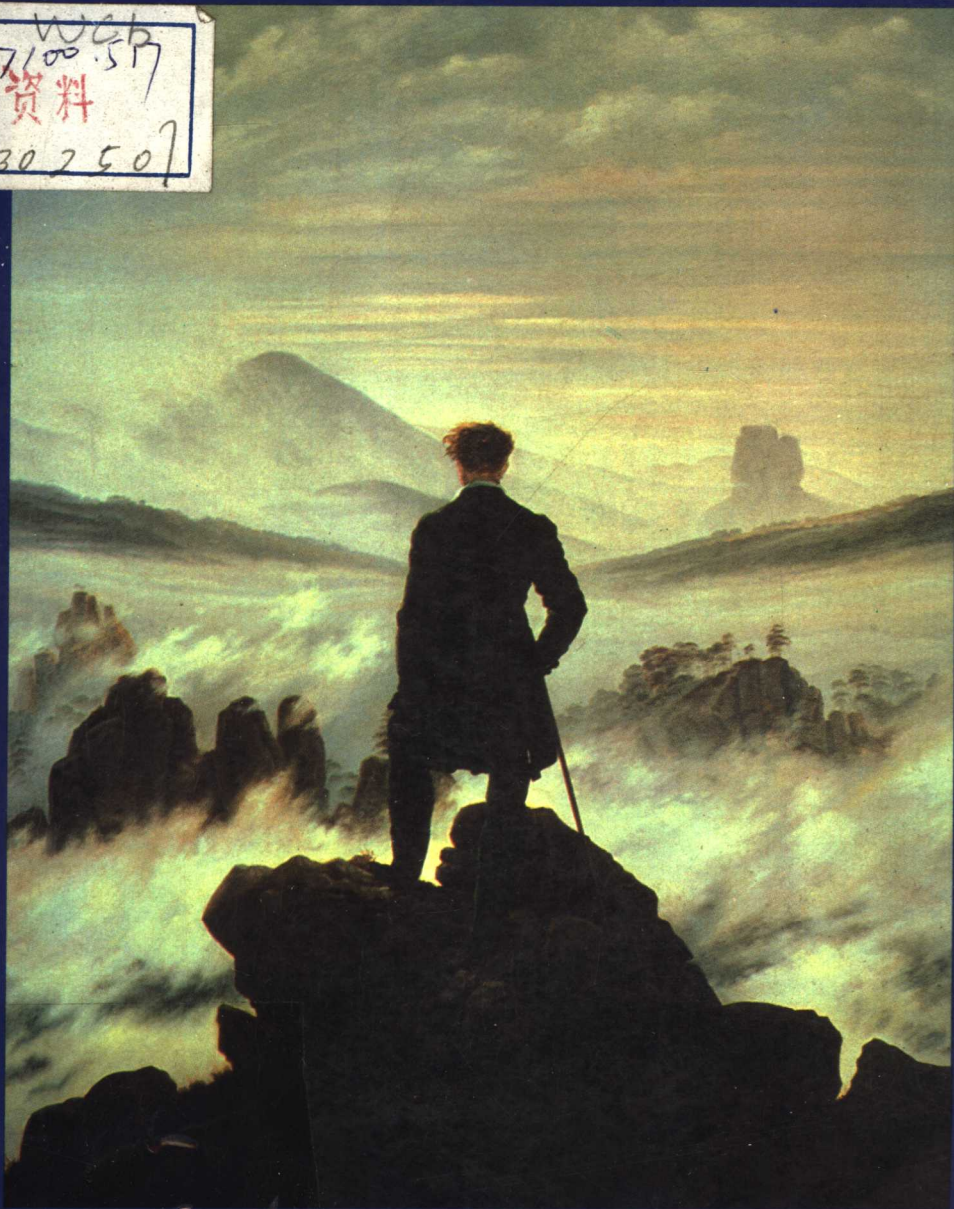
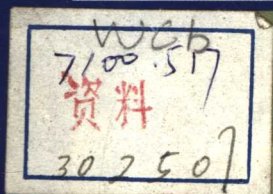


# MUSIC IN THE ROMANTIC PERIOD

An Anthology with Commentary



F. E. KIRBY

# *Music in the Romantic Period*

*An Anthology With Commentary*

F. E. KIRBY

SCHIRMER BOOKS  
A Division of Macmillan, Inc.

NEW YORK

Copyright © 1986 by Schirmer Books  
A Division of Macmillan, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher.

