INTERNATIONAL CONFERENCE

NINETEENTH-CENTURY PROGRAMME MUSIC

Lucca, Complesso Monumentale di San Micheletto
25-27 November 2016
INTERNATIONAL CONFERENCE

NINETEENTH-CENTURY PROGRAMME MUSIC

Organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca

In collaboration with
Ad Parnassum. A Journal of Eighteenth- and
Nineteenth-Century Instrumental Music

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Scholarly Committee:

• Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini)
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• Rohan H. Stewart-MacDonald (Warwickshire, UK)

Keynote Speakers:

• Rainer Kleinertz (Universität des Saarlandes)
• Jonathan Kregor (University of Cincinnati, OH)
FRIDAY 25 NOVEMBER

8.30-9.15: Welcome and Registration

Room 1

9.15-9.30: Opening
• FULVIA MORABITO (President Centro Studi Opera Omnia Luigi Boccherini)

9.30-10.30 – Keynote Speaker 1
• JONATHAN KREGOR (University of Cincinnati, OH), Writing Program Music’s Origin Stories, 1855-1907

Influences of Literature and Arts on Music
11.00-12.30
(Chair: Massimiliano Sala, Centro Studi Opera Omnia Luigi Boccherini)
• JUAN JOSÉ PASTOR COMÍN (Universidad de Castilla-La Mancha), Literature into Music: Franz Liszt’s Musical Reflection on Petrarch’s Sonnets
• ROBERTO SCOCCIMARRO (Hochschule für Musik und Tanz Köln), Il tema letterario della Notte di Valpurga nelle composizioni sinfoniche dell’Ottocento europeo
• RACHEL BECKER (St. John’s College, University of Cambridge), The Opera Fantasia: Literary Ecphrasis in Music

13.00 Lunch

Room 1: Descriptive Music
15.00-16.30
(Chair: Rainer Kleinertz, Universität des Saarlandes)
• KATHARINA UHDE (Valparaiso University), The Overtures to Shakespeare’s «Henry IV» (1853-54), or, Resisting Psychological Music
• AMY E. ZIGLER (Salem College, School of Music, NC), «You and I Will Be like the Monk Dante Meets in Hell»: Literary References and Autobiography in Smyth’s Sonata in A minor for Violin and Piano, Op. 7 (1887)

17.00-18.30
• ANGELA MACE CHRISTIAN (Colorado State University, Fort Collins, CO), «Painting Individual and Deep-Seated Emotions»: The Nocturne, the «Lied ohne Worte», and the Development of the Character Piece in the Nineteenth Century
Room 2: Orchestral Music from Wagner to the Turn of the Century
15.00-16.30
(Chair: Étienne Jardin, Palazzetto Bru Zane, Venice)
- Yaël Hêche (Haute École de Musique, Lausanne), Le prélude de « Lohengrin » et la naissance du poème symphonique
- Elisabeth Honn Hoegberg (University of Indianapolis, IN), « Tristan » and the Hidden Narrative in Chabrier’s « Troisième Valse Romantique »
- Rebecca Day (Royal Holloway, University of London), The Emergence of a Subject « Complicit with Chaos »: Between Absolute Form and Metaphorical Programme in Part One of Mahler’s Third Symphony (1893-1896)

17.00-18.30
- Laura Joella (Florida Atlantic University, Boca Raton, FL), The Contrasting Influences of Richard Wagner and Johannes Brahms on Arnold Schoenberg’s « Verklärte Nacht »
- Philip Shields (University of Western Australia), Malipiero – Magician or Maverick
- José-Ignacio Suárez (Universidad de Oviedo), Washington Irving and his Influence in Spanish Symphonic Poem in the Nineteenth Century

SATURDAY 26 NOVEMBER

Room 1: Programme Music in Poland
10.30-12.00
(Chair: Rohan H. Stewart-MacDonald, Warwickshire, UK)
- Anatole Leikin (University of California, Santa Cruz, CA), Gothic Resonances in the Music of Fryderyk Chopin
- Tomasz Kienik (Karol Lipiński Academy of Music, Wrocław), Compositional Strategies in Polish Nineteenth-century Programme Music by Zygmunt Noskowski
- Luca Lévi Sala (Yale University, New Haven, CT), The Puzzle in Mieczysław Karłowicz’s Symphonic Poems: Cyclical Forms and Textual Palingenesy
Room 2: Symphonic Poems and Programme Music in Europe and Beyond 
10.30-12.30
(Chair: Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)
• Joseph E. Morgan (Middle Tennessee State University, Murfreesboro, TN), *Weber’s Program Music: Forms and Influence*
• Ramón Sobrino (Universidad de Oviedo), *The Spanish Symphonic Poems of the Nineteenth Century: From Reception to Creation*
• Wolfram Boder (Kassel), «The Thing is Unmusical in its Nucleus» – The Conception and Reception of Louis Spohr’s Programmatic Symphony “Die Weiße der Töne”
• John Graziano (The City College and Graduate Center, CUNY), *MacDowell, Liszt, and the Symphonic Tone Poem*

13.00 Lunch

Room 1: 15.00-16.00 – Keynote Speaker 2
• Rainer Kleinertz (Universität des Saarlandes), *The Question of “True” Instrumental Music*

Room 1: Programme Music and Nationalistic Influences 
16.30-18.00
(Chair: Jonathan Kregor, University of Cincinnati, OH)
• Eva Myslivcová (Charles University in Prague), *Dvořák’s Overture to the First Version of Opera «Král a ubliř» and its Place in the Concert Overtures of the Composer*
• Miloš Zapletal (Institute of Ethnology of the Czech Academy of Sciences), *The Reception of Janáček’s Programme Orchestral Music*
• Lauri Suurpää (Sibelius Academy, University of the Arts Helsinki), *Programmatic Narration without an Explicit Program: The Opening Movement of Sibelius’s First Symphony*

Room 2: Programme Music versus Absolute Music: Theoretical and Aesthetic Issues 
16.30-19.00
(Chair: Rainer Kleinertz, Universität des Saarlandes)
• Petra Weber (Universität Koblenz), *Programme and Description in the Context of “absolute” Music: e.g. Beethoven*
• Alana Murphy (The Graduate Center, CUNY, NY), *Beethoven’s «Heiliger Dankgesang», Op. 132: Narrativity and the Rhetoric of Double Theme-and-Variations Form*
• STEPHANIE KLAUK (Universität des Saarlandes), I concetti di ‘melanconia’ e di ‘patetico’ nella musica da camera del primo Ottocento: musica programmatica e carattere espressivo
• HUGO RODRÍGUEZ (University of Brussels-FNRS), Réécriture et citation : deux modes de production d’un effet d’autonomie dans la musique de Liszt et Brahms
• MATTHIEU SCHNEIDER (Université de Strasbourg), Le paysage comme narration. Pour une analyse spatio-temporelle de la « Symphonie alpestre » de Richard Strauss

SUNDAY 27 NOVEMBER

Room 1: French Programme Music (1)
9.30-11.00
(Chair: Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini)
• RAFFAELE D’EREDITÀ (Université Paris iv-Sorbonne, UMR IreMus), La « Symphonie des amours d’Aphrodite » de « Thaïs » (1894) : un poème symphonique « visuel » de Jules Massenet
• CSILLA PETHŐ-VERNET (Université Paris iv-Sorbonne, UMR IreMus), French-Hungarian “Battle Music” Marches: The «Marche hongroise» of Berlioz and the «Marche héroïque de Szabady» of Massenet
• MARIA TERESA ARFINI (Università della Valle d’Aosta), Ispirazione visiva e composizione musicale: «Le Désert» di Félicien David (1844)

11.30-13.00
• ÉTIENNE JARDIN (Palazzetto Bru Zane, Venice), La musique à programme dans les programmes de concerts. Paris, fin de siècle
• FRÉDÉRIC DE LA GRANDVILLE (Université de Reims Champagne-Ardenne), Le concept de musique à programme entre-t-il dans l’enseignement de la composition et la diffusion musicale au Conservatoire de Paris au début du xixe siècle
• ERLEND HOVLAND (Norwegian Academy of Music), «Symphonie fantastique» and the Guitar

Room 2:
9.30-11.00 PANEL: Liszt’s Programmatic Vision, 1830-1886
(Chair: Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)
• KENNETH DELONG (University of Calgary, AB), Image, Form, and Syntax in Franz Liszt’s «Les cloches de Genève»
• MICHAEL SAFFLE (Virginia Tech, Blacksburg, VA), Musical Programmism and Liszt’s «Unstern!»
Liszt’s Symphonic Poems (1)

- Nicolas Dufetel (CNRS IReMus, Paris), *From Poietic Process to Esthesic Construction: The Meaning of the Illustrations in the Original Editions of Liszt’s Music*

11.30-13.00

- Mariateresa Storino (Conservatorio ‘V. Bellini’, Caltanissetta), Liszt, «Von der Wiege bis zum Grabe»: simbiosi artistica del percorso della vita
- Rossana Dal Monte (Fondazione Istituto Liszt), *La «Faust-Symphonie» di Liszt*
- Rohan H. Stewart-MacDonald (Warwickshire, UK), *Thematic Transformation and ‘Symphonic’ Development as Hermeneutic Signifiers in Two Tone Poems by Franz Liszt: «Festklänge» and «Hungaria»*

13.00 Lunch

Room 1: French Programme Music (2)

15.00-16.00

(Chair: Étienne Jardin, Palazzetto Bru Zane, Venice)

- Damjan Rakonjac (University of California, Los Angeles, CA), Debussy’s Arabesque «Décor», or the Symbolist Poetics of a Faun
- Ka-Man Choi (The Chinese University of Hong Kong), *Ravel and Poe: The Literary Inspiration in «Le gibet» and «Scarbo»*

Russian Programme Music

16.30-18.30

(Chair: Jonathan Kregor, University of Cincinnati, OH)

- Stephen Husarik (University of Arkansas, Fort Smith, AR), *The Influence of Mussorgsky’s Promenade on «Pictures at an Exhibition»*
- Tatiana Ermolaeva (St. Petersburg), *Tchaikovsky’s Composing of Programme Music, with Reference to the Draft Materials of the «Manfred Symphony» and Overture-fantasia «Hamlet»*
- Ko-On Chan (Chinese University of Hong Kong), *Recreating the Experience: Psychological Realism in Tchaikovsky’s «Manfred Symphony»*
- Anna Fefelova (Perm Academic Opera and Ballet Theatre), *The Programme Music of Rimsky-Korsakov: Past Wagner or from Him*
Room 2: Liszt's Symphonic Poems 2
15.00-16.30
(Chair: Rohan H. Stewart-MacDonald, Warwickshire, UK)
• Dolores Pesce (Washington University, St. Louis, MO), Liszt's Programmatic Orchestral Works in Hanslick's Vienna, 1886-1904
• Ágnes Watatka (Liszt Ferenc Memorial Museum and Research Centre, Liszt Ferenc Academy of Music, Budapest), «Hunnenschlacht» – A Specific Materialization of Liszt's Conception about Programme Music
• Zsuzsanna Domokos (Liszt Ferenc Memorial Museum and Research Centre, Liszt Ferenc Academy of Music, Budapest), Cypresses and Palmes: The Program of Death and the Eternal Life in Liszt's Late Works

Programme Music and Liszt's Piano Works
17.00-18.30
(Chair: Rohan H. Stewart-MacDonald, Warwickshire, UK)
• Ida Zicari (Conservatorio ‘S. Giacomantonio’, Cosenza), La ‘Dante’ Sonata di Liszt, dai manoscritti GSA 60/I 17 e GSA 60/I 13° alla versione pubblicata: un cammino verso la ‘musica poetica’
• Bettie Jo Basinger (University of Utah, Salt Lake City, UT), «Mazeppa»'s Wild Ride: Liszt's Notions of Program and Audience in the Codas of the Symphonic Poem and «Transcendental Étude»
• Willy Bettoni (Albert-Ludwigs-Universität Freiburg), Programme and Symbol: Reinterpreting the B-Minor Piano Sonata
Abstracts

Keynote Speakers

Rainer Kleinertz (Universität des Saarlandes)

The Question of “True” Instrumental Music

Programme music is generally regarded as a distinct form of instrumental music. In 1910 Otto Klauwell even tried to write a history of this ‘genre’, defined by him as music whose purpose is not limited to its specifically musical effect, but that seeks to reflect ‘extra-musical’ events. These may be sentiments or objects. Although in the 1850s many musicians considered programme music as the only possible future of instrumental music, after Brahms’ and Joachim’s 1860 manifesto it came to be regarded by prominent composers and musicologists as an error and was condemned as «contrary to the innermost spirit of music». Only then did a new concept arise, that of ‘absolute music’, and this became the denotation of a presumably ‘true’ instrumental music. The problematic results of this dichotomy can be seen in Mahler’s contradictory attitudes towards programmes. Beethoven’s famous dictum, however, that his Pastoral Symphony was «more expression of feeling than painting» demonstrates that «expression of feelings» and «painting» were originally not contradictions, but logical ramifications of Beethoven’s ‘transcendental’ symphonic music. It appears to have been a personal conflict between Brahms and Liszt in Weimar 1853 and Schumann’s subsequent article Neue Bahnen that led to a fundamental distinction between absolute music and an aesthetically deficient form of programme music. Beyond different aesthetic positions, this implied a distinction between ‘German’ and ‘non-German’ music. From the end of the nineteenth century onwards Brahms and Bruckner were praised as the exponents of a presumably ‘true’ instrumental music, and the concept of ‘absolute music’ appeared as a synonym for ‘German music’. This nationalistic undertone and the consequent rejection of ‘programmes’ and programmatic interpretations become even more prominent in the twentieth century.

Jonathan Kregor (University of Cincinnati, OH)

The Story of the Origins of Programme Music, 1855-1907

Programme music ranks as a seminal contribution to nineteenth-century music. Yet, although Beethoven, Mendelssohn, Schumann, Berlioz, and their contemporaries robustly added to its repertoire in the first half of the century, only in the 1850s did a group of composers and critics surrounding Franz Liszt comprehensively attempt to fit it into various historical and theoretical frameworks. While these efforts certainly helped to explain the motivations behind Liszt’s signature creation, the symphonic poem, more generally they also met the demands of an age that was turning increasingly — even militantly — historicist. In such an environment, however, it became more difficult to sustain programme music’s avant-garde position, given mounting evidence provided by historians, musicologists, and
music editors that programme music had not only been composed in earlier epochs, but also that it had been produced outside of the narrow Germanic orbit in which Liszt and his critics were active. This paper reads the historiography of programme music in the second half of the nineteenth century against larger trends in historicist thought, the ubiquitous programme versus absolute music debates, and the accelerated dissemination of old music. As music history extended further into the past and grew more multifaceted, the story of programme music’s origin changed from the relatively fixed source of Beethoven to a moving target of progenitors that included (among many others) Abbé Vogler, C. P. E. Bach, and even William Byrd. The presence of these newly discovered (or at least newly advanced) ur-programmaticists not only destabilized programme music’s tidy genealogy, but also – and more importantly – challenged its very identity by reappraising its contemporary and historical value. Indeed, by the beginning of the twentieth century, programme music had become more controversial than ever: some critics dismissed it outright, while supporters like Frederick Niecks idolized it in 1907 as «so comprehensive that a history of it goes far towards being a History of Musical Expression».

