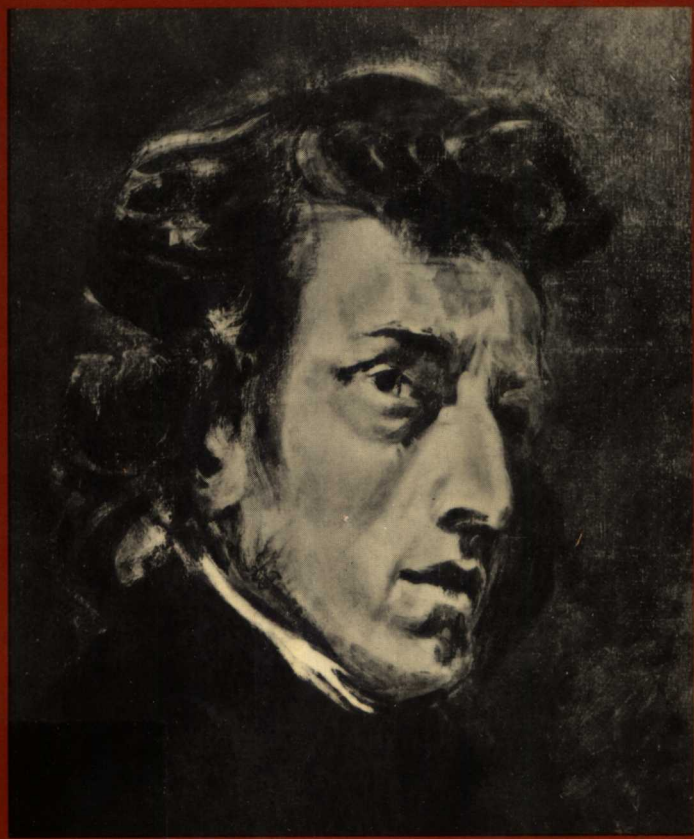


REY M. LONGYEAR

NINETEENTH-CENTURY
ROMANTICISM
IN
MUSIC



THIRD EDITION

PRENTICE HALL HISTORY OF MUSIC SERIES

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**NINETEENTH-CENTURY
ROMANTICISM
IN MUSIC**

REY M. LONGYEAR

*School of Music
University of Kentucky*



PRENTICE HALL ENGLEWOOD CLIFFS, NEW JERSEY 07632

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DEDICATION

To my colleagues, present and departed,
of the old University of Kentucky Faculty Club
“History table”
1964–1987

Music is the most Romantic of all the arts, as its subject is only the Infinite, the secret Sanskrit of Nature expressed in tones which fill the human heart with endless longing, and only in music does one understand the songs of the trees, flowers, animals, stones, floods!

E. T. A. HOFFMAN, *Kreisleriana*

[A Romantic work is] that kind of composition in which the artist freely gives himself up to the dominion of the imagination, considering all means as good, provided they produce effect. The grand requisite, therefore, in the romantic, is virtually to declare that the writer is not deficient in this quality, and that he has produced something piquant and new. It is to be doubted that many composers would venture to employ so dangerous a term, if they knew its true value.

The Harmonicon, 1830

What is Classic? What is Romantic? Two categories which, perhaps, are estranged only through exaggeration.

J. A. DELAIRE, "Des Innovations en musique,"
Revue musicale, 1830

It is difficult for the artist to live without Romanticism. If he does not introduce it into his works, he introduces it into his life; if he does not introduce it into his life, he preserves it in his dreams. . . . When one has gotten rid of Romanticism, one has generally lapsed into a distressing dullness.

PIERRE REVERDY, *Gant de crin*, 1926

"I think it is charming," said Gwendolen, quickly. "A romantic place; anything delightful may happen in it; it would be a good background for any thing."

GEORGE ELIOT (MARY ANN EVANS),
Daniel Deronda, 1876

FOREWORD

Students and others interested in the history of music have always needed books of moderate length that are nevertheless comprehensive, authoritative, and engagingly written. The Prentice Hall History of Music Series was planned to fill these needs. It seems to have succeeded: revised and enlarged second editions of books in the series have been necessary, and now a new cycle of further revisions exists.

