the text is most striking at the close of the song which ends on an unresolved seventh chord on A-flat.

The second setting of Ein Fichtenbaum steht einsam was, as was Blume und Duft, included in the 1860 edition of the Gesammelte Lieder. In this setting Liszt's attitude toward the text seems to have changed somewhat. The songs which we have examined most recently are predominantly lyrical. This new setting of Ein Fichtenbaum would seem to be an attempt to retain the sensitivity to the text which characterized the earlier setting while giving the whole a more lyrical flow than it had in the first setting. Now the vocal line is seldom a recitation on a single tone but always has a musical sense of direction. There are now no changes of meter though the rhythmic figuration of the separate phrases is constantly varied within the lyrical framework. Perhaps here we have Liszt's finest synthesis of careful attention to changes in meaning within the text.
and the lyrical tradition of song.

Probably most of the revisions of the earlier songs were finished before Liszt's lyrical turn of 1860. It has, however, been thought more expedient to complete my examination of the songs composed during the Weimar years before discussing the revisions. Perhaps the fact that he was preparing his early songs for re-publication inspired Liszt to renewed cultivation of the category in 1855 and in the years following. Nevertheless, the revisions arose out of a desire to bring the earlier compositions into line with practices of the late 1840s and 1850s. These revisions then can best be understood by comparing them with the original song compositions of these years.

We have seen in our examination of the songs of the Weimar years that the new milieu did not bring about any basic change in Liszt's attitude towards musical composition. The compositions of the Weimar years were the crystallization and fruition of the ideals with which Liszt was imbued in Paris. However, outside the exaggerated atmosphere of the Romantic revolution his compositional processes underwent a definite amount of refinement. Most of the songs of the Weimar years have shown less tendency to exaggerated posturing both in the music and in the choice of poems. There is less textual repetition, shorter interludes and codas, and more economy of means in the piano and vocal parts. Doubtless the German tradition exercised an influence in these areas.

Liszt's comments in a letter written April 3, 1853, indicate the changes he felt necessary: "My earlier songs are generally too
sentimental, inflated and often too heavily bolstered up by the accompaniment. Now I feel as if I was on the right road at last, and had accomplished, mentally and musically the **rebirth** failing which Christ promises not salvation."  

The Weimar songs show Liszt's increasing preoccupation with reflecting every textual nuance in the music. He may inflect the vocal and piano parts according to the text or leave the voice merely to recite the text while the piano creates the mood. There is something of a trend to less sectionalization and definite cadences only at the most absolutely necessary points. Musical unity is particularly emphasized. These general procedures affect nearly every revision. However, to understand fully the effect of these revisionary methods it is necessary to see them at work on some of the separate songs.

Liszt revised **Am Rhein** for the Schlesinger publication in 1856 of the **Gesammelte Lieder**. (For the discussion of the first version, see p. 67 ff.) This version of the **Am Rhein** is marked by changes in the piano accompaniment, in addition to new psychological and descriptive subtlety, which give an impression of tightening and intensification when compared to the earlier version. The ample range of the earlier reflection of the river is now but a suggestive murmur provided with thematic motive which is exchanged between the hands. By means of this and the change of meter from 3/4 Liszt has skillfully avoided the tendency of the early version to accent the last, weak syllables of some of the words. The melody is little changed, but the climactic notes are more judiciously allotted and
the range is more realistic for amateur singers. Dynamic markings are somewhat scaled down and the indications of exaggerated expression: *amorosamente, rinforzando con passione*, etc. have been omitted. The final cadence is still lightly ornamented by at a lower pitch than in the original. Now the voice and the piano share the same range.

Particularly subtle in this version is the shift of attention from the river and the church to the picture of the Virgin and its implications. At "Freundlich," the surging triplet movement becomes arpeggiated and then changes further to even sixteenths. Then at the most climactic section--here, significantly *pianississimo* as opposed to the earlier *forte*--there are no reminiscences of the surging movement, but rather as the eyes are firmly centered on the picture, the piano has a new syncopated figure. At the key points the voice delivers the text, melodically, alone. This section is repeated, more in the nature of a sighing, reflective coda than the earlier increase in intensity and is followed by a short epilogue. The epilogue does not now, as earlier, seek to maintain or heighten the intensity but simply reappears with the previous syncopated figure, subtly suggesting the consequent key phrase.

In the 1859-60 version of *Morgens steh ich auf und frage*, the piano, in a shorter introduction, again presents the main motive. This motive is now subtly altered so that the phrases begin on the last beat of the measure. (Discussion of the first version begins on p. 68.) A new non-melodic accompaniment is provided for the second stanza where all the emphasis is given to the delivery of the text.
At the key phrase the voice forsakes its previous melodic phrase to devote its attention exclusively to mirroring the sense and rhythm of the text while maintaining some melodic continuity. The coda, too, has a different character in this version. The piano returns to the main motive, (thereby giving this version the form A B A as opposed to the A A' of the first version) whose outline is this time taken up by the voice in a different rhythm.

The revision of the first setting of Freudvoll und Leidvoll (1860; see p. 90 ff. for first version) is most noticeable for its compactness. None of the spirit of the early version is lost. The lyricism of the melody and the sweep of the accompaniment are retained. The accompaniment now is thematically important. This was not so in the noncommittal arpeggios of the early version. In this later version the piano interludes are drastically curtailed, to good advantage, since now the sections flow into one another with no dead spots. This process operates even on a small level. For instance, at the end of the first phrase in the second version Liszt uses a seventh chord to good advantage to maintain the movement. Textual repeats are also at a minimum although the composer cannot resist repetitions of the last line. This whole last section is re-composed to a variant of the "characteristic motive" of the song. The material of the introduction is used for the postlude.

Aside from the aforementioned change in the opening phrase and the change of stress on dahin, (see p. 75 ff.) the major changes in Kennst du das Land are in the accompaniment. Now the piano part is definitely a reduction of the contemporary orchestral score.
Liszt revised *Oh! quand je dors* in 1859 for inclusion in the *Gesammelte Lieder*. (The early version is discussed on pp. 78-80.) The poem was re-translated by Peter Cornelius, Liszt's student and friend. In this version Liszt has carefully re-worked the melody with particular consideration for the rhythm and sense of the German text. As may be expected, the accompaniment is considerably thinned out. The music for the second verse is re-composed to approximate more closely the free translation of the text. The intricate coda of the original is simplified in this version but still retains the dreamy mood of the original. Now the piano ends softly in a medium register whereas the original version had found it necessary to add the cliche' of the high rolled chord.

Succinctness distinguishes the later version of *Comment disaient-ils?* (for the earlier version, see pp. 80-81). The answers are now single words. The accompaniment is more sparse and is far more suggestive. Only the French text is given. The new ending, so far as I know is unique: After the last rolled chord by the piano the voice continues its trill and then ends alone.

In the 1859 version of *S'il est un charmant gazon* (Discussion of the early version is on p. 82.) the hidden melody in the accompaniment is made more apparent. The lower notes of the bass are omitted which makes the undulation of the sixteenths less perceptible. The difficult succession of fourths at "j'en veux faire" is replaced by a diatonic descent which makes the passage easier to sing and also makes performance of the German translation more plausible.
The revision of Pace non trovo specified baritone voice rather than the earlier tenor. (Searle dates this revision to 1861. Because it was not published until 1883 and since Benedetto s'ia fiorno was revised that same year, one might suspect that this version was re-worked then. The passages of unaccompanied recitative which are stylistically suggestive of the later years would seem to support this.) In it are clearly illustrated Liszt's changing ideas regarding recitative. The piano introduces the recitative with the old Pace non trovo motive. When the voice does enter, however, it is not with this motive but rather to a sustained recitative formed with respect to the German text. The translation is by Peter Cornelius. Liszt's recitative reflects the rhythm suggested by the single words rather than the verse meter of the poem. This attention to the German text brings about major changes in the lyrical section. Now the flowing rhythm of the original is subservient to the strongly accented portions of the German words. The accompaniment figure is divided into two halves within each measure. After the opening phrase which is similar to the earlier version, the sweeping delicate melodic phrases of the Italian version are compromised in favor of a line where melodic inflections are made only to heighten the sense of important words or phrases. Almost the whole of the first two lines of the last stanza is now in unaccompanied, free, recitative completely subservient to the rhythm and textual implications of the words with the formation of a cohesive melody receiving lesser consideration. In the earlier version at this place Liszt had still made some concessions to melodic drive. A comparison of the opening
measures of the two versions at this point is especially informative concerning Liszt's changing attitudes toward text setting and recitative in particular. The last line, "In questo stato," is now set to an augmentation of the lyrical motive. The postlude repeats the introduction to the recitative section which gives this version the aspect of a closed form which was absent from the earlier version.

