

THE BALLADS

OF

CARL LOEWE

examined within
their cultural, human
and æsthetic context

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submitted in fulfilment of the requirements
for the Degree of Doctor of Philosophy
of Rhodes University

December 1989

To my husband

Henryk Mierowski

...love is the fulfilling of the law.

Romans 13:10

ABSTRACT

This thesis has been written in order to provide, especially for the non-German-reading musician, a fuller picture of Loewe and his ballads than has been available up to now. This picture is developed within the literary background history of the ballad poems, and the literary, mental, and musical climate at the beginning of the Romantic era; further, Loewe's life, as revealed in his many letters, his diaries, and his autobiography, provides the human context from which the ballads emerge as a logical extension of his personality. These earlier parts of the thesis have considerable bearing on the appreciation of Loewe's timely position in musical history, treating as they do with the popularity of the ballad poems, the rapid expansion of the means of musical/emotional expression, and the complete acceptance of that most romantic and versatile of solo instruments, the piano.

Loewe's temperamental affinity with the poetry of the ballads is shown to have affected his choice of subject, and in many cases the ultimate quality of the music is obviously dependent upon the strength or otherwise of his attraction.

After observations on Loewe's vocal and piano writing, the thesis treats the ballads primarily with regard to their feeling and emotional content, and investigates the musical means by which this is conveyed. Categories are suggested, and ballads of similar dramatic, pictorial, or emotional type are discussed and compared.

Certain formal characteristics are examined, in particular Loewe's use of highly organised motivic work in certain ballads, which foreshadows its later use by Liszt, Wagner and others.

Over one hundred of Loewe's 120 ballads are dealt with, some in extensive detail, and copious musical examples are given. The few comparatively well-known ballads receive due attention, but it was regarded as important to bring to light some of the more neglected or unknown ballads, many of which possess great beauty and originality, amply repaying study and, still more, performance.

As a corollary, the approach of the performer is considered, and the Conclusion argues for an informed æsthetic appreciation of Loewe's ballads and their place in today's vocal repertoire.

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PREFACE

The decision to explore Loewe's ballads in some detail seems to have resulted from the maturing of an association, or rather, of a delighted discovery by the author (as singer and pianist) of some of these works about twenty-one years previously.

The decision once made, initial investigation into source material revealed an enormous gap in scholarly analytical or even appreciative work on Loewe, particularly in English. There exists a charming, romantically written book by Albert B. Bach, an English-speaking German scholar and singer whose lecture-recitals of Loewe ballads were an outstanding success in the 1880's; there are also short articles in Grove 5 and 6, and one in the (London) *Musical Times*; two doctoral dissertations (U S A), not relating solely to the ballads, concentrate moreover on the performing aspect alone. Apart from these, the student unable to read German has little to advance his appreciation of the man or his contribution to music.

Curiosity then played a part: why did authorities always agree that Loewe's ballads were important — even interesting — but, tantalisingly, never elaborate their statements? Were there, in fact, treasures for the finding?

Further, after many years of mulling over the fascinating development of human thought and awareness during the early 19th century, came the realisation that these particular compositions of this particular man were something of a gathering point, a fusion of impulses, which could appear only at that time and could not be repeated or even satisfactorily developed later. Their evolution seemed to begin and end with Loewe; later examples, by Schumann and Wolf in particular, added little dramatically and tended towards too great a sophistication musically, in a sense destroying the subtle balance between text and music: the music was taking over, possibly even distracting the listener. This realisation led back to an attempt to reconcile such questions and observations with the ballads themselves, drawing on historical/cultural, literary and biographical considerations in order to support musicological appraisal. Loewe's unique contribution to the history of solo song can only be appreciated thoroughly if the performer, or student or scholar, knows something of the prior and contemporary circumstances which made possible such a genre: hence the three-fold 'context' of the title.

Not only the plan but the *purpose* of this thesis is three-fold:

- 1: to offer the student (especially the non-German-reader) a multi-dimensional picture of Loewe and his ballads, fuller than can be found in any existing source and presented in a wide context;

- 2: to offer the musicologist, in addition, ideas as to the place of the ballads in Loewe's own life as well as in musical history; observations and discoveries concerning his imaginative, pictorial and formal use of his material, and documentary details not before collated or published; all these, again, set within their wider spiritual context;
- 3: to offer the singer or pianist, the potential performers of these works, the possibility of discovering a virtually unknown and most appealing repertoire; for truly convincing performance, temperamental affinity must be taken into account, and the ballads are treated according to their important subjective qualities. Emotions arise from within but are stimulated from without, therefore externals must be appreciated, and the widely-ranging background of the first and second parts of this thesis is an attempt to facilitate this appreciation.

Because this music is relatively unfamiliar, and for the student not easily obtainable, deliberately generous musical examples have been given, with the intent that these should not be mere microscope specimens, but where necessary should be ample enough to provide some immediacy of impact.

The following sentence must surely represent the aim of any writer on music:

“When I have to write about a composition that I love, I try to convert the infidel and double the local membership.”

(Thus William Mann, in a review in the MT of August, 1988, p402.)

In full endorsement, this study has been written in the hope that such informed enthusiasm may become the hall-mark of the student and performer of Loewe's ballads; as the thesis was born from both practical activity and curiosity, may it ultimately prove true to the natural life-cycle of a living organism in generating further inquiry and, especially, the enjoyment of performance, as its spiritual fruit.

* * *

Unless noted otherwise, all the quoted extracts from Loewe's autobiography, letters, and diary pages, and from the ballads themselves, as well as passages from various other German and French writers, have been translated by the present writer.

* * *

My grateful thanks go to Professor Dr Rupert Mayr, who before his retirement approved the subject and my proposed scheme of work, and enthusiastically set my thoughts and inquiries upon the right paths.

I acknowledge with deep gratitude the help, care and encouragement of Dr T.E.K. Radloff, who supervised this thesis through its many stages over several years. His stimulating advice and his kindness can hardly be measured or adequately put into words.

Many colleagues and friends have helped in so many practical ways to bring the work to completion, and to all of them I am indebted for their generous time, their advice, and expert knowledge.

Special thanks are due to E. Karkoschka and M. Kunicki, and the Director of the Mannheim Conservatoire, for photocopies from Europe; and to Messrs Universal Edition of Vienna for sending, and permitting me to use, two photocopied pages of a Schoenberg manuscript orchestration of one of Loewe's ballads.

Nearer home, I extend warmest thanks to Jean Creese, who taught me to use a word processor, thereby rendering the final stages of the work as enjoyable as the initial writing. And I wish to pay a special tribute of thanks to Chris Terry, who cheerfully gave many hours to meticulous page-making and to the final layout and laser-printing.

Finally, I am deeply grateful to Professor Dr Frank Coleman for wise and friendly advice, and to both him and Dr Laurence Wright for their expertise and eagle-eyed proof-reading of the text.

Above all, my most loving thanks go to my husband, Henryk Mierowski. Without his comprehensive and valuable music library, his constant support in practical matters, and his initiative in acquiring antiquarian literature from abroad, the whole project would never have materialised; but far more importantly, his never-failing patience, his love, understanding, and sharing of my enthusiasms — all these have borne me up through the trials and excitements of such an undertaking, and are here gratefully acknowledged from the heart.

* * *

TERMS AND ABBREVIATIONS

A, a	in tables and lists these signify A major and A minor respectively
A-flat, a-flat	similarly: A-flat major, A-flat minor
ABB	Albert B. Bach (see Bibliography)
A7, B7 etc.	the dominant 7ths of D/d, E/e etc.
B	Bulthaupt (see Bibliography)
DB	<i>Deutsche Balladen</i> ed. G. Trümpelman (see Bibliography)
Enc. Brit.	<i>Encyclopædia Britannica</i>
GA	Gesamt-Ausgabe; complete edition (of Loewe's vocal works unless otherwise specified)
Grove 5	<i>Grove's Dictionary of Music and Musicians</i> , 5th edition (1954/61)
Grove 6	<i>The New Grove Dictionary of Music and Musicians</i> , 6th edition (1980)
Gymnasium	the equivalent of an English Grammar School (i.e. a 'classical' secondary school)
HAM	<i>Historical Anthology of Music</i> ed. Davison and Apel
Jacobi-Kirche	Church of St Jacobus (St James) in Stettin
KA	Karl Anton (see Bibliography)
Kapellmeister	a general Director of Music and conductor, of Court, Church, or City musical activities
LH	left hand
MGG	<i>Die Musik in Geschichte und Gegenwart</i> ed. F. Blume
MT	<i>Musical Times</i>
n.	footnote: n.34 = footnote 34
NMA	<i>Neue Mozart Ausgabe</i> (New Mozart Edition, published by Bärenreiter)
OBB	<i>Oxford Book of Ballads</i>
op.1:1	opus 1 number 1
p	page: p25 = page 25
pp	pages
RH	right hand
Sb	<i>Selbstbiographie</i> : Loewe's autobiography etc. (see Bibliography); Sb 42 = Autobiography page 42
Seminar	training college for teachers
s.v.	<i>sub verbo</i> : under the word (in a dictionary, etc.)

Degrees of the scale and their respective chords (Tonic, dominant, etc.) are, where necessary, indicated conventionally by Roman numerals: I, V, etc. II⁹ = supertonic (major) ninth; II⁹ minor-9 = supertonic minor ninth; V⁷ = dominant 7th.

* * *

For the word *motif* (plural *motifs*, adjective *motivic*) the usage of Grove 6 (s.v. MOTIF and LEITMOTIF) has been followed.

The words 'Lied' and 'Lieder' keep their German form, i.e. with a capital 'L'.

For ease of general historical reference, the author has retained the German place-names in use during the 19th century and up to 1945, rather than reinstate their Polish counterparts, e.g. Stettin instead of Szczecin, Danzig instead of Gdansk, Breslau instead of Wrocław etc.

The names of the cities of Vienna and Hanover receive their accustomed English form.

* * *

PART I

ANTECEDENTS

CHAPTER 1

The literary background of the ballad

Thomas the Rhymer

True Thomas lay on Huntlie bank,
 A ferlie he spied wi' his e'e;
 And there he saw a ladye bright
 Come riding down by the Eildon Tree.

Her shirt was o' the grass-green silk,
 Her mantle o' the velvet fine;
 At ilka tett of her horse' mane
 Hung fifty siller bells and nine.

True Thomas, he pull'd aff his cap
 And louted low down to his knee;
 All hail, thou mighty Queen of Heaven!
 For thy peer on earth I never did see.

O no, O no, Thomas, she said,
 That name does not belong to me;
 I am but the Queen of fair Elfland
 That am hither come to visit thee.

Harp and carp, Thomas, she said,
 Harp and carp along wi' me
 And if ye dare to kiss my lips,
 Sure of your bodie I will be.

Betide me weal, betide me woe,
 That weird shall never daunt me.
 Syn he has kissed her rosy lips
 All underneath the Eildon Tree.

Now ye maun go wi' me, she said,
 True Thomas, ye maun go wi' me;
 And ye maun serve me seven years
 Thro' weal or woe, as may chance to be.

She mounted on her milk-white steed,
 She's ta'en True Thomas up behind;
 And aye when'er her bridle rung
 The steed flew swifter than the wind.

(Original words and melody of a Scots ballad¹ which Loewe set in the early 1860's to a translation by Theodore Fontane.)

Definition

The word ballad has held different meanings at different periods, but certain features remain constant.² True folk-ballads are anonymous narrative poems, relayed by oral tradition, in which music and verse were originally interdependent, although most of the old tunes are now lost. The folk-ballads are couched in vigorous everyday language, are notable for stark economy of words and frequent use of dialogue consisting of short, sharp exchanges between the characters; the story is told with no loitering on the way, but characteristic use is made of the repetition of phrases

¹ Air from the Blaikie MS no.63, p21 (National Library of Scotland MS 1578). Text published by Walter Scott in *Minstrelsy of the Scottish Border* (1802-3) as 'given from a copy, obtained from a lady residing not far from Ercildoune...' (i.e. Eildon). The full text is found in OBB p7.

² It should be made clear at the outset that the English Victorian (and later) 'drawing-room ballad', which was simply a sentimental song with its own brand of charm, has no place in the following discussion.

or even whole verses, in order to press home a point or create suspense or provide balance and design, as in the following:

O where ha' you been, Lord Randal my son?
 And where ha' you been, my handsome young man?
 I ha' been at the greenwood; mother, mak my bed soon,
 For I'm wearied wi' hunting and fain wad lie down.

An' wha met ye there, Lord Randal my son?
 An' wha met ye there, my handsome young man?
 O I met wi' my true-love; mother, mak my bed soon,
 For I'm wearied wi' hunting and fain wad lie down.

The strong, clear-cut rhythms and regular phrase-lengths remind us that the late Latin root *ballare* means 'to dance'; they may remind us too of the seemingly endless action games, accompanied by chanted refrains, clapping, and rhythmic movements, still seen in the primary school playground. A ballad comes straight from the folk-soul; it is a pure folk-invention — which is why it can still speak to us now, can still move us deeply. Ballad-making has never really ceased: it is at once as old as human memory and as new as today.³

Early collections

Manuscript collections of ballads existed in England in the 17th century, and it was from one of these collections that Thomas Percy compiled his *Reliques of Ancient English poetry*,⁴ published in 1765, which marked the beginning of a great upsurge of interest in European folk ballads and folk poetry generally (Percy himself translated and published five pieces of Icelandic poetry). A more questionable source (questionable only as to its authenticity, not its imaginative power) is James McPherson's *Ossian* (1761), a collection of poems supposedly translated from the Gaelic; corrupt and unsatisfactory, even by 18th century standards of textual truth,⁵ it nevertheless captivated contemporary taste.

It is generally conceded that the publication of Percy's *Reliques* and the *Ossian* poems was a highly important factor in bringing about the Romantic movement in European literature — a stone in Europe's literary and musical pond from which ripples were eventually to touch such diverse artists as Schubert, Loewe, Berlioz, Brahms, and Mahler.

Translation

The German writer and philosopher, Johann Gottfried von Herder (1744-1803), attracted by the folk elements of Percy's *Reliques*, set about making translations of many of the poems and ballads

³ 20th century examples are *Frankie and Johnny* (early 1920s) and, more recently, *The Ballad of Hollis Brown* by Bob Dylan.

⁴ Thomas Percy (1729-1811); a scholar and man of letters, later Bishop of Dromore in Ireland. According to his elegant and informative Preface to the *Reliques*, the English diarist Samuel Pepys (1633-1703) possessed 'near 2000' ballads. — While staying with Humphrey Pitt, owner of another important collection, Percy is said to have rescued some of the irreplaceable MS sheets of this from the servant who was about to light the fire with them (see Enc. Brit. 1953, s.v. Percy).

⁵ No less a personage than Dr Samuel Johnson (1709-84) challenged the authenticity of the work, and subsequent investigation found that McPherson had merely liberally interpreted a few Gaelic fragments and invented the rest himself.

in that collection, bringing out, in 1778-79, his *Stimmen der Völker in Liedern*, which included poems from Spain and Scandinavia as well as the English and Scottish ballads.

This beginning of fruitful exchange between English and German writers, antiquarians, philosophers and poets produced a curious swinging back and forth of 'influences' and borrowings during these early years of what was even then called 'Romanticism'.⁶ In Germany, these trends fructified and expanded musical expression as well as the fields of poetry, drama and the novel; on the other side of the English Channel, we find Walter Scott's novels full of antiquarian titbits, obviously designed to inform the reader as well as to colour the tale.⁷ The eyes of educated people all over Europe were being opened to the forgotten land of folklore and legend, at home as well as abroad.

Two other famous collections appeared in Germany at this time: *Des Knaben Wunderhorn* (1805-8), edited jointly by Clemens Brentano and Achim von Arnim; and the *Kinder- und Hausmärchen*, collected 'in the field' by the brothers Jakob and Ludwig Grimm, published in 1812 and appearing in an English translation in 1823. The *Wunderhorn* collection is a colourful assembly of German folk-poetry — romances, ballads, and children's nursery- and play-rhymes — of which Heinrich Heine, the German poet, wrote in 1833: "I cannot praise this book highly enough; it contains the most wonderful blossoming of the German spirit, and whoever wishes to come to know the most attractive side of the German people should read these folk-songs."⁸ The well-known *Grimm's Fairy Tales* are prose stories, recounted in racy style as originally heard from the villagers themselves.

'Re-invented folklore'⁹

As a result of this interest in, and growing knowledge and appreciation of, national folklore and ballad literature, many German and English poets (finding, perhaps, the ballad metre and homespun language fatally easy to imitate) set to work and produced a great quantity of what may

⁶ See the writings of Jean Paul and E.T.A. Hoffmann, *passim*. Jean Paul (actually Johann Paul Friedrich Richter), 1763-1825, wrote German Romantic novels: eccentric, satirical and full of fantasy. — E.T.A. Hoffmann (1776-1822), writer and self-styled musician, characterised by Plantinga as 'a prototype, almost a caricature, of the Romantic artist-musician' (see Plantinga, *Romantic Music*, p155). In an essay on Beethoven's instrumental music (1813) Hoffmann discusses Beethoven's Romanticism. — Clive Brown (MT September 1988, p452) notes: "As early as 1808 a critic in the *Allgemeine musikalische Zeitung* applied the term 'Romantic' to Spohr's overture in C minor,..."

⁷ Loewe's opera *Emmy* is based on Walter Scott's novel *Kenilworth*.

⁸ "Dieses Buch kann ich nicht genug rühmen, es enthält die holdseligsten Blüten des deutschen Geistes, und wer das deutsche Volk von einer liebenswürdigen Seite kennenlernen will, der lese diese Volkslieder." Quoted in the Introduction to the paperback reprint of *Des Knaben Wunderhorn*, München: Deutscher Taschenbuch Verlag, 1986.

⁹ This apt phrase was used by the broadcaster Tom Crowe (actually with reference to the superb 'Spanish' music of Chabrier and other French composers) and is here gratefully acknowledged as his.

be termed 're-invented folklore'. An important name here in German ballad literature is Gottfried August Bürger (1747-94), who, influenced by the English and Scottish folk-ballads, originated in Germany what is now known as the art ballad, his *Lenore* (1773) being the first and most famous example. The best of these new ballad poems or art ballads (*Kunstballaden*) are practically indistinguishable from their prototypes: they tell a good story, usually long, but with forceful economy of language and a strong rhythmic drive building up suspense for the reader or listener until the climax, whether tragic, triumphant, horrific, or comic.

In England, an early instance of this trend, the publication entitled *Lyrical Ballads* which appeared in 1798, was the result of a remarkable collaboration between Coleridge and Wordsworth.¹⁰ In his later *Biographia Literaria* (1817), Coleridge explains:

“...it was agreed that my endeavours should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr Wordsworth, on the other hand, was to propose himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention from the lethargy of custom, and directing it to the loveliness and wonders of the world before us.”

It is well to note certain words and phrases in this extract: *supernatural, romantic, human interest, willing suspension of disbelief for the moment, give the charm of novelty to things of every day, loveliness and wonders of the world* — phrases in themselves almost a résumé or encapsulation of Romantic ideals. (The *Lyrical Ballads* include Coleridge's famous *Rime of the Ancient Mariner*.)

Even the towering figure of Goethe (1749-1832),¹¹ who in Germany presided over the turn of the century as the genius of all the sciences and many of the arts, interested himself in the world of the *Volklied*; in imitating, he also created lyrics and ballads, perfect evocations of folk-expression, which inspired numbers of composers to enrich them with music.¹²

Translation again takes an important part in all spheres of literary activity (Coleridge himself

¹⁰ Samuel Taylor Coleridge (1772-1834), English poet, critic and philosopher, in close touch with German thought at the turn of the century. — William Wordsworth (1770-1850) is considered the first major English Romantic poet inspired by Nature.

¹¹ Johann Wolfgang von Goethe: German poet, philosopher and man of letters; his all-embracing knowledge and interests, his drama and poetry, and above all, his drama *Faust*, set him on the pinnacle of European thought during his lifetime and beyond.

¹² *Über allen Gipfeln* was apparently set by more than 100 composers during the 19th century and *Erkönig* by over 50! (See Plantinga, *Romantic Music* p122; ABB p39; GA XI xxxix.)

translated Schiller's *Wallenstein*,¹³ and the Schlegel-Tieck translation of Shakespeare, begun at the turn of the century, is in its own right an important and catalytic work of art¹⁴). It is noteworthy that Walter Scott, in 1796, translated two of Gottfried Bürger's ballads: *Lenore* (which he called *William and Helen*) and *Der wilde Jäger* (*The Wild Huntsman*), and later, Goethe's *Erlkönig* (which he enjoined "to be read by a candle particularly long in the snuff"). Conversely, though passing beyond the realm of balladry, Byron, Burns, the American novelist Fenimore Cooper, the Irish poet Thomas Moore, in addition to Shakespeare, were all discovering ardent admirers in Germany at this time through the medium of translation.

Certain musicians were not slow to see, in ballad literature especially, a tantalising new realm of the imagination lending itself supremely to musical treatment; how successful they were in solving the inherent musical problems will be discussed later. Suffice it to say at this stage that, adding together the many collections of original folk-ballads and their literary counterparts, the 're-invented' or art ballads from the late 18th and early 19th centuries, one discovers a vast storehouse of narrative poetry of a type extremely popular at the time. Everyone loves a good story, and here was largesse indeed.

Aspects of Romantic thought relating to the ballad

The splendour falls on castle walls,
 And snowy summits old in story:
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hark! how thin and clear
 And thinner, clearer, farther going!
 O sweet and far from cliff and scar
 The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle; answer, echoes, dying, dying, dying.

Alfred, Lord Tennyson, 1809-92

* * *

¹³ Johann Christoph Friedrich von Schiller (1759-1805), German dramatist, poet, and author of philosophical and historical works. His ballads tend towards intellect rather than fantasy. — The play *Wallenstein* (a trilogy) appeared in 1799.

¹⁴ August Wilhelm Schlegel (1767-1845): his translation was completed by Dorothea Tieck (1799-1841), daughter of Ludwig Tieck (1773-1853), who supervised and edited it. According to Enc. Brit. 1953, vol.20 p71: "this rendering is one of the best poetical translations in German, or indeed in any language."

There's a fascination frantic
In a ruin that's romantic...

W.S. Gilbert, 1836-1911

* * *

ROMANTICK: resembling the tales of romances; wild; improbable; false; fanciful; full of wild scenery.

Dr. Samuel Johnson: *Dictionary*

2nd edition, 1760

* * *

The popularity and number of extant ballad poems is a notable element in the literature of the early decades of the 19th century; the diversity of their scenery and subject matter is also remarkable, and, comprehended as a whole, provides us with a clue as to the prevalent types of thinking and the levels of enjoyment characteristic of educated persons of feeling at this time; we can discern the direction in which the heart-strings could be pulled or the ideals lifted. Artistically, this was a generation that felt itself free to look both inwards and outwards; that could consciously delight in its own sensibilities as well as in the world of nature. Among musicians of the time, Beethoven,¹⁵ and somewhat later but even more volubly, Berlioz,¹⁶ would seem to bear this out exactly.

Discussing the Romantic revival in English literature, Arthur Compton-Rickett proposes the following essential elements of romanticism:

“...The features most insistent in Romanticism are a subtle sense of mystery, an exuberant intellectual curiosity, and an instinct for the elemental simplicities of life.”¹⁷

From these origins arise most of the varied and constantly-recurring themes in ballad literature. H.C. Robbins Landon elaborates, and shows some of the paths taken:

“The word romantic soon came to include a large number of concepts, such as: courtly, old-fashioned, naïve, redolent of folklore. The romantic world also came to mean a never-never fairy-tale atmosphere of magic and supernatural; and it was not long before all this led to the demonic, the sinister, and the world of the deep, green German forest — where it is not hard to imagine that pixies, elves and magicians live.”¹⁸

¹⁵ Ludwig van Beethoven (1770-1827); letters and diaries, *passim*.

¹⁶ Hector Berlioz (1803-69); *Memoirs*, (*passim*, especially Chapters 2, 18, 36, 37, 40).

¹⁷ Arthur Compton-Rickett: *A History of English Literature* (London: T.C. & E.C. Jack, 1926) Part V p392.

¹⁸ H.C. Robbins Landon: *Essays on the Viennese Classical Style* (London: Barrie & Rockliff, 1970) p174 — in Chapter 12: *The Dawn of Romanticism*.

Likewise Leonard Forster:

“German romanticism made available a number of themes for poetry — nature, longing, the Middle Ages, the occult, wandering, night, and death — and revitalized a number of genres, such as the ballad and the fairy tale; a great outburst of lyric writing was the result.”¹⁹

Scenery and subject matter

The above extracts already point along the path of mystery and fantasy, introducing the faery and the antique, strong elements pervading all the arts at that time. In particular, the supernatural and the sinister, the ghoulish and the bloodcurdling, virtually guaranteed popularity for a novel, poem or play. It was the great age of the Gothic novel, producing phenomena such as Horace Walpole’s *Castle of Otranto*, (1764); Mrs Anne Radcliffe’s *The Mysteries of Udolpho*, (1794); and Mary Shelley’s *Frankenstein*, (1818);²⁰ all spine-chillers of the first order, and the first two, at any rate, liberally scattered with ruined castles, spectres, and ‘things that go bump in the night’.²¹ Extreme examples, perhaps, but pertinent to the present theme. “This age loved to have its feelings whipped up by art...”, comments Alfred Einstein.²² Moreover, the Romantics, in describing themselves, freely used the adjective ‘romantic’ (its shifts and shades of meaning through the 19th century being as fluid and diverse as the works of art created under its name); this fact shows further that artists were *conscious* of these new impulses flowing into the Arts; and this attitude and realisation — this ‘self’-consciousness — was in itself new, a fundamental symptom of 19th century spiritual development.

A new appreciation of Nature is clearly evident in the literary world; the Night brings its own trains of thought; the countryside, smiling, or forbiddingly stormy, is rusticised as the town dweller would *like* it to be, and peopled by virtuous, wise, contented peasants. Water, whether lake, river, cataract, brooklet or ocean, is a frequent background element (musicians think immediately of Schubert here²³); the carefree huntsman inhabits the deep, green German forest, inevitably winding his horn — that Romantic instrument *par excellence*, so rich in poetic and picturesque imagery. Delight in these ‘elemental simplicities’ of life, admittedly often

¹⁹Leonard Forster ed.: *The Penguin Book of German Verse* (Harmondsworth: Penguin Books, 1968); Introduction pxxxvii.

²⁰One could continue: three books by Matthew Gregory Lewis (1775-1818) bear the titles: *Tales of Terror* (1800), *Tales of Wonder* (1801), and *Romantic Tales* (1808); interestingly, *Tales of Wonder* includes *The Gay Gold Ring*, based on the same (Greek) story as Goethe’s *Die Braut von Corinth*: see pp338-9.

²¹However, the novelist Jane Austen (1775-1817), with her English tongue firmly in her English cheek, skilfully satirises the trend in *Northanger Abbey* (begun 1798, published posthumously 1818).

²²Alfred Einstein: *Music in the Romantic Era* (London: Dent, 1947) p43.

²³Franz Schubert (1797-1828); see Richard Capell: *Schubert’s Songs* (paperback edition, London: Pan Books, 1973) pp63-65, 73.

oversimplified and prettified, also embraces and exalts the concepts of family affection and true love, and produces somewhat fanciful representations of the life of the seafarer, fisherman or soldier. And life is not all serious — many of the poems deal with humorous situations: ridicule is always popular.

Love of the countryside — love of one's native land: *patriotism* is another stirring element in literature at this time when national feeling was developing all over Europe, and we find national heroes and events — legendary, historical, and contemporaneous, all playing their part.

One path of intellectual curiosity led to an interest in the antique, the Classical world, fostered by the then growing discipline of archæology; nearer home, in the pageantry and chivalry of mediæval times. Another revealed the lure of the exotic, usually 'Eastern' in a loose sense — Turkish, Arabian, Persian — but also including Spanish and Moorish tales. There also exist ballads, quite poignant ones, dealing with negroes and slavery, or simply using Africa as a colourful backdrop.²⁴

Finally, wonder — intellectual curiosity combined with awe and mystery — brings us close to the strongly religious, noble sentiments expressed in much of the writing of the time; it reaches, too, towards the ever-present mystery of Death.

Underneath all these tendencies one recognises a longing for a life larger than reality; either more adventurous, setting the pulses racing, or more comfortable, or more heroic, or simply more Utopian: where love *is* true, right *does* triumph, and all *is* 'luxe, ordre, et beauté'²⁵ — Coleridge's 'poetic faith', no less. This, at first naïve, wistfulness soon blossoms into a true, self-aware Romantic yearning, a 'Drang in die Ferne',²⁶ Englished by Byron, Keats and Shelley, and epitomised in the final anguished groan of *Der Wanderer*:²⁷



"There, where thou art not — *there* is happiness!"

²⁴See Zumsteeg: *Mohrenlied*; *Lied eines Mohren*; *Lied der Negersklaven*; and Loewe: *Der Mohrenfürst* trilogy. This was the era of outcry against the slave trade.

²⁵Charles Baudelaire (1821-67); from *L'invitation au voyage*.

²⁶i.e. an impulsive longing for the unattainable distance. Title of a Schubert song (D.770, 1823).

²⁷Song by Franz Schubert: D.489, written in 1816. The words are by one G. P. Schmidt of Lübeck. Schubert found the words in an anthology published in 1815.

So much for the background, the external features. Against this wide panorama, transmuted by Art into a vividly painted backcloth which already evokes strong emotional reaction, is played out the drama of the *feelings* in events of human interest. The eternal sagas of love, friendship, chivalry and compassion, jealousy and betrayal, violence, tragedy, anger and revenge run their course: most tellingly, perhaps, in the ballads, if only because of their conciseness of style. These miniatures can convey as much as a three-volume novel, and with far greater impact, precisely because around their swift action our imaginations are goaded into picturing everything that is *not* said, and our own mental activity leaves us breathless.

Musical resources of the late 18th century relating to ballad composition

The musical language

“The art of music consists in substituting for the insensible image of the object that of the emotions which its presence excites in the heart of the contemplator. Not only does it agitate the sea, animate the flame of conflagration, make the streams to flow, the rain to fall and the torrents to swell; but it paints the horror of a terrible desert, darkens the walls of a subterranean prison, renders the air tranquil and serene, and sheds from the orchestra a new freshness through the groves. It will not represent those things exactly, but it will excite in the soul the same emotions as one experiences in seeing them.....It paints pictures by sounds; it makes even silence speak; it renders ideas by feelings, feelings by accents; and the passions which it expresses, it stirs from the bottom of the heart.”

Jean-Jacques Rousseau²⁸

* * *


By tradition, words and music were inseparable in the folk ballads of antiquity. The old Scots ballad tunes were strophic, repeated for every verse (with hypnotic effect one would imagine, in an example such as *Clym o' the Clough*, with 176 verses!), the expressive and dramatic effect deriving wholly from the ability of the singer to convey the emotions, action and dialogue.

Before attempting to follow specific composers in their efforts to set either folk- or art-ballads to music which supports and follows the action, and ‘excites in the soul the emotions’ of these highly-charged poems, it is important to review the expressive potential of the musical language of the late 18th century. Such a review will necessarily be brief: merely a reminder and reference point, but with relevant bearing on the prime subject of this study, the ballads of Loewe.

Certain musical patterns or figures, having evolved for the most part from the vocal music of the 16th and 17th centuries and thereafter nurtured pre-eminently by operatic convention, were by 1800 common property, and well-established as expressive clichés. Innumerable examples are

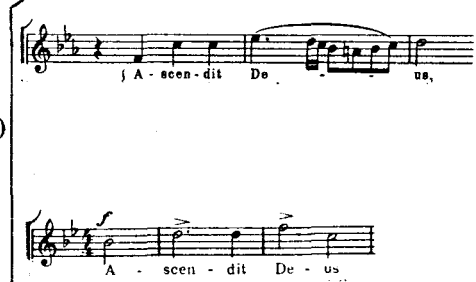
²⁸ Quoted in Robert Donington: *The Interpretation of Early Music* (London: Faber, 1963) p52.

found in Renaissance and earlier Baroque music of very obvious, literal, word-painting or *hypotyposis*; such words or phrases as 'ascendit', 'lifted up', 'God is gone up'; or 'descendit', 'drooping', 'came running down amain' are usually set to appropriately rising or falling figures (See Example 1 (a) and (b)). The word 'sigh', or 'sospiro', is preceded by a rest (Example 1 (c)); 'fire', or 'ardor', denoted by scale passages — as indeed are 'fuggi' (I flee) and 'cantar' (to sing) (Example 1 (d)): the context is naturally all-important. Pain, sorrow, dying, weeping, 'crucifixus': these are almost invariably set to descending phrases or chromatic progressions, often involving the extremes of discord in their current style (Example 1 (e)).

Any mention of 'battle' or 'victory' — amorous, military, or spiritual — draws forth such soldier-like rhythms as:  which equally well correspond to 'joy', 'jubilate', or 'alleluia' (Example 1 (f)). Leading from these are later, Purcellian mannerisms such as the use of the diminished 4th at moments of high emotion (Example 1 (g)).

Ex.1


(a)



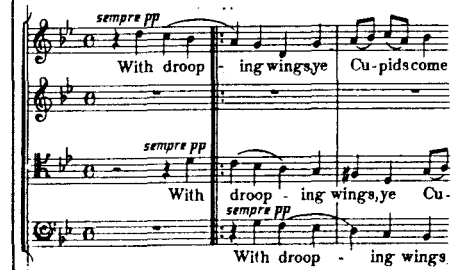
Wm. Byrd (Gradualia II, 1607)

Peter Philips (1612)

(b)



Thomas Weelkes: *As Vesta was from Latmos hill descending*



Henry Purcell: *Dido and Æneas* (1689); final chorus

Ex.1 continued

I - - ten-eò miei so - - spi - - ri,
Flie - - get, o, mei - - ne Seuf - - zer,
I - - ten-eò miei so - - spi - - ri,
Flie - - get, o, mei - - ne Seuf - - zer,
I - - ten-eò miei so - - spi - - ri,
Flie - - get, o, mei - - ne Seuf - - zer,
I - - ten-eò miei so - - spi - - ri,
Flie - - get, o, mei - - ne Seuf - - zer,

Gesualdo: *Itene ò miei sospiri* (1611)

(c)

15
He sighs, he sighs, she weeps.
He sighs, he sighs, she weeps.
He sighs, he sighs, she weeps.
He sighs, he sighs, she weeps.

Francis Pilkington: *Palaemon and his Silvia* 1624

Gesualdo: *Dolcissima mia vita* (1611)

21
ond' ar - do sia per fi-nir,
ent flam - met, ver - sch-re sich,
ond' ar - do sia per fi-
ent flam - met, ver - sch-re
ond' ar - do sia per fi-
ent flam - met, ver - sch-re
fu - co ond' ar - do sia per fi-nir
be Feur ent flam - met, ver - sch-re sich,
hel fuo - co ond' ar - do sia
Lie-be Feur ent flam - met, ver -

(d)

Gesualdo: *Itene ò miei sospiri*

so, in a-mo-ro - so can - to.
gen, zu lie-be - sel' - gem Sin - gen.
ro - so can - to, can - to.
sel'gem Sin - gen, Sin - gen.
to, in a-mo-ro-so can - to.
gen, zu lie-be-sel'gem Sin - gen.
to, in a-mo-ro - so can - to.
gen, zu lie-be - sel' - gem Sin - gen.
to, can - to.
gen Sin - gen.

Ex.1 continued

(e)

Mo - ro las - so al mio duo - lo,
Ich ster - be matt vor Schmer - zen,
Mo - ro las - so al mio duo - lo
Ich ster - be matt vor Schmer - zen,
Mo - ro las - so al mio duo - lo
Ich ster - be matt vor Schmer - zen,
Mo - ro las - so al mio duo - lo
Ich ster - be matt vor Schmer - zen,

Hence Care; thou art too
Hence Care; thou art too
Hence Care; thou art too,
Hence Care; thou art too
Hence Care; thou art too cru - el

Gesualdo: *Moro lasso* (1611)

Thomas Weelkes: *Hence Care, thou art too cruel* (1600)

(f)

1. Tut - ti ve - ni - te ar - ma - ti
2. Sem - bra - no for - ti - he - ro - i
1. Tut - ti ve - ni - te ar - ma - ti
2. Sem - bra - no for - ti - he - ro - i
1. Tut - ti ve - ni - te ar - ma - ti
2. Sem - bra - no for - ti - he - ro - i
1. Tut - ti ve - ni - te ar - ma - ti
2. Sem - bra - no for - ti - he - ro - i
1. Tut - ti ve - ni - te ar - ma - ti
2. Sem - bra - no for - ti - he - ro - i

tu - bae, in vo - ce tu - bae, in vo - ce tu - bae. Al - le - lu - ia.
in vo - ce tu - bae, in vo - ce tu - bae. Al - le - lu - ia.
tu - bae, in vo - ce tu - bae, in vo - ce tu - bae. Al - le - lu - ia.
tu - bae, in vo - ce tu - bae, in vo - ce tu - bae. Al - le - lu - ia.
tu - bae, in vo - ce tu - bae, in vo - ce tu - bae. Al - le - lu - ia.

Giovanni Gastoldi: *Amor vittorioso* (1591)

Wm. Byrd: *Alleluia ascendit Deus* (1611)

(g)

de - ceit - ful, That you had once a thought of leav - ing me.

Henry Purcell: *Dido and Aeneas*

DIDO.
Thus, on the fa - tal bank of Nile, Weeps the de - ceit - ful cro - codile;

He be - held the ci - ty, and wept o - ver it,

George Jeffries: *He beheld the city* (before 1675)

This type of illustrative writing is purely fleeting, in the manner of an apt literary simile: its importance stems from the fact that these stereotypes (ascending, joyful figures; drooping, doleful ones, chromatic intervals and harmony) were during the 17th century transferred also to instrumental music, carrying with them inevitably their descriptive, emotive implications. Conversely, developing instrumental idiom was being transferred to the voice — *vide* Monteverdi's and Purcell's ubiquitous bouncing formulæ, and, fifty to a hundred years later, J.S. Bach's monumental choruses, with their leaping 'instrumental' figures in all voice parts:

Ex.2

Two staves of music in a low register. The top staff has lyrics: "tum, et sanc - tum, et sanc - tum, et sanc - tum, et sanc - tum, et sanc - tum". The bottom staff has lyrics: "et sanc - tum, et sanc - tum, et sanc - tum, et sanc - tum, et sanc - tum, et sanc - tum".