Schirmer Books  
A Division of Macmillan, Inc.  
866 Third Avenue, New York, N. Y. 10022

Collier Macmillan Canada, Inc.

Library of Congress Catalog Card Number: 85-753047

Printed in the United States of America

printing number  
1 2 3 4 5 6 7 8 9 10

**Library of Congress Cataloging-in-Publication Data**  
Main entry under title:

Music in the romantic period.

1. Musical analysis—Music collections. 2. Music appreciation—Music collections. 3. Music—19th century.

I. Kirby, F. E.

MT6.5.M89 1986 85-753047

ISBN 0-02-871330-3

# Preface

The aim of this book is to provide an anthology of representative compositions of nineteenth-century Romantic music, with each selection accompanied by commentary, for use in courses in music history and theory. It thus forms a sequel to *Music in the Classic Period: An Anthology with Commentary* (1979). The intent, here as there, has been to emphasize complete works in their original scoring that are not found in other anthologies and that are readily available in recordings. The last criterion has not been difficult to meet: Indeed, only one selection (Grieg) appears not to have been recorded. With the other criteria the situation is different. For the Romantic period presents problems of selecting representative works that are much greater in number than did the Classic period. Since space has been a limiting factor, it has been much more difficult to select from a most varied repertory, in which compositions for orchestra, which frequently are not only long but also are scored for large ensembles, form a prominent part. Thus it has not always been possible to include complete works. Nor has it proved possible in all cases to avoid pieces that are included in other anthologies (e.g., the Liszt Concerto, the Brahms "Variations on a Theme of Haydn," and selections from Verdi and Mussorgsky, to name the most prominent). In all, the anthology comprises 58 separate items by 25 different composers. These include 6 complete major works, 22 short piano pieces, 11 songs, 5 complete movements or parts of larger instrumental works, and 14 numbers or excerpts from opera; three selections are fragments (Wagner, Mahler, and Strauss).

Central to this anthology has been the representation of the principal tradition of Romantic music, the art of instrumental music as developed in Germany and Austria, as will be explained in the Introduction. But space has been given to other traditions, notably Italian and French opera and the Nationalistic music of the late nineteenth century, so that a fuller view of the subject is conveyed. Even so, the individual instructor will want to supplement the compositions given here with others. To assist in this, an indication of what is offered in other anthologies is provided.

A few points: Translations of texts (songs and excerpts from operas), except for those that are underlaid, are by the editor. Such translations are literal, not poetic; the exception to this is the Wolf Glen scene from Weber's *Freischütz*. To save space, numbers are employed as follows: italicized Arabic numbers refer to the works of the same genre in a composer's output, such as Brahms's String Quintet 2; lower-case Roman numbers are assigned to complete pieces that are part of a larger opus; for instance, Schumann's "Grillen" (op. 12 iv). Keys are indicated by italicized letters, capital for the major, lower-case for the minor. In bibliographical references, reprint editions are indicated by a slash and the letter R.

Unfortunately it has not been possible to take note of Leon Plantinga's recent and substantial *Romantic Music* and its companion anthology (New York: Norton, 1984).

For permission to reproduce material under copyright we are indebted to European American Music Distributors Corporation (Eulenburg Miniature Scores),

C. F. Peters, Polygram, and William Mann and the Kunsthalle in Hamburg (West Germany). The Introduction has appeared in somewhat different form in the *Piano Quarterly*, No. 129 (33rd Year, Spring, 1985). Thanks go to two colleagues at Lake Forest College, Ann D. Bowen of the Department of Music and Arthur Miller, the College Librarian, for assistance of various kinds and for enabling the use of materials in the college's collections, as well as to Ellen Pearl of Highland Park (Illinois), who gave an early version of the text a close reading. Maribeth Anderson Payne and Kent Baird of Schirmer Books deserve much credit for whatever merit may be found in the commentaries. Finally, thanks go to two libraries where much of the work was done: Northwestern University and the State University of New York at Albany.