The later version of Es rauschen die Winde (early version: see p. 95.) shows a considerably changed viewpoint on the part of the composer. While agreeing that it shows more attention to the individual parts of the poem, I am not convinced that it captures the overall spirit of the poem, which is really quite single-minded, as well as the first version. Also, as other revisions, one views the "toning down" of earlier striking experiments with mixed emotions. In this later version Liszt is quite free in creating new musical material to interpret individual phrases rather than "transforming" a preexistent motive. The shape of the "characteristic motive" here, too, is modified. Its sweep is sharply curtailed and chromatic intervals replace the earlier diatonic melody. The coda in the second version does not accelerate the excitement as the early one had done, but in a retarded tempo reminisces sehr ausdrucks-voll about the death of the beloved's roses.

The second version of Schwebe, Schwebe, blaues Auge (for the first, see p. 96 ff.) shows Liszt's preference in later years for melodies which move within a limited range. The range of the new motive provided for the opening phrase is limited to a minor third.
All of the ornaments except the trill at Leichentriller are greatly simplified.

In spite of their vocal difficulties, the three Schiller songs were revised and included in the 1960 Gesammelte Lieder. In Der Fischernabe (discussion of these songs begins on p. 98 above) the technical difficulties in both the vocal part and the piano are greatly simplified but really the spirit of the song is altered only slightly. The same procedure is followed in the second song. Here the accompaniment is even more drastically curtailed than in the first. The changes in Der Alpenjager are mostly in the line of technical simplification. The opening vocal phrase, if less exciting than the original, is certainly easier to sing. Also, there is less introduction of new material than in the earlier version. For instance, at "er schreitet verwehen" the main motive is adapted. Harmonically, however, this section remains the same as the first version. The textual and musical repetitions of the early version are curtailed. In the postlude there is now no reference to the melody of the first song. The probability that these songs were intended for stage performance is substantiated by the fact that Liszt orchestrated them in 1855.

One has mixed emotions when considering the revisions of the early song. Certainly the thinning of the accompaniment and of text repetitions is advantageous. The epigrammatic songs are even more effective when thus purified and the ballads are made far more bearable. It is mainly in the German translations of Italian and French texts where trouble arises. In the late 1850s Liszt increasingly
gave his attention reflecting the speech accent of the text and more closely approximating the natural range of speech. When this procedure is applied to the poems such as the Petrarch sonnets the original spirit of the poetry is difficult to maintain. Disconcerting juxtapositions of the early and later musical styles sometimes occur in the revisions.

We have seen in our examinations of the Weimar years that his immediate surroundings, i.e. the Court at Weimar, did not require that Liszt alter his musical ideals which had been derived in the main from French Romanticism. The first songs composed in the new milieu clearly illustrate this. Die Wacht der Musik and Le vieux vagabond which were probably intended for court performance recall the earliest songs of the years in Paris. Further, the Princess was known to have preferred dramatic music and, in particular, stormy endings. It is due to her preferences that we have two endings for the Dante Symphony: the quiet one which Liszt preferred and noisy one demanded by the Princess.49 This woman's influence cannot be examined here in detail but we can assume that it was considerable. It was allegedly she who kept Liszt "at the composition table from 9 to 12 each morning" and in a letter of April 22, 1848, Liszt openly admits the domination of her spirit over his.

In Weimars Toten, which was not intended for court concert performance, we noticed the continuation of Liszt's experiments in the relation of text and music which had been noticeable in the recent Goethe setting. Indeed, the changes in Liszt's approach to song writing which do occur during the Weimar years seem to come from
outside his court environment. Few of his friends in the Verein or
his other musical acquaintances were associated with courts. We may
assume that his contact with the contemporary lyrical Lied of the
Biedermeierzeit stems from them.

Also, the ideas of the 'melody of speech' were in the air.
These ideas influenced Liszt's experiments which began during the
French years. In the Weimar songs he tends to favor the mezzo and
baritone voices over the earlier preferred soprano and tenor.
Another factor to be considered is the relationship of Liszt and
Wagner. Certainly both men were working towards the same goals in
seeking new relationships between text and music. Both sought to
create an exact musical counterpart melodically and harmonically for
each portion of the text. With both men this led to frequent
modulations, varied rhythms and, at times, seemingly unrelated
musical phrases. We noticed careful attention to reflecting the
verse rhythm of the poem in the earliest Liszt songs. First in
Vergiftet sind meine Lieder we saw the attention focus on the rhythm
and meaning of single words within the separate lines. However, we
were only able to examine a late version of this song so we cannot be
sure that much of this did not come from the revision. Still, the
same process was at work in the Hugo settings, especially in Enfant,
si j'étais roi and La tombe et la rose. In became far more
pronounced in the Goethe settings and climaxed in the first setting
of the Heine Ein Fichtenbaum steht einsam.

Wagner's ideas of Versmelodie began to take shape in his operas
of the 1840s, the Flying Dutchman, Tannhäuser, and Lohengrin. This
was, significantly, after his years in Paris. One then might hazard that he and Liszt drew on a common source for their ideas, especially since their writings about "the music of the people" are so alike and so obviously derived from French Romanticism. Even the platform of the Musik-Verein repeats the ideas expressed in Liszt's early writings.

In determining the foundation for Liszt's careful attention to the text one most certainly must not discount the model of Schubert. His late Heine settings are models of dramatic declamation. Der Doppelganger seems particularly close to what Liszt was attempting. Some of the Schwanengesange were among the first Schubert songs introduced to Paris, so Liszt doubtless knew them. Further, Liszt's most careful text settings are the Heine and Goethe poems.

In imaginative use of musical materials Liszt far outstripped Wagner. During the 1830's when Wagner was still enamoured of the Bellini type of opera Liszt had already put behind him the early adventurous piano pieces. A good deal of the gulf separating the musical style of Lohengrin and The Ring (and Tristan) can be explained by Wagner's study of the Symphonic Poems in the summer of 1856. Wagner admits this in a letter to von Bulow:

There are many matters on which we are quite frank among ourselves (for instance, that since my acquaintance with Liszt’s compositions my treatment of harmony has become very different from what it was formerly), but is indiscreet, to say the least, of friend Pohl to babble this secret to the whole world. 50

In the matter of the use of Liemotiv there may also be a connection. Calvocoressi temptingly traces Liszt's preference for
working motivically and his thematic transformation to the early opera transcriptions. In these the themes may be used to recall events suggested by the associated phrase from the text or they may be manipulated in a purely musical manner with no extra-musical significance. This is exactly the process we have seen at work in the songs and it is the basis for the Symphonic Poems. Further, this is the manner in which Wagner uses Leitmotiv. By the time of Tristan many of his so-called Leitmotives originate in the orchestra and have more musical meaning than connection with definite ideas or explicit portions of the text.

The Wagner-Liszt relationship was not, however, all one-sided. Since they sought similar goals, Wagner gave Liszt the confidence to go ahead on his own. Really, in his serious creative efforts Liszt was almost in artistic isolation in Weimar. One might seriously doubt if the Princess could understand what he was trying to do. Her main interest seems to have been productivity—especially dangerous since Liszt himself was often not sufficiently self-critical—and flashy endings. Wagner was really the only person to whom he could turn on an equal footing for guidance and sympathy. His letters describing visits from Wagner are poignant in their aura of rare elation.

When Liszt again turned to song in 1855 following a hiatus of half a decade, it was with the idea of putting in order his efforts in the genre. He probably intended now to put song composition behind him as he had done with composition for the piano and orchestra. Just as he had done with the early piano pieces, he
attempted with varying successes to bring the early songs into line with the compositional practices of the late 1850’s. The work with these songs perhaps moved him to further song composition, possibly to fill out some of the books of the Gesammelte Lieder. He was further moved to set poems by other various poets. These songs were collected to form the seventh book of the Gesammelte Lieder. The stimulus in this case probably came from several sources. First, he set poems at the request of various female friends. Most of these are amatory and lyrical in nature and affect the musical configuration accordingly. Secondly, he set poems by acquaintances as gestures of friendship. The Müller Lieder and the settings of poems by Fallersleben and Cornelius fall into this group. Closely connected with these are the "farewell" songs. These amatory and complimentary songs all tend toward a lyricism, influenced by the nature of the poetry and the intended audience of the songs. Especially the Müller and Fallersleben poems partake, as do their author, of the sentimentality of the Biedermeierzeit. In order to be acceptable, the music must come to terms with this. Liszt seems not to have disdained this newly found simple, Germanic lyricism. His remarks concerning Wieder mocht ich dir begegnen and Jugendgluck indicate that this was no condescending pose but that it was honestly felt. He was further able to infuse this lyrical spirit into the revision of Ein Fichtenbaum steht einsam without sacrificing its sensitivity to the text.