Monteverdi: *Vespers* (1610)

A single staff of music in a high register. The lyrics are: "O, O be joy ful in the Lord,".

Purcell: *Jubilate Deo* in D (1694)

Multiple staves of music in a high register. The lyrics are: "ri-a De-i Pa-tris, a-men, a Cum Sancto Spi-ri-tu in glo-ri-a De-i Cum San-cto Spi-ri-tu in glo-ri-a De-i Cum San-cto Spi-ri-tu, Cum San-cto Spi-ri-tu in glo-ri-a De-i".

J.S. Bach: *Cum sancto Spiritu*, from *B minor Mass*

This *transference of idiom* is a very important process of expansion throughout musical history.

The 'Doctrine of the Affections'

In the later Baroque certain figures, especially those expressing the extremes of joy or anguish, are consistently and deliberately used in creating the *Affekt*, the prevailing mood or temper of a whole movement. This 'Doctrine of the Affections' or *Affektenlehre* is a broad and much-discussed subject; here it will suffice to note, with Bukofzer,²⁹ that "the musical figures were in themselves necessarily ambiguous, and took on a definite meaning only in a musical context and by means of a text or title". He also warns of the futility of applying rigid 'meanings' to musical figures at this period and of reading emotional or psychological programmes into these

²⁹ *Music in the Baroque Era* (London: Dent, 1948) p389.

conventional procedures. The difference we should rightly sense between the 16th and 17th century examples on the one hand, and the late Baroque motifs (motto themes in the case of arias) which characterise the mood or *Affekt* of a whole movement on the other, is a *difference in intention*. Rousseau the contemporary and Bukofzer the 20th century scholar both stress that naïve imitation is *not* the aim in later Baroque and pre-classical music.³⁰

But if one moves from this comparatively static representation of a single mood to the music of, for example, J.S. Bach's son Carl Philipp Emmanuel, one recognises a significantly greater dynamic play of varied feelings within a short movement. His *Fantasias*³¹ frequently call to mind a dramatic solo scene from an opera — recitative, *arioso*, *coloratura* — reduced to a single keyboard: again a profitable transference of idiom.

The doctrine of the affections had been deeply ingrained into music during the 18th century; opera, too, through Gluck³² and Mozart,³³ had gained immeasurably in purely musical expressiveness as well as in psychological depth. This in turn had enriched the resources of the 'abstract' forms — symphony, concerto, and sonata — so that concert audiences, conditioned by familiarity, now found it natural to associate certain features of melody, harmony, rhythm and figuration, even in purely instrumental music, with their apposite moods of dramatic rhetoric.

As a final illustration in this context, it is not out of place to recall Haydn's two great Nature portraits, *The Creation* (1798) and *The Seasons* (1800). Between them, they gather together many of the threads previously mentioned, particularly in their landscape painting, their glowingly evocative descriptions of Nature as divine creation and human domain. Their medium, too, of solo singers, chorus and orchestra, being the largest and expressively the most comprehensive musical vehicle at the time, means that all the possibilities of colour and texture are here which, in the ballad settings to be discussed, must needs be embodied in a single vocal line and a piano accompaniment: a transference of idiom at its most extreme!

But a rich vocabulary has to be ordered by grammar and syntax, in musical terms *alias* form and tonality. Structurally, sonata movements of the late 18th century imply *drama with dénouement*: proposition, argument or 'working-out', with a balanced summing-up. The episodic forms

³⁰See also the extremely wide-ranging article RHETORIC AND MUSIC in Grove 6, especially Section 3.E (Hypotyposis figures) and Section 4 (The Affections).

³¹See for example HAM vol.2, no.296.

³²Christoph Willibald von Gluck (1714-87); important for his operatic reforms.

³³(1756-91); Mozart's operas were the first to unite both serious and comic elements into a supremely human, living drama in the Shakespearian sense.

allow *digression and return*; while the variation form, a long-familiar device, exemplifies *unity with diversity*. All these points have relevance to the musical setting of a long narrative if it is to remain cohesive, and not fall apart into a series of isolated, if colourful, incidents. For the same reason, tonal relationships, inasmuch as they contribute so strongly to the design and coherence of classical forms of whatever size, also have an important part to play. Even the attributes of certain individual keys, subjective though they may be, find a striking unanimity of topic and well repay scrutiny.

The instrument: the advent of the pianoforte

In the light of the new freedom and sensibility manifest in the arts during the last decades of the 18th century (the term *Sturm und Drang*³⁴ covers some facets at least of this phenomenon) it is interesting to observe the rapid and almost unquestioning acceptance of the new keyboard instrument, the fortepiano (soon to be universally known by the name pianoforte), during this same era. C.P.E. Bach, writing in 1762,³⁵ already assumes the piano to be readily available, saying that it and the clavichord “provide the best accompaniment in performances that require the most elegant taste”. He goes on to admit that “some singers, however, prefer the support of the harpsichord or the clavichord to the pianoforte”.

In 1777 the 21-year-old Mozart enthusiastically describes the manufacture and the action of a pianoforte by Andreas Stein, noting especially the efficient damping device and escapement.³⁶

Haydn makes frequent reference to “conducting the Symphony from the Piano-forte” during his visits to London in 1791 and 1795; piano concertos feature on most concert programmes at this time, but there are also reviews of harpsichord performances. Salieri presided at the fortepiano at the first performance of *The Creation* in 1798.³⁷ There is plenty of evidence to show that for forty years or so both instruments were in use, with the piano gradually replacing the less flexible harpsichord.

Piano technique (as opposed to general keyboard facility) was pioneered and greatly developed by Clementi in his 66 extant sonatas (one, op.50:3 in G minor (1821), interestingly bearing the

³⁴Originally a literary movement, named from Klinger’s drama of that name (1776) and usually translated ‘Storm and Stress’; used loosely to describe music with a great many emotional upheavals, reflected in extreme dynamic contrasts and modulations, prominent use of minor mode. Much of C.P.E. Bach’s work exemplifies these features.

³⁵C.P.E. Bach: *Versuch über die wahre Art das Klavier zu spielen*. Introduction to Part II (1762); trans. W.J. Mitchell (London: Cassell, 1949) p172, para. 6.

³⁶In a letter to his father, 17th October 1777: in *Mozart: Briefe und Aufzeichnungen* vol.II p68: no.352; ed. W.A. Bauer and Otto Erich Deutsch (Kassel: Bärenreiter, 1962).

³⁷H.C. Robbins Landon: *Haydn - Chronicle and Works* vols. 3 and 4 (London: Thames & Hudson, 1976 and 1977).

descriptive title *Didone abbandonata — scena tragica*) and his set of studies *Gradus ad Parnassum*.³⁸ Piano writing, or *Klaviersatz*, thereby took a large step forward. Haydn's sonatas, covering over thirty years of the 18th century (c.1760-94) can be profitably studied in this light; and Dussek, Hummel and John Field are also important figures in this area at the turn of the century and well beyond.³⁹

The piano's greater sonority and expressive capability, and particularly its range of tone, whereby a melody can be emphasised and yet lightly accompanied; and its sustaining pedal (the value of which was only appreciated later, as its efficiency increased) — are factors which meant that, if required, the single instrument could convey a whole gamut of emotions, imply a whole drama, with something approaching the impact of an orchestra.

It is significant how closely the piano, with its endless tonal and textural possibilities, seems to fulfil the need of the time; and how quickly it became the perfect vehicle for the Romantic dichotomy of the grandiose and the miniature: of virtuosity and solo brilliance on the one hand, and the most intimate lyricism on the other.

Summary: a propitious climate for a new art form

This consideration of the antecedents of 19th century ballad composition has now disclosed three important features:

- i) the appropriate *words*; the growth of a particular literary genre, that of the dramatic narrative, the ballad, has been surveyed, and its abundance of material noted.
- ii) the appropriate *music*; music itself was at a high peak of colouristic and formal organisation at the turn of the century; orchestral and operatic music now contained a wealth of implicit drama and emotional tension.
- iii) the appropriate *instrument*; the developing pianoforte not only possessed the latent power to translate, to a certain extent, the expressive nuances of the orchestra into its own sonorities, it also tempted and encouraged composers to experiment with these characteristic sonorities and to give rein to their inspiration purely in terms of the piano.

³⁸Muzio Clementi (1752-1832); his *Didone abbandonata* is not programmatic in detail, but suggests in its 3 movements the growing darkness of Dido's emotions: sorrow-stricken love - grief - despair.

³⁹Jan Ladislav Dussek (1760-1812); Johann Nepomuk Hummel (1778-1837); John Field (1782-1837).

It will be noted that all three factors — the ballad poems, opera and orchestral music, and the piano itself — enjoyed in common a popularity with the educated public. In domestic circles there had existed for at least a century and a half an enormous demand for songs with keyboard accompaniment, second only to that for solo keyboard music. The piano had been swiftly accepted into private homes as well as public halls, so that by 1820 a certain W.C. Müller could write: "it is incredible how far the enthusiasm for music, and especially for skill on the piano, is now being carried. Every house has a good instrument. The banker Gaymüller has five by different makers; and the girls especially play a great deal."⁴⁰

It appears that the climate of thought and taste — and technique — was wholly advantageous for what is now seen as the emergence of a new art-form: the Lied, with its dramatic counterpart, the ballad. Bearing these points in mind, one can hardly wonder that the turn of the 19th century heralded the era of the great song-writers.

* * *

⁴⁰Quoted by Oscar Bie in *History of the Pianoforte and Pianoforte Players*, p160; trans. E.E. Kellett and E.W. Naylor (R New York: Da Capo, 1966).

CHAPTER 2

Features of ballad composition before Loewe

In general, the sentiment must be in the melody; the spirit, the gesture, must be distributed through the accompaniment.

from Grétry's *Mémoires* (1797)

The voice alone cannot reproduce everything or produce every effect; together with the expression of the whole the finer details of the poem should also be emphasised; and all is well so long as the vocal line is not sacrificed.

from Schumann: *On Music and Musicians*

* * *

The earliest ballad settings: Reichardt, Zelter, Zumsteeg

In the field of ballad composition there are three minor composers to note before reaching the distinctive achievements of Carl Loewe. These are: Johann Friedrich Reichardt (1752-1814); Carl Friedrich Zelter (1758-1832); and Johann Rudolf Zumsteeg (1760-1802).

Reichardt and Zelter were both North Germans; both were influential figures as writers and teachers as well as popular composers of songs. Reichardt was for a time (1775) active at the Court of Frederick the Great in Berlin and Zelter was a Berliner born and bred. Zumsteeg was based in Stuttgart and moved chiefly in the opera world as composer, director — of specifically *German* opera — and orchestral player (he was a virtuoso cellist). All three, variously, opened the way for the 14-year-old Schubert to try his hand at (initially over-lengthy) song and ballad composition.⁴¹ That Schubert's truly personal song-writing achievement was not in the ballad but in the short, concentrated lyric is a matter of general knowledge, but his particular admiration for Zumsteeg's work and zealous imitation thereof bore good fruit, both then and later.

A few examples of song and ballad settings by Reichardt, Zelter and Zumsteeg may serve to hint at the embryonic feeling for word-setting in a dramatic or emotional context which was emerging around the turn of the century. It must be borne in mind that here, only the small-scale solo song with keyboard accompaniment is under consideration.

Before these examples, however, a glance at the format of later 18th century song publications is enlightening.

⁴¹The following were written in 1811: *Hagar's Klage* D.5; *Eine Leichenfantasie* D.7; *Der Vatermörder* D.10.

The printing lay-out

An examination of published copies of these early songs shows that procedure as to lay-out was changing. Before the middle of the 18th century, solo songs with keyboard accompaniment were being printed on two staves, the upper, with a C Soprano clef, carrying the voice part; the lower staff carried the bass line, usually figured, and the words were printed between the two. The keyboard player would fill in the indicated chords with his RH, adding suitable figuration according to his skill. This continuo practice, and the figuring of the bass line, gradually disappeared after the middle of the century, and the G Treble clef was becoming more common (though by no means universal). Now the top notes of the RH part were identical with the melody, and 3rds, 6ths, or simple chords were added below (sometimes in smaller print); the LH part on the lower staff was occasionally elaborated with octaves, broken chord figures or a murky bass (broken octaves). As before, the text stood between the staves; thus the whole could be (and apparently was, on occasion) performed as a keyboard solo. (Example 10, dating from 1794, shows something of this stage, including the constriction forced upon the keyboard lay-out.)

By the mid- and later 1790's, when Zumsteeg's songs and ballads were being printed, it was becoming usual to print three staves, as now, thus giving the RH part far more freedom and independence. It could now ascend into the higher octaves for greater brilliance, and blossom into more florid figures or counter-rhythms without confusing the reader:

Ex.3

(a)

Bahn, — — frei in Lüf-ten

(b)

funkeln in fei-er-li-cher Pracht!

((a) is from Zumsteeg's *Maria Stuart* ; (b) from his *Die Sterne*)

The three-stave lay-out was probably a publishers' response to the demands of the more imaginative song composers of the time and, in turn, its wide open spaces probably beckoned their later or less adventurous brethren. The approach to the matter of the accompaniment of solo song was still very fluid around the turn of the century.

C.F. Zelter

Example 4 is part of Zelter's setting of Goethe's *Wand'ers Nachtlied I* (1807). It shows a musically balanced melody, tastefully accompanied and imaginatively treated. Example 5, the autograph and printed copy of his *Wonne der Wehmuth* (1807), also by Goethe, displays even more the careful detail that Zelter weaves into the accompaniment so that the mood of the words is sustained throughout. (Certain Bach-like qualities in this example are a reminder that Zelter studied and performed a good deal of Bach with his Berlin Sing-Akademie.)

Ex.4

Bequem und mit Affekt

Der du von dem Him-mel bist, al-les Leid und Schmer-zen still-lest, den, der

dop-pelt e-lend ist, dop-pelt mit Er-quick-kung fül-lest,

Ex.5

Langsam und tief versunken

Trock-net nicht, trock-net nicht, Trä-nen der e-wigen Lie-bel

The impetuosity of Example 6 should dispel any idea that Zelter was only at home in slow, languishing movements:

Ex.6

(Rastlose Liebe)

Rasch und kräftig

Dem Schnee, dem Re - gen, dem Wind ent -

(He wrote *Rastlose Liebe* when he was 53; in one of his letters to Goethe he half-seriously questions whether one *can* write about 'restless love' at that age!)

J.F.Reichardt

Reichardt, on the other hand, musically less truly expressive though he may be, did attempt a more pictorially dramatic accompaniment in his several ballad settings, of which *Johanna Sebus* (Goethe), published in 1809, is an interesting example. His keyboard illustration of the swirling flood waters is apt:

Ex.7

wüh - len, die Flä - - - che saust, die

In the vocal line, diminished intervals stress the desperate plight of the girl who has saved her mother from the flood but is herself about to drown:

Ex.8

gut: „Auch uns be - den - ke, be - drängt wie wir sind, Die schwa - che Frau!...

This is still essentially a strophic setting but with two alternating ideas, and varied figuration in the accompaniment becoming wilder and more chromatic as tension mounts. Neapolitan harmony, and the use of a remote E-flat minor tonality, add to the drama; towards the end a change of time from an urgent 4/4 to a calm 3/4, together with a wide sweep of melody (the rippling semiquaver triplets now suggesting celestial harps), conveys the holy peace of Johanna's apotheosis:

Ex.9

Sus - chens Bild schwebt ü - ber -
all. Das Was - ser sinkt, das
Land er - scheint und ü - ber -
all wird schön Sus - chen be - weint. Und dem sei, wer's nicht
Ernst und kräftig

This type of setting, strophic but with varied details, was to become a notably important structural type among both Loewe's ballads and Schubert's longer songs.

Reichardt's feeling for the atmosphere of the poem is noticeable in his much earlier (1794) and simpler setting of Goethe's *Erlkönig*; the words spoken by the eerie Erlking himself are set to a monotone D, while the accompanist plays the melody (already heard in the first two verses) an octave lower — note that both hands are clearly to use the bass stave. The key of G minor is worth remarking:

Ex.10

(Repr. from Grove 6, vol.15 p705)

Acht! — Seht, Va-ter, da den Erl-ko-nig nicht! den Er-lem-ki-nig mit Kron' und Schurif? — Mein Sohn, es
ist ein Ne-bel-streif. Du lie-bes Kind, komm, geh mit mir! Ich füh-le die Spiel-zei-ten
füh-let ich mit dir. Much bun-te Blu-men find an dem Strand, mei-ne Mut-ter hat manch gel-dren Ge-wand.

Singstimme.
p
Klav.
1. u. 2.
[? #4]
6
volti subito.

J.R.Zumsteeg

Zumsteeg's ballad settings are in an altogether different category; many can be likened to extended scenas, or small cantatas with keyboard accompaniment, where the composer vividly matches his music to the narrative, whether as scene-setting or action. His harmony, in its key-relationships and occasional enharmonic modulation, foreshadows much Romantic usage, even though his melody and piano figuration may be simple:

Ex.11

Andante.

Hätt' ich nimmer Sie ge-sehn, ih-res Auges sanftes Flehn, ih-re Wangen roth und schön, hätt' ich nimmer

mf f p

Bürger's *Lenore* has already been cited as the first great German ballad poem. It has been set by many composers, and its story used as the basis for many larger compositions; Zumsteeg's setting dates from 1798. Example 12 is taken from the climax of the 'Totenritt' or Ride of Death. At this point in the story the ghostly rider with his (living) bride have arrived at last at their bridal bed — the grave:

Ex.12

Lebhaft. *p*
Voll-bracht, vollbracht ist unser Lauf, das Hochzeitsbet-te thut sich auf! Die

f *pp*

To-dten reiten schnelle, wir sind, wir sind zur Stel-le.
ff

Here is economy of means, looking little on paper, but sufficient to produce a literally rising excitement, with hollow octaves bursting into a full chord of D-flat at the top of the phrase. *Lenore* is a long ballad, and Zumsteeg follows the story with changing textures and styles — arioso, song, recitative, and dramatic piano interludes — for all of 950 bars.

The contributions of these three composers to the development of solo song, leading to the ballad, may be summarised as follows:

- from Zelter an expressive, shapely melodic line, capturing the overall mood of the poem; the beginnings of an independent accompaniment which underlines the sentiment.
- from Reichardt dramatically apt accompaniment, varied and illustrative, but still essentially strophic and diatonic.
- from Zumsteeg not only varied accompaniments but often completely different musical treatment given to the various scenes of the narrative; chromatic harmony for dramatic purposes.

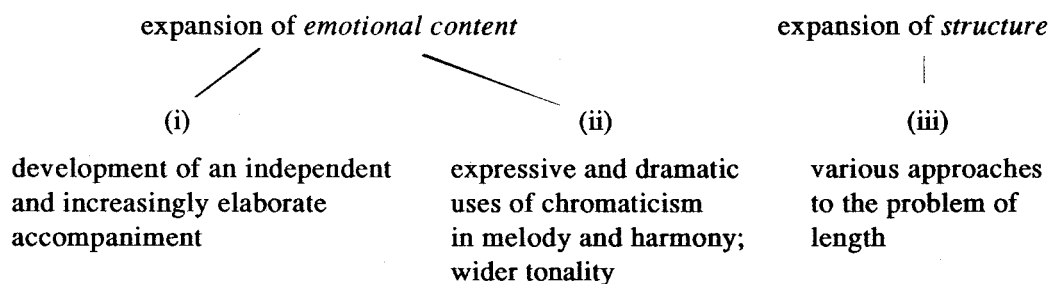
Of the three, Zumsteeg is without doubt the most daring and experimental in his tackling of these long and varied narratives, and well merits further study.

* * *

Some characteristics of Zumsteeg's song and ballad composition pertaining to:

- (i) accompaniments
- (ii) harmony and tonality
- (iii) structure

Zumsteeg's shorter ballad and song settings were published by Breitkopf und Härtel in seven volumes which appeared at intervals between 1793 and 1805. The evidence of expanding compositional technique observed in them can be tabulated as follows:



(i) Accompaniments

In examples such as the following one can already see the imagination of the composer chafing at the limitations of the then conventional lay-out:

Ex.13

Wal-le! Wal-le man-che Strecke, dass zum Zwecke Wasser flies-se, und mit

schlängelt, rauschmir'sher-ü-ber, wo sie ist.

In both cases the top stave looks congested, having to combine the semiquaver ripple of water and the vocal line together. The moment a third stave is available, however, Zumsteeg shows in what direction his fancy is moving. Here a mother is singing a lullaby in a storm-tossed boat:

Ex. 14

Etwas lebhaft.

Schlumme Kna - be! um uns her tobt — — — das
auf - ge - wühl - te Meer! Hü - re nicht,

(This example is of special interest in the light of Loewe's consistent preference for the key of E major where the idea of water is involved.)

The RH part is now free to illustrate, for instance, storm (a); fear and trembling (b); or a winter wind (c):

Ex. 15

Schnell.

(a) Dampfer Wetter Brausen donnert

(b) Un - be - kann - tes Grau - sen schüttelt mein Ge - bein.

Ex. 15 continued overleaf

Ex. 15 continued

(b)

Dieses Schauern, Ge-lieb-te, die-ses Zit-tern, die-ses We-hen und

cres

In mässiger Bewegung.

(c)

Es war ein Win-ter - a - bend und weh - te bit - ter kalt,

fr

or to add a flourish or an interesting texture:

Ex. 16

ihm, nach ihm!

f

Etwas langsam.

im-mer dein Bildnifs, du

es lä - chelt bald Ruh', im freundli

The lengthy introduction to *Der Mohrin Gesang* (Example 34, below), is a most expressive demonstration of the possibilities of an emancipated RH, while in Example 17, from the ballad *Richard und Mathilde*,⁴² both hands are placed high on the keyboard to lighten the texture; the heroine is wasting away with unrequited love: 'The coral lips become pale':

⁴²The poem will be found in English in Percy's *Reliques* under the title *Lucy and Colin*.

Ex.17

lich. Da bleich-te der Ko - ral-len-mund, der Augen Feu-er wich.

Later in the same ballad dramatic dynamics are called for, and the piano part again has an expressive 2-bar intervening phrase:

Ex.18

Richard! gieb ihr nie dein Wort! mir ja gebührts al - lein.

(“Richard! Never give her thy troth — it belongs to me alone!”)

The ‘storm’ examples above (Examples 14 and 15) indicate a further expansion of keyboard idiom: *orchestral* effects begin to be mirrored in piano accompaniments; composers are using a wider palette, with colours arising from the use of varying registers and textures, as in these bars from *Ossian auf Slimora* (the word ‘trüb’ means dark, gloomy):

Ex.19

sit - tert dei - nen Hang da - hin; wie so trüb, Sli - mo - ra lal dei - ne Wäl - der so in ban -

Composers now draw strongly on operatic and instrumental idiom; and these excerpts from Zumsteeg's *Ossians Sonnengesang* (1793) possess distinct affinities with Haydn's *Creation*, of a few years later:

Ex.20

Andante.

O die du rund, wie mei-ner Vä-ter Schild, wan-delst

Andantino.

rück die dunklen Gestir-ne vom tagenden Himmel;

f *dolce* *p*

Recit.

Mit Ma-je-stät er-ha-ben trittst du her-für.

f *f* *f*

kracht,

ff *ff* *ff*

It took some time, and the work of specialist keyboard composers such as Clementi, Dussek and John Field, to cite but three active at the turn of the century, to absorb and assimilate these effects into a truer piano style, so that with middle and late Beethoven, and later on with Chopin and Liszt, one can forget the orchestral origins and hear the piano speak its own distinct and highly expressive language.

(ii) Harmony, keys, and key relationships

Zumsteeg's ballads and songs, written in the 1790's, employ a full range of contemporary harmonic resource; fairly remote keys such as E-flat minor, B-flat minor, F-sharp and C-sharp minors are used momentarily for dramatic excitement or emotional tension; and certain keys — F minor, E major, and G minor in particular — appear consistently with a certain connotation. (F minor denotes agitation, sadness, death; E major: water or beauty; and G minor: wistful pathos — all reminiscent in varying degrees of characteristic works by Mozart, Schubert, and Beethoven.)

In addition, Zumsteeg's frequent juxtaposition of major and minor as a device for contrasting temperament or mood is surely the unconscious stimulus for such Schubert gems as *Lachen und Weinen*. As an instance, in Ludwig Hölty's tiny *Klage* a youth is addressing the moon — when he was happy the silver light was like a benison (F major); but now that he is sad the moonlight shining through his window only reveals his ashen face and tear-wet eyes (F minor):⁴³

Ex.21

Andantino.

Dein Sil-ber schien

Larghetto.

Wenn jezt dein Licht durchs Fenster-icht,

Zumsteeg almost invariably turns to F minor for poems of despair, death and the grave; this opening line could hardly be more explicit ('The grave is deep and silent'):

Ex.22

Langsam.

Das Grab ist tief und stil - le, und schau - der - haft sein Rand.

⁴³Other examples by Zumsteeg of (tonic) major/minor juxtaposition: *Schwermut*, *Ferdinand an Ernestine*, *An Marien*, *Die Zeit der Liebe*, *Morgenlied eines Jünglings*, and many other sections within longer songs. Shift to relative minor: *Grablied* (Schlaf, Schwester); to relative major: *Via crucis, via lucis* — a moralistic verse on the theme of 'through storm to rest', 'through battle to victory', always from F-sharp minor to A major.

He finds the brightness of E major a matching vehicle for songs full of ardour, or intensity of feeling, or which describe great beauty:

Ex.23

("Dear maiden...")

Mäßig langsam.

Theures Mäd-chen, wenn ein andrer Him-mel, doch kein schön-er

dolc.

Mäßig langsam; sanft.

Jezund kömmt die Nacht her-bei, Vieh und Men-schen wer-den frei, (describing the beauty of Nature at nightfall)

The use of four accidentals in the key signature is Zumsteeg's usual limit for his home tonic, and keys with fewer display less sharply defined characters. However G minor, with a 6/8 time signature, is often found in settings of a sad, narrative folk-song type, for example Desdemona's song from *Othello* (*The Willow Song*): interestingly, Loewe uses the same key and time signature for these same words. (One also notes the use of G minor for both Loewe's and Schubert's *Erlkönig*, and further, for Senta's ballad in Wagner's *Der fliegende Holländer*.) Zumsteeg's *Willow Song* runs its course in a wistful eight bars:

Ex.24

AUS SHAKESPEARE'S OTHELLO.

Langsam.

Das ar-me Kind! sie sass und sang, an ei-nem Baum sass sie, die Hand ge-legt auf

ih-re Brust, den Kopf gestützt aufs Knie.

Der Bach floss still vorbei und stimmt' Singt all ein grüner Weidenzweig
In ihre Seufzer ein; Der muss mein Kränzchen sein.
Und ihrer Thränen heisse Fluth O tadelt nicht sein hartes Herz,
Erweichte Kieselstein. Mein Herz gehört doch sein.

Loewe's is set as an operatic scene, complete with the interpolated speech, but the melody itself keeps the simplicity of a folk song. The running triplets in the LH part (perhaps illustrating the wind of the text) bring to mind Verdi's chromatic scales, producing a similar effect:

Ex.25

Sanft bewegt, in zarter Trauer verweilend.
 DESDEMONA. *cresc.*

Die Ar - me, wie seuf - zend am A - horn sass sie! Singt
 al - le von grü - nen, der Wei - de! Die Hand auf dem

A further harmonic characteristic found in Zumsteege's song and ballad settings is his fondness for *mediant key relationships*. These are usually to a flatter key, i.e. down a major third or up a minor third; he shares this feature (with its extension to the converse, sharper keys) with Schubert and Beethoven, and it later became a common ingredient of Romantic fare.

Example 26 is from *Richard und Mathilde*:

Ex.26

Langsam.

weifs - so wandte sich die Dul - de - rin an der Ge - spie - len Kreis:

And a much smoother transition (from *Melancholikon*) shows a distinctly Schubertian cast:

Ex.27

Ur-quell al-ler Wou - ne, wo-gend Flammen - meer! so
blass sind dei - ne Schimmer! so matt sind dei - ne Flim - mer!

A change from B-flat major via F minor to a superb cantilena in D-flat, in *An Ida*, also catches the heart with its 'pre-echo' of Schubert:

Ex.28

dei - nes Ge - maches weis - se Wän - de rö - thet, o - der das Spätroth?
Weht — es nicht dann um dich, wie Geist - ge - lis - pel?

Schubert's friend Josef von Spaun (1788-1865) relates that in March 1811:

"...I went to see him [Schubert] in the music room...He had several of Zumsteeg's songs in front of him and told me that these songs moved him profoundly. 'Listen', he said once, 'to the song I have here' and with a voice already half breaking he sang *Kolma*; then he showed me *Erwartung*, *Maria Stuart*, *Ritter Toggenburg* etc. He said he could revel in these songs for days on end."⁴⁴

⁴⁴ Otto Erich Deutsch (tr. Rosamond Ley and John Nowell): *Schubert — Memoirs by his friends* p127 (London: A. & C. Black, 1958).

Zumsteeg's *Maria Stuart* (Schiller) is a small-scale cantata with a brilliant *alla breve* finale:

Ex.29

Aug. 6th

ia - den wollt' ich ihn reich mit Schätzen, einen Zug sollt' er thun, wie er kei - nen ge -
 than, das Glück sollt' er fin - den in sei - nen Nez - zen, nähm' er - mich ein

The use of tonality as a means of underlining dramatic or lyrical expression and shifting sentiments is a vital element in Loewe's ballads from the outset, and although chromatically changing tonality had been a perfectly familiar feature in most musical genres throughout the previous century, it was only at this time that its emotional possibilities were beginning to be exploited within the necessarily small scale of the solo song.

Chromatic chords such as the augmented 6th in the middle of Example 29 are extremely common in Zumsteeg's songs, as are the Neapolitan 6th, diminished 7th, and augmented triad — all the big guns of the *Sturm und Drang* arsenal. The final line of the famous *Zauberlehrling* (*Sorcerer's Apprentice*) of Goethe brings most of them into play, and includes an example of flat submediant tonality, which usually occasions an augmented 6th for the return:

Ex.30

Langsam, gebietend. Aug. 6 Neap. 6

In die Ecke, Besen! Besen! seydt's ge-wesen. Denn als Geister ruft euch nur zu sei-nem
 Zweck - ke erst her - vor der al - te Meister.

D → Bb C G

The following example includes the augmented triad, and also the melodic use of the augmented 2nd, an occasional indulgence of Zumsteeg's. Here it resolves an augmented 6th in an unusual way:

Ex.31

die halb ent-laub-ten Wälder, das kran-ke A-bendroth, ver-künden Grab

Zumsteeg sometimes demonstrates a freedom of tonality which would not shame the young Beethoven:

Ex.32

Mäßig langsam. E → e →

O lö-sche dei-ne Fackel, Tag! her-vor, du geist'ge Nacht, mit
dei-nem hol-den Schweigen, der Lie-be Won--ne

and

Aug. 6

Flim-mern an der dun-keln Ta-xus-wand.

(Example 11 provides a further instance.)

And who could fail to be stirred by the faint flicker of Wagnerian chromaticism encountered here in approaching a radiant dominant — I to V, such a ‘simple’ musical journey!:

Ex.33

am al-ten Eichenstamm voll Moos: Süßs Gretchen komm! die Nacht ist

schaurig; o hätt' ich dich auf mei-nem Schoos!

Finally, a complete song from 1794, *Der Mohrin Gesang* (Example 34 on page 37 below), illustrating several of the points so far raised:

- harmonic minor scale (bar 2)
- augmented 6th (bars 6-7)
- major/minor — here portraying morning/evening, blossom/decay
- mediant tonality (at ‘die Sonne glüht’)
- Neapolitan 6th (‘die Ros’ bin ich’)

Note the remarkable rhetorical pause — a whole bar’s rest — and the most eloquent introduction. The words are by Lafontaine; the Moorish maiden sings: “Morning breaks, the rose blooms so red in the morning dew. You gaze at her in joy; she fades, and strews her petals on the grass. The sun goes down, the wind blows the rose away. Alas, all is gone. — I am the rose! I bloom and die away again.”

This little masterpiece would happily grace a recital programme today.

(Ex.34 follows on page 37.)

Ex. 34

DER MOHRIN GESANG.

Langsam.

Mäßig langsam.

Der Mor-gen glüht, die Ro-se blüht so roth im Mor-gen-thau-e. Du schau-st er-freut, du

schau-st er-freut; sie sinkt, und streut die Blüt-ter auf die Au-e. Die Son-ne-geht; der

Wind ver-weht das Röschen. Weh! o We-he! da-hin! da-hin! da-hin! Die Ros' ich

bin! ich-blü-he und ver-ge-he! LAFONTAINE.

(iii) Structure: the problem of length

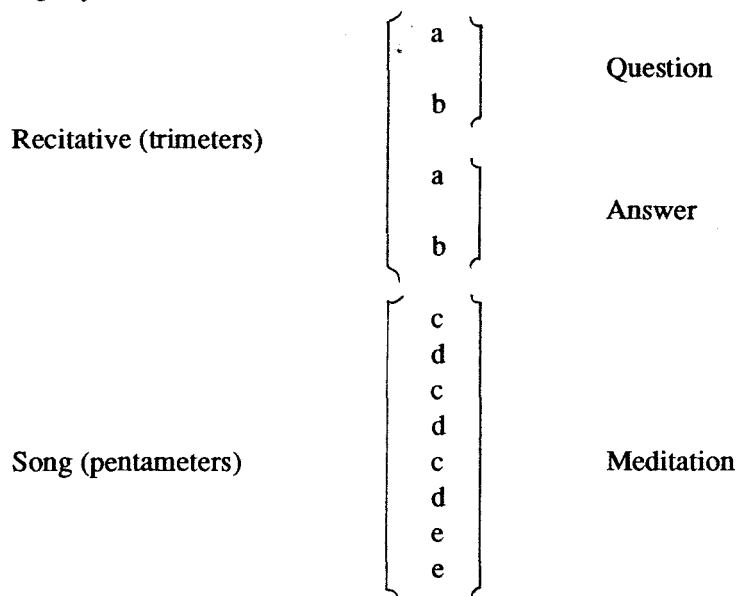
The setting to music of really lengthy ballad poems such as Bürger's, or later, Schiller's, presents a real problem of cohesion; neither Zumsteeg nor the young Schubert solved it entirely satisfactorily, in the sense that their compositions tend to become a series of separate pictures, loosely joined by recitative, rarely connected by any thematic references. Both also resort (perhaps justifiably) to purely strophic setting at times when several verses remain dramatically static.

Josef von Spaun, quoted above, intimates that Schubert at 14 was deeply impressed by Zumsteeg's settings of Schiller's *Erwartung* and *Ritter Toggenburg*. As Schubert set the same poems some four or five years later, a general comparison presents some points of interest.

Erwartung is not a ballad but a long, lyrical outpouring, with stanzas neatly alternating between outer sensations and inner soliloquy. A young man is waiting for his beloved; five times he thinks he hears, or sees, signs of her approach, which turn out to be wind in the leaves, a bird disturbed, ripe fruit falling, and so on. These brief hopes and disappointments are set to recitative by both composers. Zumsteeg differentiates texturally between questions and answers with detached crotchet chords and sustained chords respectively. In contrast, he makes each intervening soul-searching meditation a song in itself; passionate, shapely melodies match the iambic pentameters of the young man's ardent philosophising.

Schubert follows a similar scheme, without the differentiation of question and answer.

There are 5 stanzas of 12 lines each, plus one 4-line final stanza; the 12 lines adhere to the following rhyme-scheme:

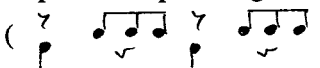


The final 4-line stanza has an a b a b rhyme-scheme.

Die Erwartung

Zumsteeg (publ. 1800)	words	Schubert (Feb. 1815)
Intro. 10 bars. motifs not re-used. F major		Intro. 3 1/2 bars B-flat...F
<u>Recit.</u> C	1.The door? No, the wind	<u>Recit.</u> F
<u>Song</u> F major, triplets	Green leaves cover her path	<u>Song</u> B-flat trans. a, g
<u>Recit.</u> ...E	2....only birds in the bushes	<u>Recit.</u> B-flat, g, G (V of c)
<u>Song</u> E...C...E	Come, Night	<u>Song</u> c
<u>Recit</u> E	3.Voices? No, a swan on the lake	<u>Recit.</u> B-flat..F (Neap. 6...)
<u>Song</u> E-flat (c, B-flat) semiquavers	I hear the sounds of night	<u>Song</u> E..c-sharp..B..G ..B..E (semiquaver triplets)
3 bars to V of B-flat		4 bars rising chromatic sequence
<u>Recit.</u> E-flat	4.Steps? No, ripe fruit falling	<u>Recit.</u> A, b, E; enharmonic feint to V of f
1 1/2 bars D..d		
<u>Song</u> d..D..B-flat	Sunset - moonrise	<u>Song</u> c, G, E-flat
<u>Recit.</u> D	5.Something white?	<u>Recit.</u> B-flat..F
<u>Song</u> D-flat	No, columns gleaming	<u>Song</u> B-flat..F
Augmented 6th...	O longing heart	
(Last four lines) F major 6/8	At last - she kisses him awake	(Last 4 lines rep.) F..B-flat

A survey of the keys used by each composer provides the first surprise, and evidence as to two possible approaches to the problem of length; both obviously wish to avoid the monotony of a purely strophic setting. Zumsteeg uses widely different tonic keys for *variety* of emotional colour. Schubert, on the other hand, uses close relationship of key as his basic *unifying* element (obtaining variety rather by figural, textural and metrical means) and his modulations thereby gain distinctly in emotional effect.

Zumsteeg's progressive tonalities — tonic keys dropping by a semitone for each main section — would appear to be a very consciously planned scheme, perhaps to indicate the young man's gradual lowering of spirits. But at the same time, a certain mounting tension is heard in the piano figuration: triplets and quavers give way to semiquavers in verse 3, a more suspenseful rhythm in verse 4, (, to reach a much more varied rhythmic scheme in the 5th verse, where dotted quavers and syncopation underline the boy's impatience (Example 35(e)).

A short passage from each verse will illustrate their several styles:

Ex.35

v.1 In mäfsiger Bewegung.

O schmükke dich, du grünbe-laub-tes Dach, du sollst die Anmuthstra - len-de em - pfan - gen,

v.2 Mäfsig langsam.