F.E.K.  
Lake Forest College  
May 1985

## *Abbreviations for Publications Frequently Cited*

- AMA     *Anthology for Musical Analysis*, ed. C. Burkhart, 3rd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1979)
- C        *The Concerto, 1800-1900*, ed. P. Lang (New York: Norton, 1969)
- CSM     *The Comprehensive Study of Music. Anthology of Music, II: From Beethoven through Wagner*, ed. W. Brandt et al. (New York: Harper, 1977)
- MA 18-9     *Music and Aesthetics in the 18th and Early 19th Centuries*, ed. P. Le Huray & J. Day (Cambridge, England: Cambridge University Press, 1981)
- MCP     *Music in the Classic Period: An Anthology with Commentary*, ed. F. E. Kirby (New York: Schirmer, 1979)
- MO       *Music in Opera: A Historical Anthology*, ed. E. Brody (Englewood Cliffs, N.J.: Prentice-Hall, 1970)
- MQ       *Musical Quarterly*
- MR       *Music Review*
- MSO     *Music Scores Omnibus, Part 2: Romantic and Impressionistic Music*, ed. W. Starr & G. Devine (Englewood Cliffs, N.J.: Prentice-Hall, 1958)
- MWW     *Music in the Western World: A History in Documents*, ed. P. Weiss & R. Taruskin (New York: Schirmer, 1984)
- NAWM     *Norton Anthology of Western Music, ii, Classic, Romantic, Modern*, ed. C. Palisca (New York: Norton, 1981)
- NCS     *Norton Critical Scores* (New York: Norton, since 1967)
- NSe     *The Norton Scores*, ed. R. Kamien, ii, 4th ed., expanded (New York: Norton, 1984)
- PQ       *Piano Quarterly*
- S        *The Symphony, 1800-1900*, ed. P. Lang (New York: Norton, 1969)
- SRMH     *Source Readings in Music History*, ed. O. Strunk (New York: Norton, 1950; also available separately).

*Music  
in the Romantic  
Period*

# Contents

<b>Preface</b>	ix
<b>Abbreviations for Publications Frequently Cited</b>	xi
<b>Introduction</b>	1
<b>1. THE EARLY PHASE IN GERMANY AND AUSTRIA</b>	9
Section One: Weber	
Selections from <i>Der Freischütz</i> (J. 277), Act II	10
A. "Wie nahte mir der Schlummer," Recitative and Aria	16
B. Finale (Wolf's Glen Scene)	24
Section Two: Schubert	
Songs	54
A. "Gretchen am Spinnrade" (D. 118/op. 2)	58
B. "Nähe des Geliebten" (D. 162/op. 5, no. 2)	64
C. "Prometheus" (D. 674)	65
D. "Der Lindenbaum" from <i>Winterreise</i> (D. 911/op. 89, no. 5)	70
String Quartet in <i>a</i> (D. 804/op. 29, no. 1)	74
Impromptu in <i>G</i> ♭ (D. 899/op. 90, no. 3)	100
Section Three: Mendelssohn	
<i>Die Hebriden</i> (op. 26)	107
<i>Lieder ohne Worte</i> (op. 62)	150
A. Andante espressivo in <i>G</i> (no. 1)	152
B. Allegro con fuoco in <i>B</i> ♭ (no. 2)	154
C. Andante maestoso in <i>e</i> (no. 3)	156
D. Allegro con anima in <i>G</i> (no. 4)	158
E. Andante con moto in <i>a</i> (no. 5) "Venetianisches Gondellied."	159
F. Allegretto grazioso in <i>A</i> (no. 6)	161
Section Four: Schumann	
Selections from <i>Phantasiestücke</i> (op. 12)	164
A. "Warum?" <i>D</i> ♭ (no. 3)	165
B. "Grillen," <i>D</i> ♭ (no. 4)	166



C. "In der Nacht," <i>f</i> (no. 5)	169
D. "Ende vom Lied," <i>F</i> (no. 8)	177
Songs	180
A. "Widmung" from <i>Myrthen</i> (op. 25, no. 1)	182
B. "Zwielicht" from <i>Liederkreis</i> (op. 39, no. 10)	184
Piano Quintet in <i>E♭</i> (op. 44)	186
<b>2. THE EARLY PHASE IN FRANCE AND ITALY</b>	<b>243</b>
Section One: Berlioz	
Roméo seul—Tristesse—Bruits lointains de Concert du bal—Grande fête chez Capulet from <i>Roméo et Juliette</i> (op. 17), Part Two	244
Section Two: Chopin	
Mazurkas (B. 77/op. 17)	297
A. <i>Vivo e risoluto</i> in <i>B♭</i> (no. 1)	298
B. <i>Lento ma non troppo</i> in <i>e</i> (no. 2)	300
Nocturne, <i>Larghetto</i> in <i>F♯</i> (B. 55/op. 15, no. 2)	302
Ballade in <i>f</i> (B. 146/op. 52)	306
Section Three: Italian and French Opera	
Donizetti: "Chi mi frena in tal momento," Recitative and Sextet from <i>Lucia di Lammermoor</i> , Act II	321
Bellini: "Me chiami, o Norma," Scene and Duet from <i>Norma</i> , Act II	344
Meyerbeer: <i>Le Prophète</i> , excerpt from Act IV Finale	360
<b>3. THE MIDDLE PHASE IN GERMANY AND AUSTRIA</b>	<b>397</b>
Section One: Liszt	
"Vallée d'Obermann," from <i>Années de Pèlerinage</i> , 1, Suisse (S. 160, no. 6)	399
Piano Concerto No. 1 in <i>E♭</i> (S. 124)	417
Section Two: Wagner	
Excerpt beginning "O merke wohl, was ich dir melde!" from <i>Die Walküre</i> , Act I	477
Tristan's Delirium, Excerpt from <i>Tristan und Isolde</i> , Act III	518
Section Three: Brahms	
Songs	543
A. "Sonntag" (op. 47, no. 3)	545
B. "Frühlingslied" (op. 85, no. 5)	547
Variations on a Theme of Haydn for Orchestra (op. 56a)	550