Participants

Influences of Literature and Arts on Music

Juan José Pastor Comín (Universidad de Castilla-La Mancha)
Franz Liszt’s Musical Reflection on the Sonnets of Petrarch

It is well known that Liszt was not satisfied with the early soprano and piano version of his Petrarch’s sonnets (sonetto 47, 123 & 104, written in 1838-1839, but published in 1847). He continued to rework them for over two decades. The piano transcription was published in 1846; Liszt's revision was published as the fourth to the sixth numbers of the Années de Pèlerinage: Deuxième Année: Italie, published in 1858; and the final version, for baritone and piano, was completed in 1861 but published in 1883. Critics have studied the various settings of Petrarch’s sonnets from different analytical perspectives; nevertheless, none of the studies we have examined – despite their discovery of relevant facts concerning the relationships between music and literature – achieve a comprehensive study of these three sonetti using a methodology able to integrate the historical background, semantic, syntactic, and pragmatic process, musical and textual representations and to define the «horizon of expectations» introduced by Jauss, in order to reveal the interaction of the work with the reader’s interpretation. In this paper I will analyze every textual indication (including dynamic and expression markings, harmonic and textural features) present in each setting of Petrarch’s sonnets as a critical element in the ever-changing «horizon of the interpretations and expectations». Finally, I will compare Liszt’s different readings of the same poems. To examine the artistic dimension of Liszt’s revisions I will consider the composer as part of a literary process, as a reader whose musical compositions represent responses incorporating both the pre-structuring of the potential meaning of the text and the reader’s actualization of this potential through the reading and compositional process.
Roberto Scoccimarro (Hochschule für Musik und Tanz Köln)

Il tema letterario della Notte di Valpurga nelle composizioni sinfoniche dell’Ottocento europeo

La Walpurgisnacht – in italiano Calendimaggio o Beltane, in francese Nuit de Sabbat – è un soggetto popolare e letterario che ha ispirato durante l’Ottocento molti compositori, più di quanto non lasci immaginare il repertorio canonico delle sale concertistiche. Al tema della notte delle streghe, trattato in numerose saghe e immortalato da Goethe nella ballata Die erste Walpurgisnacht e in entrambe le versioni del Faust, non si sono dedicati solo Berlioz nella sua Symphonie fantastique (1830) o Musorgsky in Una notte sul monte Calvo (prima versione 1867), ma anche compositori molto meno conosciuti con pezzi mai accolti nel repertorio: limitandosi alle composizioni a programma per grande orchestra, Henri Charles Litolff, Joachim Raff e Charles-Marie Widor. L’interesse di tale soggetto «demoniaco» sta, oltre che nella tematica della realizzazione del grottesco e del «brutto» in musica, nello scontro tra cultura religiosa profana e Cristianesimo in esso potenzialmente racchiuso: la notte delle streghe sul monte Brocken, situato nella regione della Harz, sembrerebbe trarre la sua remota origine dai tentativi della cultura pagana di difendere i propri riti dal bando dei dominatori cristiani, celebrandoli in un luogo appartato e seminando terrore presso i disturbatori. In tal senso la narrazione semileggendaria rimanda alla problematica del clash of cultures. Lo scontro di sacro e profano è al centro dell’ultimo movimento della Symphonie fantastique, Songe d’une nuit de Sabbat, in cui la Ronde du Sabbat, la danza delle streghe, come noto, viene evocata attraverso la scrittura fugata, mentre d’altra parte il ritmo dissacrante e deformato di danza ternaria stravolge la fisionomia dell’idée fixe e del Dies irae a essa sovrapposto. In tal caso lo stridore tra Cristianesimo e alterità è parte della dimensione onirica del movimento e subordinato alla percezione dell’io-autobiografico, soggetto osservante e allo stesso tempo personaggio della narrazione nel programma letterario preposto dal compositore. Un’anticonvenzionalità di scrittura paragonabile, pur con tutte le differenze, all’energia dissacrante di Berlioz emerge nella prima versione del poema sinfonico di Musorgsky Una notte sul monte Calvo (1867), cui seguono altre due versioni elaborate dallo stesso compositore. La terza di esse è concepita quale intermezzo sinfonico per l’opera La fiera di Soročyn: in esso il raduno delle streghe è al centro del sogno del protagonista Gric’ko. In tal modo la revisione del compositore stesso autorizza una lettura in senso onirico del Sabba e il confronto, sul piano della drammaturgia, con il Songe della berlioziana fantastique. L’urto con la componente cristiana, assente nella versione 1867, compare nella terza versione attraverso il suono delle campane, che disperde gli spiriti e conclude la visione onirica. Con il secondo movimento, In der Walpurgisnacht, della sinfonia n. 8 di Joachim Raff, Frühlingsklänge (1877), l’eterodossia del linguaggio armonico e della struttura riscontrabili in Berlioz e Musorgsky sono assenti. Modelli stilistici appaiono qui il sinfonismo di Mendelssohn e il solco rassicurante della tradizione classico-romantica. Le modalità di evocazione dell’episodio demoniaco appaiono più vicine alla categoria del «caratteristico», mentre estranee sono la dimensione del sogno e il latente scontro culturale. Nel 1880 il compositore Charles-Marie Widor scelse quale fonte di ispirazione per il suo poema sinfonico in tre movimenti La nuit de Walpurgis un poema di Paul Bourget. Qui il confronto con Berlioz è legittimato dalla riflessione di Widor sull’estetica del grottesco, alla quale egli dichiarò in un primo momento di essere «completamente indifferente», quanto meno di fronte all’accezione
Rachel Becker (St John’s College, University of Cambridge)

The Opera Fantasia: Literary Ecphrasis in Music

Narrative theory argues for the validity of emotional description as a means of analysis, for the importance of the distinction between story and discourse, and for the relevance of social and cultural implications of narrative. It thus offers helpful lenses through which to examine opera fantasias, which create their own narratives differing from, and commenting on, the original plots of their operas; it also evokes the literary technique of ecphrasis. Ecphrasis, portraying a work of art through the descriptive power of a literary medium, allows the writer to assume some authorship of that work, reinterpreting it through description or recounting. For example, in ‘Ode on a Grecian Urn’, John Keats both draws an object with words and manipulates his readers’ view of the object with his evocative language. Opera fantasias were targeted at audiences familiar with their musical motifs, but they illustrate a similar ‘ecphractic’ impulse in music, both to depict a work of art in a different genre and to reassign authorship of a work through interpretation. In creating an opera fantasia, a composer uses not only Verdi’s or Donizetti’s music but also his characters and structure; altering the first alters the others. A fantasia might emphasize duty over love, or recast tragedy to comedy, reclaiming a happy ending in contrast to the operatic tradition of the tragic woman who dies at the hands of male characters and a male composer; combining the oboe (a ‘female’ instrument), a female character, and ‘male’ virtuosity can lend agency to the leading female character. It is selectivity that gives ecphrasis its power, offering the possibility of deepening or subverting characteristics of that original. Similarly, the very partiality revealed through a composer’s selectivity in drawing from a source opera raises opera fantasias from mere reporting to ecphratic reinterpreting, and establishes them as autonomous works of art.

Descriptive Music

R. Larry Todd (Duke University)


Though Joseph Joachim published his Drei Stücke for Violin and Piano Op. 5 in 1855, at least one of them, the central piece titled Abendglocken, dates from as early as late 1853. More precisely, Abendglocken appears in part to have been a reaction to the collaborative FAE Violin Sonata, a cipher composition rapidly conceived and produced in October of that year by Robert Schumann, Albert Dietrich, and Johannes Brahms for their young friend and colleague, and based on his motto, Frei aber einsam. Of the sonata’s four movements, the second-movement
Intermezzo by Schumann, especially, is densely packed with iterations of the FAE cipher, which perhaps encouraged Joachim to push the technique to quite a new limit of expression in Abendglocken, where we may count literally dozens and dozens of ciphers, including FAE and its mirror inversion, G-sharp-E-A, derived from the name of Gisela von Arnim, with whom the composer then had an intimate relationship. What is not commonly recognized is that all three of Joachim’s Op. 5 pieces, including the framing Lindenrauschen and march-like Ballade, use and explore the Gisela cipher, establishing all three as mid-nineteenth-century examples of programme music that are thematically, motivically, and harmonically interrelated. Adding yet another layer of complexity to the opus is Joachim’s striking applications of augmented triads, which also feature in each piece; these facilitate Joachim’s excursions to a range of keys, for instance, to C major, F minor, A minor, and A-flat major in Lindenrauschen.

In this case, Joachim’s music would seem to betray a debt to the theoretical work of Carl Friedrich Weitzmann, a proponent of the Zukunftsmusik of Franz Liszt, and an advocate for the potential of the augmented sonority in promoting tonal Mehrdeutigkeit. Just as Joachim had spent several years in Weimar absorbing the aesthetic of the neu-Deutsche Schule before breaking decisively with Liszt in favour of Brahms, so did Joachim’s Op. 5 betray a tension between the contrasting poles of German musical thought at mid-century. This paper will examine the significance of the Op. 5 as programme music, and conclude with a performance of the three pieces.

Katharina Uhde (Valparaiso University)

The Overtures to Shakespeare’s «Henry iv» (1853-54), or, Resisting Psychological Music

Joseph Joachim, the composer of significant large-scale symphonic overtures and concertos in the 1850s, adhered to a decidedly subjective approach to composition. He called this approach, largely inspired by his romantic liaison with Gisela von Arnim between 1852 and 1857, «psychological». One of his aesthetic tenets that we may deduce from his first two programmatic overtures (Hamlet and Demetrius, both dating from 1853) and related correspondence is that music should be composed through an inner creative process, developing and growing within the composer’s psyche, absorbing his inner world, as if without the composer’s own involvement. As the 1850s unfolded, Joachim was repeatedly criticized for the dark, sombre mood of his «psychological» music. His next two compositions, the Overtures to Henry iv (1853-54) and to Gozzi (1854), reflect the composer’s desire to explore a lighter aesthetic. Nevertheless, they in turn yielded to two orchestral works that were again melancholic and sombre: the Kleist Overture (1856) which, according to Brahms, deserved to be called Hamlet (even more so than Joachim’s existing Hamlet Overture), and the Hungarian Violin Concerto in D Minor (1857). This paper investigates Joachim’s melancholic inclination and his resistance to it by considering and analyzing the relatively little-known Henry iv, its programme and topics, formal and harmonic trajectory, and the foil it presents to his sombre, minor-key works. Joachim’s self-scrutiny and reigning-in of his natural inclinations to compose «psychological» music might in turn have led to a ‘writer’s block’, ultimately contributing to his decision to quit composing after the early 1860s.
Amy E. Zigler (Salem College, School of Music, NC)

«You and I Will Be like the Monk Dante Meets in Hell»: Literary References and Autobiography in Smyth’s Sonata in A minor for Violin and Piano, Op. 7 (1887)

The instrumental music of Dame Ethel Smyth rarely contains extra-musical devices, and as such has yet to be studied by scholars interested in the intersection between her music and biography. A reference to Dante’s *Inferno* in her violin sonata, however, presents an opportunity to explore this convergence. Her citation of Dante in the third movement suggests several interpretations, yet it is never mentioned in her memoirs. In fact, she only discusses the poor reception the sonata received, with no additional details about the composition itself. Furthermore, an examination of the manuscript versus the published score reveals that the initial reference was to a poem by Tennyson. My purpose in this study is three-fold: to examine the relationships that influenced the violin sonata, in particular her relationships with Henry Brewster and Elisabeth von Herzogenberg; to explore the composer’s motivation for changing the inscription from a Tennyson poem to the Dante verse; and to analyze the manner in which the music may express Francesca’s story and Smyth’s emotions. Previously unpublished letters between Smyth and Brewster reveal new details about their love affair and suggest that Smyth cited the Dante verse because it resembled her own biography. Formal analysis demonstrates parallels to the spiral structure of Dante’s *Inferno* and to the whirlwinds in Francesca’s story, while melodic and harmonic details convey the emotions Smyth experienced as her personal life came undone. Smyth’s sonata affords scholars an opportunity to explore the intersection between her biography and instrumental music. Moreover, this work is the rare nineteenth-century chamber piece that references Dante’s *Inferno*, and will hopefully be included in future discussions on Dante in music. Finally, it is the aim of this paper, not only to bring attention to this unknown work, but also to expand the narrative of Smyth’s life beyond the stereotype of the lesbian suffragette.

Angela Mace Christian (Colorado State University, Fort Collins, CO)

«Painting Individual and Deep-Seated Emotions»: The Nocturne, the «Lied ohne Worte», and the Development of the Character Piece in the Nineteenth Century

In 1832, Felix Mendelssohn’s *Original Melodies for the Pianoforte*, Op. 19b, were published in London. The enigma posed by the concept of a ‘song without words’ immediately captured the imaginations of musicians and music critics, sparking lively debate about the origins and meanings of this new genre. Had Mendelssohn written songs and deleted the words? Did the works contain secret programmatic elements? Because Mendelssohn refused publicly to provide any answers to these questions (he did famously state his views on the matter to his cousin Marc-André Souchay in 1842), one poet even tried providing words for the piano works. By the time the works were published in second editions, especially in France, the *Lieder ohne Worte* had been supplied with short, descriptive titles such as ‘Melancholy’ or ‘Song of the Pilgrim’. Because these titles were reproduced, especially in the Schirmer editions used by many young pianists, the programmatic elements of the *Lieder ohne Worte* have become posthumously embedded in the genre. This obsession with trying to find meaning in an otherwise abstract instrumental genre is indicative of the growing importance of programmatic music through the nineteenth century. What the debate about text and meaning in the *Lieder ohne Worte* underlines is the genre’s
relationship to the texted song, which represents the essential connection to another new genre in the nineteenth century: the nocturne. As Liszt pointed out in the introduction to his 1859 edition of eighteen of Field’s nocturnes, «[Field] opened the way for all the productions which have since appeared under the title of songs without words, impromptus, ballads, etc […] and to him may we trace the origin of those pieces designed to paint individual and deep-seated emotions». Thus, I take Liszt’s essay as the starting point for my investigation into the later programmaticization of the Lieder ohne Worte in relation to the emerging genre of the character piece in the nineteenth century. By using archival evidence that I have discovered in the Staatsbibliothek zu Berlin, I firstly establish the connection between the Lieder ohne Worte and the nocturne by exploring how Mendelssohn encountered the nocturne style through his piano teacher, and friend of John Field, Ludwig Berger. Then, I establish what precisely connects the two genres in terms of melodic style and musical texture, and identify which markers of the nocturne style are most prevalent in the Lieder ohne Worte. Finally, I consider what it means to «paint individual and deep-seated emotions» in the character pieces and why that approach became such an important generic cornerstone of piano music in the nineteenth century.