O lö - sche dei - ne Fakkell, Tag!

v.3

Mein Ohr um - tönt ein Har-mo-ni - en- flufs,

v.4

Kühn öf-nen sich im hol-den Dämmer-licht .

stül hebt der Mond sein stra - lend An-ge - sichte,

v.5

O! seh-nend Herz, er-güz-ze dich nicht mehr

The hint of motivic work in verse 4 should be noted, together with the Haydnesque moonrise in the same example ('still hebt der Mond'). Each verse contains a central modulation, and the mediant relationship is noticeable in verses 2: (E..C..E), 3: (E-flat,c), and 4: (D..B-flat..D).

Schubert follows his model closely as far as division of recitative and song is concerned. His key scheme is less adventurous overall; he seems to feel instinctively that cohesiveness, *musical* unity first and foremost, should be established through a close connection between the main key centres. This is of especial interest when one remembers that even at this age (18) Schubert was thoroughly familiar with a large repertoire of Haydn and Mozart symphonies, and the first two of Beethoven's: the programmes of the Konvikt (grammar school) orchestra, in which he played first violin throughout his senior school career, readily testify to this. The tightly-knit classical tonality of these works (which by no means precludes adventurousness) has surely influenced his practice here. If one contrasts this fact with Zumsteeg's primarily operatic interests, a certain amount of light is shed on their divergent answers to the same problem.

A further factor which draws Schubert's lyric sections together in this work is his superior power of motivic invention (not merely superficial figuration) and his intuitive realisation of its unifying force. (Many of his mature, lengthy instrumental works rely strongly on this very force when his tonality is being stretched almost to bursting point; two pertinent examples are found in the first movements of his last (C major) symphony (D.944) and his last piano sonata (B-flat, D.960).)

Again, a short passage from each verse is given for comparison:

Ex.36

The image displays three staves of musical notation. The first staff is a piano introduction in G major, 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The second staff is a vocal line in G major, 3/4 time, with lyrics 'den Vogel auf.' and 'O lö-sche dei-ne Fa-ckel,'. The tempo marking 'Feierlich.' is above the staff. The third staff is a piano accompaniment in G major, 3/4 time, with lyrics 'Ohr um-tönt ein Har-mo-nie-en-fluss, der'. The piano part features a prominent melody in the right hand and a bass line in the left hand, with dynamic markings 'sp' and 'mf'.

Ex.36 continued overleaf

Ex.36 continued

Langsam.

von der eignen Fülle schwer. Des Ta-ges Flammen-au-ge sel-berbricht in süssem Tod, und sei-ne

Etwas bewegt.

O sehrend Herz, er-gö-tze dich nicht mehr, mit sü-ssen Bil-dern we-sen-los zu spie-len! der Arm,-

Schubert intersperses short salient piano motifs into all his recitative sections; this does not occur in Zumsteeg's version, and is rare in his work generally: introductions and interludes hardly fulfil the same function. (An exception is the descriptive — and 'orchestral' — *Ossians Sonnengesang* quoted above in Example 20.) Example 37 shows how Schubert will often let voice and piano share and discuss a rhythmic or melodic motif:

Ex.37

wegt, der zar-te, der zar-te,

and

strahlend An-ge-sicht, die Welt zer-schmilzt in

ruhig gro- - -sse Mas-sen, der Gür-tel ist von je- - dem Reiz ge-

Schubert's central verse (3) affords considerable interest: it is in E major — at the furthest possible remove from the home tonic of B-flat; this provides a kind of natural pivot for return: 'nowhere to go but back'. A beautiful, and typical, mediant-relation modulation occurs in the middle of it, from B major to G, returning through the predictable augmented 6th:

Ex.38

Blu - - - me neigt sich bei des We - - - -stes
Kuss, - - - und al - - - -le We - sen seh' ich
Won - - - ne tau - schen, die Trau - - - be winkt, - - - die
Pfir - - sche zum Ge - nuss, die üp - - - pig schwel - lend hin - ter

Aug. 6 B 6/4

Clearly the same feeling for the ecstatic 'harmonies of night' underlies both Schubert's semiquaver triplets and Zumsteeg's straight semiquavers in this verse.

Although each of Schubert's song sections is lavish with melody and characteristic modulations, there is no interconnection through musical motif, and one feels that the static words of this long poem are an inhibition: even emotionally nothing progresses. As with Zumsteeg, the end product is formally arid, and the blame must fall partly upon the choice of words.

For our immediate purpose, however, the musical-historical interest of these two settings lies in the very way in which Zumsteeg tackles this emotionally turgid poem by drawing on a startling array of tonalities; and the way in which the young Schubert structurally models his composition on Zumsteeg's, but musically and pianistically travels far beyond.

Schiller's *Ritter Toggenburg* is a ballad poem with a vaguely mediæval setting. — Toggenburg is leaving to take part in a Crusade; at the farewell his beloved promises to love him always — with a sister's love: "ask no more from me; then I can in tranquillity see you depart and return". He is filled with foreboding and sets off for the Holy Land: great deeds are done, and battles fought, but his heart is heavy. After bearing his heartache for a year he returns, but on arrival at her castle he is told that she has taken the veil. He becomes a hermit; he wears a hair shirt, and dwells in a hut across the valley from her convent, where he can see her at her window. Years pass, and finally he is found dead, still facing her window.⁴⁵

A table of each composer's key scheme again provides an interesting comparison:

Ritter Toggenburg

Zumsteeg (Feb. 1800)	verse	Schubert (March 1816)
G major 4/4	1.The farewell	E-flat 4/4 (phrase <a>)
b..D (bare 8ves)	2.Sets off for Crusades	c (bare 8ves)
MARCH D 8 bars		MARCH E-flat 4 bars
D	3.Great deeds - heartache	E-flat, g, B-flat, f
F	4.Returns after a year	D-flat, a-flat, B
INTERLUDE...V of D	?Sea journey	INTERLUDE...B continues music of v.4
d C (Recit.)	5.Arrives at castle ..is told she is now a nun	e-flat,E-flat (Recit.) E-flat (phrase <a>)
		INTERLUDE 6 bars 3/4 E-flat...a-flat
	6. wears a hair shirt ... 7. ...builds a hut near her 8. ...looks out for her 9. ...for many years. 10.Found dead, facing her window	
A-flat (strophic)		(strophic) a-flat, C-flat, a-flat (C-flat passage similar to that in B, v.4)
		A-flat

Although the first five verses possess a certain drama, the second half of the ballad becomes completely inactive, and both Zumsteeg and Schubert fall back on a strophic solution.

Zumsteeg again uses a progressive tonality, ending a semitone higher than he began, and features a mediant-relationship from the 5th to the 6th verse (C:A-flat). Schubert's most pronounced

⁴⁵Loewe recalls that he sang Zumsteeg's setting to his University friends in Halle (Sb 70).

mediant progressions are again centrally placed (musically speaking) between verses 3 - 5; essentially the movement is E-flat:B: E-flat, with secondary progressions on the way, the most striking being f:D-flat between verses 3 and 4.

Both composers begin with a four-square melody 'im Volkston' or German folk-song style:

Ex.39

(Zumsteeg)

Traulich, sanft.

„Rit - ter, treu - e Schwester - lie - be wid - met euch dies Herz, fo - dert
kei - ne an - dre Lie - be, denn - es macht mir Schmerz.

(Schubert)

Ruhig.

„Rit - ter, treu - e Schwester - lie - be wid - met euch dies Herz; fo - dert
kei - ne an - dre Lie - be, denn es macht mir Schmerz

The rhythmic similarity is striking at “denn es macht mir Schmerz” (“it gives me pain”), as is the minor cadence in Zumsteeg and its fleeting implication in Schubert.

The second verse includes the knight’s foreboding and his passionate leave-taking, and both composers respond to the quickened emotional pace:

Ex.40

(Zumsteeg)

Schneller.

blu - tend los, presst sie hef - tig in die Ar - me, schwingt sich

auf sein Ross, schickt zu seinen Mannen al - len in dem Lan - de Schweiz,

(Schubert)

Mit steigender Bewegung.

stehn. Und er hört's mit stummen Harne, reisst sich blutend los, presst sie hef - tig in die Ar - me, schwingt

auf sein Ross, schickt zu seinen Mannen al - len in dem Lan - de Schweiz,

Zumsteeg suggests the crusaders' march with an 8-bar military-style interlude for the piano; Schubert's 4 bars are slower-moving, more devout. In both settings this is taken up thematically by the voice in the 3rd verse:

Ex.41

Tempo eines Marsches.

(Zumsteeg)

Grosse Tha - ten dort ge - sche - hen

(Schubert)

Gro - sse Tha - ten dort ge - sche - he

The 4th verse tells of Toggenburg's year of restless anxiety, and the burden of not knowing the outcome of his love. The deeper emotion elicits in both settings a flatter key and longer-drawn-out vocal phrases, (a) and (b). After this verse both Zumsteeg and Schubert insert a short interlude with flowing quaver movement, perhaps indicating the sea journey home across the Mediterranean, (c) and (d):

Ex.42

(Zumsteeg)

(a)

Und ein Jahr hat ers er - tra - - gen,

(Schubert)

(b)

Und ein Jahr hat ers er - tra - - gen,

(Zumsteeg)

(c)

(Schubert)

(d)

The two halves of the 5th verse, the knight's arrival home, and the dire news of his sweetheart's retirement to a convent, are treated in exactly opposite ways by the two composers: Zumsteeg continues his *arioso* for the arrival, but breaks the news, and the flow of the music, with recitative; Schubert makes the listener feel the *arrival*, and the unknown outcome, as the tense moment (recitative with *fp* chords for the piano) before the bitter news is heard. This is then touchingly set to the first melody of the ballad (Example 39 (b)): an inner reminder of the girl's insistence on 'sister-love' and the knight's unease which is a flash of real insight, demonstrating the importance of *emotional reference points* when setting a lengthy story.

At this point, both Zumsteeg and Schubert give up any thought of through-composition: the last 5 verses, simply recounting the devoted knight's retirement from the world and eventual death, give absolutely no encouragement to colourful word-setting:

Ex.43

(Zumsteeg)

Langsam. verses 6-10

Da ver-läs-set er auf im-mer

(Schubert)

Langsam.

Da ver-läs-set er auf im-mer sei-ner Vä-ter Schloss
Und er baut sich ei-ne Hüt-te je-ner Ge-gend nah,
Blick-te nach dem Klo-ster drü-ben, blick-te stun-den-lang
Und dann legt' er froh sich nie-der, schlief-ge-trö-stet ein,

But Schubert chooses the minor mode for his strophic verses — a remote A-flat minor — and his sensitivity is apparent in his then changing to the tonic major for the final¹ verse:

Ex.44

(ie. 6-9) 1. 2. 3. 4.

Glied-er hä-re-nes Ge-wand.
sich-te, sass er da al-lein.
neig-te, ru-hig, en-gel-mild.
Kla-ge, bis das Fen-ster klang,

(ie. 6-9) 1. 2. 3. 4.

15. (10)

bis die Lieb-li-che sich zeig-te,

15. (10)

In this context the major wrings the heart far more than the conventional 'sad' minor would. (Years later, Schubert was to employ this same feature in *Die schöne Müllerin* (the last three songs) and in *Winterreise* (the final verse of the first song, *Gute Nacht*, and at the end of *Im Dorfe*.)

The last few bars of Zumsteeg's and Schubert's versions are worth comparing harmonically and rhythmically:

Ex.45

(Zumsteeg)

kannt, denn es deckt die e-deln Glieder hä-re-nes Ge-wand.

(Schubert)

nach dem Fen-ster noch das blei-che, stil-le Ant-litz sah.

From these two brief comparisons, certain inferences may be drawn concerning ballad composition in general, and also, for interest, as to Schubert's emerging style in song composition:

The choice of poem is important; the words can inspire or hinder, and in a long ballad flagging verbal energy can cause problems as to unity of structure.

Underlying feelings as well as outer incidents need to be sought out and musically connected.

The *differences* between Zumsteeg and Schubert are more informative than the similarities. One can easily see how Schubert follows his model structurally, but his divergences in stylistic detail give one pause, and with hindsight it can be observed how truly a child of the 19th century he is; although born 37 years after Zumsteeg, he was writing his modelling attempts only 15 or so years after Zumsteeg's ballads had been published, and he is already moving in the world of Beethoven, as to both tonality and thematic impact. Once he finds the right words — the shorter lyric such as *Gretchen am Spinnrade*, or the terse, dramatic *Erkönig* (both written in his 19th year) — his stature as a song-writer is immediately established.

But Schubert had his own road to travel; and although Zumsteeg's enterprising experiments in ballad-setting had broken new ground and given a glimpse of riches, their unique potential was realised only with the advent of Carl Loewe.

PART II

CARL LOEWE: A BRIEF BIOGRAPHICAL PORTRAIT

Menschlich ist Loewe fast die wohlthuendste Gestalt
unter allen deutschen Tonmeistern.

Ludwig Schemann: (*Martin Plüddemann und die deutsche Ballade*, p17)

(Humanly, Loewe is perhaps the most attractive and agreeable figure among all the German composers.)

* * *

CHAPTER 3

Introduction

The first part, up to 1821, of this short biographical account is taken, unless otherwise indicated, from Loewe's own autobiography. This, together with certain letters and extracts from Loewe's diaries and an account of Loewe's later years given by his daughter Helene, was edited by Carl Hermann Bitter and published by Verlag Wilhelm Müller in 1870, the year after Loewe's death. The 1976 reprint, by Georg Olms Verlag (Hildesheim), is simply a facsimile of this, with the addition of Franz Espagne's catalogue of all Loewe's works, published and unpublished, with and without opus numbers. Bitter's editorial practice was obviously aimed at producing a manageable volume, and the work was probably done more hastily than would normally be advisable. There is no attempt at making a fully annotated 'Complete Correspondence' (even of the musically relevant letters only), and the autobiography itself is frequently paraphrased rather than presented exactly. Bitter is also fond of adding his own words to render the result more 'literary': the very first sentence of his edition is a case in point. Loewe himself begins: "I was born in 1796, on 30th November, in Löbejün...", which is clear, if plain. Bitter makes a roundabout journey by railway train to introduce his 'dear Reader' to the little village of Loewe's birth.

But the facts are there, and one must be grateful for the immense work of producing such a volume at all, possibly under pressure from Loewe's immediate family. With all its faults, one still gains from it a lively and attractive picture of Loewe the man and musician; even though, for instance, his charming and intimate salutations to his wife and children, among other human features, have been rigorously excised.

Loewe's enthusiasm for life was spirited, his sense of humour engaging, his love for his fellows warm and open, his love of Nature aglow with gratitude: these facts shine out from his writings. Uniquely, possibly, not a word of censure from others is to be found in any of the existing sources. A good man — to a fault; and in this 'fault' lies some of the reason for the level, bland, 'kapellmeisterisch' taint of so much of his music apart from the ballads. But the singular power of these is enough to ensure an acknowledgment, however amazed, of his one perfect gift.

* * *

It may be well to remind the reader that the German word *Loewe* (or *Löwe*) means 'lion'; from this fact arise many friendly jokes and punning references in Loewe-literature.

It also signifies the zodiacal sign *Leo*, which astrologically covers part of the month of July and most of August — Loewe's first wife was named Julie, his second, Auguste.

* * *

Impressions and Experiences 1796-1821

Childhood in Löbejün 1796-1806

"If you travel by train from Cöthen to Halle you pass through a station called Stohnsdorf. On your right, beyond Stohnsdorf, you catch a glimpse of a tower. This is the church tower of the village of Löbejün." Thus Bitter introduces the reader to Loewe's birthplace. Here in Löbejün he was born to Andreas and Marie Loewe, their twelfth and last child, on St Andrew's day, November 30th 1796, it being, as he observes, the name-day of his father. He was christened Johann Carl Gottfried.

He grew up free to roam the countryside, neither rich nor poor, neither in a hot-house of culture nor without musical education. There were coal-mines at Löbejün; an immediate and practical advantage was that coal was plentiful and cheap, and the Loewes' apartment always "warm und gemütlich" (warm and cosy) in winter. A more subjective outcome was the stimulus to the young Loewe's imagination; he would watch the miners descending the shaft, he tells us, and in fantasy follow them into that strange, frightening underworld, so near to the kobolds and other elemental beings familiar to him from legends and his mother's tales. These ideas worked strongly upon him; imagination "stamped this deeply into my soul, and when in later years I was composing *Der Bergmann* [*The Miner*] of L. Giesebrecht, all these impressions came alive again and appeared vividly before me."⁴⁶

⁴⁶ Ludwig Giesebrecht (1792-1873) wrote the cycle in 1833 and Loewe set the poems in 1839.

Above ground, he came to know the countryside intimately, like any healthy country boy, learning the ways and habits of animals and birds — even, one regrets to learn, setting snares for them! When later writing the ballad *Heinrich der Vogler*, lively memories returned of these jaunts, often undertaken with his eldest sister's husband, a miner by the name of Haerzer. Nearer home, his father's garden was a source of interest and exciting escapades; even chores can take on this colour for a small boy, when it means camping out under the stars to guard the ripening fruit, or diverting the village stream to water the fruit trees, not to mention collecting manure for them, so that the neighbours always wondered why the Loewes had the best crop.

He more than once refers back with gratitude to his free and happy country childhood and close, warm family relationships.

These benign first impressions gradually widened and deepened to include the musical and moral influence of his parents. Andreas Loewe was a schoolmaster and church musician, a spiritually-minded man, instilling deep Christian feeling into his family, serious, “no admirer of the theatre”, and although hoping that Carl would one day be a minister in the church, taking the boy's musical education seriously as far as he himself was competent to teach him. Carl soon developed a lasting love for the church chorales and knew by heart the sequence for the church's year. His musical inclinations were early in evidence, nourished by the music sung and played at church and at home, by his mother's violin playing (untutored perhaps, but intensely felt by the boy), and by his own piano study. His intelligence, his obviously quick and accurate ear, and true (if not exactly beautiful) treble voice (his own word is ‘schreiend’ — shrill), made easy such tasks as singing *violin parts* at sight with his father, for fun, including all the trills, runs and figuration inevitable in string writing. It came naturally, he says: “my father sang while he was teaching, and I sang too”. He sang Türk's piano studies just as fluently, apparently. Türk's *60 Exercises*, the only piano music in the house, were quickly learnt and played by heart; Loewe also enjoyed improvising preludes and postludes to the chorales, and the time came when he overheard his father say (one hopes proudly): “the boy already plays better than I.”

It is interesting to learn from a footnote by Bitter that the town musician, Wieprecht, was the uncle of the then Director of Music for the Prussian Guard Corps; for Loewe, the man's chief fascination was that he lived so high up in the bell-tower.

On Good Friday Andreas Loewe performed the Passion story with his choir in an original and probably most effective way: he required those members taking the solo parts (Jesus, Peter, Pilate and so on) to improvise their own music to the Gospel words. Carl's first ‘public appearance’ was singing in this way the words of one of the maids accusing Peter, and the memory of his ‘setting’ remained with him all his life.

For their part, his mother and sisters provided Carl with a background of stories, legends and poetry; his sisters could recite by heart the new and gripping ballads of Gottfried Bürger, and young Loewe never tired of these, asking to hear them again and again.

The living world around him; the mines; the fantasies of literature and legend; his Christian training; his first essays in the world of music; and finally his loving relationship with his family: all these are cited by Loewe as rich nourishment and stimulus to his developing soul and spirit.

Schooling in Cöthen 1807-1809

October 1806 saw the tranquillity of Loewe's childhood village shattered by the noise of Napoleon's cannon at Jena (about 80 km away), which could be heard in Löbejün, Loewe says, if you put your ear to the ground in the churchyard. He was naturally caught up into the collective feeling of anger against the invaders, and the fierce patriotism aroused among the people at this turbulent time played no small part in founding that loyal love for his King and fatherland which later pervades not only his historical ballads, but often also his choice of opera and oratorio subjects. Patriotic songs were sung, by the young Loewe as energetically as by anyone, denouncing Napoleon, and calling upon the former Prussian emperor to rise from the grave and save his people:⁴⁷ — grand, soul-stirring stuff for an impressionable mind. One such song mourned the recent heroic death of Prince Louis Ferdinand, whose compositions Loewe valued greatly in later life.⁴⁸

Early in 1807 three senior members of the church choir in Cöthen came to audition Carl, their Kantor Lehmann having heard of his musical ability. Success meant his removal to Cöthen, free board, lodging, firewood, and education at the Lutheran school there⁴⁹ — independence, in fact, for the 10-year-old boy. He parted with sadness from his family, especially from his mother whom he loved exceedingly; but once installed at Cöthen he made quick progress both in school and at music, and after all, home was only a three hours' walk away. He remarks how open and beautiful Cöthen was at that time, like a garden; and incidentally that he had to be taught how to use a knife and fork — previously his mother had cut up all the food for her large family.

⁴⁷See GA V iii.

⁴⁸Actually Friedrich Christian Ludwig, Prince of Prussia (1772-October 1806). He was a cultivated musician whose playing impressed Beethoven ("he plays like a musician, not like a prince"); a Complete Edition of his works is published.

⁴⁹Sb 19. Maurice J.E. Brown, in the article on Loewe in Grove 6, (also in MT April 1969, p357), erroneously makes Loewe "a devout Catholic". The Editor of Grove 6, Stanley Sadie, has been advised of this and assures the writer that the error will be corrected in future reprints.

The Cöthen choir, with their old-fashioned uniform and three-cornered hats, occupied a very high place in the regard of the townspeople, who made much of these sixteen young 'Zopfhelden', or 'pigtail heroes', in whose hands (as Loewe remarks) lay the musical life of the town. There was no theatre at the Residenz, no orchestra, not even a military band. Only the church provided music, with its choir, organ and a few violins. Loewe remembers that Pergolesi's *Stabat Mater* was one of the works performed; he also mentions that half of the choir formed a group which sang numbers from operas — if they were invited to private houses to perform these it usually meant a free supper, as well as a fee.

Two years of this happy-go-lucky but narrow life was enough, however, and Loewe's father was not surprised when Carl walked home one afternoon and announced that he had finished with Cöthen. All arrangements were then made for him to attend school in Halle, to his great joy.

With Türk in Halle 1809-12

Now nearly 13 years old, confident in his musical gifts and achievements, Loewe arrived at Halle, Handel's birthplace and a renowned University town and spa. His father, who had spent his own school years here, accompanied him, and an attractive touch of nostalgia is revealed as father shows son his old study, or cell (the building was formerly a monastery), complete with his name carved in the stone window embrasure. The acoustics of the now empty, echoing monastery church tempted the boy to some scale-singing. Carl was being entered for the Lutheran school which was affiliated to the Frankish foundation, and this necessitated an audition with Daniel Gottlob Türk,⁵⁰ the competent and autocratic music director of both town and University. (He lived in an impressive house, known locally and inevitably as 'Türkei' — 'Turkey'.)

Loewe's audition went easily until Türk, to test his absolute pitch, asked him to name notes played at random on the keyboard. This Loewe was quite used to doing perfectly accurately at home, but here all his responses were a fourth too low (not a third above, as A.B. Bach has it⁵¹). Türk soon guessed the probable reason for this consistency of error and informed Andreas Loewe that his piano at home must be a fourth out! It was in fact so, Loewe says. He was duly entered as a scholar on October 13th, 1809.

Music in Halle under Türk's direction was infinitely more varied and of a higher standard than anything Loewe had experienced to date, and he rejoiced in the many opportunities afforded him

⁵⁰1756-1813; from 1779 organist of the Frauenkirche, from 1787 Director of Music and from 1808 Professor of Music at Halle University. In 1803 he inaugurated regular performances of Handel oratorios in the town. Author of many didactic works on the theory and science of music, and a prolific composer. See article in Grove 6.

⁵¹A.B. Bach: *The Art Ballad* (Edinburgh and London: William Blackwood & Sons, 1890) p52.

of rehearsing in and performing great music; he became familiar with the orchestral, choral and keyboard repertoire as part of his daily fare. Türk was an energetic and capable musician from all accounts, but Loewe also has stories to tell of Türk's ideas as to what can or cannot be done in music. He excised, for instance, the slyly humorous Adagio introduction to the Finale of Beethoven's first symphony, dismissing it as 'schnackisch' — nonsensical. With later hindsight, and even to a certain extent at the time, Loewe could see that Türk's tuition, thorough and well-grounded though it may have been, was pedantic and lacking in imagination.

He does, on the other hand, give Türk full credit for vigorous and experienced direction⁵² — there was often only one full rehearsal for a concert, but, as Loewe comments, this kept the performers alert and the performance fresh; even in later life Loewe was against over-rehearsing. Operas by Mozart were given, as concert performances, among those by lesser men, also oratorios by Handel, Haydn and Graun; Mozart piano concertos appeared in the subscription concert programmes, and of course the weekly church music had to be rehearsed. This included works by J.S. Bach, C.P.E. Bach, Doles and Hiller — with twenty cantatas by Türk in the regular repertoire. And Türk did at least succeed in beautifying Loewe's shrill treble voice; he was now singing leading parts, and that of the Queen of the Night, in Mozart's *Zauberflöte*, was one of his favourites, which says much for his technique. He was also learning the violin.

Türk's piano 'instruction', however, left much to be desired. He lent Loewe a copy of J.S. Bach's *48 Preludes and Fugues*, telling him that he could learn them on his own. Loewe tackled this formidable task, afterwards naturally finding works by Clementi, Haydn, Mozart and the young Beethoven that much easier in consequence. Neither here, nor from anyone else later, did Loewe receive any formal piano tuition.

But alongside his participation in and enjoyment of Halle's musical world, there was growing in the boy's mind a doubt as to his path into the future; he was now approaching 14 years. It is difficult to credit the situation in which he found himself: Türk, in concentrating on his vocal training, had frequently kept him away from school, intimating that he knew enough and should now give it up altogether. In later years Loewe felt that the only excuse he could make for the older man was that, possibly, Türk feared Loewe's physical strength might be unequal to rigorous academic work as well as music. — Carl's father was understandably displeased at this outrageous advice, and insisted that Loewe should complete his education thoroughly in preparation for a safe and laudable career in the church. The boy felt torn: he wavered "like a reed in the wind"; as never before he needed a friendly adviser beside him. Fortunately his sound moral upbringing saved him, carrying him at this difficult period over to the side of renewed efforts at school, continuing music study, and also to his confirmation.

⁵²It is noteworthy that Türk used a stick for conducting (Sb 29); this was an era of trial and error in this field (see Harold Schonberg *The Great Conductors* p82f).

A stimulating annual event was the regular summer season of opera and plays given by the famous theatre company from Weimar. Great excitement for Türk's choristers — they were asked to provide extra chorus voices behind the scenes (not in costume) and how they relished the experience! Not only did they receive a small fee, they were also allowed to see the performances from the front. Loewe was overjoyed at the opportunity of taking part in, and watching, first-class dramatic productions. He sat through Schiller's *Die Räuber*⁵³ with shuddering delight ("Wonneschauern") and associates the effect it produced with his later predilection for dramatic intensity in the words he set. He looks back gratefully on yet another catalyst for artistic development: "I felt my soul purified and myself protected for ever against any debasement of judgment".

It was the custom for Türk's choir to sing for any eminent visitors to the town. After one such occasion, a gushing Mme de Staël⁵⁴ congratulated Loewe, in French, on his singing and gave him a silver eight-groschen piece, which, he admits, impressed him more than the fame of the lady. An even more propitious outcome resulted from a visit by the then French Governor of Saxony, King Jerome Bonaparte (Napoleon's brother). He was duly entertained by the choir and especially impressed by Loewe's singing; on hearing of Loewe's further talents and attainments he granted him a bursary of the unheard-of sum of 300 Thalers per annum, to further his musical studies.⁵⁵

This put an end to any doubt as to Carl's future. Türk took him into his own house, gave him a room of his own containing a piano, a violin, and all the necessary theoretical books. He gave far more of his time to his pupil, and more systematic tuition, teaching him theory and composition, fugue, history of music, and thorough-bass.

Türk was also interested in Chladni's hypotheses, and Loewe, arriving for his lesson, often found him in a chalk-laden atmosphere experimenting with sound-figures, or else involved in mathematical calculations.⁵⁶

⁵³Schiller's first drama, written 1777-8, when he was aged 18-19. Goethe apparently found Schiller's early work highly distasteful. Only later did they become closer, and enrich each other's lives and writings.

⁵⁴1766-1817; French writer; one of the avant-garde of French romanticism, who introduced German literary and philosophic ideas to France; disapproved of by Napoleon and exiled.

⁵⁵In a letter to the authorities of the Halle Marktkirche (July 1816), Loewe himself gives the sum as "mehr als 100 Thalem" (see paper by Walter Serauky: *Ein unbekanntes Bewerbungsschreiben Carl Loewes*, in *Festschrift Arnold Schering*, Berlin, 1937).

⁵⁶Ernst Chladni, 1756-1827; German acoustician. Famous for his experiments on the nodal patterns formed by sand particles on vibrating elastic surfaces (e.g. glass plates). These configurations are as yet imperfectly understood. He also demonstrated that longitudinal vibrations were set up in metal bars, a field in which Loewe later experimented, with some useful results (see p73 and Grove 5 vol.V, p362 n.1).

Carl learnt French and Italian with other teachers; only for piano was he still without an adequate mentor.

During the years 1811 and 1812 Loewe enjoyed a happy, studious, and musically profitable time, clarifying his own ideas as to composition, and learning to rely on his own judgment. As illustration: he had once to compose an aria as an exercise; the words, written for him in conventional classical style by a student friend, Carl Pflug, treated of the abandoned Dido. Loewe set it in D minor, in a fairly rapid tempo; it was quite short, full of passion, without any repetition of words or music, as he felt it unnatural that a despairing woman on the point of throwing herself into the flames of her funeral pyre would repeat herself. But no, Türk wanted a proper aria, that is, a full *da capo*; his comment: "this is good music, but no aria". Loewe stood his ground, while offering to compose another if necessary; he would not alter what he had already written. Even later, he was never one to over-revise or 'tinker' with his compositions.

Again, entering Türk's room once for a lesson, he found him at the piano with two songs in front of him. He asked Loewe which he preferred: Loewe's choice turned out to be written by Luise Reichardt, the daughter of J.F. Reichardt;⁵⁷ the other was by — Türk himself.

Two compositions by Loewe dating from these school years were actually published as op.1 and op.2; the first, interestingly, was a ballad, *Clothar*, with words by Friedrich Kind,⁵⁸ and the second a setting of the Lord's Prayer and the sacramental words from the Communion service.

Wartime Disruptions 1812-13

But the war, now swaying back and forth over the Saxon plain, saw to it that Loewe's plans were turned upside down. The autobiography devotes a longish chapter to his experiences in and around Halle, distressing enough in themselves, and naturally cutting right across any thought of calm and assiduous study. Remnants of Napoleon's army passed through Halle after their Moscow defeat of 1812, awakening pity in all who saw them: one such unfortunate sat down, frozen and exhausted, on the steps outside Türk's house, and died before Loewe's very eyes.

⁵⁷J.F. Reichardt 1752-1814; composer and writer on music (see comprehensive article in Grove 6 and notes on p21-24). From 1794 settled at Giebichenstein, near Halle, where his open home became known as the 'Herberge der Romantik' (the shelter, or hostel, of Romanticism). Was a friend of Türk, and Loewe as a boy often visited Reichardt's house with letters from Türk; he also sang duets with Luise (Sb 53).

⁵⁸Runze quotes the words of *Clothar* in GA X vi; in characteristic ballad fashion they tell of a bard singing at the wedding feast of the king's daughter, whom he loves: neither the king's nor the queen's praise and gifts assuage his suffering.

His patriotic sense was awakened fully; martial songs from Körner's *Leyer und Schwert* (Lyre and Sword) were in the air. Loewe tried to enlist,⁵⁹ but his rather slight build told against him: he was told to "come back next year". This was a shaming blow to him at the time, and he felt deeply the 'misfortune' of having to watch the fighting from the safety of Türk's house. He vividly evokes various scenes: the Russian soldiers ("they all looked alike, like a flock of sheep") and their strange, Asiatic melodies accompanied by hand-clapping; the dead littering the streets; old Türk wielding a shovel to dig trenches like any other able-bodied man and declaring: "it goes to one's head". These were dark, unsettled, and disturbing times. Typhus and cholera took the lives of many prominent and worthy men whom Loewe knew, including J.F. Reichardt, at whose funeral he sang as a member of the choir. Serious study was out of the question during 1813, and Loewe again underwent a period of acute uncertainty and unhappiness.

Halle came under German rule again — but this, ironically, meant that Loewe's generous money grant from Jerome Bonaparte fell away. Türk would have continued to teach Loewe for nothing, but became incurably ill at this time, and died on August 26th, 1813.⁶⁰ This was a difficult, fateful time for the 16-year-old boy, who had again to ask himself whether he could conceivably make music his sole career. He knew his father still dearly wished him to have a theological training, and the ministry as his primary means of livelihood.

Return to study 1814-17

Peace of a kind returned to Europe after the long upheaval of not only the Napoleonic Wars, but also the Revolutionary period before them. In the autumn of 1814 the Congress of Vienna assembled and a more stable future seemed assured for Germany through the Confederation of German States.

"Men longed for a period of peace and order and turned away from the liberal philosophy of a Revolution which had ended in tyranny and bloodshed. Edmund Burke in England, de Maistre and de Bonald in France and Novalis in Germany expressed the essential spirit of the Restoration Era in their writings when they poured scorn on the rationalism of the Enlightenment and the Revolution, and declared that obedience to princely authority, respect for the legitimate rights of rulers and the maintenance of the Christian religion were the only true foundations for a healthy and durable social order."⁶¹

⁵⁹With the Free Corps, founded by Major Adolf von Lützow (1782-1834), whose 'schwarze, wilde, verwegene Jagd' (wild and daring rout), a memorable military event of the time, was commemorated by Weber in his partsongs for male voices (op.42:2; 1814), and Schubert in one of his duets for voices or horns (D.205; 1815).

⁶⁰Not 1814, as Loewe incorrectly remembers in Sb 55.

⁶¹William Carr: *A History of Germany 1815-1945* (London: Edward Arnold, 1969) p1.

It is against this background that Loewe's story must now be placed. In 1814 good friends and advice were to hand; Carl Pflug (writer of the words of his Dido aria), whose parents lived next door to Türk's house, took Loewe into his care, shared his room with him, and tutored him intensively in general studies in order to make up for all the lost time. This was the spontaneous gesture of a caring friend and Loewe realised it: "I shall be grateful to him all my life", he says.

In due course, on October 14th 1814 — nearing 18 years of age — he returned to the Gymnasium to prepare for entrance to the University. He tried to forget that his fellow-scholars were both younger and academically stronger: he with his interrupted schooling had learned to treasure knowledge all the more, and now studied with serious intent. He matriculated in 1817, and in October of that year became a student of theology at the University of Halle, long recognised as one of the principal seats of Protestant theology. During these three years or so of academic rehabilitation, nearly all thought of music, practical or theoretical, had had to be laid aside. Exceptions were the private music tuition he gave to the daughters of Chancellor Niemeyer and a certain amount of organ playing, singing as Precentor and directing of the choir at the Marktkirche in Halle.⁶²

University of Halle 1817-20

At this stage certain personalities appear whose lives touch Loewe's irrevocably, to become a lasting influence and support: Adolf Bernhard Marx, the music theoretician;⁶³ Gustav Adolf Keferstein, a fellow theological student who wrote interesting articles on musical-æsthetic questions and who was a devoted life-long friend of Loewe's;⁶⁴ and the von Jacob family, with their circle of widely-cultured and discerning friends.

At first, student life was not entirely to Loewe's taste; the constraint of lectures and assignments set him longing for more fresh air and freedom, and he spent much time out of doors, on the Saale river as well as in it, in the parks and gardens of the town, and rambling in the surrounding countryside. For a time he joined the *Burschenschaft*, or student society,⁶⁵ a characteristic feature

⁶²See Walter Serauky: op.cit. (see above, p56, n.55).

⁶³1799-1866; pupil of Türk and fellow student with Loewe. In 1824 founded the *Berliner allgemeine musikalische Zeitung*; Professor of Music at Berlin in 1830, Director of Music in 1832. Influential writer on music history and theory.

⁶⁴Born near Halle, 1799; published under the pseudonym K. Stein. Wrote a humorous novel: *König Mys von Fidibus* (very approximately 'King Mouse of the Matchbox' — 'Fidibus' means a spill for lighting one's pipe) in which Loewe as the chief character appears as 'Leo Tonleben'.

⁶⁵After the Napoleonic wars, the new-style *Burschenschaften* were permeated by more patriotic feeling and more moral responsibility than were the 18th century 'Landmannschaften', and were much more 'respectable', though politically radical and idealistic (see Wm. Carr, op.cit.).

of the German universities of those days; but while enjoying the social exchanges and good fellowship of university life, his 21 years against his confrères' 17 or 18 years meant that he found many student activities childish and time-wasting, and he gradually dissociated himself from this side of university affairs. Officially freeing himself from the Burschenschaft (without the statutory duel) he felt able once more to plunge himself into music. He began playing the piano again, noting that although he had played hardly at all during the past four to five years, his finger facility, his ability to learn, and his mental grasp of the music were the greater now; intellectual maturity provided a sound advantage.

At the Singakademie, now in charge of Johann Friedrich Naue,⁶⁶ A.B. Marx formed a singing group which Loewe joined, meeting there a gifted young soprano, Julie von Jacob. Her father, Dr von Jacob, Professor of Political Economy at the University, had recently (1816) returned from lecturing in Russia. His three daughters were all talented and beautiful, all shining lights in Halle society, and the middle one, Julie, and Loewe very soon found a mutual attraction, which he knew inwardly "was no mere student love-affair".

As with Schumann, the flowering of genuine love initiated the composition of unquestionably fine music — in this case even epoch-making. His first two ballads, possibly his two most famous, were written during 1817-18: *Edward*, and *Erlkönig*.⁶⁷ These, with a third ballad (*Der Wirthin Töchterlein*) were published in 1824 as op.1; Loewe had the sound instinct to begin numbering his works anew, discarding his early 'op.1', *Clothar*.

Marx's group began to extend its repertoire to include oratorios by Handel, Haydn and others, operas by Gluck and Spontini (especially works rarely or never seen on the stage); and Loewe cites Mozart's *Requiem* in particular as making a profound impression upon him. He sang the tenor solos on these occasions, the bass solos being taken by one Müller (who during the war had shared with him a hair-raising adventure involving Cossacks, which left them divested of both money and clothes).