String Quintet No. 2 in G (op. 111)	590
Late Piano Pieces	621
A. Intermezzo. Andante teneramente in E (op. 116, no. 6)	622
B. Ballade. Allegro energico in g (op. 118, no. 3)	625
Section Four: Bruckner	
Allegro moderato (first movement) from Symphony No. 7 in E	630
<b>4. THE MIDDLE AND LATE PHASES IN ITALY AND FRANCE</b>	687
Section One: Italian Opera	
Verdi: Selections from <i>Il trovatore</i>	688
A. "Quale d'armi fragor," Scene, Aria, and Cabaletta, Act III	690
B. Miserere Scene, Act IV	707
<i>Otello</i> , Act III, Scene 2	717
Puccini: <i>La Bohème</i> , Act III Conclusion	739
Section Two: France	
Franck: Choral No. 2 in <i>b</i> for Organ (M. 39)	752
Bizet: "L'amour est un oiseau rebelle" ( <i>Habañera</i> ) from <i>Carmen</i> , Act I	762
Massenet: <i>Manon</i> , Act II Conclusion	774
<b>5. THE NATIONAL SCHOOLS</b>	793
Section One: Europe	
Dvořák: "Dumka" (second movement) from Piano Quintet in A (B. 155/op. 81)	794
Grieg: Selections from <i>Lyriske Stykker</i> (op. 47)	817
A. "Halling" (no. 4)	818
B. "Springdans" (no. 6)	819
Section Two: Russia	
Mussorgsky: Selections from <i>Boris Godunov</i>	822
A. Varlaam's song, Act I	825
B. Boris's monologue, "I Have Risen to the Highest Power," Act II	831
Mussorgsky: Selections from <i>Pictures at an Exhibition</i>	840
A. "Promenade"	842
B. "Bydlo—Promenade"	844

C. "Ballet des poussins dans leurs coques"	847
Tchaikovsky: Adagio lamentoso (fourth movement) from Symphony No. 6 in <i>b</i> (op. 74, <i>Pathétique</i> )	849
<b>6. THE LATE PHASE IN GERMANY AND AUSTRIA</b>	<b>873</b>
Section One: Wolf	
Songs	874
A. "Gesang Weylas"	876
B. "Prometheus"	878
Section Two: Mahler	
Excerpts from Symphony No. 5 in <i>c♯</i>	888
A. <i>Stürmisch bewegt. Mit grösster Vehemenz</i> (second movement), <i>a</i> —Beginning	891
B. <i>Adagietto</i> (fourth movement), <i>F</i> , and <i>Rondo-             Finale</i> (fifth movement), <i>D</i> —Beginning	901
"In diesem Wetter, in diesem Braus," from <i>Kindertotenlieder</i> (no. 5)	920
Section Three: Strauss	
Prologue and Sections 1–4 from <i>Also sprach Zarathustra</i> (op. 30)	949
Appendix A: List of Editions	983
Appendix B: Secondary Literature	985

---

# Introduction

Art that is based on expression, individuality, subjectivity, emotionality, and inspiration or enthusiasm (the last two terms originally had the same meaning) has come to be called *romantic*. The term is used in opposition to *classic*, art based on universality, balance, repose, reflection, and moderation. The term *romantic* comes from *romance*, related to medieval legends and epics. In the later eighteenth century it was applied to varieties of art that departed from Classical norms. In 1808–1809 the critic August Wilhelm Schlegel used *classical* for the literature of antiquity and *romantic* for European literature since the Middle Ages. Shortly thereafter, however, the term *romantic* came to be used in a general way for all that was perceived as new in literature, art, and music.<sup>1</sup>

A number of different characteristics apart from subjectivism and emotionality and those previously mentioned have been included under Romanticism: the portrayal of strange events and fantastic characters in settings remote in time and place (the Middle Ages, for instance), the prominence of the folk-like and naive, the nocturnal, the supernatural, and death. All of these elements can be found in the musical works of the nineteenth century. Yet an individual artwork does not have to contain all of them in order to qualify as romantic. The point of consistency was the avoidance of classical subjects and models.