Ein Fichtenbaum, especially the first setting, and Anfangs wollt ich fast verzagen are related also to those early songs in
which it was possible to see the song as a personal expression of the 
composer. Each has a penetratingly serious, personal text. Die 
Vatergruft was a prime early example of this. Coordinate with their 
serious texts each is numbered among the most musically adventurous 
of their periods. In the letter quoted earlier on page 128 Liszt 
spoke of his basic need for music of the Gypsy type. Surely the song 
Die Drei Zigeuner reflects this other facet of his complex 
personality.
REFERENCES, CHAPTER IV


10. Letters, I, no. 42.


13. Raabe, Vormerkungen, Vii, I, p. XIII.


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18. Searle, Grove's, B, 271.
20. Letters, I, no. 103.
29. Letters, I, no. 138
33. Raabe, Vorwort, p. V.
35. Searle, Grove's V, 290.
36. Raabe, Vorkenungen, VII, II, p. V.
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40. Raabe, Vorwerkungen, II, p. XII.
41. Ramann, G, II.2, 512.
42. Ibid., 513.
46. Reuss, p. 300.
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50. Trans. and quoted by Searle, The Music of Liszt, p. 64.
51. Calvocoressi, p. 68.
CHAPTER V
THE LATE YEARS

Liszt's exodus from Weimar in 1861 was by no means unpremeditated. We have seen that by the mid-1850's Liszt had begun to put the compositions of those years in order. Also we have noted that growing reaction against him as a conductor, as a composer and as a man. The Weimar public (11,000 inhabitants) considered his regime only "a great blank."\(^1\) We may suppose that a good many of those connected with the court shared this opinion. In addition to his own advanced works, 25 of the 43 operas presented during his stay were contemporary.\(^2\) Prior to the 1860 manifesto castigating the Neue Musik in general, Liszt's capabilities as a conductor had been roundly attacked, especially by Ferdinand Hiller.\(^3\) Liszt's tendering of his resignation to the Grand Duke following the hostile demonstration at the first performance of Barber of Bagdad was an opportune formalization of the inevitable. Too, the Princess had completely fallen from favor with the court as well as with the town, making Liszt's position all the more untenable. In May, 1860, she left Weimar in desperation and went to Rome in the hope of obtaining a Papal dispensation for a divorce.

By 1860 the splendor of the court at Weimar was fading.\(^4\) Maria Paulowna had died the preceding year. She, her son Carl Alexander,
and his wife, the Grand Duchess Sophie, had been Liszt's main supporters. Dinglededt, the head of the theater, had also begun to challenge Liszt's supremacy. He was really quite a brilliant organizer and had incorporated ideas from Paris, Berlin, and Meiningen into the dramatic productions at Weimar. The new excellence of the theater caught the fancy of the public and interest in opera and concerts declined.

One may also see in these years a personal crisis for Liszt similar to that which he had experienced in Paris during the 1820's. In addition to his disillusionment with the musical situation and his difficult relationship with the Princess, his son had died in Berlin on December 13, 1859. The first open disaffection between Wagner and Liszt had occurred during the early part of the same year. Liszt's natural reaction was to draw more closely to the church. He also became painfully aware that he was aging which further prompted his desire to put things in order at this time. On September 14, 1860, Liszt made his will in the form of a letter to the Princess. In this letter he writes about the musical situation at the time: "About ten years ago I had visions of a new art period for Weimar in which Wagner and I would have been the leading spirits but this dream has come to nothing." He still had faith in his convictions for he says, "Our cause cannot fail, though it have for the present but few suppoters. Liszt's letters to the Princess during the year and a half before he joined her in Rome show increased devoutness and theological concern. One may suspect, also, that his newly found freedom affected a somewhat cooler attitude on Liszt's part toward
the coming marriage. After the Pope revoked his sanction of the divorce both found separate living establishments in Rome.

One would be mistaken, however, in assuming that some shadow hung over Liszt's actual departure from Weimar. From all accounts he was on the best of terms with his friends and with the court.\textsuperscript{7} We have seen this spirit in the last of the Weimar songs. He was simply putting the finishing touches on a closed segment of his career. Liszt had great hopes now for a new career as a composer of church music. During the Princess' absence and before he had written a number of shorter religious choral works. Many of these were intended for actual use in the liturgy. Liszt approved the Cecilian reform and planned a reform of church music on the basis of the Gregorian melodies.\textsuperscript{8} Many of his religious works of these years make extensive use of motives drawn from the Gregorian repertory.\textsuperscript{9}

In Rome Liszt also promoted Spontini's ideas for a reform--thereby showing that his ideas were still derived from earlier French romanticism--but found no sympathy for these in church circles.\textsuperscript{10} His greatest aspiration, and probably one of the main reasons he was so optimistic about his move to Rome, was to become the director of the Lateran and Sistine choirs.\textsuperscript{11} Certainly he was qualified both as a director and as a composer of choral music. All of this, however, came to nothing. We can imagine that he again faced disillusionment similar to that at Weimar.

Still, Liszt did not give up completely his desire to write religious music in a new style. Although such plans for music used in the liturgy had enjoyed little success, he saw possibilities in
the field of oratorio. In a letter from 1862 he says: "After having, as far as I could, solved the greater part of the Symphonic Poem problem set me in Germany, I mean now to undertake the Oratorio problem (together with some works connected with this)...Elisabeth needs company." He goes on to say that at his age what is to be sought is to be found within oneself, not without. Certainly in Rome Liszt was working in musical isolation. From his letters one gets the impression that there was almost no musical life there. Further, he had cut most of his ties with Germany. In a letter of 1861 he says his German correspondents number only three. In almost all of his letters to Franz Brendel he begs for copies of the Neue Zeitschrift für Musik and for any new music that has been published. In a letter of 1862 he says he does not entertain the idea of a speedy return to Germany. He finds southern Germany stagnant and speaks of "protestant lands" and of "spiritual illumination wanting." Yet in 1863 he writes that he is undecided about whether to change his abode. In a letter of this same year he says that he is corresponding with few in Germany, yet he feels kindly towards his Weimar friends. He says that his stay in Rome is not accidental. It is the third part (probably the close) of his "upward striving life." He says he requires ample time to bring various long works and himself to a good ending and that he finds this in his monastic abode. Liszt also speaks in this letter of his passion for the works of Bach—especially the dissonances and polyphony of the b minor Mass and the Passion. In other letters of this year he remarks on the surprisingly good receptions some of his works have
had and of invitations he has had to conduct at various German festivals. By 1864 he has definitely decided to leave Rome for a while. During this year he visited Karlsruhe, Weimar, Berlin, and other German towns. He visited Wagner on the Starnberger See and his mother in Paris. The Princess' husband died in March of this same year but there was no further talk of marriage. On April 25, 1865, Liszt received the tonsure.

On August 15, 1865, the first performance of *The Legend of St. Elisabeth* took place in Budapest under Liszt's direction. It was quite successful and encouraged Liszt to look more kindly towards Hungary for the reception of his works. As early as 1863 Carl Alexander had begun negotiations for Liszt's return to Weimar. Because the outcome of the move to Rome was not all that he had hoped and since there was a demand for his services for special performances, etc. in the Germanic lands, Liszt began to consider this more seriously. In 1869 he returned to Weimar and began teaching at the Hofgartenerei. In 1871 he was appointed Royal Hungarian Counsellor. From that time until the end of his life he made regular three-cornered journeys between Rome, Weimar, and Budapest: His vie trifurquee.

Liszt wrote no songs between 1861 and 1870. The *Gesammelte Lieder* did not seem to enjoy an immediate success that would demand further song composition. In a letter written April 14, 1863, he speaks of his little sung songs. He says that it is his own fault that his compositions are not performed. "Everything I have written for a few years past," he says, "shows something of a pristine
delinquency which is as little to be pardoned as I am able to alter it. This... is the life nerve of my compositions which can only be what they are...."16 He really did seem to hope for a popular success for his songs. In a letter of 1860 he had said, "This or that song may then appear singly or transcribed for guitar or zither; so much the better if Kahnt can...make it pay."17

Between 1861 and 1870 Liszt's original compositions were almost exclusively of the religious nature. There is also a number of transcriptions: the Beethoven Symphonies, operatic fantasies (especially Wagner and Verdi), etc. The few original piano pieces written during these years were mostly for the piano school of Lebert and Stark. Adelheid von Schorn, who had been appointed Liszt's guardian angel by the Princess, made some very illuminating observations regarding Liszt's compositional habits during these and later years. In one of her regular reports to the Princess she spoke of his happiness to be at work on serious things when the mood hit him. When he merely wanted occupation he did arrangements.18 This would, then, substantiate the theory that variation and manipulation of musical material came most easily to Liszt--one need only remember his truly great talent for improvisation. The actual creation of basic musical material, it would seem, came less easily and only as the result of a definite inspiration. One may then question the Princess' wisdom in constantly prodding him to spend his few spare hours at the composition table.

To understand the musical nature of the late songs, it is necessary to examine some of the compositions of the nine-year hiatus
in song composition. I found it difficult to rationalize the nature of the late songs, especially those which show traits similar to those of the truly prophetic late piano pieces, after examining the works produced between 1861 and 1870. Only the orchestral works, the piano pieces, the Missa Choralis (1865), the Requiem for male voices (1867-1868) and the oratorio Christus 1855-1866) were available for study. Access to the short religious pieces and especially to St. Elisabeth would have been invaluable.