These musical evenings, valuable to him in so many ways, often took place at the von Jacobs' house; not only the music, and Julie herself, but the congenial company, where art, literature,

⁶⁶1787-1858; another of Türk's pupils, succeeding him as University Music Director. Wrote books on Protestant liturgical music.

⁶⁷Schubert's setting, written in 1815, was unknown to Loewe at the time, in spite of a misleading statement made by Loewe's daughter Julie to A.B. Bach (?c.1888, ABB p125), quoting her father as saying "man kann es auch anders machen" ('it can also be done in a different way'). The present writer suggests that the *timing* of this anecdote is mistaken; Loewe may have seen the music later, after its publication in Vienna in 1821, and possibly meant by these words that he had simply 'felt' the poem differently when setting it.

current affairs and the latest scientific developments were discussed with knowledge and intelligence, contributed to making these hours among the most pleasurable of his life.⁶⁸

A further quickening of mental powers by the stimulus of his university study, which he began to appreciate more at this stage, added to his well-being, and at the same time he was enjoying the more active pursuits of fencing and, especially, swimming, in which he was particularly competent, being able on two occasions to save a person's life.

Between 27th April 1819 and 1st April 1820 Loewe had to undertake his military duty, serving as a volunteer in the 4th Rifle Battalion at Halle, becoming one of the best shots in the Company.⁶⁹ Even here he was able to use his musical talents to some extent: he helped the buglers learn their calls by making up mnemonic jingles and, more importantly, formed a choir. Their singing of serenades met with such approval from their superior officers that Loewe was thereafter let off night-time guard duty!⁷⁰ (Much later, his friend and patron, Crown Prince Friedrich Wilhelm, absolved him from any further (reserve) military service, in case his hands should be injured.)

These were crowded hours; Loewe was composing steadily: six ballads had appeared up to 1819,⁷¹ a dozen or so songs — and he had become engaged to Julie in the meantime.

He was at last maturing, having rounded off his rather patchy education, and having enormously extended his cultural interests and insight through his Halle friendships.

Extra-mural activities 1819-20

Professor von Jacob had arranged for Julie to spend the winter of 1819-20 in Dresden, for further instruction in music and painting, and Loewe decided to spend the Christmas with her there (announcing his arrival, romantically enough, by singing (or whistling?) their wonted signal, a phrase from Rossini's *Tancredi*, under her window). They met as often as they could, and one of their rendez-vous was at the Christmas midnight mass at the Roman Catholic church, where

⁶⁸Julie's younger sister was to become a well-known writer and translator, her nom-de-plume 'Talvj' being formed from her initials: Therese Amalie Louise von Jacob. Her biography (under her married name, Therese Robinson), together with a collection of her stories, was published in Leipzig in 1874 (Enc. Brit. 1953, s.v. Robinson, Edward; and see also p67).

⁶⁹These details are from KA 11.

⁷⁰Nearly falling asleep on duty one night, he was reminded of Herder's poem *Elvershöh*, which he later set to music (1825); see pp84 and 127.

⁷¹The early *Clothar*, and *Edward*, *Erlkönig*, *Wallhaide*, *Treuröschchen* and *Geisterleben*. None was published until 1824.

Weber was in charge of the music.⁷² Loewe mentions the fine Silbermann organ in the church,⁷³ but was chiefly impressed by a fanfare played on straight trumpets (“the kind one nowadays only sees depicted by painters and architects”) which the kettledrums announced and which finished with the following cadence in C major:



He notates this in letters:

$\begin{array}{cccccc} & \text{tr} & & & & \\ \text{g} & \text{fis} & \text{e} & \text{fis} & \text{g} & \\ \text{e} & \text{d} & \text{c} & \text{d} & \text{e} & \end{array}$

including the sharp 11th harmonic

“fis” (German for F-sharp). The rhythm is conjectural.

Loewe states that he had already made Weber’s acquaintance at a concert in Halle,⁷⁴ and that he and Julie spent some time with the Webers during that Christmas week. Weber was working on *Der Freischütz* at this time, and Loewe met both the librettist, Friedrich Kind, and Ludwig Tieck at the composer’s hospitable table. On this particular occasion, Weber was inviting opinion as to how *Freischütz* should end — should Agathe die or not? Apparently Weber, out of religious feeling, was the only one who wanted a *deus ex machina* (in the person of the Hermit) to provide a happy ending. The librettist reluctantly agreed, only after much deliberation; Tieck and Loewe were definitely for the tragic ending. Certainly Loewe had no misgivings about the unmitigated doom and tragedy in many of the ballads he chose to set! — In passing, Weber mentioned that when studying with Abt Vogler⁷⁵ he had a fellow student called Meyerbeer,⁷⁶ who was judged to have a brilliant future before him...

⁷²Carl Maria von Weber (1786-1826).

⁷³Gottfried Silbermann (1683-1753); one of two brothers, both famous organ builders in North Germany. Gottfried died in Dresden. The organs he built in that city suffered badly during the Second World War.

⁷⁴There is a discrepancy in dates here. Weber visited Halle in 1820, giving a concert on July 31st, for which Loewe made all the arrangements (Grove 5, article on Weber), and Loewe would seem to be putting this a year earlier — there is no traceable occasion otherwise when they could have met *before* the Christmas of 1819. But see also GA 1 x, which, if true, could point to a boyhood meeting.

⁷⁵1749-1814; studied in Italy, took orders in Rome, and returned to Germany in 1775. Founded ‘Tonschulen’ (Music schools) in Mannheim and Darmstadt (where Weber and Meyerbeer studied). Travelled much as an organ virtuoso. A prolific composer and writer of theoretical books on music, he is also the subject of a poem by Robert Browning. (See also article in Grove 6.)

⁷⁶Giacomo Meyerbeer (1791-1864); one of the great early Romantic opera composers. Born in Berlin, he was also a pupil of Clementi, Zelter and Bernhard Anselm Weber. Later lived in Italy, then Paris. Friedrich Wilhelm IV appointed him ‘Generalmusikdirektor’ in Berlin in 1842.

At this point in his autobiography Loewe makes the first mention of actually performing his ballads; he sang *Erlkönig* and *Edward* one evening at Weber's house, Frau Weber also singing some of her husband's folksong settings, and Julie one of Weber's Italian scenas. (Loewe is not a little proud to report that once, while there, he was playing Weber's A-flat Sonata to the composer, when Frau Weber came into the room finding with surprise that it was not her husband but Loewe at the piano.)

At this point, too, we find his only reference to Zumsteeg, coupled with a hint merely of his own ideas on ballad composition. A short passage, it is worth quoting in full:⁷⁷

“...I was able to give them [his fellow students] a good deal of pleasure when I sang them my ballads, and also those of other people. These latter included especially the ballads of Zumsteeg, above all Bürger's *Lenore*, *Des Pfarrers Tochter von Taubenhaim*, and *Die Entführung*, also Schiller's *Ritter Toggenburg* and von Stolberg's *Die Büssende*. The music of this old and unjustly overlooked master moved me deeply.⁷⁸ Its themes are characteristic and ingenious; they follow the poem with utmost fidelity. But mostly they were of a very aphoristic nature. I felt that the music should be more dramatic, and formed from more broadly worked out themes, rather as I have tried to do in my ballads. Nevertheless, Zumsteeg's merit as a ballad composer is undisputed.”⁷⁹

Continuing, he recalls that the very texts took his thoughts back to the living-room in Löbejün, where his sisters had so often recited these mini-dramas — with what far-reaching effect!

Something of these former impressions, he felt, must have emanated from his own performance among his friends, for his normally noisy and lively fellow-students would encamp themselves in his room, pressing round the piano, reclining on the floor, puffing clouds of blue smoke from their pipes, captives in his ballad-realm.⁸⁰ Always, when he speaks of performing his ballads, one hears an assured pride in what he was able to bring into the world.

⁷⁷Sb 70; see also p33

⁷⁸It is interesting that Loewe can apply this epithet to someone only one generation older than he, and who died at the age of 42.

⁷⁹Loewe apparently wrote even more enthusiastically about Zumsteeg in a letter to that composer's grandson (Landshoff: *J.R. Zumsteeg*, Berlin 1902, quoted in KA 44 n5).

⁸⁰This picture has something of the immediacy, if not the uproar, of the old Randhartinger's memories of the first 'try-out' of Schubert's *Erlkönig* (ABB 107-109).

Settling at Stettin 1820-21

Early in the year 1820 the post of organist and choirmaster at the Jacobi-Kirche (*anglice* : St James' Church), in the Pomeranian capital of Stettin, became vacant and was advertised. Loewe applied on April 29th and during the ensuing correspondence requested a teaching post as well. Thus far, his application was successful and the Stettin authorities then obliged him to submit to a thorough audition by Zelter⁸¹ in Berlin.

Before he finally set out for Berlin and Stettin, however, Loewe visited his friend Keferstein in Jena, where furthermore Goethe was staying at his summer residence in the Botanical Gardens; Loewe felt he could hardly leave without at least trying to see the renowned poet. In retrospect this meeting turns out to be a most tantalising and unfruitful exchange.⁸² Introducing himself to the servant as 'Studiosus Loewe', he was kept waiting for some time in the garden, under observation (as he noticed) from behind a curtain: 18 months previously, Kotzebue⁸³ had been murdered by Karl Sand,⁸⁴ a mentally unbalanced theology student belonging to the Jena Burschenschaft, and Goethe was perhaps justifiably nervous.

But at last the innocent-looking, blond, blue-eyed Loewe, manuscript of *Erlkönig* peeping out of his pocket, was admitted to the Presence. The great man's writings were discussed, and a further invitation extended to visit Goethe at Weimar and participate in his *salon* there. Loewe asserted his love for the ballad above all literary art forms, and his especial admiration for the way in which *Erlkönig* displayed all the features of the genuine folk ballad, even to its using dialogue throughout, so that the characters introduce themselves through their own words. — Loewe was unable to perform his composition as there was no piano in the apartment; he did eventually visit Weimar some years later, but unfortunately only after Goethe's death.

From Jena, Loewe travelled on to Berlin in November. He stayed with Zelter for eight days and gives in detail the tests he had to perform. He sang and played 'all' Zelter's songs; he was asked to sight-sing (before the assembled Academy) "the most difficult tenor aria"⁸⁵ from the then virtually unknown *St Matthew Passion* by J.S. Bach, of which the Singakademie possessed a

⁸¹1758-1832; another important and influential (if in many ways pedantic) figure in Berlin musical life, as teacher, conductor, writer and composer: for details the reader is referred to the article in Grove 6. (See also p20f.)

⁸²See Goethe's diary for 16 ix 1820, also Runze's introductory essay in GA XI: *Goethe und Loewe*.

⁸³August von Kotzebue (1761-1819); a dramatist who had been in the Tsar's service. Very anti-liberal and therefore hated by the student bodies (Wm. Carr: *History of Germany*, p18).

⁸⁴1795-1820.

⁸⁵possibly No.41 *Geduld, Geduld! wenn mich falsche Zungen stechen*.

manuscript copy. Zelter praised his performance, saying, "Türk's pupils certainly know how to sing" (Sb 78). Later he had to play the organ and compose three fugues on subjects set by Zelter. Finally he performed his own compositions.

While in Berlin Loewe attended a production of Spontini's *La Vestale* which, he says, fired him with great enthusiasm.

And so to Stettin; Zelter sent him on his way with a bottle of red wine in his pocket (a thoughtful precaution in a North German late November!). He had sent his testimonial on by post.⁸⁶

Loewe's first disclosures about his new home are of the difficulty encountered by his host's servant in understanding his Saxon dialect, and moreover her doubts as to his sanity, or at the very least his intelligence, confided to her master when she had overheard Loewe roaring with laughter each evening while reading Jean Paul in bed.⁸⁷ To begin with, Loewe lived in the house of Professor Grassmann, who taught mathematics at the Stettin Gymnasium.⁸⁸

Between his application and his arrival, the circumstances and conditions of his post had changed favourably for Loewe. His appointments now were: organist (and for the time being choirmaster as well), singing teacher at the Gymnasium, and teacher of organ and singing at the Seminar, or teachers' training college. These last two posts had just been created, in the hope that the new incumbent would raise the standard of musical training in the schools and among the trainee teachers, and that this would favour a better musical climate in the town, eventually benefiting the whole province. This far-sighted decision on someone's part did in fact have the desired result: Loewe's talent, enthusiasm and influence made itself felt immediately and lastingly. Committees from both town and school were filled with appreciative recognition of his speedy results.⁸⁹ The whole of his first year is a chronicle of success and promotion within local musical/educational circles.

In addition he became qualified to teach Greek, History and Natural Science, the while pursuing and completing his theological studies. He was also busy writing two text books: a singing

⁸⁶In KA 10 Anton quotes a further testimonial from the school inspector at Halle (from the Stettin town archives): "In Halle he [Loewe] is esteemed far more highly than our music director Naue. If there were a similar position vacant here, Loewe would certainly be appointed. Prof. Marx said once that Loewe would play an epoch-making part in the musical world. Our winter concerts were full to overflowing whenever he was performing; his splendid voice carried everyone away with its magic."

⁸⁷Loewe was reading *Dr Katzenbergers Badereise* (1809).

⁸⁸See also p73.

⁸⁹KA 13

course for the Gymnasium, and a piano and thoroughbass method for the Seminar.⁹⁰ The Stettin Gymnasium (founded 1404) enjoyed a high academic reputation at this time, and Loewe's teaching colleagues included such learned figures as Grassmann and the Director of the school, Heydemann, in the sciences, and the writer Ludwig Giesebrecht⁹¹ in the arts. In a personal, if not in a musical sense, Loewe benefited greatly from the friendship and goodwill of these men.

Negotiations were now in hand between the provincial and town authorities with a view to appointing Loewe as (town) Music Director, and on 14th February 1821 this became yet another of his official posts. On 22nd May of the same year his three rôles, as organist, teacher, and Stadtmusikdirektor, were confirmed as life appointments. In the event, he served here faithfully for 46 years.

For this considerable burden of official duty, Loewe received a salary of 850 Thaler per annum — unchanged for 30 years, when, for playing at weekday services as well, it was increased by about 300 Thaler.⁹² One of the conditions of his employment was that he should *not* compose for the Stettin theatre: a fateful and decisive clause in view of Loewe's later operatic failures, which were due in great part to his lack of practical experience.

Loewe obtained leave for the month of September, 1821, "for important family reasons": he returned to Halle and Julie, whom he married on 7th September.⁹³

* * *

⁹⁰*Theoretische und Praktische Gesanglehre für Gymnasien etc.*, Stettin 1826; 5th edition, 1854. *Klavier und Generalbassschule I und II Theil*, Stettin 1826; 2nd edition, 1851.

⁹¹1792-1873; taught at the Stettin Gymnasium 1816-1867. As Loewe's colleague he provided innumerable poetic texts for school and public occasions, as well as for many songs and nine of the oratorios. His verse could be termed skilled but uninspired.

⁹²For comparison: Keferstein's cousin (a Stadtgerichtsrat, or town Court Councillor) paid 3 800 Thaler for a large house with garden and courtyard before 1846 (see Sb 388) — but he also spent 1 000 Thaler a year on his hobby entomology, in which he was apparently a world authority. — An organ overhaul in 1839 cost 11 000 Thaler (Sb 310) which Loewe exclaims is "hardly to be believed".

⁹³KA gives September 6th, Loewe (Sb 89) gives September 7th.

Details of Loewe's later family are sparse, and are summarised below.

Julie died on 7th March 1823, having borne Loewe one son, Julian. Later in life Julian went to America, according to Bulhaupt (B 57), and there is no further information regarding him.

Julie's sister, Therese von Jacob, married (in 1828) Professor Edward Robinson of New York (1794-1863), a distinguished American scholar who was studying in Halle at this time; his research into biblical geography was pioneer work and highly regarded (see the article under his name in Enc. Brit. 1953 ed.). With him she went to live near Boston (in Andover, Massachusetts), returning to Germany after her husband's death, living mainly in Berlin and Stettin, then Hamburg. She became well-known in her own right as a novelist and translator; her one daughter, Marie, was later translating her mother's novels into English, according to Loewe (Sb 65).

In 1825 Loewe married Auguste Lange (from Königsberg, according to Grove 5) who died in about 1895, in her 90th year. She bore Loewe four daughters: Julie (1825 - c.1912); Adelaide, usually called Adele, (1827-51); Helene (b. 1 vi 1833); and Anna (21 v 1840 - 17 vii 1895).

Adele was musical, a sweet singer and also a composer of songs; in 1847 she became engaged to a Lieutenant von Tippelskirch, but she became ill at Christmas 1850, and died in the first days of 1851.

Helene was lame; Loewe dictated some of his autobiography to her, and she completed it by reviewing the years up to his death. Anna was engaged by 1862 and was married in 1866 to one Ulfers; she had two daughters. She apparently was a great help in looking after Loewe as he became increasingly frail during his last years.

His eldest daughter Julie married a naval captain, Arthur Hepburn von Bothwell;⁹⁴ they lived in Le Havre until Bothwell was eventually transferred to Kiel, where Loewe retired for the last three years of his life.

After Loewe's death, Julie was in constant correspondence with Runze, Bulhaupt, and also with Karl Anton c.1910. Runze had, through her, access to many family documents and unpublished works, and she recounted to him many stories of her father, as well as publishing papers on certain ballads and various aspects of his work. Much information communicated by her appears in Runze's valuable (if over-adulatory) introductions to each volume of the GA.

The above details are taken chiefly from Bulhaupt (pp57-59, 65-66) and Karl Anton (p14n), together with information from Runze (GA).

⁹⁴Loewe's *Schottische Bilder* (Scottish Images) for clarinet and piano, op.112 (c.1850), were dedicated to him.

CHAPTER 4

Trials and achievements 1821-1869

A short survey of Loewe's personal and public activities

Loewe now discontinues his close account of events, and after some pages of memories of a more general and reflective type, closes his autobiography as such, leaving the rest of the tale to be told through letters and diaries.

Julie died exactly 18 months after their wedding, on 7th March 1823; their son, Julian, was brought up in Halle by Julie's sisters and parents. In spite of Loewe's visits during the boy's childhood, Julian never really came to know his father, which caused the latter much heart-ache and disappointment.

The death of Julie dealt a crippling blow to Loewe's spirit, and the time (nearly two years) between her death and his meeting and marrying Auguste was a dark and joyless period for him: "Es war eine trübe, ernste Zeit". It was also a lonely time; even the new companionship of Freemasonry could not outweigh the silence and stillness of his own home, and he lodged for a while with a former University friend Vocke. (The libretto of Loewe's first opera, *Rudolf der deutsche Herr*, resulted from a collaboration between him and Vocke in 1824-5.)

But one day, Loewe tells us, three young ladies presented themselves, requesting singing tuition. The spokeswoman was Auguste Lange, the charming possessor of impressive talent, looks, and common sense. Loewe's interest in her grew and blossomed, and in 1825 they were married. She proved an able soprano soloist in performances of Loewe's own works as well as in the many other works he directed; not only this, she appears to have been a capable, loving and self-sacrificing wife, who supported her husband loyally and who so ordered his domestic arrangements that his professional life ran smoothly and without undue distraction.

A revealing few sentences in one of her letters to him, however, show that his constant absences on concert tours during the summer months were a source of some anxiety to her. One can sympathise; she had already to contend with her husband's all-absorbing round of lecturing, teaching, church duties, and unceasing composition, which must have necessitated so many lost hours of companionship. His absence for the six weeks of the summer holiday would understandably be an added vexation.

But in spite of this, their affection and their marriage obviously flourished; the tone of Loewe's letters is one of a cherishing love, and he shares as much as possible of his travels through the written word.

The letters begin in 1826, and there are several gaps of some years, but the general trend of his life as a composer and performing musician is there. Of his official Stettin life and domestic affairs there is almost nothing — naturally enough, as the letters printed are almost always *to* Auguste, at home in Stettin. These pages of correspondence provide an attractive picture of him as a human being, a keen observer with an eye for the humorous, elated by his successes, shrugging off disappointments, aware always of his Art, naïvely enjoying the company of well-to-do litterati or Court officials, not to mention Royalty itself. M.J.E. Brown is equally taken with them.⁹⁵

“The letters he wrote home to his wife during these years make delightful reading; he had a gift for touching on those details in his day-to-day existence in new surroundings, which add such charm and readability to letters, and which can be lacking in those of a more literary bent. Food, drink, personalities, natural scenery and humorous occurrences are all described with a lively pen, and this correspondence of Loewe’s should have a modest place in any anthology of composers’ letters.”

In dealing with the further course of Loewe’s life and career one has constantly to remind oneself that here is a creative artist, a fine and innovative performer, the perfecter, no less, of a unique branch of music, — bound to an incredibly demanding triple appointment; and not even in a small centre of music such as Halle had been, but in a drab Baltic port, where merchandising and commerce inevitably cast their shadow over things artistic — and where the sea-fog caused Loewe some anxiety at first as to its effect on his voice. “...I was already beginning to feel at home in the new town. Only one thing didn’t agree with me and utterly depressed me — this was the impenetrable fog which blanketed the Pomeranian capital every Autumn. It was a long time before I became used to it.” (Sb 81)

Once settled in Stettin, his life was confined for ten months of the year to the comparatively narrow, if busy, world of education, local conducting, church duties, and continuous composition. Only in July and August each year was he able to undertake recital tours, chiefly, it seems, in order to present his ballads. (He mentions performing other songs of his, and occasionally songs by other composers, but by no means as often as he does the ballads.) But July and August were the months when naturally everyone else also took their summer break, and in the larger centres especially, Loewe had to contend with the fact that many persons were out of town who might have stimulated important support for him and influenced a wider public in his favour. In a letter from Vienna in 1844 (Sb 352-3) he quotes the Viennese themselves, with their inimitable dialect: “zur Sommerzeit könnte auch Gott der Vater ein Concert geben es ‘kam kaner’” (in the summer months, even if God the Father should give a concert nobody would come). As it was, too many of his performances took place in merely private circles; however elevated these were socially (and Loewe was fully appreciative of this element of life) they were no substitute for the wide public acclaim afforded to (for instance) the young Mendelssohn.

⁹⁵MT April 1969 p357-8.

Loewe's audiences were invariably captivated; he was lionised (an unavoidable pun in German), especially by the ladies, who, he tells us more than once, were moved to tears by his dramatic and expressive singing. From all accounts, and from the evidence of portraits, he was blond and handsome, with a commanding platform presence and manner, and won many friends with his innate charm and goodness. But H.J. Moser comments: "It is tragic that Loewe, whose singing to his own accompaniment was a sensation throughout Germany and as far as Vienna, was in his age only able to offer his gems to a few good-natured Pomeranian fellow-freemasons and schoolboys..."⁹⁶

This overstates the circumstances: from 1832 Loewe was on fairly intimate terms with the Crown Prince (who in 1840 succeeded to the throne of Prussia as Friedrich Wilhelm IV); he admired Loewe's work to the point of adulation, and Loewe was a welcome guest at the Berlin Court on many occasions. Loewe also met the Crown Prince in Stettin, at the house of Bishop Ritschl, a man important to Loewe in a social sense, who is often mentioned in the Autobiography; on one occasion (in 1829) Loewe directed a performance of Handel's *Samson* in the Bishop's house (see also Appendix C).

During Loewe's short time of happiness with his first wife Julie, her father, Professor von Jacob, introduced him into the circle of a certain Frau Tilebein, the widow of a Privy Councillor. She lived at Züllchow, then just outside Stettin, and from that time (about 1821) until her death in 1854 at the age of 82, Frau Tilebein was a staunch friend of Loewe and his family. A gifted, cultured woman, she kept an open and hospitable home where visiting artists and notables of all kinds were welcome; Loewe found here a meeting-place of friends of refined and cultivated taste, who could converse with knowledge and sensitivity on all aspects of the arts and current affairs; in Frau Tilebein herself a patron and confidante of the highest order, always wise, judicious and encouraging. He often played over new compositions to her, and while her musicality was not of a professional stamp, he nevertheless valued her opinion. There are many references to her in the Autobiography and letters, and he once jokingly referred to himself as the Züllchow Court Kapellmeister. This was a profound friendship, which often provided stimulus to new and greater musical effort.

Valuable as these social connections were for Loewe, the exigencies of his daily life did little to free his spirit or extend his fame.⁹⁷

⁹⁶*The German Solo Song and the Ballad*: Historical Introduction (transl. anon.)

⁹⁷See also page 89 for evidence in Loewe's words.

Teaching and lecturing

The duties which were such a constant backdrop to Loewe's life, and the manner in which he undertook them, offer a good deal of insight into Loewe's character, and the following reminiscences concerning his teaching and lecturing contain much of human interest to fill out the reader's impression of Loewe the man. Both Bulthaupt and Karl Anton provide material on this subject.

Loewe was a caring and much loved teacher, always an inspiration to his pupils. Apparently discipline was not a strong point, but his serious, conscientious attitude and inquiring mind invariably endeared him to all whom he taught. Bulthaupt (who himself studied with Heinrich Kurth, one of Loewe's pupils) quotes thus from two of Loewe's students:

"Learning with Loewe was a real nourishment. His influence stemmed from the distinguished quality and sincerity of his character. To every pupil he was a kind, fatherly friend. Because of this even the Seminar students looked up to him with the greatest esteem and reverence."⁹⁸

Another pupil calls him "our favourite lecturer" and adds, "...true, he could not maintain discipline, but we admired him as Germany's greatest ballad composer and loved him for his friendly good nature towards us."⁹⁹

During the first years of his Stettin appointment he compiled two text-books, practical and theoretical, for the Gymnasium and the Seminar: a singing method (*Gesanglehre*) for the former, and a piano and thorough-bass method for the trainee teachers.¹⁰⁰ Several of the songs from the *Gesanglehre* can be found in the first volume of the GA. The tunes are attractive, and are seemingly aimed at purity of diatonic intonation. They are provided with metronome markings and breathing indications; the pitch range overall is very wide and in some a good deal of chordal (arpeggio) agility is required.

In 1824 Loewe was officially sent to Berlin, with other music instructors of the province, in order to learn something of the methods of Logier.¹⁰¹ The chief novelty here was the idea of class piano tuition; Loewe relates (Sb 94-5) that he introduced it at the Seminar, as it proved appropriate (and manpower saving) for a class of student teachers who wished to achieve a certain amount in a

⁹⁸B 60.

⁹⁹ibid.

¹⁰⁰See p 66, n.90.

¹⁰¹Johann Bernhard Logier (1777-1846); for full biography see Grove 6 and MGG. He was in Berlin 1821-24, at the instigation of the Prussian Government, to demonstrate and disseminate his educational methods. An interesting account of his tuition is given in Spohr's autobiography (vol.II p104), where Spohr describes a visit to Logier's musical institution in England in 1820. Loewe contributed an article on Logier's method to the *Berliner allgemeine musikalische Zeitung*, IV 1825 (MGG, article on Logier, Bibliography).

limited time. (There are still many advocates of this system, especially in the United States.) But for true piano teaching Loewe quickly returned to individual tuition.

The teaching of singing was the foundation of the school music curriculum, and Loewe considered that it unfolded the feeling for religion and human love in the most direct way possible (KA 15). The following account of Loewe's approach is taken from Karl Anton, pp15-16:

“Loewe's way of teaching [a singing class] is interesting. Formally he looked upon it as part of the religious instruction (which is why the Jewish students for the most part did not attend). The first quarter of an hour he devoted to theory: knowledge of notes, scales, keys, solfège, training of the vocal organs, (vocalisation, elocution); for the second quarter-hour he concentrated on the chorale, which he included not only from its ecclesiastical interest, but because he saw it as the basis of all music. The last part of the lesson was devoted to the singing of metrical melodies, with the folk/traditional song, especially children's songs, as the starting-point.”

As a pedagogue, he was quick to investigate new methods, research and information, and as far as was possible kept himself abreast of the newest in literature, science and art. (The second part of Goethe's *Faust* appeared only in 1833, after the poet's death; Loewe read it avidly, pondered it — 1833 was for him a year of some months' enforced 'rest' on doctor's orders — and in 1834 published a *Commentary* on it, the first to be made.¹⁰²)

Hardly had Bellermann's studies on ancient Greek music appeared than Loewe incorporated ideas and examples from them into his History of Music lectures at the Seminar.¹⁰³ These lectures were always conceived as 'musical evenings' with the lecture as 'an unmusical beginning' rather than a 'rousing overture'.

The following details (taken from KA 20-21) typify his approach.

The first lecture (which lasted 43 minutes), entitled *On the first achievements in music*, incorporated the following programme:

Psalm 46 in a musical reconstruction by Spiedel (Hebrew liturgy?)

Hymn of Kaliope (which Loewe sang 'first in Greek with antique accompaniment, then in German with more modern harmony')

the first *Pythian Ode* of Pindar with 'accompaniment mostly reduced to the *diapason*' [i.e. octaves], after Boeckel and Bellermann

Horace: *ad Caesarem Augustum* from de la Borde: *Essay sur la musique ancienne*

Horace: *carmen saeculare*

Ambrose: *veni creator spiritus*

items from the *Missale Romanum*

The Song of Roland

¹⁰²*Commentar zum zweiten Theile des Goetheschen Faust...*: Berlin 1834, H.A.W. Logier (not J.B. Logier).

¹⁰³See KA 20. J.F. Bellermann (1795-1874) *Scriptio de Musica*, Berlin 1841; also wrote a work on the Greek scales, 1847.

Later lectures were on Gregorian Masses (with musical examples), mediæval music, and Luther. For all his history lectures, Loewe attempted to use original sources as far as was possible in his day, and moreover to perform, or have performed (often by his choir), all the examples, in order to make the history of music as living as he possibly could; this was a practice presumably assimilated from Türk in Halle (see biography of Türk in Grove 6). The modern student, so used to switching on his musical examples, already prepared on records, tapes or video, should pause to appreciate the sheer industry behind Loewe's presentations.

Scientific interests

Loewe was interested in acoustics generally; his report of Türk's experiments on the Chladni sound-figures (p56 and n.56) bears this out, and his later close connection with Professor Grassmann, the mathematics teacher at the Gymnasium, was a further stimulus to acoustical work of some practical value. Together they studied the longitudinal as well as the lateral vibrations of the monochord, and also worked on sounds too high to be audible, but which could be made visible. The work on longitudinal vibrations was useful to Loewe later when planning new organs and in experimental work with new stops; and he was able to use the monochord in his own acoustics lectures at the training college.¹⁰⁴

In his diary of 1833 he tells of an acoustical demonstration given by Grassmann at a physics lecture (possibly part of a public series, as Loewe mentions a large audience of townspeople, women as well as men). To demonstrate the conduction of sound through solids, Grassmann set a guitar (without strings) on an upright rod standing on the floor; the rod was inserted into the sound-hole and was in contact with the body of the instrument. A faint but clear sound of music was heard throughout the room. If the guitar was taken away and one put one's ear close to the rod, the same effect was heard, miniaturised even further, "like a landscape seen in a concave mirror" as Loewe puts it. The fact was, that the rod went through to the room below where a string quartet was playing! This is interesting, quite apart from the acoustical proof, because of the trouble taken to demonstrate a scientific point for a general audience. Loewe also naïvely reports that "physicists assert that a whole concert could be transmitted a long distance in this way".¹⁰⁵

A further proof of Loewe's ever-practical application of his interest in sound-production is found in his Foreword to the ballad *Der Gang nach dem Eisenhammer* (1829-30). This strange hybrid work, 'built on' to Anselm Weber's melodrama with orchestral accompaniment, requires a deep

¹⁰⁴KA 13 and Sb 82; see also Grove 5 vol.V p362 n.1.

¹⁰⁵Sb 156. In 1821 Sir Charles Wheatstone (1802-1875) had demonstrated sound reproduction, using boards connected by a rod. He later (1837) constructed the first railway telegraph. He was at one time a musical instrument maker; wrote papers on the transmission of sound in solids, an explanation of Chladni's figures, and the invention of the concertina.

bell-sound — a perennial orchestral problem.¹⁰⁶ Loewe's enterprising solution to the various logistical problems of performance is recounted by him as follows (GA X 21):

“...In a successful performance in a concert in Stettin, the passages where the use of a small organ is indicated were played on a positive organ in an adjoining room, where the chorus was also placed. (If such a chamber organ is not available, this same *pianissimo* effect can be obtained by using clarinets and bassoons.) In the preceding *Adagio con sordini*, one can imitate the sound of a bell exactly in the following way: a (double-headed) drum was hung in the doorway between the two rooms, and from a string attached to the centre of the lower skin a metal rod about half a metre long was suspended. Struck with a covered (not padded) wooden stick, this gave a splendid imitation of deep, bell-like tones.”

In his notes on this ballad (GA X xii-xv) Runze quotes the music historian and Wagner enthusiast Wilhelm Tappert (1830-1907), writing in 1896: “There is something else of Loewe's that Bayreuth could use, particularly in *Parsifal*. It is well known that the ‘bell question’ is not happily solved even yet. Loewe gives us a useful hint in his 1830 adaptation of B.A. Weber's melodrama *Der Gang nach dem Eisenhammer*”. He continues by quoting the last paragraph of Loewe's Foreword as above, and adds: “Physicists could control this and Bayreuth could make some practical experiments in the next few years”. It seems a relatively simple and feasible solution, but there is no further hint of its ever having been put into practice.

A note on the Oratorios

Apart from the ballads, the area in which Loewe contributed most positively to musical development is that of *oratorio*.

Loewe's oratorios were generated by an ideal: the vision of a Germany united in its musical understanding, and in its religion, for which music was to be the soul-expression. This is a lofty idea for which Loewe has perhaps not received enough credit. He is said to have defined these works as “the representation of the union of the pure human spirit with the divine.”¹⁰⁷

His oratorios have been afforded detailed treatment by several writers, likewise appreciation, as well as comparison with the operatic expedients of one composer or another. For comprehensive studies of them (in German) the reader is referred in particular to Arnold Schering's *Die Geschichte des Oratoriums*,¹⁰⁸ Karl Anton (Part III of his *Beiträge zur Biographie Karl Loewes*), and Bulthaupt p68 ff; shorter citations appear in MGG (s.v. *Oratorium* vol.10 p162), and in

¹⁰⁶For decades even Bayreuth resorted to unbelievable Heath-Robinsonish contraptions for the Grail Scene bell tones in *Parsifal*. See Berlioz/Strauss *Orchestration* (Leipzig: C.F. Peters 1905) p413; Cecil Forsyth *Orchestration* (London: Macmillan 1914/1935) p54 n; and Norman Del Mar *Anatomy of the Orchestra* (London: Faber 1981) p405.

¹⁰⁷KA 77; a quotation from Loewe's daughter Julie von Bothwell, via August Wellmer, a pupil of Loewe.

¹⁰⁸Arnold Schering: *Die Geschichte des Oratoriums* (Leipzig: Breitkopf und Härtel, 1911).

Guido Adler's *Handbuch der Musikgeschichte* (vol.2 p927 ff). In Maurice Brown's article on Loewe in Grove 6 the oratorios receive a bare mention (apart from their listing in the catalogue of works); Einstein (*Music in the Romantic Era* p177) devotes a short factual paragraph to them; the only appreciative note available in English is that given by Albert Bach (ABB p71-78).

From the few passages (choruses interspersed with solos) included in GA, the impression gained is that they contain moments of great effectiveness side by side with easy-going, banal writing; long schoolmasterly fugues rub shoulders with operatic cavatinas and again with genuinely dramatic choruses and masterstrokes of detail. Loewe's real contribution to the development of the genre, however, is in his choice of subject. Historical episodes and characters, secular as well as religious, feature importantly, as well as the conventional biblical stories; his friend Ludwig Giesebrecht, librettist of nine of the oratorios, even went so far as to include 'stage directions', although the works were, as always, intended for purely concert performance. Direct dramatic situation plays a greater rôle than in previous oratorios, and here one can see the same impulse given to Loewe's musical imagination as that afforded by the ballad poems.

Schumann can find no good word for this hybrid of opera and oratorio, but acknowledges Loewe's enterprise in forging ahead with his own ideas, and at least admits that he will find a place in musical history because of this very enterprise.¹⁰⁹

A full and detailed list of the oratorios is given in Grove 6, but a list of the titles with their English translations serves to display the range of subject matter:

1. *Die Zerstörung von Jerusalem*/The Destruction of Jerusalem op.30 (i.e. by the Romans in AD70)
2. *Die eherne Schlange*/The Bronze Serpent op.40
3. *Die sieben Schläfer*/The Seven Sleepers op.46 (the legend, set in early Christian times)
4. *Die Apostel von Philippi*/The apostles at Philippi op.48
5. *Gutenberg* op.55 (i.e. Johannes Gutenberg, the inventor of printing by movable type)
6. *Die Festzeiten*/The (church) Festivals, or Seasons (3 cantatas) op.66
7. *Johann Huss* op.82 (Bohemian religious reformer, 1372-1415)
8. *Palestrina* (unpublished) (life of the composer, 1525-94)
9. *Der Meister von Avis*/The Master of Avicenna (unpublished) (story based on Calderon: a C15 incident involving Mohammedans and Christians)
10. *Hiob/Job* (unpublished)
11. *Das Sühnopfer des neuen Bundes*/The atoning sacrifice of the new Covenant (unpublished)
12. *Polus von Atella* (unpublished) (conversion to Christianity of a Roman actor)
13. *Die Heilung des Blindgeborenen*/The healing of the man born blind, op.131
14. *Johannes der Tauffer*/John the Baptist (unpublished)
15. *Das hohe Lied Salomonis*/The Song of Solomon (unpublished)
16. *Der Segen von Assisi*/The Blessing of Assisi (incomplete, unpublished)
17. *Die Auferweckung des Lazarus*/The Raising of Lazarus op.132

Giesebrecht wrote the libretti of nos. 2, 3, 4, 5, 6, 8, 9, 12, and 16.

* * *

¹⁰⁹Schumann: *Musik und Musiker* III p124 (Leipzig: Reclam, 1888).

Loewe's performances and recital tours

A constant feature in Loewe's diaries, and in the news sent back to his wife, is his pride and pleasure in the ballads; in their composition, their publication, and in the appreciation and recognition they elicited in performance.

One has to remember that a solo recital was an inconceivable event at this period:¹¹⁰ a singer or pianist usually performed one or two items in a long, chiefly orchestral programme (one calls to mind the extravagantly long concerts quoted in all accounts of Beethoven's life). In a letter from Berlin, early in 1832, Loewe says (Sb 132): "Everyone was astonished that I intended to give a concert entirely on my own; they found it quite unheard-of."