The central idea clearly was that the artworks should be the personal—subjective—expression of the artists, themselves. Two aspects of the rationalistic classical aesthetics that prevailed in the first half of the eighteenth century are important here. First, the artwork should manifest Aristotle's idea of *mimesis*, should imitate nature. In music the imitation of nature had long been understood as referring to the imitation of human passions. This was particularly evident in the late Baroque, where the representation of human passions in music was carried out along entirely rationalistic lines, with standardized ways of representing various emotional states, as exemplified in what is known as the theory of affections. Second, the artwork was expected to conform to accepted standards of taste, such as Winckelmann's qualification of Greek art as "noble simplicity and quiet grandeur." Here too the dictates of reason were primary. The way to the Romanticism that gradually asserted itself throughout the eighteenth century involves on the one hand greater emphasis on the role of imagination, rather than reason, in the artwork, and on the other the acceptance of models that depart from Classical aesthetics as formulated, for instance, by Winckelmann: Gothic architecture and Shakespeare, that is to say, replace the Parthenon and Racine.

<sup>1</sup> See generally M. Abrams, *The Mirror and the Lamp* (New York: Oxford, 1953); L. Furst (ed.), *European Romanticism; Self-definition* (London and New York: Methuen, 1980); R. Wellek, "The Concept of Romanticism in Literary Criticism," *Concepts of Criticism* (New Haven: Yale, 1963), 128 ff. (esp. 134–7). See also MA 18–9 and SRMH.

While the notion that the artwork should be expressive of human feelings is very old—it goes back to antiquity and was revived as a central article in the aesthetics of the Renaissance—the other idea that such an expression should be individual and subjective—a confession, as it were, of the artists themselves (as Goethe once said, “all my works are fragments of a great confession”<sup>2</sup>)—became important only in the eighteenth century. From this the extension to include spontaneity and inspiration or enthusiasm was entirely consistent. Here too the contrast with the older ideal of the artwork based on rational principles could hardly be more complete. The main idea was voiced by many writers in England, France, and Germany: Wordsworth and Victor Hugo emphasized the importance of feelings in poetry; Wordsworth and Coleridge laid stress on the primacy of imagination; the German poet Hölderlin put the matter succinctly: “man is a god when he feels, a beggar when he thinks.”<sup>3</sup>

An underpinning to all this may be found in the philosophy of the time. Kant, proceeding from Hume's skepticism concerning the power of reason, defined the limits of what reason can accomplish. He thus implied a realm beyond reason, which in turn was seized upon by the Romantics, with their emphasis on subjectivity, intuition, and feeling. The creative artist came to be the artistic genius: As Kant put it, “genius is the talent that gives art its rules.”<sup>4</sup>

Yet the terms *classic* and *romantic* are also used in a nonhistorical sense to denote basic types of artistic expression: the former for one that respects tradition and embodies reason, balance, and order, and the latter for one that emphasizes individuality and expression. The scholar Curt Sachs has referred to the two as *ethos* and *pathos* respectively.<sup>5</sup> Since both occur in the art of all historical periods, the additional use of the terms *classic* and *romantic* to designate the historical periods between 1750 and 1900, however one may divide them up, has made the situation more complex.

Most of the difficulties, however, are associated with the term *classic*. It is generally agreed that the great change in musical style took place around the middle of the eighteenth century, when the Italian Baroque repertory, which centered around the *opera seria*, gave way to a new art of instrumental music in the hands of German-speaking composers. This new art, which achieved an extraordinary perfection beginning in the 1770s and 1780s in the instrumental compositions of Haydn and Mozart and later in those of Beethoven and Schubert, has been referred to in the field of music history as *classic*. Yet this Classic period, the termination of which is by no means clear, is much more restricted than other epochs in the history of the art—it is not only short (30–80 years, depending on one's interpretation), but also localized, since its chief exponents lived and worked in Vienna. This use is doubtless due in part to the interest of German scholars in finding composers comparable to the great

<sup>2</sup> Goethe, *Dichtung und Wahrheit*, II, 7; see his *Werke* (Hamburger Ausgabe), ix (Hamburg: Wegner, 1955), 283.