One might suggest with good reason a connection between the later compositions and Liszt's personal life. This is first evidenced in the Trois Odes Funèbres for orchestra. The first of these, Les Morts (1860), is an "oration" for full orchestra with male chorus. Presumably the choral sections were added in 1866. That Liszt still held to his French ideals is shown by his selection of the text of Les Morts from Lamennais. The piece itself was written in memory of Liszt's son Daniel.\(^1^9\) Liszt also wished it performed at his own funereal if there was to be music. At the close of the corrected copy of the second Ode Liszt wrote:

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Falls bei meiner Beerdigung Music statt-finden sollte,
bitte ich dieser Stuck und etwa eine von mir fruher
komponierte Oration 'Les Morts' betitelt, vorzutragen.
Wenn is mir noch ubrig bleibt, ein paar Jahre in dieser
Welt zu dulden werde ich mein Requiem hinzukomponieren.
Madonna del Rosario 1864 Juni.\(^2^0\)
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This second ode, La Notte, begun in 1863 was perhaps inspired by the death of Liszt's eldest daughter Blandine on September 11, 1862. In June of 1863 Liszt had entered the Oratory of the Madonna del Rosario.
The music of Les Morts is closely allied to the Lamartine text. The text is printed in the score above the phrases of its musical counterpart.

With its dotted rhythms and drums La Notte has the funereal air of the first Ode. It is prefaced by a quotation from Michelangelo, and fragments of explanatory text are provided at strategic places throughout the score.

Liszt's variations on the basso ostinato of the first movement of the Bach cantata Weinen, Klagen, Sorgen, Zagen are musically contributive to the late style. Liszt's contrapuntal technique is here extremely skilled. The variations begin more or less like a normal passacaglia and they continue freely. Half steps in the Bach motive move Liszt to an extremely advanced use of chromaticism. Especially after the Quasi Andante 6/4 just past the middle of the piece, the sense of tonality is severely strained. According to Searle this piece was definitely inspired by the death of Liszt's daughter Blandine.

Liszt is seen in an even more experimental vein in the 1860 declamation Der traurige Monch whose accompaniment makes extensive use of the whole-tone scale. In a letter of the summer of this same year (1860) he had illustrated the whole-tone scale. Liszt also suggested that there would be other such monstrosities in the Art of the Future. He adds "It will soon be necessary to complete the system by admission of quarter and half-quarter tones until something better turns up."

The two remarkable piano Legendes (1863 at latest) show another aspect of Liszt's later piano creation. Their virtuoso-impressionism
is carried further in the 1877 *Les jeux d'équ à la Villa d'este* which is stylistically a companion to pieces of Debussy and Ravel. Most of the other sacred works for piano are, in Searle's opinion, of no great musical significance. Similar contrasts occur in the sacred vocal works. The *Missa Choralis* makes use of only the simplest voice leading and form. The male voice *Requiem* (1867-1868), however, contains some remarkable whole-tone effects. Searle is of the opinion that in many of the religious works Liszt restricted himself to a style which would be in keeping with church traditions. Other works, such as the *Psalm 13* are examples of the dramatic technique of the symphonic poems applied to a religious subject.

The two oratorios have their roots in the Weimar years. Liszt had the idea of *Christus* as early as 1853. It was finally completed in 1866 and had its first complete performance in 1863. Liszt received the first numbers of the libretto of *St. Elisabeth* in 1856 and completed it in 1862. The completion of *Christus* was drawn out over a longer period than Liszt had anticipated when he was most intensely involved with it. He seems to have experienced a similar cooling toward *St. Elisabeth*. In a letter of 1869 he says that *Elisabeth* is not satisfactory for Paris and he is tired of working at it.

The similarity of Liszt's recitatives in *Elisabeth* to those of Wagner has been noted by many writers. Those of some of the final sections of *Christus* will be discussed later in relation to the last songs. In later years Liszt's musical ideals seem to have diverged from those which he shared with Wagner during the 1850's.
Coordiately many of the late compositions show drastically new
trends. In Searle's words,

The style has become extremely stark and austere, there
are long passages in single notes, and a considerable use
of whole-tone chords, and anything resembling a cadence
is avoided; in fact, if a work does end with a common
chord it is more often in an inversion than in root
position. The result is a curiously indefinite feeling,
as if Liszt was launching out into a new world of whose
possibilities he was not quite sure. For the majority
of these works he returned to his first love, the piano;
but in general the old pianistic glitter is absent—Liszt
was now writing for himself and no longer for his public.
In act, a good many of these pieces were not even published
until many years after Liszt's death, and some are still in
manuscript today.  

In our study of the late songs we will be immediately involved
with the style Seale describes so aptly. There are also some other
changes in attitude on the composer's part aside from the tendency to
unfettered experimentation with musical materials. In our general
survey of the interim compositions we have cited his occupation with
thoughts of death. This is expressed even more clearly in some of
the piano pieces of 1882 and 1883. In other of the piano pieces,
especially the Weihnachtsbaum, there is a tendency to an almost
infantine succinctness and simplicity. Often this is coupled with
emotions of reminiscence and simple devotion. When this trend toward
succinctness is coupled with free musical innovation—perhaps
motivated by a serious programmatic subject—we have the essence of
the latest style.

In the last songs of the Weimar years we noticed a growing
trend toward economy of expression in small, simple forms. We see a
new permutation of this appear in the first two of the Vier kleine
Klavierstuke written for the Baroness von Meyendorff in 1865. The impression which these give of having been written as an intimate, unpretentious expression, perhaps for performance by an amateur, forms an integral part of the nature of those late pieces with which we shall now become involved, the songs.

With his setting in 1871 of Count Coronini's Die Fischerstochter Liszt again turned to song composition. According to Raabe, Liszt sent the song from Budapest to the Princess in Rome as a birthday gift. This song, along with most of the other songs written between 1871 and 1878, was published in 1879 by Kahnt in an eighth volume of the Gesammelte Lieder. Die Fischerstochter is the only song written during 1871 and in view of its special purpose cannot be considered as heralding a return to song composition. After the beginning of the vie trifurgeee Liszt's compositional output diminished noticeably. Short religious works predominate. We may surmise that most of these were intended for liturgical use and made the appropriate musical compromises. The remainder of the compositions are mainly short piano pieces or songs composed for a special purpose or as the result of Liszt's continuing need to create. There are also numerous miscellaneous transcriptions, arrangements and new editions of older works from these years.

Stylistically, Die Fischerstochter can be seen as an outgrowth of the last of the Weimar songs. The texture is noticeably more sparse than in these, but the same constructional processes are in evidence. That the song was set to the work of an amateur poet and was intended for the Princess may have influenced its style. The
first stanza of the poem ("Die Fischerstochter...geleite") is divided into two sections of three lines each. The regular iambic verse meter of the poem gives the opening vocal phrase its rhythmic configuration. This "characteristic motive" is heard first in the introduction for the left hand below the simple accompaniment figure of the right. It is then exchanged between the voice and the piano. At the beginning of the second phrase the voice sings this phrase a whole step higher and the piano follows, accomplishing the familiar modulation by a third, here A major to f-sharp minor. The third line of the poem, "der Blick schweift hin ins weite," is set more freely to capture its meaning. Chromatic movement in the voice and piano accomplishes a shift to B major where the second section of the stanza begins. The opening line of this section ("O Schwalbe, ziehe, zieh' geschwind") inspires descriptive figures in the accompaniment. The vocal melody is new though its rhythm still reflects the verse meter of the poem. "Geleite ihn...geleite" is set more freely and ends with a falling minor seventh in the voice. In this section the main cadences have occurred on B major, C major, D major seventh, a diminished triad on f-sharp, and finally at the end of the piano interlude a B is added below this triad and an E above it. This prepares the second stanza which opens in e minor. In this first stanza the musical phrases have been predominantly three measures in length. The second stanza opens with the initial melody of the song in e minor, unaccompanied and is divided into two sections of three lines each. The remainder of the first section proceeds quite freely. An accompaniment figure similar to that which was provided
for the second section of the first stanza is provided for the second half of this one. This procedure gives an impression of unity and the vocal melody here is similar to its counterpart in the first stanza. The text, "O treue Love, eil zu ihr" certainly justifies this parallelism. Also the last of this stanza, though not related in meaning to the first stanza at this point, is closely related musically.

These first two stanzas told of the girl who sent a swallow to guide her love, the cabin boy on the ship. The boy had in turn dispatched a seagull to her to assure her of his safety and to protect her. In the third stanza a cyclone arises and the ship is swallowed up by the ocean. All of this is set to dramatic, descriptive music. The vocal line is new and relatively through-composed. The rhythm is basically that of the poem's verse meter. As may be expected, the harmonies are chromatic and fluid. The piano finally reaches a definite cadence in c minor. Solemnly the last stanza tells of the girl's broken heart. It opens with a reminiscence of the "characteristic motive" which is only accompanied by intermittent barren octaves. The last three lines of the stanza have a new time signature and melody. "Das Herze ist gebrochen," the last phrase, is sung unaccompanied. Here Liszt has reflected the rhythm of the poetic line, emphasized the meaningful words, and ingeniously illustrated the last word. Here he has not employed the accompaniment to heighten the tension at the most dramatic point but lets the text speak for itself. The rhythm of the melodic line does not hinder the flow of the poetic rhythm to emphasize single words.
Further, the unaccompanied line has a definite musical continuity and sense of direction.