This was not the only original aspect of his performances; in the same year his diary records the first of many public improvisations, in this instance Goethe's *Zauberlehrling*. Poems were submitted by the audience and this particular choice came from Prince Anton Radziwill. "The task was difficult indeed; a mediocre solution would at the very least have provoked laughter...My courage grew in proportion; I invented a melody which I could use for all verses (trusting to my performance to supply the mounting tension), and a useful obligato figure for the accompaniment, and off I went to attack with energy the dragon I had hitherto only conquered in effigy. — It succeeded. Endless applause was proof that I had not been wrong in initiating this idea of a public improvisation." (Sb 133)

This memorable occasion took place within a full orchestral concert consisting of Loewe's works; this was in Berlin, with Karl Möser¹¹¹ conducting, and included the overture to Loewe's opera *Rudolph* and his A major piano concerto, with himself as soloist.

Loewe mentions many occasions subsequently on which he improvised ballads; and (in 1835: Sb 214f) an even more original — and surely unique — feat, of combining with a poet and producing a double improvisation on a given topic, in the manner of a melodrama. In five minutes Professor Wolff, of Jena, produced two pages of verse on the subject of a Captain van Spyk and an incident in the Dutch-Belgian war. Loewe performed as if inspired, he relates, and the applause was overwhelming.

¹¹⁰Compare Charles Halle: *Life and Letters* (London: Smith, Elder & Co., 1896) p123: "From the year 1850 I had commenced to give pianoforte recitals, until then unknown in England."

¹¹¹1774-1851; composer, violinist and conductor, based chiefly in Berlin. He was a member of Friedrich Wilhelm IV's private string quartet, and conducted the Berlin première of Beethoven's 9th Symphony in 1826 (see Grove 6).

On August 3rd, 1832, Loewe was made an honorary Doctor of Philosophy of Greifswald University; the same year saw him applying, rather half-heartedly, for Zelter's post in Berlin, which had fallen vacant on the latter's death in May. Loewe felt, in fact, that he enjoyed greater security of position in Stettin, in spite of its drawbacks. (Mendelssohn was another applicant, but in the event Zelter's assistant Rungenhagen was voted in by a society which evidently preferred the familiar.)

Certain years are plentifully recorded by Loewe, others are lean in information. His public triumphs were many, and included conducting his oratorios in Jena, and at the Lower Rhine Music Festival. The details he gives of rehearsals and arrangements, personalities (including other conductors, such as Neukomm) provide a vivid and fascinating glimpse into music-making at the time, and the excitement and pride in his successes carry the reader away into a world of earnest enthusiasm for music among all classes. The years 1835-1837 were perhaps the high plateau of his conducting and composing life. 1835 saw him conducting his oratorio *Die eherne Schlange*, with 700 male voices, at Mainz; and *Die Apostel von Philippi* at Jena, a stupendous performance from all accounts. In 1836 *Gutenberg* was written; it was performed the following year at Mainz, again at the Festival (when 14 000 visitors descended on the town). After the performance the Crown Prince invited Loewe to a banquet at which the Duke of Cambridge was also present.

While in Leipzig in 1835 he met Schumann, and Wieck and his daughter Clara, who married Schumann in 1840. Loewe held a high opinion of Schumann's wisdom and taste in musical judgment, and describes him as: "a quiet, good, thoughtful young man, whom one only truly appreciates on closer acquaintance." In this same year Loewe encountered Chopin's music, which, he says in a letter, "is very much *en vogue*"; he cannot make much of the *Études*, but three of the *Nocturnes* attract him immediately and he promises Auguste that he will bring them home with him.¹¹²

In 1838 he toured the area around Danzig, and visited Königsberg; in a long letter to his wife he describes in great detail the monastery at Oliva, its great organ with 84 stops (much in need of

¹¹²Bitter edits Loewe's letter most misleadingly here; he prints simply, "...und die Notturmo's..." ("...and the *Nocturnes*...") implying all 6 written to that date, where Loewe distinctly writes "...und 3 Notturmo's..." (using the digit). In addition, Bitter makes Loewe say "Seine Etüden hören sich gut an, sind aber als Musikstücke ohne Bedeutung" — "His studies sound well but as pieces of music they are without significance". Loewe's original words run "...als Musikstücke weniger von Bedeutung" ("...of less significance") — not quite the outright condemnation (or misunderstanding) that Bitter attributes to him. The Studies would be the first set, op.10, and the 3 *Nocturnes* probably either op.9 or op.15. (As a matter of interest, Loewe's spelling of Chopin is *Chaupin* — again corrected, but with more justification, by Bitter.)

repair), and the Teutonic Knights' fortress at Marienburg¹¹³ (where he sings the notes of a chord in the colossal banqueting hall and the sound echoes for some time).

In this same year, Goethe's grandson, Walther von Goethe, came to Loewe for music tuition; he proved a talented and faithful pupil.

In his 43rd year, in 1839, Loewe gives the first intimation of age affecting his voice. But he goes on to describe recitals where his voice responds as well as ever and his audiences' acclaim is ecstatic. In Breslau, Mosevius, his host and friend as well as Director of Music of both town and University, cried out after an exceptionally well-received ballad recital, "Gut gebrüllt, Loewe!" ("Well roared, Lion!")¹¹⁴

In Prague, the same year, he attended an orchestral concert, thinking to hear the highest possible standard of playing; but:

"...they rattled and blew so loudly that Köhler's organ, with mixtures, was a mere whisper by comparison. I nearly fainted in the small hall. No *piano*, everything *fortissimo* and *prestissimo*. Then they chased Mozart's *Don Giovanni* overture to the devil...it was horrifying to hear, and this in the place where Mozart himself had conducted! Even madder was their *Figaro* overture, which [Dionys] Weber, the conductor, boasted that he played in 3-and-an-eighth minutes¹¹⁵...at one point the players were half a bar out with each other; but Weber banged them together (he has knocked a hole in his conducting-desk) and so they careered to the end, like a pack of hounds. — Dear God, and they call that music!"

Loewe was an experienced conductor, as can be seen from the programmes included in Appendix C. He received comments from players and choristers alike on his calm and secure hold on his musicians, and one feels from his general attitude that his rehearsing would be meticulous, his manner courteous but perfectionist, his performances inspiring.

Apart from Loewe's own mention of conducting Beethoven's *Eroica* and *Pastoral* (and 'Battle'!) symphonies, we know from external records that he prepared and conducted the first North German performance (outside Berlin) of Beethoven's Ninth symphony at one of his subscription concerts in Stettin, on February 20th 1827 — just five weeks before Beethoven's death. This was the concert at which Mendelssohn, just 18 years old, conducted the first performance of his *Midsummer Night's Dream* overture; at the same concert he and Loewe performed Mendelssohn's 2-piano concerto in A-flat (never published). After the interval, Mendelssohn

¹¹³One of the three great military/religious orders dating from the Crusades, the Order of Teutonic Knights of St Mary's Hospital at Jerusalem began in the late 12th century. "Like the other two great military orders [the Templars and the Hospitallers] the Teutonic Order began with charity, developed into a military club and ended as something of a chartered company..." (Enc.Brit. 1953, s.v.Teutonic Order).

¹¹⁴Shakespeare: *A Midsummer Night's Dream*, Act V Scene 1 1.272.

¹¹⁵The normal performing time is 4 to 4½ minutes.

took his place among the first violins for the Beethoven symphony — truly an historic occasion.¹¹⁶

Two years after Mendelssohn's discovery and performance of Bach's *St Matthew Passion*, Loewe conducted it in Stettin, on Good Friday, 1831. This was probably the third full performance of the work since Bach's time, as Mosevius had conducted it in Breslau in 1830. Karl Anton quotes from the Director of the Stettin Seminar (KA 18-19): "I can still see Loewe's eyes shining, as he told us how this great work, which had lain so long in the dust of the Library of the Berlin Singakademie, had at last been brought to light, rehearsed and performed. 'I have heard the work, it is splendid, mighty; Stettin shall have it.'"

In 1841 or 1842, according to Karl Anton (KA 19), Loewe also conducted Schubert's great C major symphony — without cuts. It will be appreciated that Schumann discovered the manuscript of this work in 1839, and by 1840 only the parts had been published, the printed score not appearing until 1849.¹¹⁷

1844 was another outstanding year for Loewe personally; he visited Vienna, and for the first time mentions travelling by train. The journey took five days, *via* Berlin, Cöthen (passing near Löbejün), Halle, Meissen, Dresden, and Prague. In Vienna he stayed near Walther von Goethe and his mother, and tells many anecdotes about the Viennese way of life, the dialect, Viennese habits and hospitality (including wine and cream cakes). Johann Strauss (the elder) is named, playing his dances at the "Sperl" assembly rooms and gardens. Loewe pays a reverential visit to Beethoven's grave, plucking a few small flowers as a memento; he sees the room where Mozart composed *Die Zauberflöte*; he gives a very successful concert (see p89 below) with laudatory newspaper reviews; in a word, falls in love entirely with the Viennese world. It was a supremely happy visit for him and he devotes nearly 30 enraptured pages to it.

One of the personalities in Vienna at the time was 'Hoven', that is, Baron von Püttingen (who, as he considered he was half as good a composer as Beethoven, called himself by half his name). Years later, his widow, who heard Loewe sing in Vienna during this visit, recounted her impressions to Bulthaupt (B 52). She extolled the ease of his change of register from tenor down to the apparently equally comfortable bass regions; "his extensive, if not brilliant voice" did not work the magic on its own, but seemed to merge with the declamation and the sense of the words so naturally and intimately that one was not conscious of any dividing-line. Further, she mentions "his light *parlando*, the charm of his humour, the incredible inner force of his tragic

¹¹⁶Both MGG and H.E. Jacob give the date as February 20th; Grove 6 says April 1st.

¹¹⁷Mendelssohn conducted a heavily cut version at the Leipzig Gewandhaus on March 21st 1839. Orchestral players in Paris (1842) and London (1844) flatly refused to rehearse it: it was 'too difficult' and they found the figuration incomprehensible.

expression, and his own special talent for — one could say: scene-painting, so that the listener could see the poem's scenic background, together with every picturesque detail, rise up before him." Every one of these characteristics is of moment when considering the performance, and indeed the compositional technique, of his ballads.

In a letter from Magdeburg, in 1845, Loewe airs an interesting topic: he relates that here he gave an introductory talk about his ballads, explaining the content of the ballad poems (Sb 363); this he declares "bore wonderful fruit; attention was as rapt in the last pieces as in the first." — On the same tour Loewe mentions Hanover's gas-lighting.

The last letters of Loewe which are extant are from London, written during his visit in May, 1847. This was his last extended tour, and was marred for him by a sore throat and loss of voice for at least a week. He was able however to sing before the Royal Family, and took in with great delight and admiration many of London's sights and sounds: the National Gallery, the Tower, the police force, Barclay's Brewery, gas-lit streets, the Zoo, and Regent's Park, where he also saw a firework display culminating in a victorious 'sea battle' when the 20 000 spectators spontaneously roared out 'Rule Britannia'. "Alles ist hier colossal," he comments.

He attended services in Westminster Abbey and was obviously completely mystified by Anglican chant: he quotes, in measured notation, a chant by William Russell¹¹⁸ (still in common use), adding Victorian passing notes as they were presumably sung at the time, saying that "this was the main item from the choir, which was repeated perhaps 50 times." (Sb 427):



The original is as follows:



¹¹⁸1777-1813; London organist and composer; from 1801 held the post of organist at the Foundling Hospital.

He saw Jenny Liind in *La somnambula*, and made much music among German friends. Not knowing the language, he felt that he missed much in England; but his often amazed descriptions of English ways, English food and mealtimes and so on, are genial, and testify to an acutely interested observer.

The last years

As early as 1842, Schumann refers to Loewe as being “almost among the forgotten ones” (see also p355); Karl Anton quotes the NZfM of 1848 as speaking already of ‘Loewe’s glorious past’, and states that at this time Loewe had ‘taken his leave from the musical world’ (KA 31 and n.2); that is, the world of performing and touring as his own ambassador. There was indeed no diminishing of his output of ballads, oratorios, and Lieder, and his demanding daily duties continued.

In 1851, deeply grieved by the death of his 23-year-old daughter Adele, he took a holiday in Norway; one outcome of this was the fine ballad *Odins Meeresritt*.

He visited his daughter Julie and her husband Hepburn von Bothwell in Le Havre in 1857, as it was thought the sea air would be good for him. As it happened, Jerome Bonaparte was in the town, but Loewe was too diffident at this late date to make himself known to his benefactor of 46 years before.

His last two ballad recitals were in 1853 (before Friedrich Wilhelm IV) and finally in 1863, at the Gymnasium, where he sang ‘one of his oldest ballads’, according to his daughter Helene.

On February 23rd, 1864, he suffered a stroke and was unconscious for six weeks, while his family watched over him day and night. He gradually recovered, and was able to play the piano and organ again, though his right hand remained weak. The following year he received an invitation to conduct a choral work of his at a royal *soirée* in Berlin; this was out of the question now because of his ill-health. During 1865 his son-in-law, Bothwell, was transferred to Kiel, and Loewe visited him and Julie again on doctor’s advice, in the company of his youngest daughter Anna. In the Autumn, he resumed certain of his duties: his organ-playing, and part-time and private teaching. He was no longer conducting, even locally.

Two years almost to the day after his stroke, on February 25th 1866, the Stettin authorities sent a letter to Auguste — not to Loewe himself — asking that Loewe should resign his post. This was a great blow, as he had hoped to reach his 70th birthday ‘in harness’. His full salary was, however, offered as a pension. He decided to retire to Kiel “like a cat running away from the pigeons” — his only word of bitterness. He left for Kiel at the beginning of May, having served Stettin for 46 years. (His successor was Dr Carl Adolf Lorenz (1837-1923) who retired in 1910 after 44 years at Stettin.) In 1867 a bust of Loewe was placed in the Gymnasium where he had taught so faithfully.

During the last two years his daughter relates that he was quiet and happy, though often suffering pain. In April 1869, she quotes him as saying, "die Welt wird immer schöner" (the world is becoming more and more beautiful); he took Communion on Wednesday, April 7th, and on April 18th he suffered a second stroke, from which he did not recover consciousness. He slipped away quietly, without pain, on Tuesday, April 20th. According to his own wishes, his heart is buried in his beloved Jacobi-Kirche at Stettin, close to the organ, but his grave is at Kiel, within sound of the sea: "...du tiefaufdonnerndes Meer..."¹¹⁹

Stromabwärts treib' ich, leichte Wellen schäumen.
 Da liegt das Haus, verdeckt von grünen Bäumen
 Am hohen Uferhang,
 Wo er als Gast, gesucht und eingeladen,
 Vor tieferfreuten Hörern die Balladen
 Mit frischer Stimme sang.

....

Die liederfrohe Hausfrau ist nicht mehr.
 Wo ihre Feste?
 Wo ihre Gäste?
 Wer ruft den Sänger aus der Ferne her?

(Ludwig Giesebrecht c.1868; a poem remembering Frau Tilebein, and Loewe's frequent performances at her house.)

I fare upstream, light waves curl at the bow.
 There lies the house, hidden among green trees
 High on the river bank,
 Where he, the guest, fêted and sought by all,
 Fresh-voiced, sang his ballads
 To hearers moved with deep delight.

....

She who welcomed his song here is no more.
 Where is her festive board?
 Where are her guests?
 Who will call back the singer from afar?

* * *

¹¹⁹from the ballad *Der gefangene Admiral*.

Part III

LOEWE'S BALLADS

<THE WORDS>

CHAPTER 5

A composer's response:**the place of the ballads within Loewe's compositions for voice and piano**

Loewe's works for solo voice and piano number about 400. Their dates of composition range from 1810 (Loewe's 14th year) to 1864, a few years before his death. In the complete edition (GA) the editor Max Runze divides this output into the following groups: ballads, Lieder, Romances, legends, folksongs, Hymns, Psalms, Odes, canons, chorales, sacred songs, religious folksongs, idylls, and children's songs. (He includes in this edition a few individual items for 2, 3 or 4 voices and piano, and several excerpts from his operas and oratorios in vocal score.) Of this collection, about 120 are ballads; a more precise total would be misleading, as some which are designated 'ballads' by poet, composer or publisher are peripheral in style and content, having little in common with the true dramatic ballad; and one legend, *Gregor auf dem Stein*, is often referred to by Loewe as a ballad: it is, in fact, one of the most impressive of them all, and Runze frequently and justifiably quotes it as such. About 130 Lieder and 30 legends appear in the GA (13 of the latter were written in one year, 1834). Legends are usually traditional stories from the lives of saints and could be described as religious ballads, but only very few display even a little of the inspiration and dramatic working-out which Loewe bestowed on the ballads proper.¹²⁰

Within Loewe's whole vocal output the ballads are in a class by themselves as to inspiration, originality of concept, intensity of dramatic expression, and indeed experiment. It is not only musicologically that these works astonish: their physical impact in performance is compelling, and, Loewe being a performer himself, every effect is also superbly judged from both the singer's and the pianist's point of view.

In the GA the ballads are divided into volumes according to their *outward* origins; for example, all ballads from the same national source are grouped together (Scottish, Spanish, etc.) as are ballads of courtly life, middle-class 'bürgerlich' life, Kaiser-ballads, ballads of the sea, and so on. (Of the 17 volumes of GA, 10 include a large proportion of ballads.)

¹²⁰Some of the better examples are: *Der ewige Jude*; *Der grosse Christoph*; *Johann von Nepomuk*; and the greatest, *Gregor auf dem Stein* (all written in 1834).

Although this division is useful and relevant, it ignores completely the supremely important emotional/psychological aspect of the ballad poems. For a deeper study of their music this *inner* element is the most revealing of all; it is of considerable import and interest for the student of Loewe's character, and its palpable significance in relation to Loewe's musical style has prompted further groupings (Tables II, III, and IV; pp97 and 98 and fold-out, after p99) which afford a stimulating insight into Loewe's choice of poetry.

* * *

Loewe's temperamental affinity with the world of ballad poetry

Which of us has seen a spirit?
 We have no belief to bring us near it:
 Yet in the world of poetry
 We can admit such things may be,
 And in the possibility
 Receive enlarged experience
 Of beauty and the interior sense
 Of man's most intimate dealing with man.

.....

Poetry wills that you shall hear
 The implications of all fear,
 All terror and joy, that shall express
 In earnest grievous life no less
 Than an inmost essence of loveliness.

Gordon Bottomley

Emotion, not thought, is the sphere of music; and emotion quite as often precedes as follows thought.

H.R.Haweis

* * *

A predilection for the vivid world of the ballad, its often wild scenery, its human and historical interest and its supernatural mystery, is evident throughout Loewe's autobiography and letters. He refers time and again to land-, sky-, and sea-scapes in their most Romantic aspect; he mentions the mines and the kobolds or gnomes which peopled the miner's legends; while on military guard duty at night he drowns into the realm of Herder's *Elvershöh*. Another strong influence in his life was the history of his country: his patriotism was genuine and intense, and ballads describing the deed of remote Markgrafs, Kings and Kaisers spurred him to some noble musical utterances. A love of good fellowship — food and wine, and shared conviviality — features often in his letters and diaries, and the good-humour and humanity of many of his ballads seem to be a true extension of his own warmheartedness.

A few typical passages from the letters will serve to illustrate these points:

(Sb 111; to his wife, from near Halle, 1826) — "... on the left the old Ritterburg [knights' castle], the Giebichenstein, high up on the cliffs; far below, the river Saale with its whirlpools and rushing waters...in front of us, the forest with the papermill like a bulwark, the waterfall on the great river, raging and roaring. On the right, broad green meadows, the Petersberg, the Islands of the Blest, everywhere luxuriant vegetation; this lovely, idyllic, romantic river-margin."

(Sb 278; letter of July 1838) — "Fields of corn and rye, clover meadows and hayfields with countless herds of most beautiful cattle, strings of horses, marvellous flowers, flocks of migrating birds, storks, swarms of bees — everything hummily alive around me..."

(Sb 278; same letter, about Marienburg, the chief fortress of the Teutonic Knights — "I cannot describe with what deep feelings I contemplated this sublime edifice. I could hardly breathe in my silent wonder. The majesty and glory here, where the flower of Germany's noblest chivalry blossomed and unfolded!"

(Sb 98; about the Crown Prince, later Friedrich Wilhelm IV) — "I had the opportunity of singing my ballads to him...he became so fond of them that he frequently invited me to the Court. Once I had to stay behind in Potsdam for 8 days and sing to him in the evenings. Later, also, when he became King, he protected me with graciousness and benevolence, and for many years liked to perform my new compositions. How could I do other than offer him homage and allegiance with my whole soul?"

(Sb 286; letter from Danzig, 9th August, 1838) — "...a storm was moving over the sea and the lighting effects were impressively beautiful. Deep blue alternated strikingly with emerald green and glowing rainbow colours. The whiteness of cherry orchards streamed like silver across the green lowlands."

(Sb 312; August 1839, from Reinerz, Breslau) — "The valley is enchanting; it is still full of luxuriant Spring vegetation and constantly longs for the warmth which it lacks because of the mass of water, the cool nights and heavy dewfall...the contrast with the summer dress of the outside world is most strange, rather as if one modulated from A-flat to E..."

(Sb 130; Berlin, 1832) — "I enjoyed myself very much today at Spontini's. There was a splendid and delicious dinner of about 6 courses."

(Sb 311; letter from Glatz, August 4th 1839) — "Mosevius, Köhler and I went off in a carriage at about 6 am, it was very hot, and we ate in Nimtsch.¹²¹ We passed through lovely surroundings...we are living very comfortably here at the White Horse, we chat over our evening pipes, and now are going to bed. Tomorrow we're going by coach to Reinerz where we shall bathe. — You can eat the most marvellous trout here. — The statue of 'blessed St Nepomuk' stands on the corner of the bastion and looks across at Bohemia; he should originally have overlooked Silesia, but old Fritz¹²² had him turned round."

¹²¹Johann Theodor Mosevius (1788-1858) Director of Music at Breslau University and a leading musician of the town (see short article in Grove 6); Köhler was Breslau's chief organist.

¹²²i.e. Frederick the Great.

And in sharp contrast, he recounts his desolation at the loss of Julie, his first wife:

(Sb 91) — “Julie bore me one son only. Then this pure soul was called to a better world. I had her simple grave...adorned with the words from the Sermon on the Mount, ‘Blessed are the pure in heart: for they shall see God’...With what inexpressible anguish have I lingered often by this grave, letting my mind’s eye roam back far into the past, to the time of youth’s blossoming, and love, and pure joy!...(Sb 95) — But alas, my daily work was not enough to satisfy my soul...The comfortless feeling of loneliness often overcame me...Uhland’s *Der Wirthin Töchterlein*, which corresponded so exactly to my mood, and which seems to have grown out of the same feeling, was completed at this time, and I also set *Treuröschen* and *Wallhaide* and Byron’s *Hebrew Melodies*.”¹²³

Apart from this final passage, these extracts are taken from among countless similar descriptions. Bearing in mind such a personality, interested in and enchanted with the world around him, eager to experience life to the full with the warmth of human feeling, and one who has known heart-ache and joy at first hand, it is hardly surprising to gain from the ballads an undeniable impression of artistic validity: they *ring true*; they correspond exactly to the composer’s deepest sensitivities, and convince with their sincerity because they come from the heart.

Love versus Duty: geographical and musical isolation

Vor Unwürdigem kann dich der Wille, der ernste, bewahren,
Alles Höchste, es kommt frei von den Göttern herab.

(An effort of will may preserve you from meanness,
But the noblest gifts come from the gods unsought.)

Schiller, from *Das Glück*; translated by Leonard Forster

Von Herzen - möge es zu Herzen gehen

(From the heart - may it reach to the heart)

Beethoven (words written on first page of the *Missa Solemnis*)

* * *

In studying Loewe’s life and music, one faces the unassailable (if sweepingly stated) fact that his compositions fall into two categories: those written ‘from the heart’, and those written ‘from the head’.

All his life, Loewe was constrained by duty (a duty willingly undertaken, moreover, for strongly moral and Christian family reasons) to remain in a safe provincial post, and to provide the music

¹²³In particular, *Herod’s Lament for Mariamne* op.4 (from this set) is a passionate outburst of grief.

which he felt was expected of him — oratorios, symphonies, chamber music, church and school music; music accepted as appropriate to a professional musician's career. The almost stultifying effect of this didactic, dutiful side of his make-up is well described by Karl Anton (KA p69) as a hoarfrost (Rauhreif) which descends over Loewe's writing the moment 'official' or 'routine' composition comes into question. His real self, glimpsed in the letters quoted above; matters which reached directly to his imaginative powers without passing through the sifting screen of intellect; his true musical instincts — these he expressed in the world of his ballads. A vast difference is revealed in style, in worth, and in appeal, between those works written from a sense of duty and those written out of an intuitive love.

Schumann (rightly) condemns this sort of conventional, verbose piano writing:

Ex.46



Reviewing the work, Loewe's *Sonate Brillante*, op.41 (written early, in 1819), Schumann exclaims, "Heavens, I thought while playing it over, telling a man four times that you have nothing to say — that seems a bit too much!"¹²⁴

Although ballad quotations depend heavily on their context in the poem, one could compare Example 46 with the economical, yet emotive and effective, piano writing in two of his early

¹²⁴Schumann: *Musik und Musiker* I p72.

ballads, *Treuröschchen* and *Geisterleben* (also written in 1819), where in fact he *has* something to say; a feeling and a situation to evoke with a few exactly-chosen notes:

Ex.47

(At evening, as the dew falls, *Treuröschchen* waits in vain for her lover, for his singing and the sound of his horn)

Musical score for Ex.47, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Lie. der. ton und Hör. ner. kl. ang. den Buh. len nicht kom. men sah! Tra. la, tra. la, tra. la! -- Und als es kam um Mit. ternacht, Treuröschchen noch traurig im". The piano accompaniment includes markings such as *sotto voce*, *sempre p*, and *ritard.*

Ex.48

(The lover's ghost is speaking from the grave to his beloved)

Musical score for Ex.48, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "flü. g. elt! Leb wohl! ich muss ins Grab, die Hähne krähen...". The piano accompaniment includes markings such as *pp*, *ritard.*, *più rit.*, *calando*, and *morendo*.

The identical key, and the little falling figure FED, which assumes thematic importance in both, are the kind of links constantly found between ballads which are emotionally akin.

So many of Loewe's enthusiasms were deep-frozen by his staid, middle-class, church- and teaching-oriented position in life, where recital tours had to take place during the 'dead' summer

months of July and August, and where he was officially prohibited from composing for the local theatre. These teaching, lecturing, and church duties, however conscientiously undertaken, were still a constant tie; signs of a fettered spirit occur as early as 1827:

“....more vexing for me is the non-appearance of the *Todtentanz*,¹²⁵ for the moment I am saying no more, please wait patiently for the moment of creation; the happy hours of true productivity are few indeed for those who refuse to pursue their Art like a workman, just as few as they are rare in Life generally.”

And again:

“The 26th is the choral festival in Budstädt, with a choir of 300 voices, at which my *Apostles at Philippi* is being sung. But just on that day I have to be back in Stettin....If I applied for Hummel’s position I don’t think I would have the remotest chance. You know how little luck I have in these things, and how caution always keeps me back, so that I am a veritable Adam, eating bread by the sweat of my face. It is His holy will, and I am ever content. ‘As He leads me, so I go, in life as in death’.”¹²⁶

He envies Mendelssohn:

“he...is wealthy and free...If only I could give up schoolmastering and see the world...an artist must be able to wander, to travel freely, if he wants to be famous. Paris, that would be the place; but one can’t do everything.”¹²⁷

He broods regretfully again in Vienna in 1844, after a successful recital:

“They were all beside themselves. My reputation is growing day by day. If I could spend a winter here, I am confident that I would enjoy the greatest success. If I were ten years younger I would remain here, but this is no longer possible for me. Here in Vienna I see confirmed what I always felt: that from the first I should have moved in a far wider sphere.”¹²⁸

H.J. Moser’s comment (see p70 above) may be exaggerated and rather illogically expressed, but the sense of frustration, even for the 20th century scholar, is conveyed.

¹²⁵Loewe is writing to Franz Kugler, the poet of *Die Jungfrau und der Tod*, subtitled ‘Scene eines Todtentanzes’, and Loewe is referring to this, not to Goethe’s ballad *Der Totentanz*. Letter quoted in GA VIII xxi.

¹²⁶Sb 259; letter to Auguste from Mainz, 13th August 1837. His ‘little luck’ possibly refers to his unsuccessful application in 1832 for Zelter’s post in Berlin. The quotation may be from a hymn.

¹²⁷ibid.

¹²⁸Sb 341; letter from Vienna, July 25th 1844.

One can sympathise with Loewe, at the same time being grateful perhaps that his isolation in Stettin forced his ballad-writing at least into a certain originality: a more 'socialite' existence as composer-performer might possibly have watered down even these works to a more audience-orientated style. As it is, he makes few concessions when truly stirred. Albert B. Bach, a fervent Loewe-campaigner during the 1890s and a renowned singer of the ballads, observes:

"...it was not Loewe's sole object to write charming melody, but to find for the subject and its respective elements the truest and most adequate musical expression...his compositions are not readily appreciated, being too difficult, too much off the beaten track...whenever the dramatic or tragic situation demanded special accentuation, he did not hesitate to introduce harsh, unprepared modulations and dissonances...where such passages occur in Loewe's works, however, they are by no means forced or far-fetched with a view to show originality, but they always seem to spring up spontaneously as the natural outcome of a forcible idea seeking its appropriate realistic expression."¹²⁹

A.B.Bach also links Loewe's name with Wagner's, crediting Loewe with the 'invention' of the Leitmotif principle.¹³⁰ It is certainly true that at the time of Loewe's first flush of ballad composition (c.1820-37) no other composer (one must include Schubert)¹³¹ was consistently treating solo song with piano accompaniment in this motivic way; nor, for that matter, until Schumann's few examples in the 1840s, was anyone attempting to set ballads to music at all.

It can be deduced that Loewe's isolation in Stettin, that small industrial town and port in the far north, on the Baltic, had a certain negative influence upon his work, felt by him chiefly in his rôle as a ballad composer and performer. One can surmise, with hindsight, that *all* his composition might have benefited from a Wanderjahre, or journeyman, period, and likewise needed greater stimulus from more competently critical friends and audiences.¹³²

Given the circumstances, it is the more remarkable that Loewe's very isolation appears to have focussed his talents to such original and creative purpose in the ballads; it may even have aided the perfecting of this small art form at its appropriate time in musical history.

* * *

¹²⁹ABB pp113-117.

¹³⁰See n.236, p334.

¹³¹Schubert's last genuine ballad was *Der Zwerg*, written between 1820 and 1822; his setting of *Edward* (1827) is purely strophic — trusting the performer — although the dialogue aspect is brought out strongly by the alternating keys of G minor and B-flat minor within each verse: a startling enough juxtaposition.

¹³²See also Schumann: *Musik und Musiker* III 125-6.

Loewe's choice of ballad texts

From the musical examples quoted above (Examples 49 to 51) one suspects already that the poems themselves carry Loewe a good way into the realm of inspiration. He is conscious always of setting words which either ally themselves with his own mood at the time (p86: reference to *Der Wirthin Töchterlein*, and below: *Herr Oluf*), or which beckon to his imagination (*Der Bergmann*: p51), or which otherwise stir up memories happy or poignant. Only once (Sb 243) does he mention setting words which he knew were inferior:

“This morning I slept in the garden because it was too hot in the *Stadt* [his hotel — the *Stadt Hamburg*], on waking up I composed a song...of which the text is infinitely trivial, the first one I have ever written on a bad text, while yet enjoying the writing of it. Even in my clever life I do sometimes commit a few little innocent stupidities.”¹³³

From this negative evidence we can infer that his choice of song texts was usually made with care, however spontaneous his initial response might have been. Earlier in the Autobiography (Sb 96; *re* the year 1821) he speaks of Herder's *Herr Oluf*:

“...which I had written in Halle a few days before my wedding. It rang and resounded vividly through my soul, its melodies streamed to me fully formed. — Ideas followed each other so rapidly [i.e. at that time] that if I had read a poem which appealed to me on a first reading, and decided on the musical motifs, and then read the poem again, I had to reject very firmly many more ideas which occurred, in order not to have to begin again.”

The musician and the poets

Ever since his childhood experience of Bürger's and Stolberg's ballads being read and recited by his mother and sisters, Loewe's imagination was fired by the 'gothic', or the tragic, or the anguish of lost love: “These poems made a deep impression on us all,” he says in the Autobiography. He relates that when conversing with Goethe himself (see p64; Sb77):

“I told him how I loved the ballad above all other types of poetry, and how the folk myth of the Erlking, clothed in the marvellous Romantic garb of his poetry, had completely transported me; so much so that I simply had to set it to music. ‘I look upon *Erlkönig* as the best German ballad for this reason: all the characters use direct speech.’ — ‘You are quite correct,’ said Goethe.”

¹³³The song referred to is *In die Ferne* GA XV p83, words by Hermann Kletke. Runze's notes thereto add words and phrases omitted by Bitter in the Sb. Runze, who apparently knew Kletke, agrees that it is not one of the poet's best efforts. He also relates that Loewe wrote in the margin of his sketch, “How wretched [‘erbärmlich’] this verse is!” and again, after the last line, “Das singet und reimet und frisset sich nicht” which seems to be a parody of the 5th verse of *Erlkönig*: “und wieget und tanzet und singet dich ein”. (Loewe's line is a bit of nonsense which could be translated “this neither singeth nor rhymeth nor guzzleth itself.”) The letter is dated Bremen, 27th July, 1837.

All the poets whose (ballad) words Loewe set were contemporaries of his, though Goethe (d.1832) and Herder (d.1803) were born a generation earlier.¹³⁴ Several of them were known personally to Loewe: Johann Nepomuk Vogl, Ferdinand Freiligrath, Willibald Alexis (real name Wilhelm Häring), and Friedrich Rückert among the ballad poets (he knew many others whose words he set as Lieder, Legends, Romances and so on).

The translator of Mickiewicz' Polish ballads, Carl von Blankensee, was a Referendar (junior barrister) in Stettin; he was "a frequent and always welcome guest in the Loewe's house"¹³⁵ and through him Loewe came to know the Mickiewicz poems. His settings were published with both Polish and German words, and one may assume with Runze that, Blankensee himself being so near at hand, Loewe spared no effort in ensuring the correct underlaying of the Polish text, adjusting his melodic line to fit the differing accentuation or number of syllables:

Ex.49

sa - gen!" Sie wi - der - steht, wie er klagend auch fleht, dass sie
 szczo - ty!" O - na je - . . . szcze nie stu - cha, on jęj sze - pce do u - cha no - we

In one case this has necessitated the printing of a separate staff (at least in GA):

Ex.50

Andantino, ritenuto. *espressivo* *cresc.*
 Das Herrlein be - dankt sich die Hand drückt er ihr, er küsst ih - re
 Panicz po - dzię - ko - wał, czu - le rącz - kę ścisnął, w u - sta po - ca -
 ritenuto
 piano

Loewe's sister-in-law (pen-name Talvj¹³⁶) translated the ballad *Der Mutter Geist* from the Danish for him (it was supposedly from the 'old Scots'); he also chose six from her collection of translated Serbian folk songs, supplied with their original melodies.¹³⁷

¹³⁴A complete list of poets (with the titles of their ballads set by Loewe) will be found in Appendix D.

¹³⁵Runze (GA VII iv) is here quoting A. Nico Harzen-Müller.

¹³⁶See n.68, p61.

¹³⁷GA XVII 18; these were written in 1824 and appeared in 1825 as op.15. It is not made clear in GA whether Loewe's compositions used or adapted these original melodies; in their melodic and rhythmic style they are certainly close to Serbian folk music, and show similarities in this respect with Brahms' op.85:3 and op.95:1 and 5.

Ludwig Giesebrecht, Loewe's friend and the librettist of nine of his oratorios (see p75), was responsible for the words of the two 'cycles in ballad form', *Der Bergmann* and *Esther*. Other friends and casual acquaintances sometimes offered Loewe poems of their own (not necessarily ballads) to set — which he did quite happily, the friendship itself being enough to justify his doing so in some cases, one imagines.¹³⁸

Lengthy or rambling ballad poems often needed abridgment; Loewe omitted verses for greater conciseness of narrative or dramatic effect, as for instance in *Des Bettlers Tochter*, *Der alte Dessauer*, *Herr Oluf*, *Das nussbraune Mädchen*, and others. (On the other hand, he occasionally repeats phrases which are not repeated in the original e.g. in *Erlkönig* and *Goldschmieds Töchterlein*.) Small changes of isolated words are found everywhere, and Runze gives all details. Sometimes this may have arisen from his writing the music without the words in front of him, and omitting to check them. Titles, too, are occasionally altered from that of the poet, to stress either the ballad-nature of the work, or to impart a more 'Romantic' tinge to the wording, or simply to form a more memorable title. Examples are: *Odin's Meeresritt* (originally 'Meister Oluf'); *Der Feind* (Der Mensch); *Walpurgisnacht* (Die Hexe); *Sankt Helena* (Der Verbannte); and *Der alte Dessauer* (Der selt'ne Beter).¹³⁹

The question now arises: how far do Loewe's self-confessed addiction to the ballad; his frequently-expressed love of Nature; his patriotism; his bonhomie, and the heart-felt triumphs and tragedies in his own life, affect his choice of ballad poems in practice? What *kind* of words, what *kind* of stories capture his interest, fire his imagination, and inspire him to his best work?

The ballad poems: a statistical panorama

Even the bare classified survey of the ballads given below in Tables I to IV reveals fascinating issues. Of the approximately 120 ballads, nearly 40 treat of the supernatural (9 of these are by Goethe), and about 35 are tragic; at least 60 have outwardly dramatic narratives, as opposed to lyrical or more contemplative themes containing inward drama.

It is noteworthy that Loewe's most characteristic subjects, those dealing with tragedy or the supernatural, are chiefly concentrated in the ballads he chose to set at the beginning and end of his life, that is up to about 1826 and from 1850 onwards. Not surprisingly, these produce some of his most original and imaginatively-wrought work.

¹³⁸Sb 355: "Vogl has made me a present of two small volumes of his new poems, Tschabuschnigg also, as well as Prechtler and Frankl, and so I have enough material for composing. I've already found some important things there." (Letter from Vienna, 4th August 1844.) Tschabuschnigg wrote the words of *Tod und Tödin*, Prechtler the song *Deutsche Barcarole*, and Frankl the allegory *Menschenlose*, all composed in 1844.