Joan Grimalt (Escola Superior de Música de Catalunya)
Brahms’s «Intermezzi» as (Hidden) Narrative Cycles

Johannes Brahms’s Opp. 117, 118 and 119 have often been described as loose pieces, without any relationship to each other. However, recent studies on musical narrative reveal careful planning and many musical links behind their spontaneous appearance. This paper analyses Brahms’s late piano pieces as hidden cycles. At their centre the intriguing genre of the Intermezzo stands out. If the majority of the pieces bear this title, where would the main pieces be? These are Intermezzi to what? They are two of the questions that a narrative analysis might help to answer. I will claim that they are intended as intermissions to the ‘theatre of life’. A topical analysis of the pieces helps to reinforce that reading. The first member of Op. 117, a lullaby, suggests reflection on maternal issues. The last Intermezzo of Op. 118, instead, appears completely under the shadow of the Dies irae motif, a symbolic allusion to death that no contemporary listener would fail to understand. Brahms never liked to speak or to write about the spiritual or biographical background of his works. Nevertheless, musicologists such as Constantin Floros have shown convincingly that, even in the absence of hard evidence, Brahms was portraying his inner life through his ‘absolute’ music. His instrumental music invites a mode of analysis that includes musical topics, and the next step of exploring the possibility of an underlying narrative meaning disclosed by them. My analysis reveals connections within every one of the Klavierstücke and also relationships between the cycles. I will be drawing on methodology introduced by Raymond Monelle, Byron Almén, Robert Hatten, Mártarabócz and Eero Tarasti. On the other hand, a revision of the concept of the Musical Persona (Edward T. Cone, Robert Hatten) is proposed. The Musical Persona can be defined as a virtual agent who appears manipulating a predefined material in a seemingly spontaneous way. As a manifestation of modern subjectivity, the concept can be applied to both Classical and Romantic instrumental music. In Brahms’s Klavierstücke, as in so much Romantic music, the musical persona resembles an inner soliloquy about recalled episodes from life. These episodes correspond to different traditional musical topics that can be analyzed and
shown to be connected to each other in a narrative sense. Finally, the act of recollection can be regarded as an expressive genre in Robert Hatten’s terms, that is, a narrative archetype. I propose the term ‘Retrospect’ for this back-and-forth trip from a dysphoric present to an irretrievable, idyllic past and back. It represents an expressive use of the double temporality implicit in the changing from a predefined to a spontaneous musical material and vice versa.

Makiko Hayasaka (University of Bristol)

Organ ‘Thunderstorms’: The Practice and Reception of Descriptive Organ Music in Late Nineteenth- and Early Twentieth-Century Britain

‘Thunderstorms’, or ‘storm fantasies’, were one of the popular genres for organ recitals in nineteenth-century Britain. Wind, waves, lightning, bird songs and evening prayers, when realised on the wide variety of timbres of romantic-era organs, provided a spectacular music experience for concert goers. The purpose of this paper is to provide insight into the reception of programme music in the sphere of British organ music by introducing lesser-known compositions and exploring their popularity and the surrounding aesthetical issues in the context of organ repertoire at the time. In Britain, thunderstorm pieces were particularly popular at public halls and places of leisure, where dramatic expressions were required to attract large numbers of visitors. David Clegg’s *A Church Service Interrupted by a Thunderstorm* will be given as an example of the virtuosity and direct musical description of a British recitalist. Despite the popularity of the organ thunderstorm, controversy existed. From the 1880s to the 1910s critics and informed listeners increasingly expressed negative opinions of storm scenes played on the organ, claiming that they degraded appreciation of ‘real’ organ music. Starting in 1918, music critic and church organist Harvey Grace published a series of articles of ‘programme music for the organ’ in the *Musical Times*, introducing more ‘artistic’ programmatic organ pieces including Arnold Smith’s *The Sea*, Edwin Lemare’s *Summer Sketches* and Frederick H. Wood’s three *Suites* of the scenes of Kent, Northumberland and the Downs. Whilst modest use of musical mimesis can still be found, these pieces emphasise atmospheric tone painting with singable melodies and subtle and colourful harmonic expressions rather than graphic effects. They are curious instances that present what was aesthetically approved as programme music for the organ in early twentieth-century Britain, and imply their distinctive role as a bridge between traditional ‘serious’ organ music and more descriptive and ‘light’ organ music.

Orchestral Music from Wagner to the Turn of the Century

Yaël Hêche (Haute École de Musique, Lausanne)

*Le prélude de «Lohengrin» et la naissance du poème symphonique*

*Le prélude de* *Lohengrin* *marque un nouveau départ. Richard Wagner n’écrit plus ici une ouverture qui résume le drame comme il faisait encore dans* *Tannhäuser*. Il ne compose pas non plus une courte introduction orchestrale nous plongeant dans l’ambiance de l’ouvrage et de son idée centrale. Le musicien nous raconte ici une histoire précédant le lever de rideau, avec le retour du Graal à Monsalvat. La conception, la structure et l’instrumentation du prélude sont sans précédent et invitent à s’interroger sur sa nature même. *Lohengrin* sera en effet créé en 1850 sous la direction de Franz Liszt, au moment où ce dernier travaille à la composition de ses
premiers poèmes symphoniques. Wagner réagira à ces partitions fondatrices d’un nouveau genre en 1857, dans sa lettre ouverte Über Franz Liszt’s Symphonische Dichtungen. Il défend ces œuvres en les inscrivant dans l’héritage de la symphonie, ainsi que dans le contexte de l’ouverture d’opéra et de son adéquation problématique entre forme et contenu. Au début des années 1850, Wagner écrit également une série de programmes explicatifs sur les ouvertures de Der fliegende Holländer, Tannhäuser, Coriolan, mais aussi sur la Symphonie « Eroica » présentée comme un « Tondichtung ». C’est aussi le moment où il compose une large partie de Der Ring des Nibelungen. La naissance du drame musical est de fait contemporaine de celle du poème symphonique et les deux genres sont liés à une semblable réflexion sur l’avenir de la symphonie après Beethoven. Wagner voyait-il dans les nouvelles créations de Liszt un prolongement et une confirmation de ce qu’il avait lui-même initié dans le prélude de Lohengrin ? Cette communication se propose de se pencher sur les liens entre drame musical et poème symphonique. Il s’agira de même de réévaluer le prélude en l’insérant dans le contexte de la naissance du poème symphonique et des réflexions esthétiques auxquelles tant Liszt que Wagner participèrent.

Elisabeth Honn Hoegberg (University of Indianapolis, IN)

«Tristan» and the Hidden Narrative in Chabrier’s «Troisième Valse Romantique»

The third of Chabrier’s Trois Valses Romantiques occupies a seminal position in his oeuvre. Composed during the crucial period in which he first heard Wagner’s Tristan und Isolde, abandoned the French ministry for composition, and travelled in Spain, the work inaugurates Chabrier’s stylistic maturity. The locus classicus of the scholarship considering his works as prefiguring French musical impressionism, the third waltz has been deliberately disassociated from the cosmopolitan Wagnerian influence seen in much of his other work. This paper questions the dialectic that divides Chabrier’s music between these poles, and asserts that material deriving from Tristan und Isolde informs this most characteristic of Chabrier’s compositions. Moving beyond mere quotation and pastiche, Chabrier subtly manipulates these Wagnerian objects, creating an intertextuality that imposes narrative onto a traditionally absolute genre. The reimagining of the piano waltz into something approaching a programmatic work structured by an internal, coded narrative is only possible by this creative interweaving that is, moreover, essential to the construction of Chabrier’s musical voice, and thus inextricable from his musical impressionism. This interweaving is illustrated by the nuanced relationships between framing motives of the enigmatic, stark opening theme and the extraordinary series of chromatic second-inversion chords that close the waltz. Initially deriving from Leitmotives in Tristan, these gestures are subjected to musical and dramatic transformations that create an overarching musical narrative; identification of this narrative highlights Chabrier’s musical originality and questions the conception of programme music as a purely orchestral tradition.

Rebecca Day (Royal Holloway, University of London)

The Emergence of a Subject «Complicit with Chaos»: Between Absolute Form and Metaphorical Programme in Part One of Mahler’s Third Symphony (1893-1896)

Mahler’s Third Symphony is accepted by most to be comprehensively programmatic. Scholars such as Franklin and Solvik trace the genesis of the movement’s titles and potential philosophical foundations alongside the compositional process, where as a result, countless
analysts rely on metaphors of nature, creation, and chaos to draw together ambiguities, ruptures, and incoherence in the musical form. Yet, documentation surrounding the programme is inconsistent; Mahler repeatedly adapted the movements’ plans within private correspondence, and in 1902 eventually rejected the programmatic titles as ‘utterly inadequate’. The overwhelming temptation, in existing scholarship, however, still seems to be to offer philosophical ruminations and to discuss extramusical elements of the programme prior to a consideration of the musical form, as if they are a prerequisite to understanding the work. This paper will reverse the direction of much existing scholarship through a discussion of the formal aspects of the movement before any consideration of programmatic implications, in order to explore whether potential connections between the narratives of tension and rupture in the form might be reflected in interpretation of the programme. It will offer a rotational reading of the first movement that is located primarily in deformation theory, in order to reveal the excess that emerges at the point in which conventional methods of analysis seem to become inadequate; the ultimate aim is to consider the ways in which this excess might contribute to the construction of a particular sense of subjectivity, away from the characters of the programme. This paper will ultimately theorize and contextualize moments that are seen to be ‘in-between’ the form and the programme, in order to consider the ways in which their formal interactions begin to articulate aspects of a subject that Adorno suggests is «complicit with chaos».

Laura Joella (Florida Atlantic University, Boca Raton, FL)

The Contrasting Influences of Richard Wagner and Johannes Brahms on Arnold Schoenberg’s «Verklärte Nacht»

Arnold Schoenberg (1874-1951) was highly influenced by two leading composers who represented opposing sides in the heated debate about programmatic music of the future, as led by Richard Wagner (1813-1883), versus absolute music as represented by the music of Johannes Brahms (1833-1897). The combined musical influence of these two composers helped Schoenberg shape one of his first masterworks, Verklärte Nacht, and had a significant impact on his development as a composer. Verklärte Nacht was conceived in an orchestral style, in terms of orchestration, form, and musical content. In 1899, Schoenberg composed Verklärte Nacht for a string sextet by including a second viola and a second cello, augmenting the more standard string quartet. Additionally, Verklärte Nacht represents programmatic music in the form of a tone poem, which was based on the poem of the same name by Richard Dehmel (1863-1920). Schoenberg turned his 1899 chamber work into a work for string orchestra in 1917, which he then revised in 1943 after conducting many performances. The musical content in this work uses a combination of three musical personalities, including leitmotivs and other melodic devices in the style of Wagner, ‘developing variation’ and metrical complexities in the style of Brahms, and finally, includes phrases that foreshadow Schoenberg’s unique compositional style in melody, harmony, counterpoint, and length. In order to facilitate a clearer understanding of Schoenberg’s Verklärte Nacht, for both audiences and performers, this paper incorporates two research methodologies, drawing on both analysis of the musical score for Verklärte Nacht as well as historical/biographical documents. Additionally, discussions on the programmatic aspects of this composition and
the critical reception of the initial performances are detailed to aid in understanding the context in which Schoenberg composed this work. This highlights connections between Schoenberg’s early masterwork and the larger musical world of the time.

Philip Shields (University of Western Australia)

Malipiero: Magician or Maverick

Malipiero repudiated many of his pre-1910 works, hinting that they had been «consigned to the flames»; yet the flames of Dante’s Inferno ignited his first oeuvre. Malipiero’s widow led to its re-discovery and this very first work, Sinfonia degli eroi (1905), received the first modern recording as recently as 2010, surprisingly, in Greece. This earliest work is set against a turbulent music-historical background on the Italian peninsula where four currents flowed simultaneously: a century-old operatic tradition; nostalgia for the glories of Italy’s seventeenth- and early eighteenth-century instrumental music serving as a catalyst for a twentieth-century resurgence; the influence of chromaticism, coming from Liszt and Wagner to Richard Strauss, as it strained the boundaries of common practice tonality to breaking point; and the French influence of Debussy’s impressionism, provoking a complete departure from the late Romantic Austro-Germanic musical language. The Sinfonia degli eroi was Malipiero’s first attempt to move beyond these with a new Italian musical language. At the time, Strauss’s symphonic poems were the most innovative musical genre. Malipiero chose this genre for his first work embracing the complexity of a large-scale one-movement work. The complexity of such works is clearly unravelled by the use of Steven Vande Moortele’s «two-dimensional sonata form» as a cutting-edge framework for their analysis. The present paper, using this framework and with audio-visual supports, will illustrate Malipiero, significant among the generazione degli ottanta, as Magician rather than Maverick in deriving the complexity of his Sinfonia degli eroi from an extra-musical text strikingly, and somewhat sulphurously, chosen from Dante’s Inferno.

José-Ignacio Suárez (Universidad de Oviedo)

Washington Irving and his Influence on the Spanish Symphonic Poem in the Nineteenth Century

The symphonic poem arrived late in Spain, mainly due to the lack of infrastructure, including the absence of stable instrumental ensembles dedicated to programming orchestral music. From 1866, however, the creation of the Sociedad de Conciertos de Madrid (Concert Society of Madrid) stimulated the birth of a Spanish repertoire in which the Classic-Romantic symphonic style would occupy a completely marginal place: the pattern seemed worn out or, at least, called into question in Europe. On the contrary, the symphonic poem, and other types of programmatic music for orchestra, very close to this genre, grew steadily until the end of the nineteenth century and beyond. Occupying a very prominent position with the symphonic poem are the works based on the Alhambra of Granada, a palace that seemed doubly ‘Romantic’ due to its Medieval and Oriental origins. Before the end of the nineteenth century nearly a dozen works were based on this type of exotic picturesqueness, with literary sources emanating from a tradition whose roots were buried in the Spanish ‘Golden Age’ (the sixteenth and seventeenth centuries). Nevertheless, composers resorted to other works much closer in time. Playing a
fundamental role in this context was the novel by François-Rene de Chateaubriand, *Les Aventures du dernier Abencérage*; most influential of all was the output of the American writer Washington Irving: *The Life and Voyages of Christopher Columbus* (1828), *Chronicles of the conquest of Granada* (1829), *Voyages and Discoveries of the Companions of Columbus* (1831) and *The Alhambra, a series of such and sketches from the Moors and Spaniards* (1832). In the present paper I will review some scores by Breton, Albéniz and Chapí inspired by these literary models, and also little-known pieces by Noguera, Benaiges, Cantó, Marquès, Giner, Espinosa and Martínez-Rücker.