Thus, we have seen that the first of Liszt's "late" songs is not divorced stylistically from its immediate predecessors. It is relatively strophic and makes use of both a "characteristic motive" and descriptive devices. The most striking changes are in the nature of musical refinement, freer harmonies, and something of a new attitude on the part of the composer toward the sections of the text which he elects to render in recitative.

La Perla is a setting of a poem by Princess Therese von Hohenlohe done in 1872. According to Raabe, Liszt set the Italian text of the poem. Raabe is also of the opinion that the song was written around 1876 when Liszt was a guest of the poetess.\(^{28}\) In any case, we may assume that this is an occasional song, composed perhaps as a favor.

As in Die Fischerstochter, the opening of La Perla gives the impression of a simple, strophic form. The skill with which Liszt maintains this impression while subtly varying his musical materials makes this song deserving of close examination.

Presented in the introduction is the striking four-note "turn" figure which pervades the opening melody and returns in different contexts throughout the song. The first 10 lines of the poem are set to similar four-measure phrases which are characterized by this figure. The impression is that of a simple Italian canzonetta except that the usual cadences occur predominantly on seventh chords to maintain the continuous movement. A new melody is provided at "Aura
non beo" though the accompaniment stays much the same. The pedal on A which was present through the first section (in A major) is maintained throughout this section where E major and F major predominate. Such use of pedals is especially characteristic of the last piano pieces. At the end of this section (after "piu liberta") the melody of the opening of the song appears in the original key to close this first part of the song.

Following this, at "Ah! se per forze" is an extremely interesting section which seems to be Liszt's attempt to give the flavor or recitative secco to his own style of recitative. A more lyrical section follows this at "a lume giungo." This melody is moved down a half step at "chi non si cura." It appears, slightly modified, at "ecome lagrima" just before the short coda which ends just before the short coda which ends the song. The postlude brings back the opening melody of the song. In this song Liszt has captured the simple atmosphere of the canzonetta, while freely combining the traditional constituents and utilizing his own distinctive harmonic treatment.

The manuscript of J'ai perdu ma force et ma vie is dated "Weimar, 28 Mai, 1872." Raabe states that Liszt set the original French text of Musset and not the German translation by his friend Alfred Meissner. According to Reuss, Cornelius also translated the poem. The song as it appears in the Werke seems oriented towards the German text. This could be the result of changes made by the editors to fit Rehbaum's translation which was done for the Werke, or of a revision made by Liszt respecting the Cornelius translation.
Perhaps also, Raabe was mistaken in his statement.

Musset's poem is an extremely personal expression. In it the poet says he has lost everything but the belief in his own genius to which he must be true. One can easily see the implications in this for Liszt. The song is one of his most individualistic and is set throughout in recitative of one form or another.

In the introduction the piano has a series of unresolved diminished seventh chords articulated by a melodic motive in the top voice. This series finally ends with a diminished seventh chord on E. Then the voice enters, unaccompanied. It delivers almost the whole of the first stanza before the piano enters to support it and establish the key of g-flat minor. This is exactly the same process found in the later parts of Christus. For instance, in the "Tristis est anima mea" for baritone and orchestra which opens the third part, the orchestra, as it were, comments on Christ's words. The text is delivered unaccompanied in logical divisions between long stretches of orchestral commentary. By treating the text of J'ai perdu in this manner, Liszt is able to emphasize the important words melodically and rhythmically without destroying the rhythmic flow of the test.

The second stanza, "Quand j'ai connu," begins somewhat lyrically. Though enharmonic and chromatic modulations are present to emphasize the more dramatic portions of the text, the section still remains around g-flat minor until the last line when it moves to g minor and then to A-flat Major to begin the next section. The first line of the stanza is divided into two halves which are identical rhythmically. Different rhythmic solutions are found for
the remaining lines of the stanza. The piano performs the motive of
the prelude so that unity is not destroyed.

The first half of the next stanza is set even more dramatically
in the style which Liszt shared with Wagner. Tremolos in the piano
support the voice which delivers the words in dramatic crescendo to
the climax. After this the piano's "characteristic motive" appears
beneath these tremolos to continue alone to the real climax. This
occurs on a D major chord with the fifth omitted.

The voice returns, for the most part unaccompanied, to deliver
the remainder of the text. Its last word, "pleure" is set to the
outline of the piano's "characteristic motive." This motive
continues in the postlude which comes to rest on a diminished seventh
chord on E-sharp. It is quite futile to speak of "tonal centers" in
relation to this song.

We have seen what may be considered Liszt's summation of the
"recitative problem" as it applies in his case to poetry with a
regular structure. Certain sections of the text are rendered in a
style reminiscent of the Weimar years and the earlier Goethe songs,
where the dramatic potential of the text and even of the single works
is exploited to its fullest. In other sections the spoken text is
the center of attention. The unaccompanied vocal line heightens its
intensity without destroying its autonomous nature. Liszt's work
with sacred texts doubtless led to this approach.

Liszt wrote no songs in 1863. The only original piece written
that year when Liszt was doing a considerable amount of traveling was
the third of the Vier kleine Klavierstucke. This piece is charmingly
simple though in many ways quite baffling. It is only 29 measures long and seems to be an essay in extreme economy of means. Harmonically, it is not particularly adventurous. Yet, subtle contrapuntal turns abound. This piece, though in a more experimental idiom, reminds one of the epigrammatic Schumann pieces.

In a letter to the Princess written July 16, 1874, Liszt mentions the poem *Ihr Glocke von Marling* by Emil Kuh which he had recently set. He says,

Magne (presumably a nickname for the Princess' daughter Marie to whom the song is dedicated) m'a envoyé cette poésie l'hiver dernier, et je lui offrirai le tres humble hommage de ma notation, qui m'a couté plus de peine que je ne pensais. Il m'a fallu la recopier j'usqu'a 3 fois --pour assortir a m'a maniere le chant et l'accompagnement, et rendre l'un et l'autre simples, transparents. 30

We, then, are dealing with another "occasional" song and further have Liszt's own affirmation of the simplicity and transparency towards which he strove during these years. Consequently this song has something of a strophic flavor.

The piano throughout *Ihr Glocken* has the task of creating an impression of the ringing bells. This is accomplished very subtly. The main key of the song is assiduously avoided, as is the statement of any definite key, until the very end. The vocal phrases are quite regularly four measures in length, and all of the stanzas begin with the opening melody though each proceeds more freely after this. Contrapuntal interest between the vocal part and the piano abounds.

According to Raabe the song *Und Sprich* was presented to the Princess on New Year's Day, 1875. When it was incorporated into the
eighth volume of the *Gesammelte Lieder* the ending was altered.\(^{31}\)

Its text has something of a religious sentiment. Chords in the piano introduce each vocal phrase which then frequently proceeds unaccompanied. The first three vocal phrases are quite similar. Each of the three phrases which began "Und sprich zu" is set differently to music reflecting their meaning. The repeated chords of the beginning maintain the unity and the song seldom departs far from the tonic key of D-flat major.

Liszt wrote no songs in 1875 and 1876. In 1876 he completed the series of piano pieces called *Weihnachtsbaum*. This charming collection of miniatures contains arrangements of tunes associated with the Christmas season. It ends with three secular pieces. These, include a nostalgic waltz called *Jadis*, a little march in the Hungarian style, and a Mazurka which alternates between nostalgia and gaiety, particularly characteristic of Liszt at this time. The last two are supposed to be portraits of Liszt and the Princess respectively. *Jadis* recalls their first meeting.\(^{32}\)

In 1877 Liszt set the poem of Adelheid von Schorn's mother *Sei still*. He says in a letter to Adelheid on September 15, 1877,

> when one is at a loss what to say to write, well—one tries to help oneself with music. Enclosed I forward you the song of your noblehearted mother "Ach, was ist Leben doch so schwer!" My setting is so managed that you will easily master it, as well in the singing as in the accompaniment."\(^{33}\)

In spite of its simple intentions, the song is very interesting. The piano and vocal parts are technically elementary. There are even no difficult vocal intervals. In the introduction the
harmonies of f-sharp minor and a diminished seventh on c-sharp alternate. This alteration underlies the opening two-measure vocal phrase which is repeated twice. The end of this stanza proceeds more freely and the piano finally comes to rest on a diminished triad on f. The second stanza begins as the first and reaches an f-sharp minor cadence. In the last section text repetitions are encountered, and the song finally comes to rest in the key of the signature, D major.