Six books in the series present a panoramic view of the history of music of Western civilization, divided among the major historical periods—Medieval, Renaissance, Baroque, Classic, Romantic, and Twentieth-Century. The musical culture of the United States, viewed historically as an independent development within the larger Western tradition, is treated in another book; two others deal with music in Latin America and the classical-music tradition of India. In yet another pair of books, the rich folk and traditional musics of both hemispheres are considered. Taken together, these eleven volumes are a distinctive and, we hope, distinguished contribution to the history of the music of the world's peoples. Each vol-

ume, moreover, may of course be read singly as a substantial account of the music of its period or area.

The authors of the books in the Prentice Hall History of Music Series are scholars of international repute—musicologists, critics, and teachers of exceptional stature in their respective fields of specialization. Their goal in contributing to the series has been to present works of solid, up-to-date scholarship that are eminently readable, with significant insights into music as a part of the general intellectual and cultural life of man.

H. WILEY HITCHCOCK, *Series Editor*

PREFACE

The spectrum of nineteenth-century music can be characterized by a large number of familiar and even overly familiar compositions, a larger number of worthy works that have fallen into neglect, and a shrinking mass of music still awaiting study, classification, and evaluation. To the general observer, the history of music of the nineteenth century resembles a panorama of mountains, some in shadow, separated by mist-shrouded valleys; in the limited space of this volume, I have sought to direct the reader's attention to various aspects of the peaks, describe salient aspects of their shadowy portions, and point out the intriguing features of the valleys.

In the nearly two decades since the publication of the first edition of this volume, there has been a great upsurge of interest in the music of the nineteenth century. Festivals of Romantic music have given listeners an opportunity to hear works in live performance that had been mentioned in histories of music but had lain on library shelves unperformed for decades. Unfamiliar operas have been revived in concert performance, in recordings, and on the stage, and much music that remained in manuscript or rare prints has been reprinted or published in such series as A-R Editions' *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries* and Garland's *The Symphony 1720-1840*. Enterprising per-

formers have discovered the extensive amount of worthwhile repertory from this period awaiting imaginative re-creation, and recording companies have shown interest in the lesser-known works of a musically prolific and vital century. There has been much more music from this century made available for study, and more opportunities to hear it in live or recorded performance, often with the original instruments and performed in the style of the composers' original intentions.

Several important new landmarks of musical scholarship with particular pertinence to the nineteenth century have appeared, thus justifying a new edition of this book; among them are the journal *Nineteenth-Century Music*, *The New Grove Dictionary of Music and Musicians*, and Carl Dahlhaus's *Die Musik des 19. Jahrhunderts*, the sixth volume in the series (written under his supervision) *Neues Handbuch der Musikwissenschaft*. Numerous other articles, monographs, biographies, theses and dissertations, congress and symposium reports, and other studies have provoked re-examinations of this delightfully complex century.

Some of the procedures I have followed and some of the priorities I have assigned require explanation. The pronounced individuality of nineteenth-century composers virtually demands that my chapters be organized around composers rather than around genres or locales; for those who believe that the meaningful histories of music deal primarily with genres or styles, I respond that symphonies or operas do not write themselves, composers write them; and one of the hallmarks of Romantic composers was their preoccupation with individuality by creating the unique work of art. Yet since the most important contribution made by these composers was their music, attempts to relate their works to their psychological makeup must be left to others, and placing these composers in their cultural context has had to be done in the very broadest of terms.

A purely chronological approach, on the other hand, is not readily feasible. One can discern why from the following groups of composers: though the members of each group were nearly exact contemporaries, their musical developments reveal some similarities—but even more striking differences:

Boieldieu, Spontini, and Hummel;
 Donizetti and Schubert;
 Franck, Bruckner, and Smetana;
 Borodin, Brahms, Ponchielli, and Saint-Saëns;
 Grieg, Rimsky-Korsakov, and Fauré;
 Puccini, Chausson, Elgar, and Janáček;
 Hugo Wolf, Mahler, MacDowell, and Debussy.