**Programme Music in Poland**

Anatole Leikin (University of California, Santa Cruz, CA)

**Gothic Resonances in the Music of Fryderyk Chopin**

Gothic fiction formed an indispensable component of the Romantic movement. Typical Gothic themes included dark castles, crumbling abbeys, and gloomy graveyards; ghostly apparitions and supernatural beings; horror, madness, and, above all, death. While emblematic Gothic trappings are readily identifiable in Romantic-era literature, visual arts, opera, and programme music, it is far more difficult to discern Gothic topics in overtly non-programmatic compositions. Yet unveiling Gothic reflections in the music of one of the most non-programmatic Romantic-era composers, Chopin, can be profoundly rewarding. Gothic elements are most tangible in Chopin’s *Préludes*, Opus 28 (see Anatole Leikin, *The Mystery of Chopin’s Préludes*. Ashgate, 2015; Routledge, 2016). Inspired by Alphonse de Lamartine’s poem *Les Préludes* and completed in an abandoned Carthusian monastery in Mallorca, Chopin’s *Préludes* are thoroughly imbued with Gothic topics. Among various Gothic signifiers in Romantic music, the medieval chant *Dies irae* is one of the most powerful symbols of death. In Chopin’s *Préludes*, the *Dies irae* features prominently among other Gothic references, which are collectively examined in *The Mystery of Chopin’s Préludes*. However, Opus 28 is not the only composition by Chopin marked by Gothic attributes. Several others also display Gothic traits. His Nocturnes and Ballades are especially well attuned to the Gothic ethos: the Nocturnes because night imagery is of paramount significance in Gothic tales, and the Ballades due to their ties to Adam Mickiewicz and that poet’s strong Gothic leanings. This paper will analyze Gothic resonances (including the *Dies irae*) in Chopin’s Second Ballade, Op. 38. The Ballade, also composed in Mallorca, is closely related to the *Préludes*, both conceptually and thematically. The B-major Nocturne, Op. 32, no. 1, will also be discussed. The paper presentation will be illustrated live on the piano.

Tomasz Kienik (Karol Lipiński Academy of Music, Wrocław)

**Compositional Strategies in Polish Nineteenth-Century Programme Music by Zygmunt Noskowski**

Although Polish composers of the nineteenth century did not make a large contribution to European programme music, there are two significant works worthy of presentation and analysis: the symphonic poem *Steppe* and the programmatic overture *The Sea’s Eye*, both composed by Zygmunt Noskowski (1846-1909), a Polish Romantic-era composer, conductor, teacher of Karol Szymanowski and Mieczysław Karłowicz, and re-creator of Warsaw’s musical life. The first of the two works, especially, can undoubtedly be compared to the best works of Liszt and
Tchaikovsky. The *Steppe* is known as the first Polish symphonic poem, written within the time of ‘national servitude’, with the ‘beyond-musical-content’ directed to ‘awakening patriotic affects’. The programme is written by the composer: «The marvellous steppe, I invite you with my song. Through your immeasurable space, the noise of wings, the horses’ hooves, the shepherd’s flute, the yearning Cossack song can be heard […]». The creative impulse of the second work was memories of the composer’s excursions in the Polish Tatra Mountains, especially to the biggest lake called *The Sea’s Eye*. It was described by the Wall Street Journal as one of five most beautiful lakes of the world, alongside Powell (USA), Nakuru (Kenia), Saimaa (Finland), and Four Cantons (Switzerland). The aim of the study is to present a formal analysis of both works, to reveal the network of motivic links within each of them, and to describe their reference to other composers’ idioms, discussing the problem of musical signs and characters related to the programme. The latter will be achieved by the analysis of rhythmical patterns, melodic and harmonic structures and timbral qualities. Evidence will also be presented of their influence on the great symphonic poems of Karlowicz.

Luca Lévi Sala (New York, NY)

**The Puzzle within the Symphonic Poems of Mieczysław Karłowicz: Cyclical Forms and Textual Palingenesy**

This paper analyses the aesthetic reformulation embodied in Karłowicz’s symphonic work. The consistent presence of extra-musical relationships in Karłowicz’s work conveys many symbolic meanings, through which their aesthetic function is increased via the proliferation of new auto-referential symphonic poems. By embracing the logic of expanded drama, the symphonic ‘theatre’, in its multidimensional facets, becomes a powerful, harmonious container, capable not only of expressing itself but also of delving into itself with new approaches and new viewpoints. These novelties generate new perspectives on Polish orchestral production and the genre known as the *fin-de-siècle*, part of nineteenth-century European tradition. Therefore, the typical Karłowiczian idea of the ‘tragic’ in opera is reconfigured within the scenario of a complex dramaturgical constitution of the symphonic sketches of the text transformed into music, the exact foundation upon which the Wagnerian (re)generation had built the concept of the re-birth of the mythical in music. Karłowicz is considered a pioneer able to understand and obtain impulses from beyond the national boundaries of a form of art existing in a state of progressive transformation between ‘instrumental opera’ and ‘textual symphony’. Karłowicz resumes the Wagnerian approach in a conceptual work able to historicize them. In this paper I will examine the spectrum of relationships and affinities linking Karłowicz’s works to the Polish cultural environment and to the wider cultural life pulsating beyond its borders, with special reference to German Wagnerism and Symphonism.

**Symphonic Poems and Programme Music in Europe and Beyond**

Joseph E. Morgan (Middle Tennessee State University, Murfreesboro, TN)

**Weber’s Programme Music: Forms and Influence**

This paper investigates the works of Carl Maria von Weber, one of the founding voices of nineteenth-century programme music, and their influence on the next generation of composers, as well as his employment of traditionally conceived absolute musical forms as the backbone
for his expression of various external narratives. Those later composers to be discussed include Hector Berlioz, Felix Mendelssohn and Franz Liszt. Weber’s first instrumental composition with an overt programme, Aufförderung zum Tanz (Op. 65, J. 260), is a solo piano composition describing a couple dancing the waltz at a ball. Weber provided a measure-by-measure description of the programme, which he fitted overtly into a rondo form, even labelling the work a «rondeau brillante» on its title page. Fairly popular, this composition entered the repertory of many members of the next generation of pianists, including Franz Liszt and Fryderyk Chopin. Furthermore, Berlioz famously orchestrated it for insertion into a production of Der Freischütz (Op. 77, J. 277) in 1841 for the Paris Opera. My brief analytical comparison between Weber’s work and the second movement of Berlioz’s Sinfonie Fantastique, ‘Un bal’ proves to be quite revealing of Weber’s possible influence on Berlioz’s work. Weber’s Konzertstück in F minor for Piano and Orchestra (Op. 79, J. 282), written two years later (1821) and finished on the morning of the premiere of Der Freischütz in Berlin, presents a chivalric tale told in a four movement (yet continuous) concerto form. The chivalry narrative also provides the primary organizing factor of Weber’s last opera and overture, Oberon (J. 306). As my discussion shows, both of these pieces influenced Mendelssohn’s first concert overture, Ein Sommernachtstraum (Op. 21), in concept as well as theme, form and even harmonic organization. Mendelssohn, it seems, demonstrated this influence overtly by performing Weber’s Konzertstück at the premiere of his concert overture. The largest part of my paper provides an investigation into Weber’s three great overtures, those written for Der Freischütz, Euryanthe, and Oberon, as foundational models for the expression of an entire dramatic narrative «in nuce», as Weber himself described them. Often premiered and performed as independent compositions, my investigation reveals not only Weber’s perception of aspects of the opera’s dramatic organization, but also provides insight into his conception of the rhetoric behind traditional sonata-allegro form. These insights include the role of the slow introduction, the relationship between the primary and secondary themes (and the transition between them), the harmonic organization, and even the incorporation of a ‘new’ theme in the development. The influence of these overtures is difficult to overestimate. They were performed all over the continent in the first half of the nineteenth century, and Franz Liszt created piano transcriptions of two, Der Freischütz and Oberon, in 1846-1847, while he was conceiving his own first efforts at symphonic poems, Ce qu’on entend sur la montagne S. 95, and Les Preludes S. 97. Franz Brendel, in his famous speech to the Tonkünstler-Versammlung, acknowledged Weber’s influential place with regard to the New German School, characterizing the school as those composers «following the example of Beethoven, Weber, and a few others [...]». And yet, in recent musicological literature, there is little scholarship regarding Weber’s pivotal role in the development of programme music in the nineteenth century; this paper will help to fill that lacuna.

Ramón Sobrino (Universidad de Oviedo)

Spanish Symphonic Poems of the Nineteenth Century: From Reception to Creation

This paper studies programmatic music performed in Madrid at the Sociedad de Conciertos de Madrid, the first stable orchestra created in Spain in 1866. These dates provided the basis for the establishment of certain patterns of symphonic processes translated into Spanish symphonic music. The spread of the symphonic poem in the orchestras of Madrid is a phenomenon of the
last decade of the nineteenth century. Highlights include performances of the symphonic poems of three composers. The first of these composers was Saint-Saëns, well known in Madrid for his *Danse Macabre; Le Rouet d’Omphale, Phaéton* and *La jeunesse d’Hercule* were also performed under the direction of Tomás Breton and Gerónimo Giménez. The second composer was Richard Strauss, who led the *Sociedad de Conciertos de Madrid* in the Teatro Real in Madrid with performances of *Don Juan, Till Eulenspiegel* and *Death and Transfiguration* in 1898. The third composer, Liszt, was appreciated for his Hungarian Rhapsodies, and his symphonic poem *Les Préludes* was introduced by Gustav Kogel; *Tasso* was directed by Herman and Felix Weingartner, with *Mazeppa* directed by Max Erdmannsdörfer. We must also mention the Madrid premiere of symphonic poems by Glazunoff, Smetana and Weingartner, the latter conducted by Weingartner himself. The paper will also review the symphonic poems of Spanish composers, mostly premiered by the *Sociedad de Conciertos*, by such figures as Chapí, Pedrell, Manrique de Lara, Noguera, Giner, Guervós, Conrado del Campo, Villa and Espino. For the most part, their works are based on literary poems by authors like José Zorrilla, Benito Pérez Galdos, Gaspar Núñez de Arce and José Espronceda; in the case of Manrique de Lara, a clearly Wagnerian composer, the literary basis for *Orestiada* is provided by the Greek poet Aeschylus. One can observe Wagnerian traces, particularly in the symphonic poems. One of the most significant examples is *Excelsior* by Felipe Pedrell, based on the poetry of Henry Wadsworth Longfellow, which at the beginning of the score quotes the ‘Tristan chord’ with only one note changed. I will also study reception criticism, revealing the involvement of some of these works with a musical language based on Wagnerian procedures, using an orchestration that the printing press felt to be indebted to Wagner, especially in the use of brass and orchestral mass.

**Wolfram Boder (Kassel)**

«The Thing is Unmusical in its Nucleus»: The Conception and Reception of Louis Spohr’s Programmatic Symphony ‘Die Weihe der Töne’

It is notable that the programmatic symphony offered a solution to the problem with which most German composers were engaged after Beethoven’s death: how could one write a symphony after Beethoven. For the largest part of the musical world it was clear who would be able to face this Herculean task: Louis Spohr. In 1828 Friedrich Rochlitz asked Spohr: «Who else would be able to write symphonies now?» Spohr was well aware of the high expectations that he was facing when composing his Fourth Symphony. He planned to explore new compositional procedures in this genre and decided to use a poem by Carl Pfeiffer as a programmatic basis for his symphony. He titled the work *Die Weihe der Töne, charakteristisches Tongemälde in Form einer Sinfonie* (The Consecration of Sounds, characteristic tone picture in the form of a symphony). The symphony was first performed in Kassel in 1832 and published by Haslinger in Vienna in 1834. Clive Brown points out the «similarity between Spohr’s intentions in this work and Berlioz’s in the *Symphonie Fantastique* (written in 1830, but almost certainly unknown to Spohr before the publication of Schumann’s article in the *NZfM* in 1835)». Contemporary reception soon focussed on the aesthetic question of whether or not tone-painting was legitimate in the symphonic genre. Spohr’s former student Moritz Hauptmann, referring to programme music in general, even asserted that «the thing is unmusical in its nucleus». Thus,
the reception of Spohr’s symphony anticipated the discussion that was to emerge twenty years later in connection with Liszt’s symphonic poems. The paper will introduce the conception and the composition of Spohr’s unusual approach to symphony, and shed some light on its reception and its role in nineteenth-century programme music.

John Graziano (The City College and Graduate Center, CUNY)

MacDowell, Liszt, and the Symphonic Tone Poem

Edward MacDowell wrote his four symphonic poems between 1882 and 1890, before he had reached the age of thirty. They demonstrate the ways in which the young composer-pianist honed his method of composition in orchestral works in which he was not the soloist. MacDowell was still residing in Germany during this time, and he had just completed several years of lessons with Joachim Raff, which ended with Raff’s death in 1882. Although Raff did not fully subscribe to the premise of Zukunftsmusik, he provided a direct link to Lisztian harmonic practices; an examination of Macdowell’s symphonic poems shows that the young composer was fully conversant with the chromatic language of his time, which he deployed for colouristic effects. MacDowell’s youthful choice of the symphonic poem as a genre is interesting, given that the form was relatively new. Smetana and Saint-Säens had mined it before the 1880s, although most German composers were not quick to take up this controversial form. While some of Mendelssohn’s and Schumann’s overtures have programmes, the works are generally regarded primarily as concert overtures. Moreover, as we now know, Liszt’s initial versions of many of his symphonic poems were conceived as overtures; the final versions date from the mid-1850s. Raff himself wrote only overtures, though one set is devoted to the depiction of Shakespearean characters. Why, then, did MacDowell choose to write symphonic poems? In this presentation I examine the contextualisation of MacDowell’s symphonic poems within the genre during the 1870s and ‘80s. I discuss his adaptation of the symphonic poem in these youthful pieces, both formally and harmonically. Finally, I speculate on why he abandoned the genre after his return to the United States.