In a letter of August 13, 1878, Liszt says, "Kahnt, ayant beaucoup insiste pour amoir un 8ème cahier di mes Lieder, je viens d’être en m’en nuyer une huitaine de jours a en reviser la copie, et a y faire les changements qui me semblent indispensables." 34

The fact that he was making these revisions probably led Liszt to write four new songs in 1878. These filled out the eighth and last volume of the Gesammelte Lieder. The first three of these are settings of poems by Friedrich von Bodenstedt.

Gebet, the first of the Bodenstedt songs, though religious in tone, is quite adventurous. The vocal phrases are formed according to the text through the first two stanzas begin similarly. Most striking are the frequent modulations to simple chords from points of tension. Within sections the harmonies are frequently quite regular. Suggestions of the church hymn idiom are heard in the piano accompaniment. Between sections changes are frequent and usually chromatic. The song ends in E-flat major, a key which has been hinted at but not definitely stated previously. Most of the keys which are stated throughout the song can, however, be shown to bear a
close relation to this key. This procedure is particularly refined in the very last piano pieces.

_Einst_, the second Bodenstedt song, is only 14 measures long. The "key" is presumably e minor but this is never stated at a strategic point. The postlude ends on a diminished seventh chord on d-sharp expressive of the last line of the text: "du bist nicht mehr da!" This technique of having all of the harmonies revolve about one which is never stated is most consistently developed in the last piano pieces.

_An Edlitam_ has the traditional form A B A and is quite firmly set in B-flat major throughout, though sudden, distant modulations are frequent. In its lyrical melody, whose rhythm mirrors that of the verse, and in the full accompaniment this song returns to an earlier style. The spirit of the poem dictates this. In its harmonic subtlety, however, it is an equal of the very latest songs.

_Der Gluckliche_, set to a poem of Adolf Hillbrandt, is akin to many earlier songs in its jubilance. It is consistently in E-flat major though the harmonies are varied. The vocal melody is almost completely through-composed although reminiscences of the opening motive are frequent.

_Liszt also re-set Was Leibe sei? in 1878. This setting is extremely interesting since it clearly demonstrates Liszt's changed ideas regarding recitative. The rate of declamation is now near that of the earliest setting. The range is more circumscribed though each vocal phrase is here given definite musical direction. Just as in Christus and J'ai perdu the voice proceeds in places unaccompanied
between sections of piano commentary. This last version ends on an unresolved seventh chord. The tonic key of the other settings (A major) which is presumably implied here is never stated. In 1879 Liszt set the English text of the Tennyson poem *Go Not, Happy Day* at the request of an English friend. It was included in a "Tennyson Album" published the same year.

By repeating part of the text and music from the first verse of the song at the end Liszt is able to give the composition the form A B A. The vocal melodies are formed from attention to the specific lines of the text so such an obvious unifying means is necessary. Still, delivery of the text moves along smoothly and a lyrical spirit dominates. The song is rooted in E major but, stimulated by the meaning implicit in the text, ends on the dominant seventh.

Liszt speaks of his song *Verlassen* in a letter to the Princess dated August 12, 1880. He says,

...voici un petit commentaire sur un Lied, que j'ai écrit enrièremenr pour une actrice, qui ne sait guère chanter. La poésie me plaisait--les 3 strophes se terminent par 'Ich wein, ach muss weinen!' Le ton elegiaque m'est assez familier--mais je cache d'ordinaire a mes connaissances!

The Lied is from the Schauspiel "Irrwege" by Gustave Michell. Michell's poem is in three stanzas, each of which is followed by the refrain "Ich weine, ach! muss weinen." This refrain is delivered each time unaccompanied to a rising and falling diminished fifth. In the introduction the piano presents this interval. The first five lines of the opening stanza are sung to the same simple two-measure phrase whose rhythm is formed from the verse meter. Its third return
is transposed up a whole step. The sixth line is the refrain. The second stanza begins a whole step above this and proceeds still another step higher.

"Und wenn die Sonn' im Morgen steigt," the opening line of the third stanza, is set to a different melody with suggestive sonorities in E major. Subsequently the mood becomes sombre and the refrain returns. The postlude avoids the tonic and ends with a diminished seventh chord on A in second inversion.

According to Raabe, the manuscript of Des Tages laute Stimmen schweigen carries the following dedication to the Princess' daughter: "Tres humble hommage a Madam la Princess Marie de Hohenlohe de son vieux serviteur F. Liszt (Villa d'Este 18 Octobre 80)."

The poem, by Ferdinand von Saar, is in three stanzas. At the beginnings of the first and the last stanzas the same lyrical melody occurs, providing an A B A impression. The other lines of these stanzas are given music fitting their specific meanings. The second stanza is set contrastingly to a sustained lyrical melody. Harmonically the song would probably not be beyond the comprehension of its dedicatee. The opening stanza begins in the tonic B-flat major and modulates to D-flat major. Notes of the tonic chord of this key are moved up a half step to arrive at the key of the second stanza: A major. B-flat major returns for the last stanza. So, while these are not normal relations, one's sense of tonality is not severely shocked. This song was not published during Liszt's lifetime.
Neither was Liszt’s setting of the Freiligrath poem Und wir dachten Toten published before the composer’s death. Liszt sets only the last stanza of the poem. This was, for all practical purposes, Liszt’s last song. It is difficult to believe that this text was without personal significance for him.

The lines Liszt chooses to set are the climactic ones of the poem. His setting is unashamedly dramatic, rising uninterruptedly to a shattering climax on Toten. The vocal line rises steadily, its rhythm being formed according to the rhythm and meaning of the text. Tremolos in the piano heighten the drama. After this tonally fluid outburst the piano brings the piece to rest in the opening key, c minor.

Liszt’s three songs set to Hungarian texts, Isten Veled (first composed 1846-57), Ungarns Gott (1881) and Ungarisches Konigslied, move into the specialized sphere of the Hungarian rhapsodies and in that sense are outside the scope of this study. All seek to emulate the Hungarian—Gypsy idiom in their selection of musical materials. Thus the nature of the thematic material utilized in these songs differs sharply from that of the other songs. 37

All three of the songs are of the "occasional" type. Isten Veled was written for inclusion in a "Pester Album" of 1846. 38 The only completely solo song of the group, it was revised for inclusion in the 1879 edition of Gesammelte Lieder. It obviously seeks to create something of a "gypsy spirit" similar to that of Die Drei Zigeunen.
Ungarns Gott was composed for the Music Festival at Debreczin. It strikes a more majestic tone and has an ad libitum section for male chorus. The choral version of Ungarisch Konigslied was published simultaneously with the solo version. This song reflects Liszt's tardily appearing nationalism and is in a martial style not unlike that of the very early piano piece, Lyon.

While examining Liszt's last songs we have noted that, although a large proportion of them are occasional in intent, their musical integrity is not compromised. In these songs Liszt's evolution to succinct expression and musical ingenuity is at its peak almost regardless of the text he sets. One cannot help thinking that, while in his last years his output diminished noticeably, his few essays are of a consistently high quality.

Finally, these songs show no slackening in Liszt's exploration of new paths. If anything, an acceleration is perceptible. Certainly his isolation and the fact that he was no longer writing for a mass audience made this easier. In the most experimental of the last songs, marks of the experimental "late style" are readily perceptible. All seek to avoid sectionalization and obvious harmonies. All, too, explore new relationships between the text and its musical setting.
CONCLUSION

In assessing Liszt's total song output it is impossible to make any sweeping generalizations simply because Liszt made none. He did not set for himself any single problems to be solved in song as he did in the cases of the symphonic poems and religious works. He simply wrote an extremely varied collection of songs for an equally varied number of reasons. Liszt's songs fall less into natural groupings than do those of any of the other great song composers. Among them there are no examples of a number arising simultaneously from a single stimulus to write songs or to set the writings of a particular poet. Rather, each is an example of a song written for a particular occasion or because a single poem inspired Liszt to set it in music. It is, then, the single song which must speak for itself. It is hoped that this concept has been accomplished in this document.

Despite of the great amount of variety among the songs, one may anticipate some success in tracing among the most seriously composed some of Liszt's harmonic evolution and his changing attitudes regarding vocal recitative.

Liszt first turned to song composition during the Paris years. His earliest musical training had been quite thorough and of Germanic origin. In France he furthered his studies. The piano pieces written just after the Romantic revolution of 1830 show a freedom to
experiment which only returned much later. Liszt's earliest songs were inspired, perhaps, by those of Schubert and the Italians. This indebtedness to Schubert is mirrored in the ample accompaniments and general integrity as a whole. The French spirit, however, also impresses its stamp on the songs. As a result Liszt always tended to approach song composition from a more descriptive, dramatic viewpoint than did his German contemporaries. The earliest songs fall quite regularly into self-enclosed musical sections. In the Weimar years and earlier Liszt became interested in connecting these sections, for instance, through the use of seventh chords, to give the song the aspect of a single uninterrupted movement. Also, the key relations of the various sections tended less and less to be the traditional ones, and Liszt's tendency towards succinctness developed.