One can conduct a similar undertaking involving both musical and cultural history by juxtaposing operas from a given decade; those from the 1870's in the standard repertoire such as *Aida*, *Boris Godunov*, *Die Götterdämmerung*.

ung, *Carmen*, *La Gioconda*, *Samson and Delilah*, and *H.M.S. Pinafore* are offered as possibilities.

Though this volume has been substantially expanded from its original form, it is still a survey rather than a comprehensive history of nineteenth-century music; approximately 150 composers are discussed in this study as contrasted with the 629 in William S. Newman's magisterial *The Sonata Since Beethoven*. I have found it particularly necessary to exclude those composers whose influence did not significantly extend beyond the single medium in which they were active; I thus apologize to cellists, violinists, and organists for omitting Sebastian Lee and Grützmacher, Vieuxtemps and Wieniawski, Boëly and Karg-Elert. I also apologize to some specialists whose favorite composers I have had to delete: Verstovsky, Paine, Dudley Buck, Svendsen, Henselt, Goetz, Macfarren, Augusta Holmès, Sgambati, and Thuille are a few of those who were considered, but discussion of them and their music had to be omitted because of limitations of space. Chapter 8 presented a special problem since by 1900 virtually every European people had its own "national" art music, and my approach was limited to those national schools and their composers with an international significance. The volumes in the Prentice Hall series dealing with Latin America and the United States should more than compensate for the limited treatment I have given the music of these countries. Chapter 9 posed another problem because of the number of post-Romantic composers whose careers began with many important works written during the nineteenth century yet whose active musical lives continued well into the twentieth; for those who may consider my discussions of d'Indy, Puccini, Elgar, Mahler, and Richard Strauss to be too brief, I must point out that in this volume I have considered only their nineteenth-century careers and refer the reader to the volume in the Prentice Hall series on twentieth-century music for coverage of their later works.

Still another problem was posed by those post-Romantic composers who seem to have been suspended in a sphere between the nineteenth and twentieth centuries: Busoni, Skryabin, Reger, Pfitzner, Amy Beach, Rakhmaninov, Delius, Schreker, Metner, Cyril Scott, and Dukas—composers who represent the aural equivalent of the artistic movements Jugendstil and Art nouveau. As Dahlhaus once suggested, perhaps we need a separate period for the composers who bridge the two centuries without really being a part of either. Finally, there are several important subsidiary aspects of nineteenth-century music—aesthetics, musical journalism, musical historiography, reception history (how a composer's music was received during his time and after his death)—that I have had to mention only in passing or omit altogether.

Since this volume was intended primarily as a survey of nineteenth-century music, it has been designed to be usable for both compact and extensive overviews. The examples discussed are intended to serve as para-

digms, and I have not included an anthology, printed or recorded, since most of the illustrations cited are easily available in a variety of formats. Wherever feasible, I have used the English titles of compositions if they have common currency, even at the risk of such incongruities as "Siegfried's Rhine Journey" from *Die Götterdämmerung*, or have translated generally unfamiliar titles into English, such as *Wallenstein's Camp* for *Valdštynov Tábor*. I have endeavored to follow current practices in transliterating Russian proper names rather than perpetuate the antiquated French or German versions that still clutter concert programs; and to use, as far as current practice permits, the original rather than the German spellings of the names of Czech composers.

The bibliographical notes at the end of each chapter are highly selective and emphasize works in English published since 1978; those who desire further information should begin by consulting the bibliographies for the pertinent articles in *The New Grove*, and, for studies since 1967, *RILM Abstracts* (Répertoire internationale de la littérature musicale) which is now retrievable on database.