Programme Music and Nationalistic Influences

Eva Myslivcová (Charles University in Prague)

Dvořák’s Overture to the First Version of the Opera «Král a uhlíř» and its Place among the composer’s Concert Overtures

This paper examines the concert overtures of Antonín Dvořák. It focuses on the genesis of Dvořák’s Ouverture F dur [B 21a], which is the only part of the first version of the opera Král a uhlíř (The King and the Charcoal Burner) that survived. This overture, moreover, was transformed by Dvořák into an independent concert overture; this will be illustrated with references to both sources and literature. It is therefore necessary to contextualise this now unknown overture within the composer’s output of programmatic overtures; this context is not yet complete, and thus our imagination of Dvořák’s evolution in this genre cannot be complete either. For that reason the Ouverture F dur [B 21a] will be placed where it belongs: between the Tragická ouvertura (Tragic overture) [B 16a] (which was, similarly to the Ouverture F dur [B 21a], originally a dramatic overture to an unperformed work, the opera Alfred [B 16]) and the trilogy of concert overtures

Miloš Zapletal (Institute of Ethnology of the Czech Academy of Sciences)

The Reception of Janáček’s Programmatic Orchestral Music

Leoš Janáček is largely viewed as one of the most significant innovators of opera. The fact that his achievements in the field of orchestral, chamber and piano music were (in a context of the ‘long’ nineteenth century) no less innovative remains obscure. Furthermore, all of his instrumental music, except for a few marginal cases, can be regarded as programme music: Janáček was a composer of a fundamentally programmatic and dramatic musical disposition. In my paper I will focus on the critical reception of Janáček’s programmatic compositions, namely symphonic poems by his Czech contemporaries; critiques and other texts from both the press and musicological publications from the period 1877-1928 will be taken into account. Principally, my paper monitors the evaluation of Janáček with respect to the tradition of Czech programmatic music of the «Smetanian line» (B. Smetana, Z. Fibich, J. B. Foerster, and O. Ostrčil) on the one hand, and in the context of Dvořák’s programme overtures and symphonic poems on the other. Attention is paid to the issue of receptive constants or «conceptual fields» (Eggebrecht), produced by individual newspapers, journals and artistic, social, and political groups; this issue includes various conceptualizations of Czech-ness and Slavic-ness in terms of either folkloristic and nationalist inspirations of Janáček or literary prototypes of his compositions (J. Vrchlický and S. Čech were the two most famous Czech poets of the late nineteenth century; N. V. Gogol was perceived as a Classical figure of ‘Great Russian’ literature).

Lauri Suurpää (Sibelius Academy, University of the Arts Helsinki)

Programmatic Narration without an Explicit Programme: the Opening Movement of Sibelius’s First Symphony

In his orchestral music written before the late 1890s Sibelius associated his works with extra-musical programmes. In the early 1890s he wrote that «absolute music cannot satisfy», emphasizing his indebtedness to the programmatic principles proposed by Liszt. He also noted that he closely associated his identity as a composer with the genre of the symphonic poem. In the sketches for his first symphony Sibelius called the work a «Musical Dialogue», giving each of the four movements a title, which suggests that this symphony, too, was initially associated with a programme. However, when the symphony was premiered in 1899, there were no longer any programmatic references. Omission of a programme does not, of course, deny the presence of a narrative quality within Sibelius’s First Symphony – or mean that it would not create the sense of telling a story. Indeed, many commentators have traced an underlying programme in the work, hearing in it, for example, Finland’s political upheavals at the turn of the twentieth century. The present paper, too, argues that the symphony has a narrative quality, whilst refraining from referring to any explicit programme. It presents a programmatic reading without a programme, as it were. This presentation concentrates on the symphony’s first movement, whose narration is examined in two interpretative contexts. (1) I locate a kind of virtual protagonist, applying
the concept of a «virtual musical persona», as coined by Edward T. Cone. That is, the musical narration will be interpreted from the perspective of a «persona», that is neither any real nor imagined persona in the sense of a specific, literary programme. (2) The overarching narrative course is interpreted within a network of narrative archetypes, as explained by Byron Almén, whereby the narrative arch moves from initial tension to a resolution at the end. The narrative reading will be based on a close reading of the musical structure.

Programme Music versus Absolute Music: Theoretical and Aesthetic Issues

Petra Weber (Universität Koblenz)

Programme and Description in the Context of ‘Absolute’ Music: Beethoven

We are used to thinking of an opposition between absolute and programmatic or descriptive music. This opposition makes sense in the aesthetic situation of the (later) nineteenth century, during which the debate of the so-called New German school against the defenders of Classicism in music had an enormous impact. Composition in these years seems to be influenced by these aesthetic arguments. On the other hand, the question of the programmatic ‘content’ of music is much older than these debates; and it seems implausible that in the early nineteenth century and as well in the eighteenth century the difference between music raising a claim for ‘content’ and a music which does not search for content should not have been a matter of course. To put it in concrete terms: Beethoven knew exactly of this distinction. As history has shown, the sharp opposition of these two types of music was not very fruitful, leading the discussion into disagreements without articulating arguments. Therefore, a glimpse on the time when ‘content’ and ‘non-content’ were companions and not enemies seems to be a worthwhile contribution. Of course, the most prominent example from Beethoven in this context would be the Sinfonia pastorale Op. 68; but the paper adopts the opposite approach of discovering ‘content’ where ‘absolute music’ is expected. This will include a critique of the interpretation in relation to ‘contents’ of music and will refer especially to the concept of motivic work, a particularly German compositional category.

Alana Murphy (The Graduate Center, CUNY, NY)


The massive central adagio of Beethoven’s String Quartet in A Minor, Op. 132 (Heiliger Dankgesang) is one of the composer’s rare programmatic instrumental works, depicting a deeply personal journey from sickness to health. The movement is notable for its prescribed “Lydishcen tonart” (Lydian mode), textural invocations of Renaissance counterpoint, contrasting, interpolating sections of «Neue Kraft» (new strength), and an ultimate ecstatic climax that scholars agree signifies some form of healing or transcendence. While the markedly archaic topoi of the Dankgesang have been explored at length in the literature, less attention has been paid to the movement’s double-theme-and-variations form (A-B-A’-B’-A”) as being integral to the narrative trajectory. In this paper, I argue that the power of the stunning climax is only made possible through the juxtaposition and, especially, the alternation of highly disparate themes. The ‘Lydian’ A-material appears three times, and each time is substantially transformed. The initial
statement is feeble and remote, written entirely in first-species counterpoint; the second iteration becomes more contrapuntally active but retains the phrase structure of the theme; the expanded final appearance features still more counterpoint and rhythmic complexity and eventually leads to the expressive crux that is understood as representing the restoration of strength. However, these three versions of the A-material would not make sense placed side-by-side as a single group of variations (A-A’-A’'): the escalation of rhythm and counterpoint would seem abrupt, and the climax disproportionate to the scope of the music that preceded it (‘unearned’, as it were). Thus the interruptions of the incongruous B-theme (the ‘Neue Kraft’ material) play a vital role in the transfiguration of ‘A’. While the B-theme’s overt attempts at «new strength» are thwarted, each time the A-theme takes up anew it has more energy and direction than before. I argue that the ‘B’ interjections affect the Lydian material remotely, both by providing a literal listening buffer between iterations of ‘A’, and by serving as a source of «Kraft» upon which the principal theme draws. The dialectic of sequential contrasting themes, a hallmark of double-theme-and-variations form, creates a unique dynamic structure that brings about narrative unfolding.

Stephanie Klauk (Universität des Saarlandes, Saarbrücken)

I concetti di ‘melanconia’ e di ‘patetico’ nella musica da camera del primo Ottocento: musica programmatica e carattere espressivo

Sia la Grande Sonate pathétique (op.13) sia il movimento intitolato La malinconia di Ludwig van Beethoven (Op. 18, n. 6) sono stati considerati nell’ambito della musica programmatica. Infatti, Beethoven sarebbe stato il primo compositore a conferire termini programmatici quali la melanconia e il patetico alla musica da camera. Da un lato troviamo il termine patetico già nella musica operistica e sinfonica della fine Settecento (ad esempio, in opere di André-Ernest-Modeste Grétry e in sinfonie di Joseph Martin Kraus), dall’altro è stato usato nelle sonate per piano (ad esempio di Muzio Clementi) solamente con carattere espressivo e non programmatico. Nella Sonata per piano Op. 13 e nel Quartetto n. 6 dell’Op. 18 di Beethoven troviamo non solamente elementi programmatici, ma anche nuove strutture musicali, con modelli sconosciuti. Ricerche recenti inerenti alla musica strumentale italiana fra Sette e Ottocento, invece, hanno rivelato precedenti significativi soprattutto nella produzione quartettistica. Lo scopo della mia relazione sarà quindi presentare alcuni esempi dell’epoca e analizzare le opere beethoveniane in questo contesto. La considerazione della musica italiana dell’epoca dimostrerà che il concetto di musica assoluta, proveniente dalla seconda metà del Ottocento e inteso come antagonismo alla musica programmatica, non è appropriata per le menzionate opere di Beethoven.

Hugo Rodriguez (University of Brussels-FNRS)

Réécriture et citation: deux modes de production d’un effet d’autonomie dans la musique de Liszt et Brahms

La querelle autour de la musique à programme, que nous réduisons ici à l’opposition entre Liszt et Brahms, présente deux caractéristiques intéressantes. Premièrement, ses protagonistes sont guidés par l’idée de musique absolue et cherchent à accomplir l’autonomie de la musique. Deuxièmement, ils font fréquemment référence dans leur musique à d’autres œuvres d’art (musicales, littéraires ou visuelles). La coexistence de ces deux caractéristiques pose
question. Pourquoi l’un comme l’autre attribuent-ils à des objets esthétiques non vivants (les œuvres musicales ou tout autre symbole) une propriété éthique propre à des individus vivants (l’autonomie) et, qui plus est, de manière conflictuelle ? Ensuite, en quoi la référence à d’autres œuvres d’art peut-elle jouer un rôle dans l’accomplissement concret de l’autonomie de la musique ? Nous proposons une réponse à ces questions en partant d’une redéfinition cognitive de l’autonomie d’une œuvre musicale. Nous l’envisageons comme un effet sensoriel produit par la manière dont l’œuvre est catégorisée dans un ensemble d’autres œuvres antérieures et de leurs empreintes dans la mémoire de l’auditeur. Cette catégorisation possède sa structure temporelle propre et provoque chez l’auditeur le sentiment que son interprétation et son ressenti de l’œuvre sont détachés de ce qui précède sa perception et qu’ils sont produits par lui-même. À travers plusieurs exemples musicaux empruntés à Liszt et Brahms, nous montrons que cet effet d’autonomie peut être produit par plusieurs types de catégorisations entre œuvres, éventuellement antagonistes entre eux. Chez Liszt, la musique se catégorise comme une réécriture personnelle d’autres œuvres. Cette réécriture « programmée » ouvre un champ d’interprétation autonome pour l’auditeur, mimétique et inscrit dans le présent. Chez Brahms, la musique réfère à d’autres œuvres musicales sous forme de citation. Elle communique des contenus non mimétiques (formels et expressifs) qui, via un réseau de citations, catégorisent l’œuvre dans une histoire musicale au passé et au futur autonomes.

Mathieu Schneider (Université de Strasbourg)

Le paysage comme narration. Pour une analyse spatio-temporelle de la « Symphonie alpestre » de Richard Strauss

Cette communication se propose d’analyser les procédés narratifs mis en œuvre dans Une symphonie alpestre de Richard Strauss, en partant du nouveau rapport que le romantisme définit au paysage. D’abord en littérature, puis en musique, s’impose l’idée d’une phénoménologie du paysage qui, partant de son incommensurabilité qui le rend par essence non appréhendable dans sa totalité par les sens, impose à celui qui le contemple (ou l’écoute) d’organiser sa lecture. Les éléments constitutifs du paysage sont alors appréhendés un à un, créant de fait une narration. Cette narration, subjective par définition, se double d’un second niveau de subjectivité, relevant lui de la perception des éléments du paysage. Cette double subjectivité, théorisée depuis une dizaine d’années par des équipes de géographes et d’anthropologues, fait intrinsèquement du paysage romantique le lieu d’un récit émotif. L’approche proposée est d’autant plus justifiée qu’elle est suggérée par les sous-titres donnés par Strauss et qu’elle s’inscrit dans une longue tradition de narration du paysage qui remonte à Beethoven et Liszt, auteurs auxquels on trouve des références évidentes : le ruisseau, l’orage, etc. Musicalement, cette relation à l’espace induit des procédés de composition spécifiques qui se substituent aux traditionnelles techniques de variation et de développement. Plusieurs sections sont concernées : le lever du soleil, l’alpage, l’élégie… Il en résulte une différenciation des relations de l’espace sonore au temps dans la musique, allant du déploiement spatial temporellement statique à son antipode, le déploiement temporel spatialement statique. L’objectif de cette analyse phénoménologique de la structure générale de la Symphonie alpestre et de quelques de ses sections est de renouveler l’approche de la musique à programme par
la prise en compte de son rapport à l’espace. Tout en corroborant les résultats des méthodes sémiotiques et narratologiques, elle propose d’intégrer plus profondément l’espace dans la démarche analytique et de proposer une sorte d’« analyse spatio-temporelle » de la musique.

**French Programme Music (1)**

Raffaële D’Eredità (Université Paris IV-Sorbonne, UMR IreMus)

La « Symphonie des amours d’Aphrodite » de « Thaïs » (1894) : un poème symphonique « visuel » de Jules Massenet

Lors de sa deuxième version de *Thaïs*, œuvre créée à l’Opéra National de Paris le 13 avril 1898, Massenet changeait la structure dramaturgique originale de son œuvre, conçue entre 1891 et 1894. La nouvelle version de *Thaïs* se montrait une partition enrichie de nouveaux épisodes dansés, mais en même temps bien plus conventionnelle que la première du point de vue structurel. En outre, le drame apparaissait fortement épuré de ses pages orchestrales, telles que l’Interlude « La course dans la nuit », qui introduisait le dernier tableau de l’œuvre, ainsi qu’un large épisode pour orchestre : « La Symphonie des amours d’Aphrodite ». Ce dernier constituait un véritable « poème symphonique » de la durée de 10 minutes environ. Dans la version d’origine de l’œuvre, Massenet avait placé ce long morceau à la fin du premier tableau du deuxième acte, mais sa première création – qui avait déjà eu lieu au Palais Garnier le 16 mars 1894 – n’avait pas obtenu le succès désiré. Et pourtant, la force évocatrice extraordinaire de la « Symphonie des amours d’Aphrodite » nous reconduit, par effet de rappel, aux brèves « visions » d’Athanaël qui intervenaient au premier tableau de l’œuvre, se développant en une fresque musicale extrêmement suggestive, conçue sur une orchestration qui évoque déjà les couleurs debussystes. À travers l’analyse musicale et la contextualisation dramaturgique de cette étonnante page symphonique, notre étude veut mettre en avant les éléments du langage descriptif très personnel de Massenet, dû à une orchestration très personnelle, ainsi que la forte connotation visuelle suscitée par un astucieux « jeu d’ombres » sur scène. Nous prendrons enfin en considération la présence de ce poème symphonique dans le contexte d’un opéra, en réfléchissant sur sa définition de « musique à programme », et donc de « continuation » sonore d’une histoire représentée, afin d’établir une structure idéale de *Thaïs* de Massenet selon les premières intentions du compositeur.