<sup>3</sup> Hölderlin, *Hyperion*, in Book I; see his *Werke und Briefe*, i (Frankfurt: Insel, 1969), 298; see also readings in Furst, *European Romanticism*, and the quotations from Schumann in MWW.

<sup>4</sup> Kant, *Kritik der Urteilskraft*, No. 46; see the English ed., trans. J. Barnard (New York: Hafner, 1951), 150.

<sup>5</sup> Sachs, *The Commonwealth of Art* (New York: Norton, 1946), 199 ff.

group of Classical writers (Goethe, Schiller, Herder), who were also localized, in Weimar. The term has continued to be used in connection with these composers.

In one important sense the term *classic* retains its validity as the name for the later eighteenth and early nineteenth centuries in the history of music: *classic* in the sense of providing a model worthy of imitation. The principles and forms of the art of instrumental music established by the Viennese Classic composers undeniably provided the models for much nineteenth-century music. This is particularly true of Beethoven, four of whose symphonies (3, 5, 6, and 9) had a profound, indeed almost traumatic, effect on subsequent composers, as can be seen in various ways in the work of Schumann, Liszt, Wagner, and Bruckner, to name only the most important.

Of overriding importance for Romantic music was a new way of understanding the artwork. This took the form of a new twist given the old doctrine of *mimesis* (discussed earlier), which is known as the *organic* or *vegetable* theory of artistic expression. It holds that an artwork embodies the same principles and, particularly, processes, that are found in the natural world. By the end of the eighteenth century we find a new vitalistic conception of the artwork in general. An early example appears in Edward Young's influential *Conjectures on Original Composition*, where an artwork produced by an original genius is compared to a vegetable in the sense that it "rises spontaneously" and "grows, is not made."<sup>6</sup> Many others, particularly in Germany, took up the idea. It was dominant in Goethe, who referred specifically to the *spiritual-organic* (*geistig-organisch*) quality that artists must impart to their work; while A. W. Schlegel, whose ideas influenced Mme. de Staël in France and Coleridge in England, said that "[art,] like nature, should be autonomously creating, organized and organizing, forming living works, which move, not by an extraneous mechanism, like the pendulum on a clock, but by a force that lives within, like the solar system . . ."<sup>7</sup>

This idea has considerable applicability to music, as can readily be seen. The Baroque conception of singleness of affect, of expressive character, within a musical composition had been replaced around the middle of the eighteenth century by a multiplicity of contrast and variety. Symbolic of this change is not only the rise of the sonata principle itself in the eighteenth century, with its prominence of thematic development and variety of affect, but also the new interest in dynamics as an important element in musical composition. For this the exploitation of crescendo is a vital sign. This new attitude made possible the radically new and different music that developed in the late eighteenth century and continued with extensions and developments in the nineteenth. That is to say, it became possible for music to manifest directly and powerfully the experience of life: expectations, fulfillments, tensions, releases, intensifications, culminations, relaxations, and the like. Music thus became, as it were, a copy of basic life processes. Schiller expressed this well: "the whole effect of music . . . [is] the inner moving of the spirit through analogous externals to accompany and to illustrate."<sup>8</sup> Music's effects, that is to say, result from

<sup>6</sup> Young, *Conjectures on Original Composition* (London: Millar, 1759), 12; there are several modern editions.

<sup>7</sup> Goethe, "Einleitung in die Propyläen," *Werke* (Hamburger Ausgabe), xii (1953), 42; A. W. Schlegel, "Vorlesungen über schöne Literatur und Kunst," *Kritische Schriften*, ii (Stuttgart: Kohlhammer, 1963), 91; see also Furst, *European Romanticism*, 87-8.

<sup>8</sup> Schiller, "Über Matthisons Gedichte," *Werke* (Nationalausgabe), xxii (Weimar: Böhlau, 1958), 272.

the correspondences between its motions in time and those of our affects, our feelings. We are literally moved by the music, as the French *émouvoir* (English *emotion*) clearly signifies. Consistent with this is the frequent Romantic characterization of art as representing becoming, not being: *Werden*, not *Sein*.