Space does not permit my extending personal acknowledgments or thanks to all of those whose comments and suggestions over the years have been so valuable in preparing the various editions of this book. Special thanks is due to my students at the University of Kentucky, whose reactions to various approaches and compositions have been very helpful, and to my many colleagues at the University who have volunteered suggestions and, in turn, have served as sounding boards for various analogies. I am particularly grateful to Allan Ho, Carl Cone, Dmitry Feofanov, Joanne Filkins, Cathy Hunt, Mina Miller, Jane Peters, and Kate Covington. Participation in various international colloquia enabled me to encounter the most recent ideas on the century from an international coterie of scholars, often in an informal setting, and I am particularly grateful for being able to share ideas with Frits Noske, Theophil Antonicek, Gudrun Busch, Andrew McCredie, Pierluigi Petrobelli, Gian-Carlo Paperi, and György Króó, among others. Lina Barrett and Carol Quin persuasively made me more cognizant of the contributions of women composers. Sabbatical leaves from the University of Kentucky and awards, especially by the John Simon Guggenheim Memorial Foundation and University of Kentucky Research Foundation, enabled me to engage in foreign travel and living, to hear many of the works discussed in live performance before native audiences, to see many of the works of art described in the first chapter, and to have the experience of working in European music libraries. As in previous editions, I am grateful to H. Wiley Hitchcock for his editorial encouragements and criticisms. Finally, I owe the greatest debts of all to my wife Katherine for her assistance and support in so many ways for so many years.

R. M. L.

Lexington, Kentucky

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ONE

ROMANTICISM AND MUSIC

To best understand a period in the history of music, one must place it within its historical and cultural context. The nineteenth century in particular is one in which musical trends are closely associated with historical and cultural developments; these we should examine, at least briefly, in order to provide a background for the music of the time.

THE HISTORICAL CONTEXT

A century as a point of reference is but an approximation. Historians speak of a "long nineteenth century" that ranged from 1789 (the outbreak of the French Revolution) to 1914 (the beginning of the First World War) or a "short nineteenth century" from 1815 (the final defeat of Napoleon) to the unification of Germany and Italy in 1871. As we shall see, there are

similar differences of opinion as to the beginnings and endings of the Romantic period, or even of a musical "nineteenth century." We can best examine the historical context of musical Romanticism through an overview of the nineteenth century, organized around certain critical themes and topics.

War, Peace, and Revolution. Between 1792 and 1815 Europe was engulfed in, or at least strongly affected by, general war. Attempts by the monarchist powers to suppress the French Revolution led to French invasion and occupation of Belgium, Holland, the German Rhineland, and Italy, the last of these led by the 27-year-old Napoleon Bonaparte, who seized power in France in 1799 and subsequently extended his rule over most of Europe. A succession of defeats and reverses in Spain, Russia, and Germany led to his surrender in 1814 and, after a brief resumption of power in the following year, to his exile in the South Atlantic. Order was restored in Europe at the Congress of Vienna by a five-power coalition consisting of Britain, Austria, Russia, Prussia, and a royalist France under Louis XVIII.

Following Napoleon's final defeat came ninety-nine years of general peace. The European wars that were fought during this time were short and had limited objectives, and the subsequent peace treaties were sanctioned by an informal "Concert of Europe" which sought to preserve a balance of power.

The revolutions of 1830, 1848, and 1871 provide the "semicolons" in the narrative history of nineteenth-century Europe. Though the revolutions in Spain and Italy were put down by the great powers acting as a "Holy Alliance," those of 1830 in France, Belgium, and some German states could not be suppressed. The goal of these revolutions was the establishment of a constitutional secular state with limitations on the power of the king and nobility and guarantees of civil liberties and property rights—a political philosophy known then as Liberalism, with capitalism (the private ownership of property and the means of production) as its economic counterpart.

The revolutions of 1848, called "the revolution of the intellectuals" or "a typically Romantic revolution," were less successful, though more widespread, than the revolts of 1830. Yet the basic issues that provoked these revolts were eventually resolved; the gains of the revolutions of 1830 were extended, constitutional governments and the middle classes became ascendant, and voting rights were gradually extended to nearly all adult males by 1914.

The campaigns for the unification of Italy and Germany were revolutionary between 1815 and 1850, but their eventual effectiveness depended on abandoning the idealism of 1848 for a cooler realism exemplified by Cavour in Piedmont and Bismarck in Prussia. By 1871 both countries were united, under Piedmontese and Prussian leadership respectively, after the

military defeats of Austria in 1859 and 1866 and France in 1870. The goal of freedom from foreign domination was not achieved in eastern Europe, however, until the end of the First World War, when the Austro-Hungarian Empire was dissolved and the western provinces of Russia were granted independence.