Csilla Pethő-Vernet (Université Paris IV-Sorbonne, UMR IreMus)

**French-Hungarian ‘Battle-Music’ Marches: The «Marche hongroise» of Berlioz and the «Marche héroïque de Szabady» of Massenet**

The aim of this paper is to examine a specific case of nineteenth-century programme music, in which the programme consists of a well-defined extra-musical image linked to certain pieces. Its existence as a generating concept can be retraced in the discourse established around the works, which underlines their descriptive power and their ‘battle-music’ character. Through two French orchestral works, the *Marche hongroise* of Hector Berlioz and the *Marche héroïque de Szabady* of Jules Massenet, and the comments on them that appeared in French newspapers, as well as testimonies of the Rakoczi March’s French reception, the paper will demonstrate the mechanisms of a broader cultural context – starting with Berlioz’s own description of the *Marche hongroise* as a musical battle scene – which establish the creation of a ‘hidden’, but efficiently
produced, reproduced and received, programme. This context contains several components. The historical heritage of revolutionary music in France, with its predilection for spectacular sounds and even for ‘noise’, as well as for contrasting dynamic effects, meets, in the works presented, with the Western vision on ‘Hungarianness’. In fact, Hungarians were often characterized, not only as ‘heroic’ persons fighting for freedom, but also as brave and belligerent soldiers, sons of a warring nation. This cultural association made it possible to create battle music with specifically Hungarian material. However, the compositional approach, in the representation of battle noises and tumults of sound, remains fundamentally French. The colourful orchestration plays a significant role in this process. Other solutions, such as the ‘stormy’ motivic treatment of certain passages or the final tempo acceleration in the Marche héroïque de Szabady, offer powerful musical incarnations of the imaginary battle’s narrative content. If the first one belongs to the Western art music tradition, the second adds a Hungarian touch, through the csárdás dance pieces, to the French-Hungarian ‘battle music’ marches.

Maria Teresa Arfini (Università della Valle d’Aosta)

Ispirazione visiva e composizione musicale: «Le Désert» di Félicien David (1844)

Il caso che intendo proporre è un’ode sinfonica, non si tratta quindi di musica a programma in senso stretto, bensì di musica vocale con accompagnamento d’orchestra e inserzioni di testo parlato; tuttavia per la sua innovatività — si tratta a tutti gli effetti del primo caso di orientalismo musicale nella Francia del xix secolo — e per il suo carattere fortemente descrittivo ed evocativo di una cultura lontana ritengo che si presti bene a una riflessione sulle potenzialità della musica a programma. Victor Hugo, nella prefazione alla sua antologia di liriche Les Orientales (1829), scriveva: «A l’époque de Louis xiv on était Helléniste, actuellement on est Orientaliste». Tale affermazione inquadra perfettamente una tendenza di notevole rilievo nella cultura francese di metà Ottocento. Pittori come Eugène Delacroix, Dominique Ingres, Eugène Fromentin, Jean-Léon Gérôme dedicarono molti dipinti a questo soggetto, declinato sia come rappresentazione d’interni sia come paesaggio. Parimenti il tema è ben presente nell’opera letteraria di autori come Théophile Gauthier, Gérard de Nerval, Gustave Flaubert. Pioniere dell’orientalismo francese in musica, come ho scritto poco sopra, è Félicien César David (1810-1876): adepto della setta dei Sansimonisti, messa al bando in Francia nel 1832, fu costretto a fuggire in Medio Oriente nel 1833 e riportò in patria una sorta di diario musicale che gli fornì il materiale per l’ode sinfonica Le Désert. L’evocazione dell’oriente è qui ottenuta con tutti gli espedienti della pittura musicale, sui quali sono incastonati “oggetti” tratti dall’esperienza di viaggio, ovvero melodie originali che il musicista aveva ascoltato durante il viaggio. La somiglianza ideativa con la parallela attività dei pittori orientalisti coevi è evidente e offre lo spunto per una riflessione sul costante scambio di contenuti e tecniche rappresentative tra la musica e le arti visive.

Étienne Jardin (Palazzetto Bru Zane, Venice)

La musique à programme dans les programmes de concerts. Paris, fin de siècle

Si la musique à programme est au cœur des préoccupations des compositeurs dans la deuxième partie du xixe siècle, qu’en est-il de la programmation effective de ces ouvrages au concert ? Le programme de l’œuvre était-il connu des auditeurs ? En analysant les programmes de salle délivrés par les principales sociétés de concert parisiennes entre 1880 et 1900 (conservés
dans le fonds Jullien de la Bibliothèque Historique de la Ville de Paris), on montrera au cours de cet exposé l’évolution de la programmation de la musique à programme dans les concerts parisiens, mais aussi la façon de présenter ces œuvres sur ces documents : entre “étiquetage” d’un genre et pédagogie des auditeurs. Par ailleurs, on montrera par le témoignage d’Hermione Quinet dans *Ce que dit la musique* (publié en 1893 mais essentiellement écrit au milieu des années 1880) qu’un “programme” peut être apposé par une auditrice parisienne sur une œuvre n’en proposant pas.

Frédéric de La Grandville (Université de Reims Champagne-Ardenne)

**Le concept de musique à programme entre-t-il dans l’enseignement de la composition et la diffusion musicale au Conservatoire de Paris au début du xixe siècle**

Le contexte général du fonctionnement de la classe de composition au Conservatoire est peu connu. On sait l’influence du conservatisme (qui est dans son titre même de « Conservatoire »), la volonté de faire référence à « l’exemple des grands maîtres morts », et l’obsession de l’opéra. La création du Prix de Rome, avec la cantate imposée, traduit toujours les relents de la théorie de l’Imitation, musique imitative, musique à figuralismes. Les points clefs de cette école sont l’admiration des maîtres classiques, la volonté de rigueur (prééminence de la fugue, de la cantate) et le refus de la fantaisie. S’il y a ouverture sur la modernité, elle se fait par l’émerveillement instrumental et vocal pour la virtuosité au concert et à l’opéra. Sous ce manteau officiel nous questionnerons la production plus personnelle d’élèves comme Androt, Duret, Daussoigne ou Panseron par exemple. Pourtant dès la Révolution de 1789, une partie de la musique instrumentale (hymnes ou odes funèbres, « Batailles » au pianoforte) se rallie à cette nouvelle proposition de musique à programme. Au niveau de la diffusion par les concerts, un examen des programmes des célèbres Exercices des élèves révèle une admiration sans bornes à la musique de Joseph Haydn, qui est perçue à l’époque comme symphonie à programme (le Miracle, l’Ours, la Poule, etc). L’influence de l’école allemande s’opère dans un cadre symphonique (Mannheimer) et harmonique. Dans ces conditions, comment les futures idées formulées par Franz Liszt d’un rapport entre support littéraire ou pictural et création musicale entrent elles au Conservatoire ? Dans le 1er tiers du xixe siècle, plutôt voué à l’académisme, quel espace de liberté reste-t-il aux élèves-compositeurs ? Quels avis contradictoires portent la presse et les critiques musicaux sur les choix esthétiques du Conservatoire ?

Erlend Hovland (Norwegian Academy of Music)

**“Symphonie fantastique” and the Guitar**

Charles Rosen’s harsh critique of Berlioz as a composer lacking the basic training in harmony that a pianist obtains through playing Bach’s *Well-Tempered Piano* (Rosen, 1996, pp. 544-545) has its counterpoint in Berlioz’s critique of the tyrannical and embarrassing influence the piano exerts on many composers who are restricted creatively by following the dexterity of their fingers (Berlioz, 2007, p. 62). Interestingly, both of these utterances are highly revelatory for the topic of the present paper: the question of how the guitar may have guided Berlioz in composing his *Symphonie fantastique*. According to Berlioz, a composer should be able to write music without using any instrument. The paper and the feather pen should suffice, as
this would also free the imagination (Berlioz, 2007, p.62). However, what Berlioz proclaimed was not an abstract form of orchestral writing, but one that was not pre-defined by the piano. Berlioz’s intimate idiomatic knowledge of orchestral instruments could be found in every score he wrote, and must be regarded as having been intimately connected to his compositional ideas. But still, this idiomatic use of the orchestral instruments cannot fully explain the novelty and originality of the *Symphonie fantastique*. In studying the score of the *Symphonie fantastique*, one can find many examples that concretize the argument that the guitar influenced Berlioz’ music (Rushton, 1983; Weidenfeld, 2010). The originality of the harmonic idiom and the melodic construction can in part be explained by the idiomatic qualities of the guitar. Furthermore, the innovative use of ‘fields’ (with given formal roles) and ‘modules’, as well as the active use of secondary musical parameters in creating form, can be regarded as a «necessary outcome» of a compositional practice that denies itself conventional (and piano-based) use of harmonic and melodic structure. The fragility of the musical texture, again partly explained by the influence of the guitar, obliges the music to strengthen itself by an innovative use of timbre, space, «modes de jeu», and so forth, in order to create orchestral depth, form and variation. It is further possible to argue that it is precisely this non-pianistic writing that fostered a more radical influence and importance of the programme to the work, accentuating the musical qualities that dramatize and characterize without seeking refuge in conventional means of maintaining harmonic coherence, melodic form and orchestral solidity.

**PANEL: Liszt’s Programmatic Vision, 1830-1886**

**Kenneth DeLong (University of Calgary, AB)**

**Image, Form, and Syntax in Franz Liszt’s «Les cloches de Genève»**

Together with Robert Schumann, Franz Liszt was one of the first Romantic composers to attempt to express specific programmatic ‘content’ within the newly developing genre of the lyric piano piece. Liszt’s first sustained efforts in this direction are found in his *Album d’un voyageur*, a collection of piano pieces, the first seven of which were grouped under the subtitle *Impressions et Poésies*. The third of these is *Les Cloches de G******(1840), which in its revised, much-abbreviated version, serves as the final piece of the *Années de pèlerinage, Première Année: Suisse*, S. 160. Despite its evident beauty and rich poetic expression, this work has received little analytical comment, especially concerning the relationship between the programmatic element and its representation as musical structure. The later version of this piece, now the only one regularly performed, is headed by a fragment from Byron’s *Childe Harold*: «I live not in myself, but I become/Portion of that around me». This paper presents a discussion of the unique structure of this work, stressing its ‘programmatic’ element, specifically as it concerns the relationship between the image of bells and the musical syntax. The paper discusses the way Liszt employs the syntax of Romantic harmony to evoke the image of the bells and especially the more extended emotional resonance it produced in Liszt, suggested by his quote from Byron. Central to the evocation of mood and its eventual transformation as ‘transcendence’ is the role of ambiguity – ambiguity in the fluctuating status of the thematic material as theme and as accompaniment, and equally, the ambiguity within the harmony implied by the thematic material. These elements are outlined in tabular format in the presentation. Considered more
broadly, this work is shown to be one in a series of compositional experiments by the young Liszt, in which he employed differing musical and syntactical strategies through which to accomplish his purpose, stated in the preface of the *Album d’un voyager*, to set aside established forms («the trammels of coercive form») and to attempt to render «that within our souls which transcends the common horizon, all that eludes analysis, all that moves in hidden depths of imperishable desire and infinite intuition» (Liszt: Preface to *Album d’un voyager*). The paper stresses Liszt’s attempt to create a unique musical metaphor within individual works through which to express his extra-musical (programmatic) inspirations.

Michael Saffle (Virginia Tech, Blacksburg, VA)

Musical Programmism and Liszt’s «Unstern!»

Franz Liszt is so often associated with nineteenth-century musical programmism that even a few of his ‘absolute’ compositions, including the Sonata in B minor, have been outfitted with retroactive programmes. Arguing in favour of programmism as universal, Charles Nussbaum claims in *The Musical Representation: Meaning, Ontology, and Emotion* that «all Western tonal art music since 1650, including so-called pure music, is programme music, if by programme music we mean music which […] has extra-musical significance». In 1999, Vera Micznik rejected claims like those of Nussbaum’s, arguing that programme music can only be defined in terms of programmes: «the physical presence of some verbal (or other) programmatic indication, authorized by the composer which must accompany the final published score» and «which makes explicit the composer’s intention». For Micznik, something literary, even something as simple as a suggestive title, is essential. No physical programme means: no ‘programme music’. Micznik’s requirement would seem to have been met in a great many of Liszt’s compositions, including the enigmatic late piano piece *Unstern!*. Yet *Unstern!*’s title is the only «verbal indication» Liszt left us concerning its possible extra-musical significance. I believe a plausible programme, one that meets Micznik’s literary requirement, involves worldly sin being supplanted by at least a glimpse of otherworldly salvation. Arguing in favour of this interpretation entails examining entirely musical aspects of Liszt’s massive output. Paul Merrick has identified key- and key signature-based symbols in hundreds of Liszt’s works, especially settings of sacred texts and secular works with religiously suggestive titles. His symbolic system confirms my suggested programme. The shift at measure 85 of *Unstern!* from an opening «sans-ton» signature to one containing five sharps, for example, can be understood as symbolizing death and sin ‘modulating’ toward heaven. Other characteristic musical gestures in *Unstern!* include recitative-like passages in measures 5, 10, 15, and 20 that conclude with tritones: ‘devils in music’ that also appear in the composer’s fantasies on Meyerbeer’s *Robert le diable* and throughout his so-called ‘Dante Sonata’. Furthermore, *Unstern!*’s last, quasi-liturgical passage is marked «sostenuto, quasi Organo», calling to mind the solo-piano, psalm-tone interlude in the *De profundis* of the early 1830s. Liszt was (almost) always a Catholic composer, and one given during his final years to inward doubts and fears. Considered in their historical and cultural contexts, the extravagances of *Unstern!*’s sequential repetitions and lurid harmonies hint at late nineteenth-century European decadence (and Catholic decadence in particular) involving, in Ellis Hanson’s words, «an unusually worshipful mode of spectatorship». However, even if scholars were to agree that *Unstern!* represents a kind of musical memento mori,
would lay listeners be able to hear its admittedly obscure religious programme? Probably not, which suggests one reason Liszt drew no attention to this remarkable final musical statement.