In the later years the tonic key may be arrived at, or any definite key for that matter, only at the end of the piece. In some instances it is not even stated there. This occurs only in those late songs where Liszt felt himself free to experiment, but much of the results of this experimentation finds its way into other songs. Liszt's relation to vocal recitative also underwent an evolution—or more accurately, a change. Certainly if there was any "problem" to be solved during the years in which Liszt wrote songs, it was in the area of the "word-tone" relationship. In the earliest songs where recitative is used it is closely modelled on the Italian style. When in the early songs it occurs in simple lyrical pieces, the verse meter of the poem most frequently dictates the rhythm of the vocal line. By the time of the Goethe settings of the late 1840's Liszt
had begun to consider not only divisions of the verse line, but also, as in the second version of *Wer nie sein Brot mit Tranen ass*, the rhythm and meaning of the single words. This makes it possible to wring the last ounce of dramatic potential from the text but also destroys any relation between the meter of the poem and the musical rhythm. Towards the close of the Weimar years Liszt began to free himself from the Wagnerian dramatic ideal and also took a new interest in lyrical song. Now the recitative sections approximate closely the meter of the poem, have musical drive and continuity of their own, and also are able to emphasize the important words of the text.

The most advanced recitative sections of the late songs were modelled after the practices we observed in *Christus*, which resulted from Liszt's desire to focus the attention only on the liturgical text. Of course, in the later songs Liszt also returns often to much earlier practices. In particular the Wagnarian manner still plays a large role in many of the later songs just as it does in sections of *Christus*. Still, there are frequent instances when the voice proceeds completely unaccompanied in the meter of the text. The melodic intervals are allotted to emphasize the meaning of the text and also to create musically understandable vocal phrases.

We can also trace something of a change in the intent of the songs as Liszt grew older. Of course, the occasional songs thrive in each period and their nature is to a large extent contingent upon this. Therefore it is possible to see that in many of the early songs and in certain songs of the Weimar years Liszt was wrestling
with the problems he would face in dramatic writing. This bore fruit in the oratorios. In his last years it is possible to see in songs such as *J'ai perdu*, *Sei still*, and *Wir dachten* the intimate expression of Liszt's personal condition during his last years.

An evaluation of the influence of Liszt's songs on his contemporaries and successors is extremely difficult. One faces the same difficulty in assessing the effects of the late piano pieces which had similarly small circulation. Debussy's surprise upon hearing the *Jeux d'eaux* is often mentioned. Even beyond this the very last piano pieces forecast the succinctness and harmonic fluidity which was to characterize experiments of the early part of the twentieth century.

Liszt placed his faith in his coterie of students, but none of these had great compositional talent. He instead succeeded in procreating that phenomenon which he had himself so righteously decried: the piano virtuoso.

One must then also see the significance of the songs as almost unnoticed predictions of the future. They were too little circulated to have been of great influence, yet they forecast the styles which were to have their fruition in the works of Wolf, Faure, Debussy, and even later composers.
REFERENCES, CHAPTER V

1. Hans Engel, "Liszt," in Die Musik in Geschichte und Gegenwart, VIII, col. 969. Hereafter MGG.

2. Ibid.

3. Ibid., col 971.


5. Letters, I, no. 239.


7. Ibid., p. 124.

8. Engel, MGG, col. 984.


10. Engel, MGG, col. 984.


12. Letters, II, no. 3.


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22. Ibid., p. 99.
23. Ibid., p. 92.
24. Ibid., p. 106.
28. Ibid.
29. p. 280.
34. Letters, II, no. 214.
35. Raabe, *Vormerkungen*, VII, III, p. VII.
APPENDIX A

CHRONOLOGY OF ALL WORKS WRITTEN PRIOR TO 1839

The origins established in Appendices A and B can only claim to be "working chronologies." They are the listings which it was necessary to make to have some order in which to discuss the compositions in the body of the paper. The probable dates of composition are given in the first parenthesis following the title of the composition. The dates given by the main chronologers: RAMANN, Kokai, and Searle, are indicated by their last initials. Where there is a conflict between them, and one date has seemed more plausible to me than the others, it has been underscored. The numerals following the facts of publication are: First, the number given the composition by Searle in his catalogue and second, the location of the composition in the Werke or in the publications of the Liszt Society.

Piano:

Variation on a waltz by Diabelli (Vienna: 1822, KS) (A. Diabelli), 147, II.

Impromptu sur des themes de Rossini et Spontini (Paris: 1824, RKS) (Mechetti: 1824), 150.

Sept variations brillantes sur un theme de G. Rossini (England?: 1824) (Boosey?: 1824), 149.

Huit variations pour le Pianoforte (Paris?: 1824, KS) (Erard: 1825), 148, II, VII.
Allegro di bravura (Paris?: 1825, RK; 1824, S)  
(Kistner, Diabelli, Erard), 151, II, VII.

Rondo de bravura (remaining data same as Allegro di bravura above), 152, II, VII.

Opera:

Son Sanche, ou Le Chateau d'Amour. Opera en une acte  
(R: 1824; S: 1824-5) (Score burned but copy exists).

Piano:

Etude en 48 exercises dans tous les tons majeurs et in mineurs  
(Marseille: RK: 1826; Ramann, E, I, p. 135 states that  
they were published at Marseille by Boisselot in 1826; S:  
1827) (Boisselot: 1826), 136, II, I.

Klavierstuck (in Werke as Scherzo) (Paris: 1827, KS) (first  
published in Nr. 22/23 of Allgemeine Musikzeitung, 1896),  
153, 00, IX.

Two movements of Hungarian character (at the end of the manu-
script Liszt noted: "Zum Andken von Franz Liszt")  

Granded Fantasie sur la Tyrolienne de l'Opera la Fiancee  

Orchestra: Symphonie revolutionnaire (Sketch) (1830: RS).

Piano:

Grande fantaisie de bravoure sur la Clochette di Paganini  
(Paris: R 1832-33: K 1831-32 [cites sketches from as early as  
1831]; S: 1832) Mechetti: 1823), 42.

Episode do la vie d'un artiste. Grand Symphonie Fantastique  
par H. Berlioz. Partition de Piano par Franz Liszt  
(1833: RKS) (Schlesinger: 1834), 470.

The unforeseen difficulties in establishing this chronology are  
well illustrated by the circumstances surrounding this composition.  
Ramann, on whom most later chronologers depend heavily and whose work  
Searle at times accepts unquestioningly, says regarding this piece  
(Ramann, E. I, pp. 130-131): "The second of these compositions, an  
'Allegro di Bravure,' belongs to about the same time, according to a  
statement made to us by the composer himself; but in comparing it  
with the 'Impromptu' I prefer to remove it to a year later on account  
of its more perfect form and altogether riper contents."
Overture des Francs Juges par Berlioz (1833: RKS) (Schott: 1845), 471.


Piano and Orchestra:

De Profundis. Psaume Instrumentale (1834: S), 691.

Piano:

Lyon (1834: RKS), (Richalt: 1840) in 156. L. S. II; II, V.


Grand Fantaisie Symphonique fur Klavier und Orchestra über Themen von Berlioz' Lelio (1834: KS).

Schubert, "Die Rose" (1835: RKS) (Hofmeister: 1835), 556.

Fantaisie romantique sur deux melodies suisses (1835: RKS) (Lette: 1837), 419.

Trois Airs Suisses: Ranz des vaches, Chant du Montagnard et Ranz de Chevres (1835: RD) in 156, II, IV.

Grand Fantaisie for la Niobe de Pacini (1835: RKS) (Lette: 1837), 419.

Deux fantaisies pour le Piano sur des motifs de soirees musicales de Rossini: 1. Sa Lerenata e l'origia; 2. La pastorella dell' Alpi e Li marinari (RKS: 1835) (Schott: 1837), 422.


Reminiscences de la Juive (1835; ks; R; 1836) (Schlesinger, Hofmeister: 1836), 409a.

Piano and Violin:

Grand duo Concerto. Lafont's "Le Marin" (1835: RS), 128.

Piano:

Au Lac de Wallenstadt (1) companion pieces

Au bord d'un Source (2)
Harold en Italie. Par H. Berlioz. —Partition de Piano avec la parite d'Alto (Brandus: 1879), 474.

Beethoven's Pastoral Symphony (R: 1836; KS: 1837) (Breitkopf und Hartel: 1840), in 464.

1837

Hexameron; Morceau de concert (Latte: 1837), 392.

Beethoven Symphonies 1, 2, 3 and 5 (Ramann does not mention number 5 nor does Kpkai 1 and 2 and 3 or Searle 1, but Searle does include numbers 5-7!), in 464.

Les Soirées musicales de Rossini (twelve numbers) (Schott: 1838), 424.

Fantaisie quasi Sonata apres une lecture de Dante (sketch) finished in 161, II, VI.

1838

Etudes d'execution transcendante (from no. 136 of 1827), 139, II, I.

Grand Galop chromatique, 219, II, X.

Etudes d'execution transcendante d'apres Paganini (Haslinger: 1840), 140, II, III.