Demography and Urbanization. The first striking statistic of the nineteenth century concerns the growth of population: from around 200 million in Europe in 1800 to 505 million in 1914, with a sizable surplus that emigrated overseas. The second such statistic concerns the growth of cities: it is estimated that out of every seven persons born in rural Europe one remained on the land, one emigrated abroad, and five moved into cities. In 1800 London was the only European city with a population of a million, but by 1900 there were at least a dozen, mostly such major capital cities as Paris, Vienna, Berlin, and St. Petersburg (now Leningrad).

In the older cities, the pattern of expansion consisted of a central core surrounded by walls which were torn down and replaced by polygonal boulevards which became the sites for parades, urban festivities, and sometimes demonstrations. Industry and workers' housing were located in the suburbs. The newer factory towns had industry and housing for workers in the central city with the desirable residential quarters in the suburbs. With the invention of reinforced concrete and the elevator, cities grew upward; they grew outward as well with improved public transportation such as the streetcar and commuter railroad.

During the eighteenth century, except for a few large (by the standards of the time) capital cities like London, Paris, Vienna, or Naples, the locus of musical life was at a court, like Eszterháza or Oettingen-Wallerstein. During the nineteenth century, however, the large city was the center of musical activity with its public opera houses, large concert halls, conservatories, choral and concert-giving societies, and music festivals. Musicians settled in cities because of the educational and employment opportunities, whereas at the same time only in cities could enough competent musicians be found to form an orchestra or other performing group. The cities also contained an important musical infrastructure of music publishers, music stores, booking agents, instrument salesmen and repairmen, music critics, and others who were connected with music but who did not actually perform, compose, or teach it. The concentration of a musical audience in one place provided the economic base for these activities. In the course of the century increasing urbanization provided a decentralization of musical activity, with such subordinate cities as Manchester, Brussels, Milan, Prague, Budapest, and Moscow the sites of many premieres. Musical life in the nineteenth century was expanded and made accessible to more and more people.

Technological Developments. In the past, when historians wrote about the Industrial Revolution, beginning in England at the end of the

eighteenth century and spreading throughout Europe, the United States, and Japan at the close of the nineteenth, they defined it as the making of goods, not by hand in small workshops as before, but by steam-powered machines in factories. Yet during the nineteenth century improved technologies, mutually reinforcing and affecting each other, also brought revolutions to agriculture, transportation, and communications; it was as if a kind of spiral had been set in motion, throwing off new innovations that in turn produced further improvements. At the close of the century a second industrial revolution arose, based not on iron, coal, and steam as was the first, but on steel, chemicals, and electricity.

Technological revolutions in agriculture fed the growing cities while fewer people were needed on the land to do the work of raising crops. Innovations in transportation produced the steamship, railway, and, at the end of the century, the internal combustion engine that powered automobiles and tractors. Inventions in communications included the telegraph, telephone, typewriter, and mechanized printing press. The world became increasingly interdependent through these mutually reinforcing innovations, and thousands of new occupations, most of which required a basic literacy and even advanced education, were created. And even though Europe's population had undergone an unprecedented increase, these new people were fed and employed.

Nationalism. Perhaps the most complex and disruptive issue of the nineteenth century, the impact on Romanticism of nationalism will be discussed elsewhere in this chapter and its influence on music in chapter 8. The principal paradox of the century is this: whereas the improvements in transportation and communication, more widespread education, and economic interdependence brought peoples together (the eighteenth-century ideal of the "republic of letters" coming to fruition in the nineteenth-century scientific or scholarly international congress), one effect of nationalism was to drive peoples further and further apart.

Because of its many contradictory elements nationalism, like Romanticism, is difficult if not impossible to define, and one must seek to isolate and identify its most common characteristics. Foremost among them is language, allied with such cultural elements as literature, customs, religion, music (usually folk music), and a common history. Attachment to or desire for certain geographical territory (a "fatherland" or "motherland"), hopes for an independent or autonomous government if one does not already exist, and a feeling of some kind of separation from other linguistic or ethnic groups are part of the nationalist package. Each nationalism is different, but all carry strong emotional overtones which often make objective discussion impossible.

National conflicts principally affected the multi-national empires of Germany, Austria, and Russia. Attempts to inculcate a dominant national feeling in these states were perceived as violating the rights of the smaller