¹³⁹Runze (IX xxv) admits to restoring the poet's *Der verliebte Maikäfer*, where Loewe had simply *Der Maikäfer*, to make a more ballad-like title.

The first grouping which can be made is the obvious chronological one, necessary for comparison with and relationship to the composer's personal development and the outer circumstances of his life.

Guido Adler divides Loewe's ballad output into four groups according to date;¹⁴⁰ these groups can hardly be thought of as style periods, as Loewe's style did not materially alter throughout his life, but the impulse towards ballad-writing appears to be at its greatest concentration at these times:

- (i) 1817-1827; (ii) 1830-1840; (iii) 1843-1847; (iv) 1851-1860

Dealing very briefly first of all with this chronological division, and referring to Table I (which folds out, after p99), the following observations may be made:

(i) 1817-1827

Of the 20 ballads written in this period, 17 are dramatic, active stories; 16 are tragic, or at least poignant; 12 deal with the supernatural (elves, witches or departed spirits). Only four in this group have a reasonably happy outcome.

Characteristic features already begin to emerge:

- (a) the connection of certain keys with certain subjects: the E minor/major 'fairy music' of *Herr Oluf* and *Elvershöh* is an example;
- (b) the use of strong key contrasts and variations in harmonic rhythm for emotional or situational reasons, e.g. in *Edward*, *Das Ständchen*, *Der Mutter Geist*, *Walpurgisnacht*;
- (c) the use and adaptation of thematic motifs for reasons of musical unity and psychological aptness: examples again occur in *Edward*, as well as in *Wallhaide*, *Geisterleben*, and *Goldschmieds Töchterlein*;
- (d) contrast is achieved by varying from one verse to another the different strands, or S A T B 'parts' of the harmony, given to the voice: *Abschied* and *Edward* are especially notable examples of this device;
- (e) dramatic characterisation is more important than beauty of vocal line: *Edward* and, noticeably, *Die drei Lieder*, both furnish examples of a violently declamatory line where the text warrants it;

¹⁴⁰G. Adler: *Handbuch der Musikgeschichte* (Berlin: Keller, 1930) p945.

- (f) a melodic semitone shift, either harmonised or in octaves or unison with the accompaniment, occurring at changes of tension, scene, or character; simple in itself, it can be a striking move up or down the emotional scale: examples are found in *Edward, Herr Oluf, Die drei Lieder*, and *Treuröschchen*.

Already, Loewe manages a convincing compromise between the musical demands of his time (the formality of harmony and cadence) and the expression of the dramatic and the picturesque. This, however, never obtrudes merely for the sake of being melodramatic: the composer manages the melodrama in purely musical ways.

(ii) 1830-1840

In this period Loewe wrote 50 ballads; 27 are dramatic, 11 have a humorous twist; comparatively few (about 10) are tragic, or contain a degree of anguish; and 7 are plant or animal fables. The first historical ballads appear, the famous *Heinrich der Vogler* (1836) recounting one of many incidents from the history of the Holy Roman Empire and Germany generally.

The number of large-scale works written between 1830 and 1835 is remarkable; these include cycles with a narrative theme divided into 'scenes', such as *Gregor* (5 scenes), *Esther* (5 scenes), and *Der Bergmann* (5 songs). The number of printed pages gives an idea of the length of each:

1830	<i>Der Gang nach dem Eisenhammer</i>	41 pages
"	<i>Die Braut von Corinth</i>	34
1832	<i>Die Gruft der Liebenden</i>	20
1834	<i>Des Bettlers Tochter</i>	30
"	<i>Der Bergmann</i>	16
"	<i>Gregor auf dem Stein</i>	27
1835	<i>Das Switesmädchen</i>	30
"	<i>Esther</i>	21
"	<i>Ballade vom...Grafen</i>	16

The greatest single poetic influence at this time was Goethe: 13 of the ballads are by him, 7 of them in whimsical mood; but his *Die Braut von Corinth* is large and serious enough to be conceived symphonically, and lifts Loewe on to an altogether higher pianistic and compositional plane.¹⁴¹ This ballad and *Der Gang nach dem Eisenhammer* (which is a unique, 'mixed-media' work¹⁴²) strike out on a very much broader path, which continues through the lengthy *Des Bettlers Tochter* and *Gregor*.

¹⁴¹See p106-7 and 338ff.

¹⁴²See also p73, 177, and 232.

Loewe's operatic failures are perhaps made good in these four works; he was not sufficiently aware, it seems, of his ability in the one direction and his lack of it in the other. Stage sense eluded him, if one assumes the extant criticisms of his operas to be valid, but his sense of drama on the miniature scale — and the *telling* of it rather than the *acting*, even if the telling is in direct speech — is unrivalled.

(iii) 1843-1847

This short period produced 24 ballads; the proportion of dramatic to lyric has changed, and there are now 10 of each; one plant fable and three humorous ballads complete the output. There is only one large-scale work, the *Mohrenfürst* trilogy, which musically however is one of the most expressive and technically enterprising. Nostalgia reigns throughout these years, and a consolidation in craftsmanship and piano writing can be observed. The supernatural is not represented.

(iv) 1850-1860

In Loewe's final decade of ballad-composition there is a return to the dramatic and supernatural, a return to the longed-for familiar perhaps. There are 21 ballads overall: 14 dramatic, 4 lyric, and one humorous, with two fables. Loewe's last seven ballad-compositions are all dramatic, and their power is as evident as ever: they include *Archibald Douglas*, *Der Nöck*, *Agnete*, and *Thomas der Reimer*; these four carry considerable significance within the whole *oeuvre*.

* * *

An examination of the ballads according to their more significant, *inner* qualities proves, however, to be far more profitable as preparation for detailed study of the composer's technical and expressive command of his medium. The pathway inwards, seeking the spirit behind the compositional process, requires certain guideposts; and the four comprehensive groups, already used above, suggest themselves initially:

1. Dramatic (coloured yellow in Table I)
2. Non-dramatic (lyric, descriptive, philosophical) (coloured blue)
3. Humorous (coloured pink)
4. Animal and flower fables (which can also belong to 1 or 2 and 3) (coloured green)

These present the *intellectual concept*.

A further division of 1 2 and 3 into:

- (a) supernatural
- (b) historical
- (c) daily life

gives the outer circumstances of the ballad, the *pictorial concept* or the locale.

A final sub-division of 1 and 2 reaches to the deepest level: the underlying feelings, the prevailing emotional framework or the *psychological concept* of each ballad:

- (i) happy (the positive affections)
- (ii) nostalgic (the affections of yearning)
- (ii) tragic (the negative affections)

The penultimate column of Table I classifies each ballad according to these divisions, which may be tabulated as follows in Table II:

TABLE II

Intellectual concept	Pictorial concept	Psychological concept
1. DRAMATIC	<ul style="list-style-type: none"> a) supernatural b) historical c) daily life 	<ul style="list-style-type: none"> i) happy ii) nostalgic iii) tragic i) happy ii) nostalgic iii) tragic i) happy ii) nostalgic iii) tragic
2. NON-DRAMATIC	<ul style="list-style-type: none"> a) supernatural b) historical c) daily life 	<ul style="list-style-type: none"> i) happy ii) nostalgic iii) tragic i) happy ii) nostalgic iii) tragic i) happy ii) nostalgic iii) tragic
3. HUMOROUS	<ul style="list-style-type: none"> a) supernatural b) historical c) daily life 	
4. ANIMAL AND FLOWER FABLES (4 humorous, 2 'moral', 2 tragic and 2 in the realm of fantasy.)		

The final column of Table I indicates, with reference to Table III below, something of the varied mixture of subjects and sentiments *within* each ballad, as few of the poems consist of a single unrelieved scene or emotion; again, the letters assigned to each ballad cannot pretend to be thoroughly exhaustive, and the numbers of ballads given here must be an approximation only, for their comparative significance and for the interest of the reader:

TABLE III

		number of ballads
A	supernatural, elementals, ghosts, dreams	37
B	love tragic	17
C	love triumphant	9
D	nostalgia, yearning, mental anguish	16
E	chivalry, friendship	9
F	feud, betrayal, anger, revenge	8
G	parent/child, stepmother, 'Töchterlein'	12
H	disguise, mistaken identity	3
J	humour	18
K	philosophical, moral, religious overtones, symbolic	22
L	death	12
M	the number 3	7
N	patriotism, Kaiser, military heroism	12
P	animal and flower fables	10

Table IV (which folds out after Table I) is a further list of all the ballads grouped according to the expanded divisions in Table II, together with their dates, their poets, and an indication of the basis of the story.

It should be realised that the insertion of a ballad under one heading does not preclude the appearance of characteristics from other groups within the tale; the main 'Affekt' is as listed, but poetry is fluid — music even more so — and the intention is not to make dogmatic classifications, but rather to provide information which will stir the reader's interest and imagination.

Certain groups within Table IV offer points worthy of attention:

Group 1 a:

- the 16-year gap (between 1835 and 1851); i.e. the ballads fall at the beginning and end of Loewe's career;
- the number of ballads based on Scandinavian, Danish, or Scottish sources;
- the number of elf and water-sprite stories, frequently fateful.

Group 1 b:

- all in the middle/late years; all are characterised by great nobility of tone.

Group 1 c:

- in subdivisions (i) and (ii) there is a noticeable concentration of poets, and 'middle-period' dates; all the ballads of subdivision (iii) end with a death, except the three *Mohrenfürst* settings: but the African prince is sold into slavery, a death of the spirit.

Group 2 a:

subdivisions (ii) and (iii) consist of early works, apart from the allegorical *Wilia und das Mädchen*; the ballads in (iii), which are biblical incidents, constitute a special grouping: although the first two are dramatic stories they are *reported*, without special stress on the drama.

Group 2 b:

all written in the middle years by the dutiful son of Prussia; but the greater the intensity of joy or anguish, the more admirable the music. The three *Kaiser Max* ballads in (i) reach a low average of inspiration, while the ballads in subdivision (ii), together with *Heinrich der Vogler* and *Der alte Dessauer*, are of high quality.

Group 2 c:

Everyday life raised to a degree of lyricism. Being reflective rather than active, this group approaches most nearly to the art-song, or Lied; but in many cases depth of perception or dramatic contrast of feeling raises the works to ballad-level, and therefore, as usual with Loewe, to greater musical heights. All are written in the middle/late years.

Exaggerated and highly-coloured in their effects as many ballad-poems may appear to us today, they nevertheless contain deep and often true-to-life emotion, and it is surely no accident that a musician such as Loewe, with a warm heart, a lively imagination, a naïve love of the bizarre, and an uninhibited response to the poignant, should find here a catalyst for his own special creative gifts.

* * *

TABLE I

Date	Title	Opus	Words	GA	II	III
1817/18	()Edward	1/1	Herder (Scottish)	III 2	1 c iii	FL
	()Erkönig	1/3	Goethe	XI 85	1 a iii	AL
1819	()Wallhaide	6	Körner	VIII 20	1 a iii	BA
	()Treuröschen	2/1	Körner	VIII 2	1 a iii	BA
	()Geisterleben	9 I/4	Uhland	VIII 11	2 a ii	ABD
1821	()Herr Oluf	2/2	Herder (Danish)	III 58	1 a iii	AB
1823	()Der Wirthin Töchterlein	1/2	Uhland	X 2	1 c ii	LCMD
	()Walpurgisnacht	2/3	Alexis	VIII 15	1 a iii	A
1824	()Der Mutter Geist	8/2	Talvj	III 10	1 a iii	AG
1825	()Elvershöh	3/2	Herder (Danish)	III 66	1 a i	A
	()Die drei Lieder	3/3	Uhland	III 72	1 c iii	F
	()Abschied	3/1	Uhland	X 77	1 c ii	B
	()Der späte Gast	7/2	Alexis	VIII 50	1 a iii	ALG
	()Belsazars Gesicht	13/2	Byron/Theremin	VIII 60	2 a iii	A
1826	()Saul und Samuel	14/1	Byron/Theremin	VIII 66	2 a iii	A
	()Eliphas' Gesicht	14/2	Byron/Theremin	VIII 72	2 a iii	AK
	()Der grosse Kurfürst und die Spreenorne	7/1	Kurowski-Eichen	V 2	1 a i	AN
	()Die Heldenbraut	unpubl.	Kurowski-Eichen	V 59	1 b 1	N
	()Das Ständchen	9 II/4	Uhland	VIII 10	2 a ii	AL
1827	()Goldschmieds Töchterlein	8/1	Uhland	X 6	1 c i	CM
1829/30	()Der Gang nach dem Eisenhammer	17	Schiller	X 21	1 c i	KEF
	()Die Braut von Corinth	29	Goethe	XII 122	1 c iii	AB
1832	()Hochzeitlied	20/1	Goethe	XI 94	1 c i	J
	()Der Zauberlehrling	20/2	Goethe	XI 104	1 a i	AJ
	()Die wandelnde Glocke	20/3	Goethe	XI 113	1 a i	JAK
	()Die nächtliche Heerschau	23	von Zedlitz	VI 16	1 a ii	AN
	()Die Gruft der Liebenden	21	Puttkamer	VI 28	1 c iii	B
	()Der Pilgrim vor St Just	9 VII/2 + 99/3	von Platen	IV 120	2 b ii	K
1833	()Gutmann und Gutweib	9 VIII/5	Goethe (Scottish)	XI 116	3 c	J
1834	()Des Bettlers Tochter zu Bednall Green	unpubl.	English, translated Carl v. Mecklenburg	II 152	1 c i	CK
	()Der Sturm von Alhama	54	Huber (Arabian)	VI 48	1 b iii	KN
	()Der Bergmann (cycle of 5 songs)	39	Giesebrecht	X 20		
	()Gregor auf dem Stein	38	Kugler	XIII 115	1 c iii	FK
1835	()Der Woywode	49/1	Mickiewicz	VII 2	1 c iii	BF
	()Die Schlüsselblume	49/2	Mickiewicz	VII 12	4	K
	()Die drei Budrisse	49/3	Mickiewicz	VII 20	1 c i	MCE
	()Wilia und das Mädchen	50/1	Mickiewicz	VII 32	2 a ii	ABK
	()Der junge Herr und das Mädchen	50/2	Mickiewicz	VII 38	1 c i	CJ
	()Das Swiesmädchen	51/1	Mickiewicz	VII 47	1 a ii	AB
	()Frau Twardowska	51/2	Mickiewicz	VII 77	3 a i	JM
	()Esther (cycle of 5 songs)	52-	Giesebrecht	VII 94	1 b iii	BG
	()Das nussbraune Mädchen	43/3	Herder (Scottish)	III 21	1 c i	C
	()Der Räuber	34/2	Uhland	X 94	2 c ii	EK
	()Das Schifflin	none	Uhland	X 176	2 c ii	DK
	()Der Fischer	43/2	Goethe	XI 122	1 a iii	A
	()Ballade vom vertriebenen und zurückkehrenden Grafen	44/1	Goethe	XI 131	1 c iii	HF
	()Der getreue Eckhart	44/2	Goethe	XI 147	1 c/a i	JK
	()Der Totentanz	44/3	Goethe	XI 154	1 a i	AK
	()Harald	44/4	Uhland	III 78	1 a ii	AN
1836	()Wirkung in die Ferne	59/1	Goethe	XI 162	3 c	JC
	()Der Sänger	59/2	Goethe	XI 168	1 c i	KO
	()Der Schatzgräber	59/3	Goethe	XI 173	1 c i	K
	()Heinrich der Vogler	56/1	Vogl	IV 14	2 b i	N
	()Urgrossvaters Gesellschaft	56/3	Vogl	X 103	1 c ii	DKL
1837	()Der verliebte Maikäfer	64/1	Reinick	IX 86	4 & 3	JP
	()Die Katzenkönigin	64/3	Chamisso	IX 102	4 & 3	JP
	()Wer ist Bär?	64/4	Alexis	IX 108	4 & 3	JP
	()General Schwerin	61/2	Alexis	V 24	2 b ii	N
	()Fridericus Rex	61/1	Alexis	V 29	3 b i	JN
	()Karl der Grosse und Wittekind	65/3	Vogl	IV 2	1 b i	K
	()Die Glocken zu Speier	67/2	von Oer	IV 31	2 b ii	KN
	()Der fünfte Mai	unpubl.	anon.	VI 13	2 b ii	KN
	()Der Feldherr	67/1	Gruppe	VI 2	1 b i	E
	()Das Erkennen	65/2	Vogl	X 116	1 c ii	DH
	()Das vergessene Lied	65/1	Vogl	X 111	2 c ii	D

Table I

1838	()Schwalbenmärchen	68/1	Freiligrath	IX 122	4 & 3	JP
	()Der Edelfalk	68/2	Freiligrath	IX 128	4(2)c i	PC
	()Der Blumen Rache	68/3	Freiligrath	IX 134	4 c iii	PK L
1839	()Die verlorene Tochter	78/2	Zuccalmaglio (folk)	IX 3	1 c iii	HL
	()Jungfräulein Annika	78/1	Rückert (Finnish)	IX 46	1 c i	JM
1841	()Die Heinzelmännchen	33	Kopisch	IX 50	3 (2 a)	A J
1842	()Der Junggesell	none	Pfizer	X 90	2 c ii	DK
1843	()Die schwarzen Augen	94/2	Vogl	X 63	1 c iii	BF
	()Meerfahrt	93	Freiligrath	X 159	2 c ii	AK
	()Die Überfahrt	94/1	Uhland	X 180	2 c ii	D
or '44	()Der Graf von Habsburg	98	Schiller	IV 48	1 b i	K
or '44	()Die Reigerbaize	106	Grün	IV 68	1 b iii	L
1844	()Prinz Eugen, der edle Ritter	92	Freiligrath	V 14	1 b i	JN
	()Der Mohrenfürst	97/1	Freiligrath	VI 76	1 c i	CE
	()Die Mohrenfürstin	97/2	Freiligrath	VI 84	1 c iii	B
	()Der Mohrenfürst auf der Messe	97/3	Freiligrath	VI 91	1 c iii	BDF
	()Das Wiegenfest zu Gent	99/1	Grün	IV 106	2 b i	NK
	()Kaiser Karl V in Wittenberg	99/2	Hohlfeld	IV 114	2 b i	E
	()Die Leiche zu St Just	99/4	Grün	IV 124	2 b ii	LN
	()Tod und Tödin	105	Tschabuschnigg	VIII 82	2 a i	KL
1846	()Blumenballade	78/3	Vogl	IX 146	4	P(K)
	()Der Mönch zu Pisa	114	Vogl	IV 63	2 b ii	KDL
	()Der alte König	116/2	Vogl	X 72	2 c ii	D
	()Hueska	108/2	Vogl	VI 61	1 c iii	BL
1847	()Der Papagei	111	Rückert	VI 24	3 (b)	J
	()Des Glockentürmers Töchterlein	112a	Rückert	X 16	3 c i	J
	()Die Begegnung am Meeresstrande	120a	Fick (?Pick)	X 166	1 c iii	BL
	()Die Kaiserjagd im Wienerwald	108/1	Vogl	IV 136	1 b i	E
	()Die verfallene Mühle	109	Vogl	IX 68	1 c ii	D
1848	()Der gefangene Admiral	115	Strachwitz	X 137	2 c ii	D
1849	()Der Mummelsee	116/3	Schnezer	IX 78	4	A
1851	()Odins Meeresritt	118	Schreiber	III 85	1 a i	A
1853	()Kaiser Ottos Weihnachtsfeier	121/1	von Mühlner	IV 18	1 b i	KN
	()Kaiser Heinrichs Waffenweihe	122	Schwab	IV 35	2 b i	KN
	()Max in Augsburg	124/1	Grün	IV 77	2 b i	N
	()Max und Dürer	124/2	Grün	IV 88	2 b i	N
	()Max' Abschied von Augsburg	124/3	Grün	IV 101	2 b i	N
	()Der alte Dessauer	141	Fitzau	V 18	1 b iii	KL D
	()Sankt Helena	126	Kahlert	VI 7	2 b ii	KN
1856	()Der Feind	145/2	Scherenberg	IX 152	3 & 4	JP
	()Landgraf Philipp der Grossmütige	125/1	Kopisch	IV 130	1 b i	E
	()Das Vaterland	125/2	Vogl	X 82	1 c ii	KN
	()Der alte Schiffsherr	125/3	Vogl	X 147	2 c ii	D
1857	()Der kleine Schiffer	127	von Plönies	III 91	1 c i	JCM
	()Der Teufel	129/1	Siebel (Koran)	IX 13	2 a i	K
	()Der Nöck	129/2	Kopisch (Norse)	IX 20	1 a i	AE
	()Die Schwanenjungfrau	129/3	Vogl	IX 32	1 a i	AB
	()Archibald Douglas	128	Fontane	III 37	1 b i	FDE
					+ii+iii	
1860	()Der Asra	133	Heine	VI 98	2 c iii	B
	()Agnete	134	von Plönies	III 104	1 a iii	AB
	()Thomas der Reimer	135	Fontane (Scottish)	III 51	1 a ii	A

* * *

TABLE IV

GROUP 1: DRAMATIC BALLADS

1 a Supernatural

(i) ballads with happy endings

<i>Elvershöh</i>	1825	Danish legend (elves)
<i>Der grosse Kurfürst und die Spreenorke</i>	1826	Berlin/river Spree water-nymph
<i>Der Totentanz</i>	1835	the 'danse macabre'
<i>Odins Meeresritt</i>	1851	Scandinavian mythology
<i>Der Nöck</i>	1857	Scandinavian; water-sprite

(ii) ballads with nostalgic mood

<i>Die nächtliche Heerschau</i>	1832	Napoleon's ghostly campaigners
<i>Harald</i>	1835	Scandinavian (elves, water)
<i>Thomas der Reimer</i>	1860	Scottish (Elf-queen)

(iii) ballads with tragic outcome

<i>Erlkönig</i>	1817	Danish legend (Elf-king)
<i>Wallhaide</i>	1819	the 'Totenritt'
<i>Treuröschchen</i>	1819	the 'Totenritt'
<i>Herr Oluf</i>	1821	Danish (Elf-queen and dance)
<i>Walpurgisnacht</i>	1823	German; witches'sabbath
<i>Der Mutter Geist</i>	1824	cruel stepmother
<i>Der späte Gast</i>	1825	Scottish/Norse (unquiet spirit)
<i>Die Braut von Corinth</i>	1829/30	unquiet spirit; early Christian era
<i>Der Fischer</i>	1835	water-sprite
<i>Das Switesmädchen</i>	1835	Lithuanian; water-sprite
<i>Die Schwanenjungfrau</i>	1857	'shape-shifting'
<i>Agnete</i>	1860	Danish (merman)

1 b Historical

(i) ballads with happy endings

<i>Karl der Grosse/Wittekind</i>	1837	C9; Charlemagne
<i>Der Feldherr</i>	1837	Napoleon (Egyptian campaign)
<i>Der Graf von Habsburg</i>	1843/4	C13; Swiss
<i>Die Kaiserjagd im Wienerwald</i>	1847	Congress of Vienna, 1814
<i>Kaiser Ottos Weihnachtsfeier</i>	1853	C10; Otto I
<i>Landgraf Philipp der Grossmütige</i>	1856	C16; Hesse
<i>Archibald Douglas</i>	1857	Scottish; based on historical characters, C15

(ii) nostalgic ballads

(none primarily nostalgic in this sub-division)

(iii) ballads with tragic outcome

<i>Die Heldenbraut</i>	1826	girl-soldier in Napoleonic wars, 1813
<i>Der Sturm von Alhama</i>	1834	Arabic, from Spain C15
<i>Esther (song cycle)</i>	1835	C14; Polish history
<i>Die Reigerbaize</i>	1843/4	death of wife of Kaiser Max, 1482

1 c Everyday life

(i) ballads with a happy ending (* indicates villainy *en route*)

<i>Goldschmieds Töchterlein</i>	1827	choosing of bride
<i>Der Gang nach dem Eisenhammer*</i>	1829/30	intrigue; jealousy; triumph of virtue
<i>Des Bettlers Tochter von Bednall Green</i>	1834	English, from Percy: <i>The Beggar's Daughter of Bethnal Green</i>
<i>Die drei Budrisse</i>	1835	Lithuanian wife-seeking story
<i>Der junge Herr und das Mädchen</i>	1835	humorous Lithuanian love-story
<i>Das nussbraune Mädchen</i>	1835	Scottish: <i>The Nut-brown Maid</i> ; Percy
<i>Ballade vom vertriebenen und zurückkehrenden Grafen*</i>	1835	banished nobleman returns in disguise
<i>Der Sänger</i>	1836	bard desiring no reward other than appreciation
<i>Der Schatzgräber*</i>	1836	the miser converted

(ii) nostalgic ballads

<i>Der Wirthin Töchterlein</i>	1823	true love — too late
<i>Abschied</i>	1825	love unspoken and unrequited
<i>Urgrossvaters Gesellschaft</i>	1836	dream of the past
<i>Das Erkennen</i>	1837	the wanderer returns
<i>Die verfallene Mühle</i>	1847	dream of past happiness
<i>Das Vaterland</i>	1856	'home is best'

(iii) ballads with tragic outcome

<i>Edward</i>	1817	Scottish; parricide
<i>Die drei Lieder</i>	1825	revenge; a life for a life
<i>Die Gruft der Liebenden</i>	1832	entombed lovers
<i>Der Woywode</i>	1835	jealous husband; ambush
<i>Die verlorene Tochter</i>	1839	daughter lost and found; see <i>Des Knaben Wunderhorn</i> , I/54
<i>Die schwarzen Augen</i>	1843	jealous husband
<i>Der Mohrenfürst</i> (trilogy)	1844	African prince taken into slavery
<i>Hueska</i>	1846	jealous husband; wife and lover die
<i>Die Begegnung am Meeresstrande</i>	1847	similar story to Hero and Leander

GROUP 2: NON-DRAMATIC BALLADS

2 a Supernatural

(i) ballads with happy outcome

<i>Tod und Tödin</i>	1844	personification of Death and his wife
<i>Der Teufel</i>	1857	from the Koran (Sura 2: <i>The Cow</i>)

(ii) ballads with nostalgic mood

<i>Geisterleben</i>	1819	departed spirit of lover
<i>Das Ständchen</i>	1826	dying girl hears angels
<i>Wilja und das Mädchen</i>	1835	allegory of two rivers uniting

(iii) ballads with tragic outcome

<i>Belsazars Gesicht</i>	1825	Daniel 5
<i>Saul und Samuel</i>	1826	I Samuel 28
<i>Eliphas' Gesicht</i>	1826	Job 4: 13-21

2 b Historical

(i) ballads with happy outcome

<i>Heinrich der Vogler</i>	1836	C10 German; Henry the Fowler
<i>Das Wiegenfest zu Gent</i>	1844	C16; Charles V
<i>Kaiser Karl V in Wittenberg</i>	1844	C16; Charles V
<i>Kaiser Heinrichs Waffenweihe</i>	1844	C12; Heinrich V
<i>Max in Augsburg; Max und Dürer; Max' Abschied von Augsburg</i> (trilogy)	1853	C15-C16; Maximilian I

(ii) ballads with nostalgic mood

<i>Der Pilgrim vor St Just</i>	1832	C16; Charles V
<i>Der fünfte Mai</i>	1837	Napoleon in exile
<i>Die Glocken zu Speier</i>	1837	Heinrich IV or V, C11-C12 (legendary)
<i>Die Leiche zu St Just</i>	1844	C16; Charles V
<i>Der Mönch zu Pisa</i>	1846	C14; 'John the Parricide'
<i>Sankt Helena</i>	1853	Napoleon in exile

(iii) tragic ballads

<i>General Schwerin</i>	1837	Battle of Prague, 6 v 1757
<i>Der alte Dessauer</i>	1853	1732; Prince Leopold's daughter dies

2 c Everyday life

(i) ballads with happy outcome

Der Bergmann (5 songs) 1834 a miner's pride in artifacts made from 'his' metals

(ii) ballads with nostalgic mood

Das Schifflin 1835 an allegory of life
Der Räuber 1835 beauty disarms villainy
Das vergessene Lied 1837 'her first cradle-song' remembered
Der Junggesell 1842 memories of lost loved ones
Die Überfahrt 1843 friends long gone
Meerfahrt 1843 a city sunk beneath the sea
Der alte König 1846 age relinquishes its crown to youth
Der gefangene Admiral 1848 imprisoned and yearning for the sea
Der alte Schiffsherr 1856 the seaman remembers the sea
Der Asra 1860 the slave pines away for love

(iii) tragic ballads

(none primarily tragic in this sub-division)

GROUP 3: HUMOROUS BALLADS

3 a Supernatural

Hochzeitlied 1832 fantasy: brownies
Der Zauberlehrling 1832 fantasy: the sorcerer's apprentice
Die wandelnde Glocke 1832 fantasy: nightmare of naughty child
Frau Twardowska 1835 comic version of Faust legend
Der getreue Eckhart 1835 German legend: helper of children
Die Heinzelmännchen 1841 legend from Cologne

3 b Historical

Fridericus Rex 1837 King Frederick: rousing patriotism
Prinz Eugen 1844 storming of Belgrade, 1717
Der Papagei 1847 Waterloo, 1815

3 c Everyday life

Gutmann und Gutweib 1833 Scottish: 'Get up and bar the door'
Die drei Budrisse 1835 (see also Group 1 c i)
Der junge Herr und das Mädchen 1835 (see also Group 1 c i)
Wirkung in die Ferne 1836 flirtation and a skit on telekinesis
Jungfräulein Annika 1839 Finnish tale of a choosy young girl
Des Glockentürmers Töchterlein 1847 bourgeois gallantry
Der kleine Schiffer 1857 Scandinavian; 3 throws of the dice

GROUP 4: ANIMAL/FLOWER FABLES

Die Schlüsselblume 1835 moralistic
Der verliebte Maikäfer 1837 humorous
Die Katzenkönigin 1837 humorous
Wer ist Bär? 1837 humorous
Der Blumen Rache 1838 tragic
Schwalbenmärchen 1838 humorous
Der Edelfalk 1838 tragic
Blumenballade 1846 moralistic
Der Mummelsee 1849 fantasy
Der Feind 1856 fantasy

<THE MUSIC> :A: Style



CHAPTER 6

Prologue: Loewe's vocal and piano style — some general observations

1. Vocal style

As a singer himself, Loewe naturally knows to the finest degree what will be vocally effective: he knows just what pitch or change of register will colour a phrase, or best enable the performer to enhance its emotional or descriptive impression. It is no surprise to find that the voice parts of the ballads are expertly devised to this end.

Range

For the greater part of his career, Loewe the singer was his own finest advocate, and most of his ballads are written with himself in mind as performer. He appears to have had a wide range, basically a dramatic tenor voice, but with an exceptionally effective lower register. The highest note written is an A  (one isolated top B occurs in *Walpurgisnacht*); dramatic low notes abound, however: the first phrase of *Herr Oluf*, one of his favourite recital ballads, is a real bass phrase in unison with the piano bass: , and the final note of the same work is a sepulchrally low (and admittedly alternative) low E on the word 'todt'. A low F-sharp is essential at the end of *Die drei Lieder* (see Ex.323, p251). The notes from here up to (written) middle C are quite common, and while Loewe's voice could be very telling at that pitch most tenors would balk at such a depth. The range of his most frequently mentioned ballads covers on average two octaves G-G, and the *tessitura* is generally lower than that of a true tenor.

The catalogue of all Loewe's printed works, published in 1886 by Robert Lienau (formerly Schlesinger) of Berlin, and including items brought out by other publishers as well, shows that some of his more popular ballads and Lieder were printed at various pitches (high, medium and low; in some cases high and medium only), and the present-day two-volume collections published by Peters and Schott appear in two alternative ranges, the original, and lower keys.

From 1846 onwards Loewe is more frequently writing ballads and Lieder actually designated for baritone or bass (or simply 'low') voice (which seems to confirm that he thought of *himself* as primarily a tenor; he always refers to himself as such, moreover): *Der Mönch zu Pisa*, *Der gefangene Admiral*, *Der alte König*, *Der alte Dessauer*, and the later *Archibald Douglas* are among these (but still printed in the treble clef). A set of five songs (op.145) and one of three ballads (op.125) were inspired by the bass voices of the Court opera singer August Fricke and

the Prince Friedrich Wilhelm von Hessen zu Barchfeld, respectively;¹⁴³ these were printed in the bass clef.

Points of technique

In the ballads Loewe is concerned with dramatic and emotional issues, and does not necessarily set out to write melody for its own sake (cf. quotation from Albert B. Bach, p90). Lyricism, *bel canto* — neither are lacking, but there is a preponderance of (often conventional) expressive musical ‘gestures’ combined, however, with unique personal touches which reach far ‘under the skin’ of the character, or indeed of the situation. It is therefore quite impossible to trace an obvious path of melodic development; the notes Loewe writes for the voice to sing are as often as not an inner line of the texture, and rhetorical, situated in the best part of the voice for that particular moment, in the manner of much of Wagner’s declamatory vocal writing.

An abrupt change of octave is a device found especially at moments of change of tension; *Archibald Douglas* provides a case in point (Example 345, p264) where the downward-dropping augmented octave not only pictures the lowered sword but releases the stretched nerves of the listener. In *Hueska* the drop of an augmented 9th between Dona Ana’s last cry and the ensuing quiet allows the same slackening of tension (see Example 72, p111). An upward minor 9th in *Die Schwanenjungfrau*, however, cannily illustrates feminine curiosity:

Ex.51

The musical score for Example 51 consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "da verbor - gen sei, was doch da verborgen sei?_". The piano accompaniment is written in a bass clef with a key signature of one sharp. The score includes a 'rit.' marking in the piano part. The vocal line shows a wide upward leap from a lower octave to a higher one, illustrating the technique discussed in the text.

Further wide leaps are found in *Der fünfte Mai* (a tenth upwards, C to E) and in *Wilia und das Mädchen* (downwards, F-sharp to middle D); and a rocket-like take-off to a new phrase a twelfth higher in *Hochzeitlied* (Example 65, p108) — this last is nothing to do with the realm of expression, merely an assumption of adequate vocal technique.

Wallhaide provides an instance of a change of octave which instantly touches in the vast difference between a gloomy, ruined castle and the beautiful young Wallhaide herself — with the

¹⁴³The Prince was apparently a very fine singer; he was a sailor, a friend of Loewe’s son-in-law Bothwell, and a great admirer of Loewe’s music. Julie von Bothwell (Loewe’s daughter) often accompanied him. He also sang *Die nächtliche Heerschau* and *Archibald Douglas* (GA X xix).

same musical phrase transposed into the major and up an octave: a gift for the flexible voice (see Examples 191 and 192, p186).

Loewe occasionally asks for various basic technical devices such as trills (rarely), mordents, *acciaccature*, and the ever-expressive turn:

Ex.52

thu ich Wunder auch. Wal le!

Hun - ger und Noth!

ich setze Lieb' und Ehr'

Fuss auf Frank.reichs Thron.

Another expressive resource is *vibrato*, which is indicated more than once:

Ex.53

ja, mit der eig' - nen Hand.'

dass ich ein Dou - glas bin!'

und sinkt ent - seelt

And, life - less, sinks

The last example, *tremando la voce*, seems to be near the Italian 'trillo' or 'beating in the throat' as described by Caccini,¹⁴⁴ which was indicated in a similar way.

2. Loewe's piano writing (German: Klaviersatz)

This section deals with a few points of keyboard writing which are interesting in the light of their date of composition. Even if not entirely original, they stand out *at that date*, especially in the realm of song-writing.

Loewe was a self-taught but obviously thoroughly competent pianist and, importantly, skilled in improvisation. This last fact surely accounts for his flexible approach to the piano and what it can be made to do colouristically and acoustically. If he wants 'special effects' he contrives them, sometimes in ways quite unorthodox for his time.

¹⁴⁴See Grove 6 s.v.Ornaments; vol.13 p837.

Loewe's more elaborate piano (solo) writing is, for the most part, of the same stamp as that of his older contemporaries, such as Weber and Hummel, complete with their technical difficulties and rather conventional figuration; one could also include the later Clementi with his undoubted feeling for piano colour and texture.¹⁴⁵ While some of his ballad accompaniments bristle with awkwardnesses, Loewe can also write with the utmost simplicity (witness the opening of *Die verlorene Tochter*, Example 229(a), p200) and the two extremes can be found side by side throughout his 45 or so years of ballad composition. Loewe's general style alters little, and what appears startling for 1817 might *ipso facto* seem less original in 1857. But Loewe invariably writes what he needs for his particular words of the moment, whether mild or vehement; for the quiet tear or the outburst of joy. The really astonishing fact is his *consistency of appropriateness*.

Certain technically interesting pianistic details are also discovered when examining the ballads, together with proof of Loewe's concern for things practical.

He will occasionally help the pianist by adding fingering; there are fashions and personal preferences here, and although Loewe's suggestions shed some light on his own usage, they are mostly aids to the reading pianist: warning him perhaps of an unexpected twist to the figuration:

Ex.54

(Archibald Douglas)

(Totentanz)

(Meerfahrt)

(See also Example 114, p143)

Loewe assumes the use of the sustaining pedal, often writing *Ped.* and not indicating the release for several bars — the equivalent of a general instruction *con pedale*. His less frequent detailed pedal markings usually indicate that care is needed for some special effect; the last bars of *Die Überfahrt* should produce a misty sound, as of dying-away horns:

Ex.55

wa . ren gei . sti . ge Na . tu . ren .

* Ped.

¹⁴⁵See also earlier influences cited (pp28 - 29).

An emotive effect is required in *Archibald Douglas* (see Example 340, p261); the silences here are essential and eloquent.

The whole-bar pedal in the following passage, from *Tom der Reimer*, gives maximum resonance to the bell-figure high up on the keyboard through sympathetic vibration:

Ex.56

und hell an je. der Flech. te hing ein sil. ber. blankes

Glö. cke. lein, ein sil. ber. blankes Glö. cke. lein.

V. A. 1808.

A similar bell-like effect is asked for in *Herr Oluf*, as the wedding procession draws near:

Ex.57

Loewe is also careful to indicate the use of the pedal where the LH part has a sustained lower octave plus middle-register chords:

Ex.58

(from *Agnete*)

Loewe studied and played Beethoven from his Halle years onwards (Türk would bring him 'the latest piece by Beethoven') but, tantalisingly, he never gives details of which piano sonatas he knew and played. The following passage from *Abschied* (1826) will surely bring a gleam of recognition to the eye of the Beethoven-player? :

Ex.59

The image shows a musical score for Ex.59. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with a trill on the note 'di' in the second measure. The bass staff contains a piano accompaniment with a trill on the note 'nu' in the second measure. The lyrics 'di - mi nu en do' are written below the notes. The tempo marking 'Allegro' is visible at the bottom left of the bass staff.