While this applies to all music, it had particular relevance for instrumental music, which in the past had been considered devoid of intellectual content and thus had been accorded only secondary importance. This is reflected, for instance, in Kant. But now, with the new and powerful capacities attributed to the art, it became the principal kind of music. This idea is prominent in the writings of the early German Romantics. As E. T. A. Hoffmann put it: "When one speaks of music as an independent art, then what is meant should be instrumental music, which in disdaining any admixture with another art speaks purely the peculiar essence of the art that can only be recognized in it."<sup>9</sup>

This new art of instrumental music furthermore came to be regarded as one of sufficient scope and complexity to be compared with philosophy. According to Friedrich Schlegel "all music must be philosophical and instrumental."<sup>10</sup> Others felt music had a transcendent power to make the infinite manifest and to reveal the eternal, so that music took on mystical aspects. The very wordlessness of instrumental music, far from being a drawback, made possible the expression of things considered more profound than what was possible in any other form of art. Music thus came to be regarded as a kind of language in which it was possible to speak the unspeakable.

A new importance came to be attributed to music—specifically instrumental music—as compared with the other arts. This emerges clearly in two documents of early German Romantic literature, the *Herzensergiessungen eines kunstliebenden Klosterbruders* (*Outpourings from the Heart of an Art-loving Monastery Brother*) and the *Phantasien über die Kunst* (*Fantasies about Art*) by Wilhelm Heinrich Wackenroder and Ludwig Tieck, published in 1797 and 1799 respectively. We find here enthusiastic appreciations of art in general and music in particular. "No other art," they said of music, "can combine in such an unfathomable way the qualities of profundity, of power over the senses and dark, fantastic meaning."<sup>11</sup> They went so far as to claim that "music is certainly the last secret of belief, the mystic, the holy religion,"<sup>12</sup> thus elevating the art to a level comparable to religion.

This increase in the status of music relative to the other arts can also be found in German philosophical writings of the time. While both Kant and Hegel ranked poetry the highest among the arts, they both noted the special power of music. Kant regarded it as deficient in providing material for reflective thought, but he was also aware of its intense effect, greater than the other arts; Hegel considered music the most emotional art, since in it there was no separation between subject and object. In Schopenhauer's

<sup>9</sup> Hoffmann, *Schriften zu Musik* (Munich: Winkler, 1963), 34, trans. F. E. K. For another translation, see SRMH, 775.

<sup>10</sup> F. Schlegel, *Charakteristiken und Kritiken I* (Kritische Friedrich Schlegel-Ausgabe, ed. E. Eichner, 1, ii; Munich: Schöningh, 1967), 254.

<sup>11</sup> Wackenroder and Tieck, "Das eigentümliche innere Wesen der Tonkunst," *Phantasien über die Kunst* (Stuttgart: Reclam, 1973), 78; see, similarly, readings in MA 18–9 and SRMH.

<sup>12</sup> Wackenroder and Tieck, "Symphonien," *Phantasien über die Kunst*, 107. The attribution of specific passages to either Wackenroder or Tieck is a matter of controversy.

classification, however, music appears as the supreme art.<sup>13</sup> Moreover, there came an awareness in the thought of the time that the principles of music were fundamentally the same as those of the other arts, that all the arts were at bottom manifestations of the same thing. Novalis wrote in his *Fragmente*: "painting, plastic art . . . are but the figuring [*Figuristik*] of music." In the same spirit is the statement that architecture is frozen music, variously made by Goethe, Friedrich Schlegel, Schelling, and others. Later in the century Walter Pater came up with his famous phrase about "art approaching the condition of music."<sup>14</sup>

With all this comes the idea of *absolute music*: the new capacities attributed to the art of music gave rise to the idea that an instrumental composition could be autonomous, complete in itself, free (absolved) from any words or reference, content, and meaning, existing purely in, of, and for itself. The term, apparently first used by Wagner in 1846, is most commonly employed, then as now, in opposition to *program music*, where clear and frequently detailed extramusical meanings are expressed in a composition. But *absolute music* has also been used to suggest that music, by virtue of the power and range of its expressive capacities, can reveal the absolute. This is implicit in the passages from Schlegel and Tieck that have already been quoted.<sup>15</sup>

It is interesting parenthetically to reflect on the general historical context in which this new orientation in music developed. The late eighteenth century had witnessed two epochal revolutions, the American and the French, the latter leading directly into the turbulent time of Napoleon. Thereafter in Western Europe there took place a strong reaction, an attempt to reestablish in some sense things as they had been. But revolutionary movements continued. The nineteenth century also saw the establishment of Italy and Germany as nations. Musicians were necessarily affected by these events, in two famous cases directly involved: Wagner at the unsuccessful uprising in Dresden in 1848 and Verdi in the *risorgimento* ("resurgence," the movement to unify Italy). While Wagner was forced into exile for almost two decades, Verdi's efforts gained him a seat in the Italian parliament, which he held for a short time.