**Liszt’s Symphonic Poems (1)**

Nicolas Dufetel (CNRS IReMus, Paris)


The role of Fine Arts in Liszt’s music and the synesthetic dimension of his inspiration are well acknowledged. Such works as *Die Hunnenschlacht*, *Orpheus*, *Sposalizio*, *Il Penseroso*, and *Totentanz* are intimately associated with the sculptures or paintings that supplied Liszt’s creativeness. In terms of productive and formative means, these visual artworks are a source of poetic inspiration. *Die Hunnenschlacht* after Kaulbach and *Orpheus* after an Etruscan vase were first published with a specific programme. However, Liszt did not write any programme for *Sposalizio* and *Il Penseroso* (*Année de pèlerinage* ii), yet the link with visual art is obvious. The title pages of the original editions of these two works are illustrated with reproductions of Raphael’s painting and Michelangelo’s sculpture. Some of Liszt’s compositions were influenced by visual arts, and yet the scores have no illustration; others have no written programme. Liszt’s programmes serve a double purpose in terms of musical semiology because they can be interpreted from the poetic as well as from the aesthetic perspective. Many works by Liszt were published during his lifetime with accompanying images. For instance, the pieces from the three *Années de pèlerinage* originally had drawings on the title pages. However, today’s critical editions, based on serious studies of the sources, omit them. Nonetheless, they are fundamental sources for the poetic content. They are essential to the poetic construction, and for a composer who was so close to the idea of *Gesamtkunstwerk*, it is necessary to reconsider the role of the images that he deliberately associated with his music and that are unfortunately to be found today only in the original sources. This paper will focus on the analysis of the images in original editions of works by Liszt and their importance in the genetic process, as well as considering their meaning for the musician and the listener.

Mariateresa Storino (Fondazione Istituto Liszt)

Liszt, «Von der Wiege bis zum Grabe»: simbiosi artistica del percorso della vita

in musica del percorso della vita ha radici ben più profonde. La forma ciclica del poema riflette la ciclicità della vita; la scelta di due diverse accezioni del termine «vita» nei titoli degli ultimi due movimenti – *Dasein* e *Leben* – è esplicativa della volontà di rappresentazione del compositore. Sulla stessa linea si pone la sostituzione – nella traduzione in tedesco del titolo del disegno di Zichy – di *cercueil* (bara) con *Wiege* (tomba), voluta dal compositore per le differenti implicazioni semantiche dei due termini. Liszt non intende l’idea poetica come qualcosa di concreto, bensì in senso platonico. Non è più un vago anelito all’infinito ciò che il compositore metaforizza in *Von der Wiege bis zum Grabe*, bensì una visione dai forti connotati dell’aldilà cristiano, senza mai svislire l’autonomia dell’arte sonora.

Rossana Dalmonte (Fondazione Istituto Liszt)

**La «Faust-Symphonie» di Liszt: l’elaborazione tematica**

Il 16 novembre 1860 Liszt scrisse ad Agnès Street-Klindworth che l’obiettivo della sua permanenza a Weimar era stato il «renouvellement de la Musique par son alliance plus intime avec la Poésie». A quel tempo Liszt aveva già composto 12 dei suoi 13 Poemi sinfonici, la *Dante Symphonie* e la *Faust-Symphonie in drei Charakterbildern (nach Goethe)*, ossia aveva già compiuto il suo immenso sforzo di mettere in musica emozioni provenienti dal mondo della poesia o della pittura. Il panorama della letteratura musicologica su questo repertorio si apre a ridosso della composizione delle opere con le reazioni dei contemporanei e prosegue ininterrottamente fino ad oggi con il ricorso a numerosi approcci metodologici che hanno prodotto risultati diversissimi. Per ciò che riguarda la *Faust-Symphonie* le domande a cui si è cercato di rispondere sono: è un brano di musica a programma o è in forma-sonata? È strettamente legata alla poesia di Goethe o è un’elaborazione autonoma? È un autoritratto del compositore o contiene il suo opposto nella direzione dei *gender studies*? Il tema iniziale è dodecafonico? Tutto il brano èatonale? Dopo più di 150 anni di ricerca oggi pare che si possa essere d’accordo sul fatto che Liszt nella *Faust-Symphonie* ha realizzato un profondo legame fra un’idea poetica e le esigenze del linguaggio musicale, attraverso particolari procedimenti compositivi, che a volte possono fare riferimento al modello classico della Sonata. Altra acquisizione ormai condivisa è che nella Sinfonia Faust i temi della prima parte vengano riutilizzati nelle altre due. Nella letteratura esistente, tuttavia, non ho trovato chiaramente descritta né la “ragione programmatica” del legame tematico fra le tre parti, né “il modo” in cui i temi di Faust vengano poi modificati in *Gretchen* e in *Mephistoféles*. Quest’ultimo punto costituisce il tema della mia relazione.

Rohan H. Stewart-MacDonald (Warwickshire, UK)

**Thematic Transformation and ‘Symphonic’ Development as Hermeneutic Signifiers in Two Symphonic Poems by Franz Liszt: «Festklänge» and «Hungaria»**

Earlier commentators on Liszt’s symphonic poems have assumed the composer «repudiated traditional forms, and created new, unique structures based on the program[me]s of the individual compositions» (Kaplan, 1984, p. 143) Other scholars have recognised Liszt’s indebtedness to (and strenuous reinterpretation of) traditional structuring principles, exploring their hermeneutic significance in relation to a particular work’s literary, or artistic, subject (Johns, 1997). Much potential remains for exploring, and articulating with greater clarity, the complex
intersection between programmatic orientations in the symphonic poems, the works’ undoubted stylistic originality, alongside their infusion with more traditional, ‘symphonic’ techniques that Liszt inherited from prestigious, Austro-German symphonic models by figures like Beethoven. ‘Thematic transformation’ is generally understood to be central to the programmatic dimension of Liszt’s tone poems; but the concept often lacks precise technical delimitation, and often co-exists with other, more traditional methods of thematic development. In this paper I confront the problem of structure and programmatic evocation in Hungaria, one of Liszt’s most neglected symphonic poems. I then consider the developmental regions of this work, and of Festklänge, in which traditional devices like sequential reiteration, transposition and thematic fragmentation predominate – devices that might themselves be serving as hermeneutic signifiers; distinguishing these from more ‘radical’ techniques of thematic transformation might help to articulate a more nuanced view of Liszt’s position vis-à-vis Austro-German symphonic tradition.

French Programme Music (2)

Damjan Rakonjac (UCLA, CA)

Debussy’s Arabesque «Décor», or the Symbolist Poetics of a Faun

In 1892 Debussy received Stéphane Mallarmé at his new apartment, 42 rue de Londres, for a private hearing of the Prélude à l’après-midi d’un faune. Twenty years later, Debussy could still recall the poet’s reaction: «Cette musique prolonge l’émotion de mon poème et en situe le décor plus passionément que la couleur». As cultural historian Deborah Silverman has shown, the frères Goncourt’s advocacy of Rococo aesthetic ideals was pervasive. A salient aspect of their cultural programme was the privileging of ornamental surfaces, a value exemplified by the emergence of Art nouveau. These same ideals came to influence Debussy, particularly during the 1890s, when he frequented the Symbolist milieu. In one of his earliest reviews Debussy elaborates on the notion in some detail, defining it as an «ornamental principle», emphasizing its linear (as opposed to harmonic) orientation, marked by a preference for curved lines. In declaring the primacy of surface values like ornament and line, Debussy was in fact tacitly reacting against the influence of wagnérisme in France, with which he had a complex relationship. Debussy himself made the pilgrimage to Bayreuth in 1888. Nevertheless, he soon came to feel that Wagner’s influence — particularly that of Tristan — was becoming oppressive. One of his first conscious attempts to move beyond Tristan was the Prélude à l’après-midi d’un faune. The Prélude is representative of the development of Debussy’s poetics throughout the 1890s in that it seeks to advance musical style beyond wagnérisme by means of a transposition of Symbolist poetics into the realm of programmatic music.

Ka-man Choi (The Chinese University of Hong Kong)

Ravel and Poe: The Literary Inspiration in «Le gibet» and «Scarbo»

Ravel’s affinity for literature began when he was a student at the conservatory. He and his friend and companion Ricardo Viñes were particularly attracted to the writings of Baudelaire, Mallarmé, Poe, Huysmans, and Verlaine. Viñes described Ravel’s literary taste — «poetry, fantasy, precious and rare, paradoxical and refined». Alfred Cortot portrayed the twenty-year-old musician as «a distant young man who read Mallarmé and visited Erik Satie». During a lecture in 1928,
Ravel talked about the influence of his two long-admired Symbolist poets, Edgar Allan Poe and Stéphane Mallarmé, had on him: «unbounded visions, yet precise in design, enclosed in a mystery of somber abstractions – an art where all the elements are so intimately bound up together that one cannot analyze, but only sense, its effect». Ravel even regarded Poe as his teacher in composition, representing the «perfect balance between pure intellect and emotion». Ravel referred to himself as «the little symbolist», and his literary preference shows that he was attracted to the Symbolist movement at the time; his interest in literature continued to grow when he became a part of Les Apaches. His musical settings of literary works such as Trois poèmes de Stéphane Mallarmé and Gaspard de la nuit reflect the composer’s passion for Symbolist literature. Many scholars, including Steven Huebner, Barbara Kelly, Deborah Mawer and Peter Kaminsky, discuss the literary influence of Poe in Ravel’s music, mainly focusing on how Ravel adapted Poe’s precise and careful deployment of poetic language in his works. In this paper, I will focus on concrete poetic techniques from Poe that have parallels in Ravel’s two piano works, ‘Le gibet’ and ‘Scarbo’ from Gaspard de la nuit. Although Ravel’s Gaspard de la nuit is derived from Aloysius Betrand’s eponymous prose poem, the compositional techniques of Ravel’s pieces are closer to Poe’s poetic devices, especially in terms of the Symbolist aesthetics. I will compare Poe’s two poems ‘The Bells’ and ‘The Conqueror Worm’ to ‘Le gibet’ and ‘Scarbo’ respectively. In ‘Le gibet’, Ravel deploys a bell-tolling B-flat pedal point that harmonically connects this theme-driven piece. Emotions are evoked in different episodes through the unceasingly tolling bell sound. Such a technique is prominent in Poe’s ‘The Bells’, whereby the repetition of bell-sound related words connects the four episodes in the poem and evokes a feeling of horror. In ‘Scarbo’, the mechanical musical objects express musical motion that resembles the movements of the eponymous dwarf Scarbo. The musical setting is parallel to Poe’s ‘The Conqueror Worm’ in that the constant motion and transformation of the puppets and the Conqueror Worm arouse horror, sin and madness. Finally, Ravel’s Symbolist musical language will be discussed, focusing on how he uses sound to widen the imagery and arouse imagination to evoke feelings.

Russian Programme Music

Stephen Husarik (University of Arkansas, Fort Smith, AR)

The Influence of Musorgsky’s Promenade on «Pictures at an Exhibition»

March 1874 saw the unveiling of four hundred drawings and watercolors at the Victor Hartmann memorial exhibit in the galleries of the St Petersburg Art Association. Modeste Musorgsky famously selected just ten pictures from the Hartmann exhibit with which to memorialize his friend in the celebrated Pictures at an Exhibition. Just as the original images reflected a plethora of national folk motifs, Musorgsky’s music was infused with folk-music characteristics. Although the music does not document specifics of the exhibit, Pictures at an Exhibition is generally described as a collection of character pieces representing pictures separated by a promenade portraying the composer himself walking through the galleries. Basically a modified ritornello form, the promenade alternates with and reacts to each picture until it merges into the ‘Great Gate of Kiev’ at the end of the work. Notwithstanding the ultimate fusion of the promenade into the final picture, a broader sense of musical progress is found in the gradual integration of elements from the promenade into the work as a whole. This presentation explains how
Musorgsky’s promenade is comprised of melodic folk rhythms and traditional literary poetic feet (for instance, dactyls and anapests) that permeate everything in Pictures at an Exhibition – providing continuous unification to its end. Recognition of this deeper musical/literary dimension explains how dozens of transcriptions and arrangements from Ravel’s orchestration to Tomita’s electronic fantasy have succeeded as tropes despite a complete ignorance of the original visual programme that stimulated the music. After discussing the general poetic influences of the promenade upon Pictures at an Exhibition, this paper focuses upon the ‘Ballet of the Unhatched Chicks’, the ‘Bohatyr Gate of Kiev’ and ‘Bydło’, the latter possessing a disguised version of the promenade tune itself.

Tatiana Ermolaeva (St Petersburg)

Tchaikovsky’s Programme Music, with Reference to the Draft Materials of the «Manfred Symphony» and Overture-fantasia «Hamlet»

Programme works constitute an important branch of Tchaikovsky’s music, together with symphonies, operas and ballets. Researching drafts allows an understanding of how the process of music creation was influenced by the poetic idea. Draft sketches of Manfred, scattered in different sources, were collected and dated for the first time. This revealed that most of Tchaikovsky’s attention, in the sketches, was concentrated on seeking a final version of the culminating Manfred theme in the first movement. The dynamic development of the Manfred theme became the basis of the composition. Closer scrutiny of the work’s gestation does not support the accepted opinion that Tchaikovsky had an external reason to compose the music, and that he had started to write the symphony after overcoming his disgust for the plot. On the contrary, the first sketches only appeared after Tchaikovsky felt a deep affinity for the fate of the hero and with his own way of life. Researching the draft manuscripts of Hamlet also does not support the common opinion that Tchaikovsky composed the music after a random suggestion in 1888. The first group of sketches are dated to 1887; the following year they were realized simultaneously in two compositions, the overture-fantasy Hamlet and the Fifth Symphony. Tchaikovsky did not devise a programme for Hamlet similar to Manfred; rather, he commented on his own creative process verbally. For the first time these unique verbal remarks have been researched completely, alongside the decoded sketches. In composing both Manfred and Hamlet Tchaikovsky tried to achieve a close connection with the literary idea, and in the latter part of his life created a new type of lyrical-tragic hero.