This difficult technical device, of a trill and a melody played simultaneously by the same hand, is found in Beethoven's op. 53, 109, and 111; by comparison, Loewe's few bars are musically puny, but in context sufficiently evocative, illustrating not only the wind but also one of the psychological climaxes of the tiny drama (see p166).

It would appear highly likely that the next example, the opening page of *Die Mohrenfürstin*, was written while Loewe was under the spell of the slow movement of Beethoven's *Hammerklavier* Sonata, op.106. The key, the compound time and the tempo indication, the rising up through the chord of F-sharp minor in the first bar; the rate of harmonic change; and not least, the beautiful G major Neapolitan harmony in the seventh and eighth bars; all these factors produce a correspondence too close to be mere coincidence:

Ex.60

The image shows the opening page of the musical score for Ex.60. It features a vocal line and a piano accompaniment. The tempo and performance markings are 'Adagio non troppo. affettuoso'. The key signature is two sharps (D major). The time signature is 12/8. The lyrics are: 'Fern tobt der Kampf im Palmenthall' and 'Sie aber bereitet daheim das Mahl; sie füllt den Becher mit'. The piano accompaniment is characterized by dense, rhythmic patterns in the right hand and a more melodic line in the left hand.

(continued overleaf)

(Ex. 60 continued)

The musical score consists of two systems. The first system features a vocal line with the lyrics "Palmensaft, um - win - det mit Blu - men der Zelt - stä - be" and a piano accompaniment. The piano part includes a dynamic marking of *p*. The second system continues the piano accompaniment with the word "Schaft." written above the vocal line. The piano part in the second system includes several *tr.* (trills) marked with asterisks.

Beethoven's *Adagio* quavers are in practice much slower than Loewe's: the singer needs to feel a flowing 4-in-a-bar, hence the *non troppo*. But there is a striking similarity. — The *Mohrenfürst* trilogy was written in 1844, the year of Loewe's only journey to Vienna; he performed it there (Sb 352) and later it was also published there, by Mecchetti. One can imagine him, in anticipation of his visit, steeping himself in the great composer's works, and it is possible therefore that something of Beethoven's sound-quality has enriched these ballads.

A considerable measure of Beethovenish texture is also found in the earlier (1829-30) *Die Braut von Corinth* (discussed in greater detail pp338-344). The combination of the great Goethe and the 'classical' concept of the poem perhaps affected Loewe's whole approach to this work: there is a breadth and richness in the piano writing which stems from the later Beethoven (and even anticipates Schumann and Brahms), and which is influenced also by improvisation, one conjectures — the very 'feel' of the handfall upon the keys:

Ex. 61 overleaf

Ex. 61

(a) 

(b) 

(c) 

(d) 
 an. Schon der letz - te Schritt ist, ach! ge - sche - hen, durch der

(e) 

(f) 
 A - ber, ach! berührst du mei - ne Gli - ed - er, fühlst du schau - dernd, was sich dir ver - hehlt.

Note in (a) the *sf* cross-rhythm; in (b) the winding, improvisatory chromaticism which aptly illustrates the weary youth falling asleep; (c) shows thick chords in the low register; in (d) one feels a very Schumannesque touch in the slurred quavers; (e) approaches Brahms; in (f) — further chromaticism.

Two chromatic passages (in the scalic sense) from the same work are unusual for Loewe:

Ex. 62


 Sei - ne Lie - beswuth wärmt ihr starres Blut, doch es

At the end of *Die Gruft der Liebenden* (1832) is an effect which, while not strictly relevant to piano playing as such, demonstrates Loewe's actively experimental approach to the instrument:

Ex.63

Die Auflösung des letzten Nonenaccordes erhörte in der Schwingung der Saite A, die nach der Akustik die Octave A, die Quinte E und die Dur-Terz Cis deutlich hervorschweben lässt. Anm. d. Comp.

Loewe's note reads: "The resolution of the last ninth-chord¹⁴⁶ will be heard in the vibrations of the A string, which acoustically will cause the octave A, the 5th E, and the major 3rd C-sharp to be clearly heard." It would be interesting to know whether any other early-19th century composer so consciously and deliberately used such an effect.

The *crossing of hands* is frequently found; it is a consistent feature in two verses of *Die Leiche zu St Just* :

Ex.64

The texture, speed and the key of this example remind one a little of the slow movement of Schubert's B-flat Sonata (D.960).

The crossing of LH over RH, as here, is far more common than the reverse. One example of RH over LH occurs at the end of *Das Ständchen* ; by this means Loewe exacts from the pianist a much more conscious expressiveness in the melodic bass notes, and care as to balance — witness his dynamic marking, solely for the RH:

Ex.65

¹⁴⁶He refers to the last RH dim. 7th which is an incomplete V minor-9th.

The LH crossing to the treble in dialogue with either the voice or the piano's own bass line is a familiar feature which can be effective if not over-used. Example 60, p73, from *Die Mohrenfürstin*, and the following examples, illustrate this device; (a) is from *Wallhaide* (the parting), and (b) is from *Hueska*. (One could add Schubert's *An Sylvia*):

Ex.66

(a)

(b)

A tremolo with alternating hands is found in one of the Napoleonic ballads, *Sankt Helena* (1853):

Ex.67

("I defied northern ice and southern heat, they chained the man, [but not his courage]")

Another instance is found in *Die Schwanenjungfrau* of four years later:

Ex.68

g... weiss wie Schnee. An dem Strand die Fitt' - ge
 lie - gen, während sich die Wel - len schmie - gen

staccato
manq sinistra sempre sopra

The Loewe pianist needs large hands, as his own presumably were. Stretches of a 10th in both LH and RH, while not common, are nevertheless integral to his sound when they occur. An early example is found in *Elvershöh*, with this particularly sonorous spacing of the final chords:

Ex.69

El.vershöh, all - da z Schlummern ein...

ped.

Two further examples are from *Die Braut von Corinth*, and *Odins Meeresritt*; the first produces great richness of sound, the second illustrates very literally the 'stretching' of the horseshoe (see also Example 162, p171):

Ex.70

sempre p ed appassionato

Lento.
cresc.
 da dehnt es sich aus...
 Lento.
 -cresc.

Even a *tremolo* (minor) 10th is expected in the LH in *Die Mohrenfürstin* :

Ex.71

nie . . . ssen will. Es regt sich der Leu . . . und
brüllt . . . nach Raub, E . . le . fan . ten - ru . del durch.

cresc. *dimin.* *cresc.* NB

(The lion and elephant are moving through the night)

A *tremolo* minor 9th is found in *Hueska* (Example 72), as Dona Ana's last cry is heard through the darkness; the same page contains an interesting example of *Bebung*,¹⁴⁷ together with a note from the composer stipulating that this effect should be used 'if the instrument allows':

Ex.72

p stringendo
Horch! da gellt ein Schrei aus ei . nes

dim. riten. *piano stringendo*

Pausa. Tempo primo.
pp dolcissimo

^{*)} Der erste der gebundenen Töne braucht nicht zu klingen, so dass der zweite nur durch den Rückschlag einen Laut erzeugt, falls es das Instrument zulässt. Anm. d. Comp.

¹⁴⁷Originally a clavichord term, corresponding in effect to a string player's vibrato; early pianos, or ones lacking efficient escapement, could produce a repetition of the note without its actually being struck again: it is remarkably difficult to obtain clarity on the subject, even in specialist books such as Howard Ferguson's *Keyboard Interpretation* (London: OUP, 1975). Loewe's note reads: "The first of the tied notes need not sound, so that the second creates a tone only by repercussion [i.e. by releasing it sharply], if the instrument allows it." He seems here to be striving after a hesitant effect.

The spread of an accompaniment figure over a 10th, in more leisurely fashion, is a characteristic feature in the outer sections of *Die verfallene Mühle* (1847). This is a refinement which is rare in Loewe's earlier work:

Ex.73

Allegro commodo.
Allegro non tanto, e sempre colla parte.

do - cre - scen - do - di - mi - nu -
Es rei - tet schweigend und al - lein der
en - do piano p cre scen
do - dim. al - te Graf zum Wald hin - ein. Er rei - tet
do - dim. diminu - do p

Performance markings: *p*, *cre - scen*, *do - di - mi - nu -*, *Es rei - tet schweigend und al - lein der*, *en - do piano*, *p*, *cre scen*, *do - dim.*, *al - te Graf zum Wald hin - ein. Er rei - tet*, *do - dim.*, *diminu - do*, *p*. *ad.* markings with arrows pointing to specific notes.

An echo of Chopin's Nocturne-texture (graceful, florid RH over a widely spaced bass-note-plus-chord accompaniment) is found in *Der Räuber*, written in 1835, the year in which Loewe first encountered Chopin's music (see p77):

Ex.74

Wald... a tempo
ad. lib. *p* *grasioso*
Sieh, den hohlen Pfad her, nie, der kommt ein schlankes

Performance markings: *ad. lib.*, *p*, *grasioso*, *dim.*, *a tempo*.

This particular texture is arguably too lyrical and leisurely for most ballads: more examples are to be found in Loewe's Lieder:

Ex.75

(a)

(b)

Allegretto grazioso.

(a) is from *Wanderlied* (1847); (b) from *Helft mir, ihr Schwestern* (*Frauenliebe und -leben*, 1836)

Again, though only in the realm of surmise, one can trace something of the mood, texture, and even melodic outline, of the central section (in C-sharp minor) of Chopin's D-flat Prelude op.28:15, in the following, from *Die Leiche zu St Just* (1844):

Ex.76

Aus Sanct Ju. sti Kloster . hallen tönt ein trä. ges Todten . lied, Glocken

summen von den Thürmen für den Mönch. der heut' ver. schied.

The cumulative effect of this ballad, however, belongs more to the style of Brahms (11 years old at the time of its composition...); two further extracts from *Die Leiche* (Example 77) should be compared as to atmosphere with Brahms' song *Anklänge*, op.7:3 (Example 78), — an uncanny similarity of tone-colour:

Ex.77

Haupt! Die Ka-pu-ze zieht ein Mönch ihm tief jetzt ü-ber's Au-ge zu, dass die

(Loewe)

bö-se Spur der Kronen tief da-rin verbor-gen ruh.

and

Dochein Mönchchor singt das Grab-lied jetzt in al-ter Me-lo-dei,

Ex.78

Andante moderato. *mezza voce*
Hoch ü-ber stil-len Hö-

pp *mezza voce*
sempre legato

(Brahms)

leading to:

f *sostenuto*
kleid, tät seid-ne Fä-den spin-nen zu

mf *legato, sostenuto*

The resemblance to Loewe's own *Meerfahrt* of the previous year (Example 432, p317) should also be noted.

To conclude, examples reminiscent of two vastly different, later, composers are given.

Two almost identical 'pre-echoes' of a very Schumannesque turn of phrase can be found in *Der alte König*, ((a) and (b)), and, somewhat elaborated, in *Der kleine Schiffer* (c):

Ex.79

(a) *Der alte König*: Piano excerpt with treble and bass staves. The treble staff features a melodic line with a triplet of eighth notes and a slur. The bass staff provides harmonic support. Dynamics include *p*.

(b) *Der alte König*: Piano excerpt with treble and bass staves. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment. Dynamics include *p*.

(c) *Der kleine Schiffer*: Piano excerpt with treble and bass staves. The treble staff has a melodic line with a slur and a *dimin.* marking. The bass staff has a rhythmic accompaniment. Dynamics include *p*.

Not a turn of phrase in the next example, but a mood — that of Bartók's magical night-sounds — permeates the central section of *Die Mohrenfürstin*, evoking the languishing tropical dusk:

Ex.80

Die Mohrenfürstin: Vocal and piano excerpt. The vocal line is in German. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p* and *pp*.

A - bendsiegt; über Nacht - thau rauscht, und der
Glüh - wurm fliegt. Aus dem lau - en Strom - blickt das

These are not the only passages in which one senses that in the ballads Loewe is having of necessity to reach out earlier, and further, than others into the 19th century musical ionosphere; he is constantly striving to surround these poems with the most living and appropriate tone-colour.

A final quotation from *Der Mohrenfürst*, as the African Prince rides to battle, might trenchantly illustrate an imaginary allegory: 'Musical Orthodoxy fleeing before Imagination' :

Ex.81

The musical score for Ex.81 consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are in German and describe a scene of battle preparation.

System 1: *Hoch weht die Fah - ne, ver - kün - dend*

System 2: *Tod; das Gelb der Wü - ste färbt sich*

System 3: *roth.*

System 4: *dimin.* *p*

System 5: *dimin.* *ben tenuto*

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex, often syncopated pattern in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano). Performance markings include *dimin.* (diminuendo) and *ben tenuto* (ben tenuto).

*Chapters 7 — 12:**The influence of subject and sentiment upon Loewe's musical style*

* * *

The word *subject* is here confined to the outer, pictorial concept inherent in the poem, implying the character of the environment, the scenery, and the various participators in the action.

The word *sentiment* is here used both for the inner feelings of the 'actors', and for the feelings aroused sympathetically in the listener or reader by the circumstances related in the words of the poem; both can be further intensified by the composer through music.

* * *

CHAPTER 7**The subject: the pictorial in environment and scenery****Introduction**

Of the multifarious fields of activity and levels of life presented in the ballads which Loewe chose to set, a few areas stand out importantly for their representations of a special pictorial, or outer, environment:

the supernatural world in its various forms;

the description of water, whether within the supernatural category or not;

the hunting scene.

These give rise to a distinctive style of music in each case, and are obviously important to Loewe for presenting the outward scene of action.

Loewe's music describing the mischievous or malicious elves finds a remarkable counterpart in Mendelssohn's fairy music and his scherzos, which were, however, written well after Loewe's examples. One wonders if Loewe, having written *Herr Oluf* and *Elvershöh* in 1821 and 1825 respectively, recognised the similarity of mood (and tonality) between them and Mendelssohn's

Shakespearian sprites, when the 18-year-old Mendelssohn himself came to Stettin (in 1827) and conducted the first performance of the *Midsummer Night's Dream* overture at one of Loewe's concerts:

Ex.82

(Loewe)

(Mendelssohn)

Another, rather more 'gothic', theatrical, aspect of the supernatural found in several of Loewe's ballads is the appearance of ghosts, on which Weber and Marschner set the seal for decades, although one must not forget similar effects in many later works, even up to Britten's *Turn of the Screw*, and including the chilling 'writing on the wall' in Walton's cantata *Belshazzar's Feast*.

Where the image of water is concerned, Schubert immediately comes to mind as a comparison; the rippling movement of, for example, *Wohin?* and *Der Schiffer, Auf dem Wasser zu singen, Der Fischer*, and *Liebesbotschaft*, is familiar in this context. Two touches of the key of E major are interesting here, in the light of Loewe's predilection for this same key to suggest water: one in *Des Baches Wiegenlied* (from *Die schöne Müllerin*: see Example 119 (b), p145) and the other in a little-known song *Das Geheimnis* (subtitled *An Franz Schubert*). At the words:

Den schilfbekränzten Alten,
der seine Urne giesst,
erblickst du nicht, nur Wasser
wie's durch die Wiesen fließt.

(Not for you
The image of a hoary Ancient, weed-festooned,
Monotonously pouring from his mildewed urn —
Your streams are fresher, freer-flowing
Through familiar meadows.)

Schubert makes a beautiful enharmonic change from A-flat minor to E major, as if turning his back on the archaic to reach the sunlit meadows and streams of his own inspiration:

(Ex. 83 overleaf)

Ex.83

(Schubert)

The image shows a musical score for Schubert's 'Der Wanderer' (D. 959). It consists of two systems of music. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The lyrics are: 'sei - ne Ur - ne giesst, er - blickst du nicht, nur'. The second system continues the vocal line and piano accompaniment. The lyrics are: 'Was - - ser, wies durch die Wie - sen fließt.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

The customary images of hunting (galloping horses, and especially horn-calls) have been familiar for centuries and are all-too-common property — which does not prevent composers from continuing to use them within their own style for atmosphere, ‘local colour’, or sheer enjoyment of the sounds: from Beethoven (Trio of the Scherzo of the *Eroica*), through many ‘Naturmotive’ in Bruckner and Mahler, to Richard Strauss in his *Alpine Symphony* (after fig.16, and fig.140), and Howard Hanson’s exciting effects in the 3rd movement of his 2nd symphony (significantly entitled *Romantic*), and including such a delicate piano miniature as Gabriel Grovlez’ *Le Chasseur*.

The appeal, the fascination of these subjects is a universal one, and can stimulate a helpful recognition in the listener, thus furthering his willingness to participate.

Two further groups offer examples of interest: firstly, numerous small material details are represented musically; several are quoted here which serve to illustrate Loewe’s continual inventiveness and ability to embody such descriptive details within the larger structure without overbalancing the musical phrase. But he is by no means afraid to make use also of a deliberate cadenza-like coloratura, in the present instances often a description of some elaboration of dress or manner, one highly materialistic specimen even describing the rolling of dice!

Finally, a noteworthy scene-setting expedient of Loewe’s is the use of church melodies, which occur in four of the ballads. Their function is an obvious one, as Loewe could assume his audience’s familiarity with them, and, interestingly, he uses Gregorian melodies which Luther had incorporated into his reformed church usage, as well as a purely Lutheran chorale. The ‘Dresden’ Amen also appears.

The world of faery: elves, brownies and water-sprites

In tholde dayes of the King Arthour,
 Of which that Britons speken greet honour,
 Al was this land fulfild of faierye.
 The elf queene with hir joly compaignye
 Daunced ful ofte in manye a grene mede;
 I speke of manye hundred yeres ago;
 But now kan no man se none elves mo.

Chaucer: *The Wife of Bath's tale*

For the stricken heart of Love
 This visible nature, and this common world,
 Is all too narrow; yea, a deeper import
 Lurks in the legend told my infant years
 Than lies upon that truth we live to learn;
 For fable is Love's world, his home, his birth-place;
 Delightedly dwells he 'mong fays and talismans,
 And spirits; and delightedly believes
 Divinities, being himself divine,
 The intelligible forms of ancient poets,
 The fair humanities of old religion,
 The Power, the Beauty, and the Majesty,
 That had her haunts in dale, or piny mountain,
 Or forest by slow stream, or pebbly spring,
 Or chasms, and wat'ry depths; all these have vanish'd.
 They live no longer in the faith of reason!
 But still the heart doth need a language, still
 Doth the old instinct bring back the old names,
 And to yon starry world they now are gone,
 Spirits or gods, that used to share this earth
 With man as with their friend.

Schiller: from *Die Piccolomini* (III, 4) (*Wallenstein*)
 translated by Coleridge

Loewe has in a special sense renewed the life of these beings of the dark and mysterious past.

Albert B. Bach

* * *

The fascination of different levels of consciousness has remained with mankind always, even though the natural ability to reach these has diminished over the centuries. Frequent themes in folk tales are: the danger involved in the process, and the possibility of greater knowledge being available as a reward — knowledge which will furnish the possessor with power for good or ill. Examples can be found in Grimm's Tales, in *The Two Brothers*, *The Prince who feared nothing*, *The Cast-iron Stove*, *The Crystal Ball*,¹⁴⁸ to name but a few of the many stories of attainment or rescue through difficulties.¹⁴⁹

Numbers of ballads exist also of abduction by fairy folk, or a sleep of enchantment, often for a period of seven years (an oft-recurring and mystical number), during which the victim or proselyte sees and hears many wonders but may never speak of his experiences;¹⁵⁰ the full version of *Thomas the Rhymer* includes such details (the Elf Queen is speaking):

(verse 14)

But Thomas, ye maun hold your tongue
 Whatever ye may hear or see,
 For if you speak word in Elflyn land
 Ye'll ne'er get back to your ain countrie

.....

Syne they came on to a garden green
 And she pu'd an apple frae a tree:
 Take this for thy wages, True Thomas
 It will give thee the tongue that can never lie.

.....

And till seven years were gane and past
 True Thomas on earth was never seen.

And from the ballad *Tam Lin* (verse 24):

The queen o' Fairies she caught me,
 In yon green hill to dwell,
 And pleasant is the fairy-land;
 But, an eerie tale to tell!

Ay at the end of seven years
 We pay a tiend to hell;
 I am sae fair and fu' o' flesh
 I'm fear'd it be mysel.

('tiend' = a tithe; a forfeit in this context.)

¹⁴⁸Nos. 60, 121, 127, and 198 in *The Penguin Complete Grimm's Tales* translated by Ralph Mannheim (Harmondsworth: Penguin Books, 1984).

¹⁴⁹Compare also the story of Orpheus and Eurydice; also Virgil: *Aeneid* Book VI, and Dante: *L'Inferno*.

¹⁵⁰Compare II Corinthians 12: 3-4; and *The Gospel according to Thomas* tr. A. Guillaumont and others, p9, section 83, lines 7-14 (London: Collins, 1959).

There are also familiar stories of long periods of sleep, or 'death', such as in *Snow White*, and *Sleeping Beauty*, which end with pictures of a re-awakening, a return to earth, very often with a marriage symbolising the union of the intellect and the spirit, the male element and the female.

Various other fairy beings are found in folk-lore, such as gnomes or kobolds or dwarfs, who guard hoards of precious metal as in *Snow White* (again), *Rumpelstiltskin* (English version: *Tom Tit Tot*, an East Anglian tale), *The Gnome*, and *The Gifts of the Little Folk*.¹⁵¹

The King and Queen of the elves, and their subjects, are mischievous spirits (*vide* Shakespeare's Puck, and King Oberon and Queen Titania) and they enjoy a mixed reputation of malice (or at least provocation) towards humans, but possess also a certain goodwill, if propitiated. Country folk in Britain used to leave food out for the elves, to win their good graces, and even today one should not cross a certain bridge in the Isle of Man without taking off one's hat (if a man) or curtsying (if a woman) and giving the greeting "Good morning, fairies!", otherwise the presiding pixie will wreak his revenge: in recent years punctures have been known to occur immediately, when the bridge has been crossed without this due deference...¹⁵²

In another tradition, the elves seek out young children so that they can change them into their own kind, and Scottish babies were carefully guarded especially until they were christened, in case the elves snatched one away, leaving one of their own in its place: any sickly child was suspected of being a changeling of this nature. Grimm has three stories of the elves (no.39); one of these tells how the little people came by night and finished off the good shoemaker's work so exquisitely that they left him 'prosperous ever after'; one relates how a servant girl was taken by the elves to fairyland: she returns, thinking she has been away three days (another significant period of time), only to find she has been seven years with the little folk; the third story is of a changeling: once the changeling laughs, however, the elves have to bring back the right child.

Through human intercourse the elves are supposedly able to acquire a soul, and thus be redeemed in the Christian sense. For this reason the Elf Queen and her princesses are great tempters of men, but if the chosen lover should allow himself to dance with her and her 'joly compaignye' he is doomed to die.

¹⁵¹Respectively Grimm 53, 55, 91, and 182.

¹⁵²So the writer is informed by a resident of the island.

A significant form of fairy seduction is found in the many stories of watersprites, mermaids, and mermen, which are found in mythologies all over the world. Of these, there are three main manifestations, two of which are relevant to ballad literature:

(i) the personification of the sea, especially in its stormy, grim, sacrifice-demanding character (cf. the vengeful sea-god Poseidon/Neptune).

(ii) the less outwardly forbidding, but still fateful, female watersprites who lure men to their death (cf. Homer's Sirens, the Lorelei of the Rhine, Goethe's poem *Der Fischer*, Mickiewicz' poem *Switezianka*; the Naiads of Greek mythology were variously nymphs of rivers, springs, wells, and lakes).

(iii) the merman, or mermaid, in folk tales and ballads often confused with stories of seals who change shape to wed human beings; this tradition is especially common in Denmark, the Western Isles of Scotland, the Orkneys and Northern Ireland, where seals are a familiar sight on the rocky coasts (cf. *The Grey Selchie* [i.e. Silky] *o' Sule Skerry*, OBB 91; *Clerk Colvill and the Mermaid*, OBB 85; the traditional German *Es freit' ein wilder Wassermann*, DB 3; the Danish *Agnete und der Meermann*,¹⁵³ and Matthew Arnold's touching poem *The Forsaken Merman*, where the merman is made a surprisingly sympathetic character; lastly, Hans Christian Andersen's story *The Little Mermaid*, which, if not itself traditional, further confirms the prevalence of such stories in Denmark).

The second and third types are those found to be most prominent in ballad literature, folk or otherwise.

In most ancient cultures, and many religions, water is held to be sacred and symbolic. This fact probably originates in the absolute necessity of the element for the sustaining of human life. The religions have nurtured its cleansing, baptismal aspect, but the folk themselves have always regarded it with awe, because of its inherently unfathomable, dark and mysterious nature.¹⁵⁴ On a certain level, these two aspects are connected, both embracing the idea of 'death' and re-birth into another plane of existence with greater spiritual knowledge; as are the journeys to fairyland, the 'other world' or the nether-world (see p121 and footnotes 149 and 150).

¹⁵³The German version by Luise von Plönnies appears in GA III 104.

¹⁵⁴Squire: *Celtic Myth and Legend* (London: Gresham Publ., n.d. ?c.1905) p48: "The waste of water [i.e. the sea] seems to have always impressed the Celts with the sense of primeval ancientness; it was connected in their minds with vastness, darkness, and monstrous births — the very antithesis of all that was symbolized by the earth, the sky, and the sun."

The ancient folk of Northern Europe worshipped their rivers, and these by tradition required human life to be sacrificed as propitiation:

River of Dart, river of Dart,
Every year thou claimest a heart.

The above is a Devonshire saying, quoted by Squire in *Celtic Myth and Legend* p414); a similar saying, from Northumberland, runs thus (the Tweed and the Till are two rivers):

Says Tweed to Till —
‘What gars ye rin sae still?’
Says Till to Tweed —
‘Though ye rin with speed
And I rin slaw,
For ae man that ye droon
I droon twa.’

Again according to Squire, the Scottish river Spey requires a life every year; the Ribble, in Yorkshire, one every seven years.

Like the elves, the watersprites, or Undines as Paracelsus named them, are created without a soul,¹⁵⁵ hence the very common theme of ‘redeeming’ union with a human through enticement or enchantment, which runs throughout ballad and folk literature. This interplay between the two kingdoms, human and elemental, exerts a timeless spell; the tales appeal to the child in us all: they ‘speak of something that is gone’.

For the early 19th century, with its growing materialism, its industrialisation, its ‘shades of the prison house’ — the counterbalancing attraction of the world of faery and romance was an accepted cultural phenomenon, and, true to the *Zeitgeist*, Loewe distilled some of his most significant creations from the poetic substance of that very world.


The poets and writers of the 19th (and 20th) centuries, though their later consciousness cannot relate such stories from within, out of an atavistic memory, frequently employ the same themes of enchantment, of good spirits or malicious spirits, with the further purpose of speaking to their fellows with a deliberate message drawn from these ancient sources. The proof of the validity of this approach is in the emotive, gripping nature of the poems themselves. Keats’ *La Belle Dame sans Merci*, Goethe’s *Erlkönig*, Matthew Arnold’s *The Forsaken Merman*, or Agnes Miegel’s *Das Märchen von der schönen Mete* (DB 160), can still enchant the modern reader who is willing to ‘suspend disbelief’ for the sake of nourishing his sense of wonder.

* * *

¹⁵⁵See the novel *Undine* (1811). by Baron Friedrich de la Motte Fouqué (1777-1843), German Romantic writer whose novels, plays, romances and sagas “appealed exactly to the mood of the hour” (Enc.Brit. 1953. vol.9 p562, s.v.Fouqué). *Undine* is his most famous work.

Loewe's various depictions of the strange half-world of the elves display musical affinities which convincingly demonstrate the depth and consistency of his response to this range of subject-matter. Although numerically the elvish ballads cannot compare with, say, the many patriotic ones, their *character* is much more sharply defined, and one is persuaded that here above all Loewe is tone-painting with the utmost care as to his musical palette.

These affinities appear most strongly in his treatment of:

- (A) the movement or appearance of the elves
 - (B) their speech
 - (C) their dance (if different from (A))
- (A) is frequently conjured up by a tremolando, and change to a 'brighter' key, a higher register, a change of harmonic pace;
 - (B) is often set to notes of the common triad ('wie ein Naturlaut'),¹⁵⁶ or the ubiquitous 'horn-call' series:  ;
 - (C) is light-textured, more often than not in a high register, and consists of either tripping staccato quavers or sinuous, murmuring semi-quavers.¹⁵⁷

The elves appear in five of the ballads. Four of these: *Erlkönig*, *Herr Oluf*, *Elvershöh*, and *Harald*, are of Danish or generally Scandinavian origin, and one, *Thomas der Reimer* (his last ballad), is Scottish. It is worth reiterating that both *Thomas*, of 1860, and *Erlkönig*, one of Loewe's first ballads, are included in this category of Northern European supernatural poetry.

Two other ballads which provide an interesting comparison are 19th century poems about the brownies and are whimsical in tone: Goethe's *Hochzeitlied*, and *Die Heinzelmännchen*, by Kopisch.

(It must be stressed that in this section *outer description only* is being dealt with; examples are given which show Loewe's characteristic keys, melodic touches, and figuration, whenever the relevant scenes or characters occur. For the moment, deeper analysis is out of place, but an appreciation of his graphic vein is sought.)

In *Erlkönig* there is no dance, and one quotation suffices for the appearance and speech of the Erlking. This is taken from verse 5, his second speech, as this emphasises especially the contrast

¹⁵⁶So characterised by Adler, op.cit. p945. This is a frequent direction in Mahler's scores.

¹⁵⁷For a non-ballad example see *Die Elfenkönigin*, GA XVI 190.

of the Valkyrie-like galloping left hand part and the unearthly apparition pictured in the following static harmony, *tremolando* and *col una corda* :

Ex.84

Blät - tern säu - selt der Wind.“

pp

sotto voce
Willst, fei - ner Kna - be, du mit mir gehn?

tremolo
pp

Pedale col una corda.

Truly a vivid illustration with simple means, but imaginative insight as to effect, of the outer activity: the galloping horse, perhaps the father's beating heart — and then nothing but the feverish roaring in the ears of the delirious child and the shimmering 'corpse-light' surrounding the Erlking, visible only to the boy.

In *Herr Oluf* (1821) the elves appear and dance to music remarkably Mendelssohnian — even the key, E minor, is the same as that of his elves' music in the *Midsummer Night's Dream* overture (1827) (and incidentally of two piano capriccios, op.14 (Presto section) and op.16:2, which also share the same fairy-like texture):

Ex.85

Da tan - zen die El - fen auf grü - nem Strand,

mf *dim.* *p* *pp*

Erl - kö - nigs Tochter reicht ihm die Hand: „Will.

mf *dim.* *p* *pp*

sotto voce
kom - men, Herr O - luf, komm tan - zen mit mir, zwei göl - de - ne Spo - ren

The high register of the piano part in Example 85 is typical (also of the Mendelssohn); note too the cessation of activity, and the semitone step upwards into the high, bright C major homophonic phrase at 'Erlkönigs Tochter reicht ihm die Hand' ('the Elf-king's daughter stretches out her hand to him'), — and Loewe's carefully marked dynamics. The diminished 7th (x) at the end of the phrase has a similar function and effect to that of the (somewhat more subtle) chord at bar 39 of the Mendelssohn.

The attention is caught by the major 7th (D-sharp) at the top of her 'tempting' phrase rising up the chord of E minor; this is extended, by repetition, in the next verse, but this time with the minor 7th creating an even more wily effect:

Ex.86

In both examples, the distinct 3-strand texture should be observed: i.e. the vocal line, the RH of the piano part (the dance-music) and the LH accompaniment; the background dance produces an agitating, perhaps deliberately confusing, effect as it continues, oblivious of the foreground drama.

The story of *Elvershöh*¹⁵⁸ is told in the first person, probably by a young huntsman if one takes into account the 6/8 time and general harmonic style of the opening. He rests on the Elves' hill and begins to fall asleep: the G major of the human world melts into a luminous E major as two beautiful maidens approach and, singing, tempt him to dance:

Ex.87

Ex. 87 continued overleaf

¹⁵⁸Friedrich Kuhlau (1786-1832) wrote incidental music (op.100) to a play on the same story by the Danish writer Heiberg.

Ex. 87 continued

leg - te mein Haupt auf El - vers - höh, meine Au - gen be - gann - en zu sin - ken.

Allegro.

Da ka - men ge - gangen zwei Jung - frau - schön, die

pp *sempre pianissimo*

sempre con Pedale

thä - ten mir lieb - lich win - ken. Die ei - ne, die strich mein

(This 'horn-call' melody shares a family likeness with that of the Trio section of the 3rd movement of Mahler's 1st symphony: like so many of Mahler's themes, it is based on 'natural' progressions within the harmonic series.)

The texture lightens in the next two verses; at speed and with pedal, the auxiliary notes in the RH part add impressionistic colour to the accompaniment:

Ex.88

Meine Jung - frau sollen dir Lie - der singen, die schön - sten Lieder zu

bel - ler Fluth, sie scherz - ten auf und nie - der, die

Vög - lein all' im grü - nen Hain, sie hüpf - ten und zirp - ten Lie - der.

The words of the second of these two quotations describe the fish playing in the stream and the birds chirping in the meadows.

The elves' temptation does not end with their singing; they become more and more insistent, eventually using threats. The metre changes to 4/8 time, the key to E minor, and the dance becomes a heavier version of the *Herr Oluf* elf-music:

Ex.89

„Hör' an, du muntre Jüng - ling, hör' an, hör' an, hör' an! Willst

Here the vocal line, in a much lower, more menacing pitch range, is reduced to the triad notes of C major, and the accompaniment makes a great play of ambiguity in its internal changing notes B - C, rather in the manner of Grieg in his characteristic peasant-dance pieces.

The death-dealing climax is avoided in this ballad; the key (having reverted to E major, 6/8, for a verse) now changes again to E minor, still 6/8, as the elves threaten a vengeful death — but in the nick of time the cock crows, heralding a return to normality and G major:

Ex.90

du nicht mit uns spre - chen, so reissen wir dir mit Messer und Schwert das Herz aus, uns zu rä - chen

Und da, mein gutes, gutes Glück! der Hahn fing an zu krähn.

The E major tonality in this ballad is significantly introduced along with a reference to the stream which is part of the background scenery; water and the 'sharp' keys of E, A, and B appear to be closely interwoven in Loewe's musical thought (see below, pp134-5).

In *Harald*, the poet Uhland has introduced the idea of the 'magic sleep' and merged it with the water motif: Harald is finally overcome by drinking from a spring which we are left to surmise is a sly manifestation of the elves.

The appearance and the dance of the elves is a familiar rippling semiquaver figure, though the key is now D-flat — a key apposite to the mood of the whole ballad, set chiefly in a 'heroic' A-flat major:

Ex.91

Allegro leggiero.

pianissimo

rau - schet, lauschet im Gebüsch? Was wiegt sich auf dem Baum? Was

sen - ket aus den Wol - ken sich? Was taucht aus Mee - res - schaum? Was

“What rustles in the bushes? What sways in the trees? What falls from the clouds? What surges from the foaming wave?”

It will be noticed that although the questions are the poet's, and not the speech of the elves, the melody is again triadic, with a prominent major 7th as in *Herr Oluf*, this time however approached from the upper tonic. Harald's heroic company of horsemen are lured into fairyland; he alone

escapes at first (being clad in armour from head to foot). In the next verse a clear gushing spring appears; he takes off his helmet and drinks, and gradually falls asleep — for eternity:

Ex.92

durch den weiten Wald. g...

Vom Fel - senrauscht es

later:

Doch wie er kaum den Durst gestillt, ver - sagt ihm Arm und Bein; er

muss sich set - zen auf den Fels und nickt und schlummert ein.

sempre pp
con Ped.

The strophic construction of the central portion of the poem here aids the logical reminiscence of the elf-music, now as spring-music, and the listener realises from this that the water is simply another revelation of their witchery.¹⁵⁹

As if himself inescapably lured back into the fairy realm at the end of his life, Loewe set the Scottish *Thomas the Rhymer* as his last ballad, in 1860. The German version which he uses is assumed to be by Theodor Fontane (see GA III xvi), and consists of the first eight verses of the original twenty. Thomas of Ercildoune, lying on the river bank, is approached by the Queen of the Elves and, falling in love with her at first sight, is abducted by her — a willing victim; Loewe's ballad ends with them riding off together to the enchanted kingdom. One is tempted to see a certain (unconscious?) symbolism for the composer here.

¹⁵⁹See Runze, notes in GA III xx-xxi.

The mood of this ballad has none of the menace of the supernatural; Loewe is less concerned with the portrayal of an unearthly being, and instead underlines the poem's more easy-going character by depicting physical details such as the purling river (a), the bells on the bridle (b), and the song of the birds (c):

Ex.93

(a) Allegretto suave.

piano e leggero

(b)

(c)

Fear and drama are absent and the musical language is more urbane, refined, consciously charming and audience-oriented: the opening tempo indication is *Allegretto suave (sic)*, and later Loewe asks for *Allegretto lusingando*.

With Goethe's *Hochzeitlied* one enters quite another area of inspiration, prominent in Loewe's works for voice and piano: that of humour or whimsy. Although still dealing with fairy folk, this ballad contains none of the eerie enchantment of *Erlkönig*, *Oluf*, or *Elvershöh*, only a down-to-earth description of the Little People preparing for a wedding of one of their own kind.

This elf-music, which is the central and longest part of the ballad, is in 4/8 time; the account begins ceremoniously enough:

Ex.94

Un poco più vivace.

animato e sempre pp

(keck)

Wir ha . ben uns Fe . ste hier

o . ben er . laubt . seit . dem du die Zim . mer ver . las . sen,

The note values become smaller and smaller as the excitement and clatter increase:

Ex.95

un . ter dem Bet . te gehal . ten; dann fol . get ein sin . gendes klin . gendes Chor
Drehen, zum Walzen und lu . sti . gen Hopp er . kie . set sich

After the wine has circulated, Goethe's word rhythm contracts and Loewe changes from 12/16 to 9/16, effectively speeding up the pace:

Ex.96

to . set und ko . set so lan . ge . da pfeift es . da rin . gell's, da pisperts, da zeigt es und schleift es und knistert's, das s'

Points of interest for comparison with previous examples are: the light texture, with both hands of the accompaniment mostly in the treble clef, and the frequent use of triadic melody in the vocal part, including some exceptionally wide leaps as in Example 95(b). The key of the elf-music section is a diatonic C major throughout, far removed from the characterful keys of the other fairy ballads.