Nuits d'ete de Pausilippe (Donizetti) (Schott: 1839), 399.

Soirees Italiennes. Six amusements pour Piano seul sur des motifs de Mercadante (Schott: 1839), 411.

Ouverture de l'Opera G. Tell de Rossini (Schott: 1842), 522.


Lob der Tranen von Schubert (Haslinger: 1838), 557.

Schwanengesang (Haslinger: 1840), 560.

Melodies hongroises d'apres Schubert (Diabelli), 425.

1839

Tre Sonetti di Petracca: for piano (Haslinger: 1846), 158, II, V.

Venezia e Napoli, 159, II, V.  }
Sposalizio  }
Il Penseroso  }
Canzonetta del Salvator Rosa  }

In Annes de pelerina II: Italie, 161, II

Beethoven: Adelaide, 466.

Angiolin dal biondo crin, 269, VII, II.
APPENDIX B

CHRONOLOGY OF SONGS

The reader is referred to Searle's catalogue in volume V of Grove's Dictionary for a listing of the publishers of the various versions and also for cross references to instrumental or choral versions of the songs. Here the numbers he assigns to the songs are the first following the parenthesized dates.

Tre Sonetti di Petrarca (1838-1839), 270.

1. Pace non torvo, VII, I, 89; VII, III, 101. (These numbers indicate the location of the versions of the song in Serie VII, Lieder und Gesänge, of the Werke. Hereafter only the volume number and page will be given.
2. Benedetto si'l giorno, I, 98; III, 96.
3. I vidi in terr angelici costumi, I, 104; III, 106.

Buch der Lieder I

Angiolin dal biondo crin (1839), 269, II, 31.
Il m'aimait tatin (R 1842; S c. 1840), 271, I, 13.
Die Loreley (R 1841; S 1841), 273, II, 16.
Am Rhein (R 1841; S c. 1840), II, 37.
Mignons Lied (R 1841; S 1842), II, 23; II, 68.
Es war ein König in Thule (R 1841; S 1842), 278, II, 41.
Der du von dem Himmel bist (R 1841; S 1842), 279, I, 30, II, 47, II, 145.

Die Zelle in Nonnenwerth (R 1843; S 1841), 274, III, 37.
Sechs Lieder

Du bist wie eine Blume (1843), 284, II, 133.
Was Liebe sei? (First setting: 1842-43), 288, I, 135.
Vergiftet sind meine Lieder (1842), 289, II, 135.
Morgens steh' ich auf und frage (c. 1843), 290, I, 82; II, 137.
Die tote Nachtigall (c. 1843), 291, I, 84; III, 65.
Bist du (c. 1843), 277, III, 70.

Buch der Lieder II

Oh! quand je dors (c. 1841-42), 282, I, 36; II, 159.
Comment, disaient-ils (c. 1841-42), 276, I, 42; II, 164.
Enfant, si j'étais roi (R 1841-42; S c. 1844), 283, I, 47;
                      II, 167.
S'il est un charmant gazon (R 1841-42; S c. 1844), 284, I, 53;
                      II, 171.
La tombe et la rose (R 1841-42; S c. 1844), 285, I, 60.
Gastibelza (R 1841-42; S c. 1844), 286, I, 64.

Die Vatergruft

Freudvoll und Leidvoll (First setting: R 1846; S 1844), 280, I, 110;
                       II, 66.

Songs from Schiller's 'Wilhelm Tell' (1845), 292.

1. Der Fischerknabe, I, 132; II, 147
2. Der Hirt, I, 142; II, 152.
3. Der Alpenjager, I, 149, II, 156.

Jeanne d'Arc au bucher (1845), 293, III, 1.

Es rauschen die Winde (1845), 294, II, 53; II, 83.
Wo weilt er? (1845), 295, II, 87.

Ich mochte hingehn (R1844; S 1845), 296, II, 125.
Wer nie sein Brot mit Tranen ass (R 1848; S c. 1845), 297, II, 139; 3, 35.

Elegie (c. 1845) pub. in Noske, *La melodie*, pp. 268-272.

Schwebe, schwebe, blaues Auge (1845), 305, I, 127; II, 99.

O lieb, so lang du lieben kannst (R 1846; S. c. 1845), 298 II, 6.

Isten veled (1846-47). 299, III, 78.

Le Juif errant (1847), 300.

Kling leise, mein Lied (1848), 301, I, 118; II, 76.

Oh pourquoi donc (1848), 301a.

Die Macht der Musik (1848-49), 302, I, 156.

Weimars Toten (1848), 303, I, 173.

Le Vieux Vagabond (1848 at latest), 304, I, 1.

Über allen Gipfeln ist Ruh (c. 1848), 305, II, 143.

Freudvoll und Leidvoll (Second setting: 1848), 280, I, 114.


Ein Fichtenbaum steht einsam (c. 1855), 309, II, 90.

Nimm einen Strahl der Sonne (c. 1855?), 310, II, 97.


Wie singt die Lerche schon (1855?) 312, II, 51.

Weimars Volksslied (1857), 313, II, 58.

Es muss ein Wunderbares sein (1857), 314, II, 14.

Ich liebe dich (1857), 315, III, 35.

Muttergottes--Strausslein zum Mai-Monarte (1857), 316.

1. Das Weißen, II, 111.
2. Die Schlusselblumen, II, 114.
Lasst mich ruhen (R 1855; S 1859), 317, II, 118
In Liebeslust (R 1857; S 1858), 318, II, 121
Ich scheide (1860), 319, II, 175.
Die drei Zigeuner (1860), 320, III, 13.
Die stillen Wasserrose (c. 1860?), 321, III, 20.
Jugendgluck (1860), 323, III, 27.
Blume und Duft (1860), 324, III, 31.
Ein Fichtenbaum steht einsam (Revision: 1860), 309, II, 93.
Die Fischerstrochter (1871), 325, III, 42.
La Perla (1972?), 326, III, 57.
J'ai perdu ma force et ma vie (1872), 327, III, 49.
Ihr Glocken von Marling (1874), 328, III, 52.
Und sprich (1874), 329, III, 55.
Sei still (1877), 330, III, 63.
Gebet (1878?), 331, III, 81.
Kinst (1878), 332, III, 83.
An Edlitam (1878?), 333, III, 87.
Der Gluckliche (1878?), 334, III, 87.
Go not, happy day (1979), 335, III, 74.
Verlassen (1880), 336, III, 90.
Des Tages laute Stimmen Schweigen (1880), 337, III, 93.
Und wir dachten den Toten (1880), 338, III, 111.
Ungarns Gott. A magyarock Istene (1881), 339, III, 112.
APPENDIX C

CONTENTS OF THE GESAMMELTE LIEDER

Book I  (Goethe)
Kennst du das Land
Es war ein König is Thule
Der du von dem Himmel bist
Freudvoll udn leidvoll
Wer nie sein Brot
Uber allen Gipfeln ist Ruh

Book II  (Schiller)
Der Fischerknabe
Der Hirt
Der Alpenjager

Book III  (Heine)
Die Loreley
Am Rhein
Vergiftet sind meine Lieder
Du bist wie eine Blume
Anfangs wollt ich fast verzagen
Morgens steh' ich auf und frage
Ein Fichtenbaum steht einsam
Book IV  (Hugo)

Comment disaient-ils
O quant je dors
S'il est un charmant gazon
Enfant, si j'étais Roi

Book V

Es rauschen die Winde  (Rellstab)
Wo weilt er?  (Rellstab)
Nimm' einen Strahl der Sonne  (Rellstab)
Schwebe, Schwebe, blaues Auge  (Dinglestedt)
Die Vatergruft  (Uhland)
Angiolin dal biondo crin  (Bocella)
Kling'leise, mein Lied  (Nordmann)

Book VI

Es muss ein Wunderbares sein  (Redwitz)
Mutter Gottes-Strausslein  (Muller)

1. Veilchen
2. Schlusselblume

Lasst mich ruhen  (von Fallersleben)
Wie singt die Lerche schon  (von Fallerselben)
Ich mochte hingehen  (Herwegh)

Book VII

Nonnenwerth  (lichnowsky)
Jugendgluck  (Pohl)
Wieder mocht ich dir begegnen  (Cornelius)
Blume und Duft  (Hebbel)
Ich liebe Dich (Ruchert)
Die stille Wasserrose (Giebel)
Wer nie sein Brot (Goethe--later setting)
Ich schoneide (Hoffman von Fallersleben)
Die drei Zigeuner (Lenau)

Book VIII

Lebe wohl! (Isten veled!)
Was Liebe sei (v. Hagn) (two settings)
Die tote Nachtigall (Kaufmann)
Bist du! (Metchersky)
Gebet (Bodenstadt)
Einst
An Edlitam
Und sprich (Rudiger V. Biedeleben)
Die Fischerstochter (Coronini)
Sei still (Frau v. Schorn)
Der Gluckliche (Willbrandt)
Ihr Glocken von Marling
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