Ko-On Chan (Chinese University of Hong Kong)

Recreating the Experience: Psychological Realism in Tchaikovsky’s «Manfred Symphony»

Based on the poem Manfred by Lord Bryon, Tchaikovsky’s Manfred Symphony in B minor, Op. 58 depicts a tragic hero seeking redemption from his incestuous relationship through magical powers. The programme was originally suggested by Stasov to Balakirev, who then forwarded it to Berlioz in 1867. Both composers declined to write music for it and the project was abandoned until 1882, when Balakirev suggested the programme to Tchaikovsky. Tchaikovsky declined it at first as he found it difficult to break through Berlioz’s model and Schumann’s setting of the
same subject; however, after reading the original poem and visiting his friend in the same Alps where the poem was set, he revised the programme and completed the symphony in 1885. While Brown (2007) and Poznansky (2002) have dealt with the genesis of the *Manfred Symphony* and its biographical connections, little research has been done on the relations of the work to contemporary aesthetics. Fortunately, recent work by Frey (2013) and Botstein (2014) on psychological realism in Tchaikovsky’s *Evgeny Onegin* and the Symphony No. 4 respectively have shed light on this issue. Psychological realism, a sub-branch of realism that focuses on realistic and the detailed portrayal of everyday psychology, becomes prominent in Russian literature and paintings in the late nineteenth century. Several letters of Tchaikovsky also prove the composer’s interest in conveying truthful emotion through music. This article argues that Tchaikovsky, influenced by psychological realism, emphasised the portrayal of the psychological development of the protagonist in the *Manfred Symphony*. In this paper I firstly illustrate how tonality and different musical features in the *Manfred Symphony* create the external and internal worlds. While the external world is musically and harmonically progressive, the inner world is static and ambiguous, creating the sense of timelessness. The frequent alternations between the two worlds depict the psychological responses of Manfred to the changing scenes in the programme. I then provide a formal analysis of the work in order to explain its coherent structure amid the seeming formlessness. The macrostructure, more importantly, reveals that all the scenes are, in fact, an act of remembrance. I conclude that Tchaikovsky does not recreate the scenes, but the exact process when one emotionally experiences them as memories. The *Manfred Symphony* is, in fact, a masterpiece that reflects Tchaikovsky’s unique vision in the realm of programme music.

Anna Fefelova (Perm Academic Opera and Ballet Theatre)

**The Programme Music of Rimsky-Korsakov: ‘Past’ or ‘From’ Wagner?**

Nikolai Rimsky-Korsakov, one of the principal Russian composers of the nineteenth century, wrote in *Chronicle of My Musical Life*, «throughout all my life I was trying to move past Wagner, not from him». The question of Wagnerian influence was important for Rimsky-Korsakov, who as from his first attempts as an opera composer was reproached for imitating the German master. This issue has rarely emerged in connection with his orchestral works. Rimsky-Korsakov’s symphonic suites of the 1880s define the apex of Russian programme and genre symphonism, represent ‘Glinka and The Five’ and bring to perfection the composer’s own orchestral writing. Later, Rimsky-Korsakov’s attention was devoted to opera; his symphonic mastery of tone-painting emerged in the overtures, symphonic sketches and opera interludes such as a *Night on Mount Triglav* (*Mlada*), *Games and Dances of the Stars* (*Christmas Eve*), *Three Wonders* (*The Tale of Tsar Saltan*), *Paean to the Wilderness*, *The Battle of Kerzhenets*, *Walking in the Invisible City* (*The Legend of the Invisible City of Kitezh and the Maiden Fevroniya*) and others. However, until the middle of the 1890s Rimsky-Korsakov was famous most of all as an excellent symphonist, though he was already the author of the so-called ‘Slavic tetralogy’: *May Night*, *The Snow Maiden*, *Mlada*, *Christmas Eve*. The internal dialogue with Wagner, which eventually led to the creation of the Slavic tetralogy (the only opera cycle, which is comparable to the *Ring des Nibelungen* in scope and depth of the embodiment of the mytho-ritual basis), began much earlier in the composer’s first programmatic works. Knowledge of *The Faust Overture* («the only piece of this
author, venerated in our circle», as Rimsky-Korsakov wrote in Chronicle about the 1867/1868 season) was a major creative impulse for the young composer. In this paper I will concentrate on Wagnerian influences on the symphonic works of Rimsky-Korsakov: from Sadko to Scheherazade, Capriccio Espagnol, and The Russian Easter Festival Overture, and will respond to the question of whether the architect of the so-called Russian national style was able to transcend or only receive influence from Wagner.

**Liszt's Symphonic Poems 2**

* Dolores Pesce (Washington University, St. Louis, MO)

**Liszt's Programmatic Orchestral Works in Hanslick's Vienna, 1886-1904**

Today we consider Franz Liszt's major contributions as two-fold: he epitomized the piano virtuoso in the expanding nineteenth-century public concert scene, and he created the genre known as the symphonic poem. While Liszt’s identity as a pianist brought him accolades throughout his lifetime, his musical offerings to the symphonic repertoire were met with mixed reactions. One of his chief nemeses was the influential music critic Eduard Hanslick, who attacked Liszt’s programmatic approach in his treatise *Vom musikalisch-Schönen* (1854) and in the Viennese newspapers *Die Presse* and the *Neue frei Presse* practically every time one of Liszt’s works was performed. Hanslick’s dominating role in the Viennese musical world invites scrutiny of Liszt reception in Vienna after the composer’s death in 1886 until the year of Hanslick’s death in 1904. Specifically, this paper considers the reception history of Liszt’s programmatic orchestral works: the thirteen symphonic poems and his two symphonies (*Dante* and *Faust*). After a brief overview of which Liszt orchestral works were programmed in Vienna in the second half of 1886 through to 1904, the paper focuses on their reception within several years of his death. Of particular interest is a series of three concerts performed by August Stradal and August Göllerich in late 1886 and early 1887. As close associates of Liszt, Stradal and Göllerich wanted systematically to introduce Vienna to Liszt’s symphonic repertory through the medium of two-piano arrangements, by Liszt himself. These ground-breaking performances received a favorable response from Emmerich Kastner, a New German School supporter, in his journal *Kastner’s Wiener musikalische Zeitung*. On the other hand, while *Die Presse* and *Neue frei Presse* advertised the series, they published at most token reviews. In roughly the same time period, these same newspapers offered more thorough coverage of orchestral performances of the symphonic poems *Die Ideale* and *Prometheus*, as well as of the *Faust Symphony*. This paper illuminates the degree to which Viennese critics challenged Hanslick’s negative views of Liszt’s orchestral music.

Ágnes Watzatka (Liszt Ferenc Memorial Museum and Research Centre, Liszt Ferenc Academy of Music, Budapest)

«Hunnenschlacht»: A Specific Materialization of Liszt's Conception about Programme Music

Of Liszt’s thirteen symphonic poems only *Hunnenschlacht* was not inspired by a piece of literature, but instead by a painting. However, the painting was inspired by a legend. Liszt himself
gave a detailed explanation of the genesis of this composition in the preface of the first edition of this work. In my paper I will present the musical means deployed by Liszt in composing this impressive ‘musical painting’, attempting to unveil the different layers of programmatic signifiers with which he infused his music.

Zsuzsanna Domokos (Liszt Ferenc Memorial Museum and Research Centre, Liszt Ferenc Academy of Music, Budapest)

Cypresses and Palmes: The Programme of Death and the Eternal Life in Liszt’s Late Works

The tragic loss of his two children in 1859 and 1862 respectively, then of his mother in 1866, made Liszt face death frequently in his private life. He sought consolation in his deep faith in God and in eternity. More of his late works have the inner programme of death and eternal life, which can be traced both in single works (the best known of them is the symphonic poem Von der Wiege bis zum Grabe) and as a structural arch in a late series of works (for example Années de Pèlerinage, third year). This paper traces some different musical expressions of this programme in Liszt’s late works, taking in consideration the genesis and construction of the late piano series (Années de Pèlerinage, third year, Historical Hungarian Portraits) and points out how this contradiction as an inner programme slowly becomes the most decisive moment of the two cycles and of their ending.

Programme Music and Liszt’s Piano Works

Ida Zicari (Cosenza)

La ‘Dante Sonata’ di Liszt, dai manoscritti GSA 60/i 17 e GSA 60/i 137 alla versione pubblicata: un cammino verso la ‘musica poetica’

Ad oggi, la critica lisztiana sulla ‘Dante’ Sonata concorda nell’analizzare la composizione secondo uno schema di forma sonata beethoveniana con elementi di Fantasia, e nel ritenere che il materiale basico rimandi per simbolismo ad alcuni passi della Divina Commedia. Ma i rapporti con la poesia di Hugo non sono stati approfonditi. Il mio studio, allora, ha ricercato la ‘necessità poetica’ a giustificazione degli ultimi ripensamenti formali e del titolo definitivo, Après une lecture du Dante. Fantasia quasi Sonata, indagando per la prima volta le motivazioni interne alla musica. Innanzitutto ho analizzato la fase di revisione formale e concettuale registrata sui manoscritti GSA 60/i 17 (1849 circa) e GSA 60/i 137 (1854 circa): quella in cui la scelta dell’ultimo titolo è proceduta unitamente alla definizione formale della composizione. Ne è risultato che, tra il 1849 e il 1854, Liszt rielabora la ‘Dante’ Sonata: mantiene il materiale basico, ma attua modifiche strutturali per sottrazione, che rivelano un’aspirazione alla chiarezza formale e confermano il riferimento nel titolo (Fantasia quasi Sonata) a un’idea formale derivata dal Beethoven dell’Op. 27. L’assunzione di uno schema formale autorevole non poteva significare, però, semplice imitazione. Liszt infatti accosta alla citazione beethoveniana il titolo della poesia di Hugo, Après une lecture de Dante. La mia ricerca ha teso quindi a un avvicinamento intimo della poesia di Hugo alla musica, per interpretare la nuova significazione romantica con cui Liszt traghetto l’opera verso i più ‘moderni’ lidi della ‘poesia dei suoni’. Ha condotto un’analisi formale, strutturale e semiologica sulla ‘Dante’ Sonata, coniugando metodologie analitiche diverse; e, parallelamente e
comparativamente, un’analisi del livello strutturale, retorico e semantico del testo francese. Ne è emerso che la poesia di Hugo, durante gli anni tra il 1849 e il 1854, è entrata nel processo di determinazione formale della ‘Dante’ Sonata conferendo originalità e individualità allo schema di forma sonata. Il mio studio analitico, pertanto, evidenzia gli inediti nessi di corrispondenza strutturale e semantica che Liszt istituisce con il testo poetico, e mostra come i principi sonatistici beethoveniani e il mito dantesco trasmesso da Hugo ottengano infine nella ‘Dante’ Sonata nuova strutturazione ‘poetica’.

Bettie Jo Basinger (University of Utah, Salt Lake City, UT)
«Mazeppa»’s Wild Ride: Liszt’s Notions of Program and Audience in the Codas of the Symphonic Poem and «Transcendental Étude»

Although several studies document the differences between Liszt’s many *Mazeppa* works, the scholarly canon still lacks thorough consideration of what prompted the composer repeatedly to revise the piece. This paper therefore turns to Liszt’s prose writings in order to demonstrate that the composer’s evolving definition of programme music contributed to the reshaping of *Mazeppa*. Because Liszt’s reactions to his audiences greatly influenced his understanding of the programme, the discussion will focus on two versions that potentially cultivate different kinds of listeners: the symphonic poem (1851-54) and the fourth study in the *Études d’exécution transcendante* (1851). In the *Lettres d’un bachelier ès musique* (1835-41), Liszt describes the audiences attending his piano performances as entities possessing inadequate musical knowledge. As a means of rectifying this situation, the composer delineates a conception of programme music in which the verbal programme serves primarily as a means of preventing listener misunderstanding. The programme acts as would the preface to a book: it «briefly indicates the inner, intimate thought» that animates a composition in order to «avoid […] a host of erroneous interpretations, speculative explanations, and useless paraphrases of an intention that the musician never had […]». Once Liszt took up the conducting baton in Weimar, however, his attitudes changed. The articles penned by the composer in response to municipal performances of Bellini’s *I Capuleti e i Montecchi* (1854), Donizetti’s *La favorite* (1854), and other works express a growing faith in the audience’s power of discernment. Likewise, ‘Berlioz und seine Haroldsymphonie’ (1855) and other essays of this period mirror Liszt’s modified attitude towards listeners by expounding an altered notion of the programme. The composer no longer advocates programme music as a means of compensating for the audience’s lack of musical training. Instead, the programme constitutes a mandatory part of the piece, especially for ‘Liebhaber’. Both the *Transcendental Étude* and orchestral *Mazeppa* stem from Liszt’s years in Weimar. Nevertheless, the symphonic poem more closely embodies the composer’s mature notion of programme music than does its *Transcendental* counterpart. This discrepancy stems from the performing mediums distinguishing the two compositions, as well as the audiences inherent to them. In other words, the public or private nature of each *Mazeppa* determines its degree of programmatic specificity. This, in turn, confirms that Liszt’s understanding of the programme not only matures over time, but also that it exhibits flexibility according to the needs of the listener, genre and performing context.
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Programme and Symbol: Reinterpreting the B-Minor Piano Sonata

The main problem that arises while analysing the B-minor sonata is the huge amount of different interpretations of its structure, and different divisions of it into sections and movements. The question consequently emerges: “who is right, and who is wrong?” I believe that we cannot find an answer purely through musical analysis, but have to consider external factors. This could include a programme; but many different programmatic interpretations also exist. Liszt spent many years studying, analysing, and experimenting with the sonata-form during his so-called “virtuoso years”; furthermore, he was a man of culture, and paid attention to the cultural climate surrounding him. As changes occurred in society, philosophical questions arose that changed the role and meaning of art in society. Liszt, as Hamilton pointed out, was fully aware of all this transformation and he tried to give his answer. It is possible to identify three main programme interpretations of the sonata; all are plausible whilst inhabiting weaknesses. So, if the efforts are oriented in finding an extra-musical programme to attach to this work, I prefer to look for the programme in the music itself, taking into account the title Sonata. This brings with it centuries of musical history and, above all, the heritage of Beethoven. To listen, play, and analyse this work is to witness the unfolding and renovation of the sonata-form itself. In this sense I prefer to speak about symbol concerning this sonata, as the the only possible solution to the question “who is right, and who is wrong?”, because the main feature of the symbol, as defined since Goethe to Ricoeur, is its open-ended character. That means that every interpretation is plausible, but the sum of them cannot exhaust the meaning of the symbol itself. The symbol is the only concept that could simultaneously embrace all the different musical and programmatic interpretations of the work.
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