The nineteenth century was also an age of scientific and intellectual discovery and technological advances that totally transformed life. A few achievements may be given here as indications: Fulton and the steamship (1807); the first railroad, in England (1825); Faraday and the electric motor and generator (1831); the telegraph (1837); Daguerre and photography (1838); the first incandescent light bulb (1858); Darwin and the theory of evolution (1859); Edison and the phonograph (1878); Daimler and the internal-combustion engine (1889); Pavlov and the conditioned reflex (1905). An important consequence of much of this was the industrial revolution. Kenneth Clark

<sup>13</sup> Kant, *Kritik der Urteilskraft* (1790), No. 51-3; see trans. by Barnard (note 4), 164 ff. and also MA 18-9; Hegel, *Ästhetik*, i (Frankfurt: Europäische Verlagsanstalt, 1966), 88-95; Schopenhauer, *Die Welt als Wille und Vorstellung* (1818), No. 50-2; see English ed., *The World as Will and Representation*, trans. E. Payne, i (Indian Hills, Colo.: Falcon's Wing Press, 1958), 237 ff. and also MA 18-9; Hegel's lectures, held in the 1820s, were published posthumously.

<sup>14</sup> Novalis, "Fragmente," *Schriften*, ed. R. Samuel et al., iii (Stuttgart: Kohlhammer, 1960), 309; see also Abrams, *Mirror and Lamp*, 94 and 353 (n. 84), and also W. Pater, "The School of Giorgione," *The Renaissance* (New York: Mentor, 1973), 95.

<sup>15</sup> See esp. C. Dahlhaus, *Die Idee der absoluten Musik* (Kassel: Bärenreiter and Munich: Deutscher Taschenbuchverlag, 1978).



has referred to the age generally as that of "heroic materialism."<sup>16</sup> How all this accords with the notion of art as personal and subjective expression is an important question for the history of ideas, which can only be raised here.

Historically, the change in music that characterizes Romanticism started around 1820: a distinct shift in the repertory, as genres associated with the Romantic aesthetic came into prominence. Under the influence of new ideas concerning the expressive power of music, those genres of composition in which the link to literature or other arts was explicit not only grew in importance but over time came to displace the older, large forms of instrumental music. The new genres were for the most part small—the art song and character piece for piano are the most prominent—and characterized by lyricism. The emphasis went to melody as melodiousness took on a value in and of itself, rather than by virtue of its role in the larger context of the work. This attitude affected the sonata principle, the center of the old classic art, as melodious, lyric, themes replaced those characterized rather by generalized motivic components. Closely associated with this went a new emphasis on sound—sonority, tone, and color, as has been eloquently set forth by Einstein.<sup>17</sup> Instrumental music had replaced vocal music as the most respected kind of music, and now there was recourse to music in which its most basic manifestation—sound—appeared in individual, indeed unprecedented, ways. Composers sought specific colors produced by employing specific harmonies and textures, in specific registers, all to produce evocative, at times mysterious, and even magical effects.

None of this, of course, was entirely new; it all had appeared in the work of Haydn, Mozart, and Beethoven, to name only the most prominent. What is new is the matter of degree. In the Romantic music this new orientation based on melody and sound and associated with literary expression clearly became dominant. Even so there was a good deal of continuity between Romantic music and that of the late eighteenth century.

Therefore, to return to our earlier line of argument, it would seem suitable to speak of two central traditions in music between 1750 and 1900, each with its own emphasis, based to a large extent on repertory: a *classic tradition*, established first, in which the large forms of instrumental music formed the center; and a *romantic tradition*, in which compositions most often were conceived in relation to extramusical associations, usually literary, and in which the smaller lyric forms became prominent. Both traditions retained their validity throughout the nineteenth century. While some composers clearly were more involved with one than the other, in most cases the two stand side by side in a composer's work. Wagner's achievement, for instance, can be viewed in these terms, since it explicitly resulted from the application of thematic development (instrumental music) to a musico-dramatic work (vocal music) and was referred by Wagner himself specifically to Beethoven.

These two traditions were well recognized at the time. For example, Richard Strauss at the end of the century gave testimony to this perception of the situation in an acute if somewhat ungrammatical way:

<sup>16</sup> K. Clark, *Civilisation* (New York: Harper and Row, 1970).

<sup>17</sup> A. Einstein, *Music in the Romantic Era* (New York: Norton, 1947), 32.