This was one of Loewe's own favourite recital ballads.¹⁶⁰ The introduction and final section of the poem refer to a 'genuine' wedding: it was possibly meant as a festive occasional recitation.

Though hardly a ballad, *Die Heinzelmännchen*¹⁶¹ offers certain similarities to *Hochzeitlied*. 'Heinzelmännchen' are what the English call brownies, the more helpful, domesticated kind of little people. In this poem, based on a legend of the Lower Rhine area, one learns that the only thing that used to keep the city of Köln (Cologne) clean and orderly in olden times was the industry of the brownies: "Ah! if only it was still like that! But those wonderful days are no more!"

¹⁶⁰See list of recital programmes, Appendix C.

¹⁶¹Runze includes it among the ballads; the poet (Kopisch) calls it simply 'ein Märchen' — a folk tale.

The dainty texture, the frequent use of the treble of the piano, and the semiquaver movement, are obvious features in common with *Hochzeitlied* :

Ex.97

lär . men und rupf . ten

Schallen, die lär . men

Beil und Säge in Eil,

mp *cresc.* *mp*

This lengthy composition provides excellent evidence of Loewe's seemingly endless supply of figural invention which illustrates words and action with consummate wit.

Loewe's ballads depicting the watery element and its legendary inhabitants also display strong affinities, especially of key, or figuration, or both; as he did with the poems portraying the elves, Loewe clothes these too with characteristic musical imagery. Six of the ballads treat of water-beings; two other non-supernatural ballads in which water is an important feature are also included in the discussion, as their kinship in this respect is so striking.

The titles follow, with their chief key centres:

<i>Der grosse Kurfürst und die Spreenorne</i>	1826	E e C B E
<i>Wilia und das Mädchen</i>	1835	A
<i>Das Switesmädchen</i>	1835	a F d A F A (d e f-sharp) A a
<i>Der Fischer</i>	1835	E A E
<i>Der Nöck</i>	1857	C E e C
<i>Agnete</i>	1860	1:a E; 2:c; 3:C; 4:C E e a

The two non-supernatural ones are:

<i>Die Gruft der Liebenden</i>	1832	A for the river description
<i>Hueska</i>	1846	E " " "

It will be noted that the luminous sharp keys of E and A occur in every one, and indeed these keys predominate in the first two and, especially, in *Der Fischer*. Versions of the 'horn-call' phrase are also present in *Wilia*, *Das Switesmädchen*, *Der Nöck*, and in the piano figuration of the E major sections of *Agnete*, where in the last section it eventually appears in canon between piano and voice; a similar version occurs in *Hueska*, also in the piano accompaniment.

The river Spree, on which the city of Berlin lies, is personified as a water-nymph in *Der grosse Kurfürst und die Spreenorne*. In this very contrived story, the nymph is in love with the statue of 'der grosse Kurfürst'¹⁶² which stands on the waterfront, and she observes with great perturbation the castle being extended out over the river bank, cutting off her view of the statue. Her music is a rich flood of E major semiquavers, foaming with chromatic auxiliary notes (*):

Ex.98

Adagio non troppo lento.

legatissimo
p
Die Nacht ist so dunkel, der Sturm so laut.

and

Band. Die Spree ist ihr Strom, und sie giesst

In *Wilia und das Mädchen* (an 'allegory in ballad form' according to the title page), *Wilia* is the personified river *Wilja*, which flows through the Lithuanian province of *Wilno* into the river *Niemen*. Although a purely rhetorical allegory, it yet shares in what might be termed the ballad-spirit, as *Wilia* and her lover the *Niemen* are finally united. *Loewe* has produced a certain Schubertian melodiousness here, and bequeathed us a very lovely song, even if it is hardly to be

¹⁶²The 'Great Elector': this was Friedrich Wilhelm of Brandenburg (1640-88).

numbered among the ballads proper. The key and the 'horn-call' motif at (*) provide a tenuous but real relationship with the other, greater, water ballads:

Ex.99

(*)

ssen. Wi. li. a nach den Blu. men nicht ver. lan. get, den Niëmen.
 nów. Wi. li. ja — gardzi do. li. ny kwia. ta. mi, bo szu. ka

Reihn, auch du versinkst in des Verges. sens Wo. gen,
 bié. dna, i ty u. to. niesz w za. pomnie. nia fa. li,

doch trau. ri. ger, doch ein. sam und al. lein!
 a. le smut. niej. sza, a. le sa. ma je. dna.

Das Switesmädchen (Polish: *Świtezianka* — the maiden of Lake Świtez) is one of Loewe's finest ballads; Mickiewicz' long poem has elicited a most subtly worked-out design, and its structural interest is discussed later (p347ff). The drama is perhaps of greater import than the water subject-matter, but nevertheless the latter constitutes 16 out of the total of 37 verses. The Lake music appears first in a transformation scene:

Ex.100

Listesso tempo. *crescendo*

Da in der Forst braust's,
 W tém wiatr za. szu. miał

crescendo

and settles into a seductive, swaying *bel canto* melody (using the 'horn-call' motif):

Ex.101

Andantino molto dolce.

Ü - ber des Swi - tes sil - ber - ne
Po nad sré - brzy - ste Swi - te - zi

Grün - de hold ei - ne Maid sich er -
blo nie dzie - wi - cza pię - kność wy -

Ped. * Ped. *

Ped. * Ped. *

The accompaniment becomes lighter: blinding sunlight on spray and rippling water:

Ex.102

mir her! dass wir ver - ei - net gau - keln auf feuchten Krystal - len! Bald wie die
do mnie, tu będziem ra - sem po wo - dnym płą - sac kryszta - le. Czy sechcesz,

flücht - gen Schwalben, das fri - sche Ant - litz der Wel - le nur
ja - ko ja - skól - ka chyb - ka, o - bli - cze tyl - ko wód

ält schon die schnee - i - ge
uś dłoń - śnie - żną

p

ca.

Goethe's poem *Der Fischer* tells straightforwardly the story of a fisherman fatally enticed into the water by the singing of a beautiful water-maiden. Loewe's scene-setting is eminently Schubertian; E major again, and murmuring semiquavers in ebb and flow:

Ex.103

Allegro espressivo.

Das Was - ser rauscht, das

legato

Detailed description: This musical score is for Example 103. It consists of two systems of music. The first system shows the piano accompaniment in the upper and lower staves, with a tempo marking of 'Allegro espressivo.' and a dynamic marking of 'p'. The vocal line is in the upper staff of the second system, with the lyrics 'Das Was - ser rauscht, das'. The piano accompaniment features a constant arpeggiated pattern in the right hand and a more melodic line in the left hand. The vocal line is a sweeping arpeggio phrase.

The song of the nymph is a sweeping arpeggio phrase over the constant movement of the water, with the LH of the accompaniment providing a shapely countermelody in dialogue:

Ex.104

dolce

Sie sang zu -

p tenore e dolce

ihm, sie sprach zu ihm: „Was

Detailed description: This musical score is for Example 104. It consists of two systems of music. The first system shows the piano accompaniment in the upper and lower staves, with a tempo marking of 'dolce' and a dynamic marking of 'p tenore e dolce'. The vocal line is in the upper staff of the second system, with the lyrics 'Sie sang zu - ihm, sie sprach zu ihm: „Was'. The piano accompaniment features a constant arpeggiated pattern in the right hand and a more melodic line in the left hand. The vocal line is a sweeping arpeggio phrase.

This countermelody is later taken up by the RH:

Ex.105

sund!

a tempo

cresc.

Labt sich die -

f espressivo dim.

lie - be Son - ne - nicht, der

cresc. assai

Detailed description: This musical score is for Example 105. It consists of three systems of music. The first system shows the piano accompaniment in the upper and lower staves, with a tempo marking of 'a tempo' and a dynamic marking of 'cresc.'. The vocal line is in the upper staff of the second system, with the lyrics 'Labt sich die -'. The piano accompaniment features a constant arpeggiated pattern in the right hand and a more melodic line in the left hand. The vocal line is a sweeping arpeggio phrase. The second system shows the piano accompaniment in the upper and lower staves, with a dynamic marking of 'f espressivo dim.'. The vocal line is in the upper staff of the third system, with the lyrics 'lie - be Son - ne - nicht, der'. The piano accompaniment features a constant arpeggiated pattern in the right hand and a more melodic line in the left hand. The vocal line is a sweeping arpeggio phrase.

and reappears in the LH in the final bars:

Ex.106

musical score for Ex. 106, featuring a vocal line and piano accompaniment. The vocal line has the lyrics "mehr ge . sehn." The piano accompaniment includes dynamic markings such as *p*, *dim.*, and *pp*.

The momentum is never once broken throughout this fine ballad which so wonderfully displays Loewe's feeling for the surge and movement and light-dappled surface of water.

The sweep of melody assigned to Goethe's water-nymph is echoed 22 years later in *Der Nöck* ; here the spirit of the waterfall is singing to his own harp accompaniment in a broad, open C major:

Ex.107

musical score for Ex. 107, featuring a vocal line and piano accompaniment. The tempo is marked *Andante maestoso*. The vocal line has the lyrics "Es tönt des Nöcken Harfen schall: da steht der wilde Wasser fall, um." The piano accompaniment includes dynamic markings such as *p cresc.*, *f*, and *dim.*

The 3/4 time becomes 9/8, and again a sonorous LH countermelody is heard:

Ex.108

tief und schwei - gen, und ath - mend horcht die Nach - ti - gall

It ends the section, and later the whole ballad, in this form:

Ex.109

Nach - ti - gall!

dim. *pp*

The key now changes to E major: two children tease and disturb the nixie, telling him he will never be able to go to heaven. The 'horn-call' figure is introduced here:¹⁶³

Ex.110

Allegretto.

..O Nöck, was hilft das

piano leggiero

Sin - gen dein? Du kannst ja doch nicht se - lig sein!

¹⁶³ Arnold Schoenberg (1874-1951) orchestrated this ballad; for his scoring of this phrase and of Example 111 see Appendix A.

The offended nixie disappears in a storm (E minor):

Ex.111

ein.

lebhafter

cresc.

Da rauscht und braust der

cresc.

3

Detailed description: This musical score consists of two systems. The first system shows a piano accompaniment in E minor with a vocal line above it. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The vocal line begins with the word 'ein.' and continues with a melodic phrase. The second system continues the piano accompaniment, which becomes more intense and features a 'cresc.' marking. The vocal line continues with the lyrics 'Da rauscht und braust der' and includes a triplet of eighth notes marked with a '3'.

Full of remorse the children call him back — “whoever sings so beautifully will surely go to heaven”. The Nöck returns and the ballad ends with an even richer version of the opening section:

Ex.112

Es spielt der Nöck und

singt mit Macht von Meer und Erd und

Him - mel - pracht! Mit Sin - - - gen kann er la - - - chen

f *dim.* *p* *f* *dim.* *p*

Detailed description: This musical score is in 3/4 time and consists of three systems. Each system features a vocal line with German lyrics and a piano accompaniment. The piano part is characterized by a complex, rhythmic texture of sixteenth and thirty-second notes. The first system has dynamics of *f*, *dim.*, and *p*. The second system also features *f*, *dim.*, and *p* dynamics. The third system continues the piano accompaniment with similar dynamics. The lyrics describe the Nöck playing and singing with power from the sea and earth, and his ability to charm with his voice.

In this work the emphasis is not so much on the water itself as on the mixed motifs of harp, water, and the glorious melody of the nixie's song. The two keys are interesting in themselves, quite

apart from their mediant relationship: the E major/minor, so often associated with the elemental world, is here transferred to the children's 'seeing' it, and the turbulence of Nature in the storm. The C major of the nixie's harp is by contrast innocent, calm, the joyful resounding of Nature herself at peace.¹⁶⁴

The late ballad *Agnete* (1860) consists of four separate scenes. The water-being in this Danish story is a merman who has captured and wed Agnete. She pleads to be allowed to return to the sunlight and to see her mother once more; he allows her to go, but when she does not return he angrily follows her ashore. She however is safely enfolded within the church: he has to admit defeat, and throws himself from the cliff back into the sea.

In the first scene Agnete sadly contemplates her watery home:

Ex.113

Lento melancolico.

The musical score for Ex.113 is presented in four systems. The first system shows the piano accompaniment in 6/8 time, marked 'Lento melancolico.' The second system continues the piano accompaniment, with a 'cresc.' marking. The third system introduces the vocal line with the lyrics 'Es schau - te in - die' and includes a 'dim.' marking. The fourth system continues the vocal line with the lyrics 'Wo - gen die Maid im A - bend'.

¹⁶⁴Compare also Schumann's *Waldgespräch* (1844) for the use of these two keys in another supernatural confrontation.

Its beauties are genuine (and here Loewe brings his E major horn-calls and semiquavers into play) but she longs for the upper world:

Ex.114

Andante tranquillo.

Sie sitzt in kla-ren
Hal-len, auf gol-di-gem Bern-stein-thron und

Scene 2 consists of her pleading and his reply; in scene 3 her rising up through the waves takes on a tinge of Debussy and should be compared with the opening of his Prelude *La cathédrale engloutie* and bars 28 and 30 of *La terrasse des audiences du clair de lune*, both based on a G to D 'Naturlaut' figure, and equally, both imbued with an atmosphere of legend and mystery:

Ex.115

from *Agnete*

Andantino grazioso.

Sie ist herauf ge-stie-gen aus
der kristall-nen Gruft, lässt froh die Bli-cke flie-gen in Got-tes frei-e
Luft.

Ex. 115 continued

Profondément calme (dans un bruissement doucement sonore)

La cathédrale engloutie

En animant

La terrasse des audiences du clair de lune

The 4th scene sees the merman break surface dramatically with his foaming wave-horses; again E major, and a surging 'horn-call' motif in canon between the LH of the piano and the voice:

Ex.116

Allegro.

Da
sprengt auf schaumigem Rosse über die wogende Bahn von

His final leap into the sea is back in the A minor of the opening:

Ex.117

stürzt sich vom Fels in der feuchten Tiefen wo gen den Graus.

Comparing *Der Fischer*, and the E major sections of *Agnete*, with a portion of the Spanish ballad *Hueska* (1846) (not supernaturally based, but one in which a river, the Ebro, plays a large and possibly symbolic rôle) one again discovers the now familiar Loewean 'water' motifs:

Ex.118

Molto moderato. *p*
Dolce. Auf des E . bro's Spie . gel.
piano
 wo . gen glei . tet hin und her die Bar . ke,
cresc.
 * *cresc.* *

Always recognisable, but never merely a stock device, these rippling E major figures invariably possess some extra touch of individuality, taking over, so to speak, from where Schubert left off; compare with the following Schubert passages: (a) from *Wohin?*, (b) from *Des Baches Wiegenlied*, and (c) from *Auf dem Strom* — with a real horn! :

Ex.119

Mäßig.
 Ich hört' ein Bäch - lein
 rau - schen wohl aus dem Fel - sen - quell, hin - ab zum Ta - le
pp
Mäßig.
p

Ex. 119 continued overleaf

Ex. 119 continued

Horn
 in E



(c)

Nimm die letz, ten Ab, schieds, küs, se, und die we, hen, den, die Grü, see.

Another example of Loewe's distinctive response to river imagery, the opening section of *Die Gruft der Liebenden* (another Spanish ballad) also stands out characteristically from the page:

Ex.120

Andante maestoso.



Da, wo des Ta, - jo grün, lich blau, er

Strom mit wei, - ssem Schaum durch

Here the river Tagus is the constant backdrop for several pages of description: ruins on its high banks, broken marble columns, palm and lemon trees, and heat haze over all. The piano register, the languidly chromatic harmonies and the unceasing demi-semiquavers perfectly catch the essence of both elements — the heat and the cool, gliding water.

There are additional ballads which are descriptive or at least evocative of water, where the fairy, or the exotic, is lacking; these tend to be in the 'plainer' keys of C or F, with more conventional

piano figuration. These fall into Runze's category of 'Ballads of the Sea'. A few examples will demonstrate their unmistakable lack of magic:

Ex.121

Musical score for Ex.121. The piano part is marked *p legatissimo* and features a continuous eighth-note accompaniment. The vocal line is in a 4/4 time signature and includes the lyrics: "sel-le? Ein Horn, das sanft er-schal-let, das U-fer wi-der."

from *Das Schifflein*; but note the 'horn' effect both here and in the next example, from *Die Überfahrt* :

Ex.122

Musical score for Ex.122. The tempo is marked *Moderato*. The piano part is marked *p* and features a continuous eighth-note accompaniment. The vocal line is in a 4/4 time signature and includes the lyrics: "Ü-ber die-sen Strom, vor Jah-ren,"

Two further examples are taken from *Die Begegnung am Meeresstrande* and *Der alte Schiffsherr* respectively; both represent generalised sea-scapes, the first implies gloom and drama, the second, happy memories of a mariner's life:

Ex.123

Musical score for Ex.123. The tempo is marked *Majestätisch. Andante maestoso.* and the dynamic is *forte*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The score is in 4/4 time and includes a fermata over the final measure.

Ex.124

Musical score for Ex.124. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The vocal line is in a 4/4 time signature and includes the lyrics: "Sieh, da schwingen wei-sse Mö-ven, wei-sse Mö-ven ih-re Flü-gel ü-ber sei-nes Gie-bels Saum,"

For comparison, two of Loewe's Lieder also furnish relevant examples of the more conventional, lyrical portrayal of water scenes: the *Deutsche Barcarole* and *Gruss vom Meere*, both written in 1844:

Ex.125

(*Deutsche Barcarole*)

In gefälliger, anmuthiger Bewegung.

Wellen säu . seln, Winde lo . cken,

p *p*

rit. ** Ped.*

and later:

Wellen don - nern - Stür.me brau - sen,

f *a tempo*

con Sordini, senza Pedale

Ex.126

(*Gruss vom Meere*)

Breit und erhaben.

f *legato*

rit. ** rit.* ***

leading to:

Sanfter, mit edler Hingebung, nicht so langsam wie vorher.

Und dort, wo je - ner Stern... er - glüht, dort ist das fer - ne Land, wo

dim. *piano*

rit. ** rit.* ** rit.* ***

Finally, *Der Mummelsee* is a fantasy ballad telling of waterlilies on a lake who are transformed into dancing sprites until the lake spirit angrily orders them back into the water. The key is a prosaic F major, the 'story' leading us nowhere near the really magical realm — rather is it a piece of human whimsy. Loewe, whether consciously or not, senses this: the visionary light is utterly

lacking. One small phrase however, (a), bears melodic comparison with *Der Nöck* (b); note here the 9th chord and the vocal fall of a 7th:

Ex.127

Example (a) shows a vocal line in D minor with the lyrics "vie - le, sie wie - gen sich,". The piano accompaniment features a descending melodic line. Example (b) shows a vocal line in D major with the lyrics "Komm wieder, Nöck,". The piano accompaniment also features a descending melodic line.

Both of these are related to this generous, free-falling phrase, also from *Der Nöck* :

Ex.128

Example (c) shows a vocal line in D major with the lyrics "gen! Die Bäu - me nei - gen sich". The piano accompaniment is marked "piano" and features a descending melodic line.

In the words of these last three examples lies the clue to this particular graceful curve of melody: in the first, from *Der Mummelsee*, the lilies are swaying and bending in the wind; in the third example (Ex. 128) the trees are bowing their heads in silence to listen to the nixie's singing. The second example (Ex. 127) bears the words, "Come back, Nöck!" — and the falling 7th is the perfect delineation of the pleading tone, even the physical 'bending' involved in entreaty.

Speaking from the purely numerical aspect one could not talk of Loewe's 'pre-occupation' with ballads from the world of faery, but of the 13 titles quoted, most are certainly among his best, and, importantly, among his own favourites. Their occurrence during his earliest and latest periods of ballad writing is also worthy of note. It points to his first and most natural enthusiasms being biased in that direction, and to his mature instincts recognising where their strength lay: in the middle years Loewe turns almost entirely to the human, and its joys and tragedies.

These facts alone fill in and colour a significant area of one's picture of Loewe and his ballad world.

CHAPTER 8

The subject (continued)

The spirit world: spirits of the dead, and angelic beings

The ballads in this group, still possessing elements of the non-human worlds so dear to Loewe, predictably contain music of distinctive atmosphere. Remembering that as yet the discussion is confined to the *pictorial* aspect and not the *emotional*, it nevertheless becomes obvious that Loewe is committed to a certain amount of spine-chilling as part of his description, at least as far as the ghostly is concerned.

Compared with the ballads of the previous section, there is here a greater sense of desolation and chill: whereas the elementals (elves, undines) are alive, active and vigorous, whatever their disposition, the spirits of the dead (in fiction at any rate) tend to appear — if one may express it so — as skeletons at the feast; as harbingers of doom, as joyless, unearthly lovers, or, at their mildest, as apparitions lamenting or yearning for past delight, unable to rest. The mood is sombre, grim, rather than actively malicious or enticing.

The following are the titles of Loewe's ballads in which spirits of the dead appear:

<i>Wallhaide</i>	1819] lovers
<i>Treuröschchen</i>	1819	
<i>Geisterleben</i>	1819	
<i>Der Mutter Geist</i>	1824] mother and child
<i>Der späte Gast</i>	1825	
<i>Saul und Samuel</i>	1826	Biblical
<i>Die Braut von Corinth</i>	1829/30	lover
[<i>Der Totentanz</i>	1835	whimsy
[<i>Die nächtliche Heerschau</i>	1832	fantasy, and separate in mood and intention from the others]

The first three ballads listed here, and Goethe's *Die Braut von Corinth*, all deal with ghostly lovers. Ever since Bürger's famous *Lenore* (not set by Loewe, incidentally), both poets and artists have been fascinated by the 'Totenritt' or Ride of Death. This idea, of the lover's arriving to carry off his bride and turning out to be not the lover himself but his ghost, is found not only in *Lenore*, but also in *Wallhaide* and *Treuröschchen*, both poems by Theodor Körner. (In *Wallhaide* the rôles are reversed, *Wallhaide* herself being the spectre.) The ride through the night, ostensibly to the

wedding but in fact to the ghostly lover's grave, that clay-cold marriage-bed, presents the composer with a fine opportunity for an exciting build-up of tension.¹⁶⁵

In Goethe's long ballad *Die Braut von Corinth*, although there is no 'ride', the reader eventually realises that the girl who appears and wins the youth's love is in fact a spirit returned from the dead; this ballad ends with her ecstatic vision of a 'love-death' amid the flames of a funeral pyre: a veritable 'Feuerzauber', to continue the Wagnerian analogy. Goethe's ballad is perhaps exceptional in that a long and erotic love-scene actually takes place, and in that the ghost is seen by the girl's mother (who interrupts the ecstatic pair¹⁶⁶) as well as wholly convincingly by her lover: there is little of the graveyard chill about their encounter.

Geisterleben is a much more reflective, sombre poem, more mood-evoking than pictorial: it deals with the supernatural, but not as a spectacular feature.

The next two ballads, *Der Mutter Geist* and *Der späte Gast*, are both mother-and-child stories. The first belongs to a type which includes many famous tales, for example *Hänsel and Gretel*, *Little Brother and Little Sister*, and *The Three Little Men in the Woods* (all from Grimm), in which a wicked step-mother (or even a real mother) maltreats the children in her care. In *Der Mutter Geist* the dead mother hears the cries of her unhappy children and rises from the grave to come and comfort them.

In *Der späte Gast* a mother keeps watch over her sick son in a lonely cottage on the moor. In disbelief she hears his voice coming from the stormy night outside, and only at the end does she realise that he is dead, and that his spirit is pleading for his body's burial.¹⁶⁷

Saul und Samuel is the biblical story of the Witch of Endor (I Samuel 28), a grisly story of spirit-raising, also set by Purcell (1693) as a *scena* for three voices and continuo (Z134).

¹⁶⁵It can be seen that even *Erkönig* is distantly related to this theme; Dvořák's dramatic cantata *The Spectre's Bride* is a setting of a Bohemian version of the *Lenore* legend, and the *Gurrelieder* of Schoenberg, set to poems by the Danish Jens Peter Larsen, include a night-ride of the accursed King Waldemar, with ghostly huntsmen who must return to their graves at sunrise. This leads further to the legends of the Wild Huntsman (der wilde Jäger), as found for example in Weber's *Der Freischütz*. The title of a painting by Ary Scheffer (1795-1858) — *Die Toten reiten schnell* — is a direct quotation from the poem *Lenore*: 'The dead ride fast'.

¹⁶⁶In Goethe's probable source (the Greek poet Phlegon; See GA XII xiv) the girl bewails the interruption as hindering her 'redemption', which brings her nearer the supernatural beings of the previous section. Another writer quoted by Runze, Erich Schmidt, sees the story related to the vampire legends: the girl refuses food but 'greedily drinks the blood-red wine'. Compare also M.G. Lewis: *The Gay Gold Ring* in *Tales of Wonder* (see p7 n.20).

¹⁶⁷Loewe adds a note to the effect that the ancient northern cultures believed that the spirit could not rest while the body remained unburied. The poet, W. Häring, who published under the name Willibald Alexis, refers to this ballad as being 'clothed in Scottish mist'.

Observing the dates of composition of this group of ballads, one is not surprised to find that they all fall within the first decade or so of Loewe's ballad output, when, as can be seen from Tables I and IV (following p99 above), the supernatural generally seemed to exert the most attraction. It is furthermore interesting that the two mother-and-child ballads were written in the two years following the death of Loewe's beloved first wife, when his baby son was left without a mother; the idea of a second wife and stepmother must inevitably have suggested itself at the time.

Musical examples of Loewe's ghostly scene-setting follow; without their full context a good deal of tension is lost, but much is learnt from the observation and comparison of technique.

* * *

In *Wallhaide* the poet does not reveal explicitly at what point the spirit takes over from the real Wallhaide. In brief, the story tells how Wallhaide is loved by the young knight Rudolph, but her father dashes their hopes of marriage, telling her suitor that she is to be married next day to a rich baron. Rudolph leaves in despair, wanders far and wide, until one day hope returns: he is still free, and if Wallhaide is still true, God will find a way to reunite them. Once more at their trysting-place Wallhaide appears, and tells him she will come away with him at midnight; she will pass through the castle guards in the guise of her ancestor, another Wallhaide, who in the same predicament slew her father (who had ordered her lover's murder) and after her own death could not find rest, 'walking' the castle in a blood-stained shroud, familiar by now to the guards. They meet as appointed — but as they ride swiftly away Rudolph gradually realises that instead of his beloved, he carries in his arms a cold, pale wraith.

According to Runze (GA VIII x) Loewe himself felt that the ghostly Wallhaide was involved from the first meeting. It seems likely, however, that she dies during the young knight's wanderings, and that it is her spirit that meets him on his return and describes how she will escape with him. This internal narrative (see p315 below) is probably her own story.

Loewe makes significant use of a rising 5th, A to E, from a point at the end of her narrative right to the very end of the 'Totenritt'.¹⁶⁸ In context this figure becomes more and more attenuated and unearthly; at (a) in Example 129 the listener can be made aware that the spirit now has Rudolph in her clutches; at (b) the gloomy texture and pitch seem to confirm that the sweetheart he awaits is no earthly being. The beginning of the ride (c) seems almost a quotation from the end of Zumsteeg's (see Ex.11, p23). Rudolph wonders why she is so feather-light: her answer

¹⁶⁸Interestingly, Dvorák's cantata *The Spectre's Bride* has a bare 5th A - E as a prominent unifying motif throughout the work.

(d) "my garment is as airy as the mist" trails away on the high E. Excerpts (e), (f), and (g) are taken from the crescendo and the climax of the ride — their union in the grave:

Ex.129

(a)

ad libit. e marcato
 „Lieb Ru - dolph! bist mein, lieb
 Ru - dolph! bin dein, nicht Him - mel und Höl - le scheide uns Bei - del!“
 string. rit. string. rit. string. rit.

(b)

Grave.
 Und wie die Nacht auf die
 Thäler sinkt, sitzt der Rit - ter ge - rü - stet zu Pfer - de; manch blei - ches Stern - lein am

(c)

stringendo cresc. f ff Allegro non tanto
 fan - gen. Da springt er her - vor - und hebt sie em - por - und jagt mit der zitternden Beute ins Wei - te.
 stringendo dim. cresc.

(d)

pp
 „Mein Ge - wand ist so fein, das mag's wohl sein,
 sempre pp

Ex. 129 continued

(e)

Und sie rei - ten rast - los im - mer zu, und nächt - lich schleichen die
Stun - den. — „Nun bin ich er - löst, nun komm ich zur Ruh', — nun

(f)

bist mein, bin dein; nicht Himmel, nicht Höl - le schei - de uns Bei - de!'"

(g)

Lei - chenduft und To - dtengruss um - weht ihn und hält ihn ge - fangen, da sinkt er zu - rück, —

Bearing in mind the theme of 'redemption', of both elementals and unquiet spirits, it is worth noting that Wallhaide also cries out: "ich bin erlöst" (I am redeemed) during this final ride to the grave.

Treuröschen's lover is killed while out hunting; she waits sadly and in vain, until after midnight she hears a distant horn call and a ghostly voice calling her to the bridal bed:

Ex.130 follows overleaf

Ex.130

sotto voce
la! — Und als es kam um Mit.ternacht, Treuröschen noch traurig im

sempre p

calando *recitando*
Bet. te wach, sie wein. te sich die Aug. lein roth., „Was lässt du mich har. ren in

(langsam) *(pp)*
Angst und Noth? Lieb Buhle, bist noch nicht da!“ Tra. la, tra. la, tra. la!

pp (morendo)

Tempo di allegro, ma sin' al fine meno a meno allegro.
(Das erste Zeitmass.) *sempre piano*
una corda
Und auf ein. mal hört sie Hör. nerklang, und es

sempre pp
con C₂.

'The hunter carries home his rosy bride,
He is united with her in heaven,
Treuröschen is wedded now!'

— and they sink into the grave:

Ex.131

mf
Jä. ger führt heim die ro. si. ge Braut, dort o. ben ist er ihr

an. ge. traut, Treu. rös. chens Hochzeit ist dal Tra.

la, tra. la, tra. la! —

ritard. *(morendo)*

con C₂.

Geisterleben projects an entirely different mood. The listener is aware that the spirit of the dead lover is speaking as he watches longingly over his love; the atmosphere is empty, cold and static, befitting his twilight existence, devoid of earthly pleasures:

Ex.132

Langsam. *sotto voce*
 Von
sempre pianissimo e sul una corda
 dir ge-trennet, lie-ge ich be-gra-ben, mich grüsst kein

This remarkable 'ballad in song form' as the GA significantly has it, is discussed more fully on p321ff; a complete copy will be found in the Supplement (p364). In both mood and motivic technique it comes uncommonly close to some of Hugo Wolf's poignant *Lieder*.

After the first section of *Der Mutter Geist*, which tells of the stepmother's cruelty and neglect, Loewe creates the following eerie representation of the real mother's ghost rising from the grave in answer to her children's cries:

Ex.133

Lento.
 Und als es ver-nahm un-ter der
sempre tenuto
 Er-de die Frau: „Ich muss gehn und nach meinen Kindern schau!“ Und

Her underlying agitation is evident, in spite of the slow tempo. Eight bars later a figure appears in the bass which will recur at the end of the ballad; here it pictures graphically the heaving up

of the gravestones (a slight illogicality here, and in similar cases — subsequently the wraith passes through walls quite happily; but the splitting of marble slabs does make for exciting effect):

Ex.134

Gang. Sie hob sich und schwang sich mit star - kem Ge -
 bein, das spal - tet Ge - mäu - er und Mar - mor - stein.
 scen - do - sempre - più - cre -
 scen - do -
 Un poco dim. dim. p. pp.
 8^a bass.....

After a dramatic curse on the guilty household, the very end of the ballad describes how, at her every return, the faithful hound charged by her with the children's safety instils terror by growling, baying and howling — a chill and comfortless ending:

Ex.135

Stell. Und wenn scheu sie das Hündlein heulen sahn, so
 schauderten sie vor der To - dten Näh'n.
 perdendosi

The scene-setting of *Der späte Gast* consists of this knocking at the door of the lonely moorland cottage on a stormy night:

Ex.136

Allegro.

(animato)

Was klopft ans Thor?

The voice of the son's ghost (singing a triadic melody) is accompanied by a *pianissimo* tremolo similar to the Erlking's (Example 84, p126) in its unearthly effect:

Ex.137

un poco ritenuto

trém.

pp

„Mütterlein! nimm mich ins klei - ne Haus, drau - ssenwehtes so kalt,

cresc.

* Ped. * Ped. *

The mother's realisation of the terrible truth uses extreme registers and dynamics:

Ex.138¹⁶⁹

crescendo

ff



O weh! da liegt im Käm - mer.lein mein Sohn,

dim.

blass wie der Mon.denschein.

dim.

morendo

¹⁶⁹The LH bass C in the antepenultimate bar is possibly a misprint; so too the  in the final bar. This latter appears in the original edition, but Runze assumes this should be  as in the RH part.

Saul und Samuel, a translation by Theremin of one of Byron's *Hebrew Melodies*, is the story of the raising of the spirit of Samuel by the Witch of Endor, at Saul's instigation. Loewe's octave accompaniment, in swirling demisemiquavers, provides the sinister atmosphere of this unlawful deed, the chill desert wind and the yawning earth which are in the Byron original, and builds up to a climax as Saul falls on his face before the apparition ((a) and (b)); it continues half-heard in the background as the prophecy is made (c):

Ex.139

(a)



(b)



(c)



gra - be.nes Ge . bein, nackt, seh - nen . los, strahlt ei . nen biei . chen Schein,

lag. Du als . dann und dein Ge . schlecht seid ge . fal . len im Ge . fecht, und das Schwert hat dei . ne Hand gegen dei . ne Brustge . wandt. Kronios, leb . los stürzt hinab Saul, sein Sohn, sein Haus, ins Grab.

Die Braut von Corinth is a work whose merits, descriptive and compositional, go far beyond 'mere' scene-painting. Loewe's quasi-symphonic treatment of the poem does not allow of isolated eerie effects as in some of the previous examples, and so the two quotations below are chosen for the interesting harmonic colour surrounding the spirit's first appearance (a) and her later outburst to her mother (b):

Ex.140 (a)

und er schlumert fast,

als ein seltn'er Gast sich zur offnen Thür her ein bewegt. Denn er sieht, bei sei'ner Lampe

sempre pp poco a poco con una corda

pp

tutte corde

pp

con la.

con una corda

(b)

appassionato poco a poco accelerando

„Mut - ter, Mut - ter! den - ket mei - ner Wor - te:
A - ber aus der schwer - bedeck - ten En - ge

sempre p ed appassionato

The composition of this ballad is discussed in some detail on p338ff, and examples of its notable piano writing are given at Example 61, p107 above.

Two more ballads concerned with the spirits of the dead stem from sheer fantasy rather than manifestations to be taken seriously (always assuming momentary acceptance of the supernatural): these are Goethe's *Totentanz* and von Zedlitz' *Die nächtliche Heerschau*. The latter was written in 1832, which year also saw Loewe setting Goethe's *Der Zauberlehrling* (The Sorcerer's Apprentice) and *Die wandelnde Glocke* — both poems with an element of magic in their subject-matter.

The idea of the 'Totentanz' or 'Danse macabre' (dance of death) is a common mediaeval theme, said to have been stimulated by the terrible carnage of the Black Death which scourged Europe during the 14th century. Holbein's famous series of woodcuts shows Death appearing among folk from all walks of life and leading them to the grave. Often Death appears playing an instrument and leading the 'dance' of skeletons. Goethe's poem is a whimsical one, and has

inspired both Loewe's setting and Liszt's *Todtentanz* for piano and orchestra, and influenced Adam's ballet *Giselle*. (For the basis of Saint-Saëns' tone-poem see below.)

Loewe's music is also whimsical, cleverly gaining momentum by a sequence of time changes from *Moderato* 6/8 to *Presto* 2/4 to *Presto* 6/8 in a *moto perpetuo* of semiquavers:

Ex.141

Musical score for Ex.141, showing three measures of music with lyrics. The first measure is marked *Moderato* and the second and third are marked *(Presto)*. The lyrics are: "weil hier die Scham dann klipperts und klapperts klettert von Zinne zu Zinnen." The score includes a piano accompaniment with a *cresc.* marking.

Finally the clock strikes ONE and the skeletons disappear underground:

Ex.142

Musical score for Ex.142, showing a single measure of music with lyrics. The lyrics are: "die Glocke, sie donnert ein mächtiges Eins, und unten zerschellt das Gerippe." The score includes a piano accompaniment with a *cresc.* marking.

A small musical curiosity occurs twice on the final page; its second appearance is quoted:

Ex.143

Musical score for Ex.143, showing a single measure of music with lyrics. The lyrics are: "Da häkelt, jetzt hat er am längsten gelebt, den Zipfel ein eiserner Zaun." The score includes a piano accompaniment with a *ff* marking.

The voice part (doubling the bass line) in the first two bars of this excerpt is the same as Saint-Saëns' main tune in his well-known orchestral piece. In Loewe's case it is merely a very normal bass progression, and its continuation has nothing of Saint-Saëns' colourful follow-up. (Saint-Saëns' work is founded on a poem by Henri Cazalis, and his music is of the same light-weight descriptive humour as Loewe's; as far as the writer is aware, there is nothing to suggest that he ever saw or heard Loewe's ballad, which was written in the year Saint-Saëns was born.)

The ghosts in *Die nächtliche Heerschau* are those of Napoleon's old campaigners; this work is a unique blend of the ghostly and the military, with the military foremost. Its eerie and mysterious half-light is emphasised by the accompaniment's being marked *pianissimo* and *una corda* throughout, with the low register of the piano much in evidence:

Ex.144

Alta Marcia vivace. *leggiero*

Sempre pp con una corda sin' al fine.

Nachts um die zwölfte Stunde
A minuit, de sa tom-be

Die Rei-hen prä-sen-ti-ren und
Les rangs pré-sen-tent les ar-mes, lors

* * *

The presence of angelic beings in *Das Ständchen* (Uhland) and *Der Schatzgräber* (Goethe) calls forth in the first case an 'extreme' key — C-sharp major, together with an ethereal, weaving accompaniment in the high register of the piano, and a triadic beginning to the voice part. The dying girl hears the voices of angels and realises they are calling her home:

Ex.145

Es ist nicht irdische
Musik, was mich so freudig macht,

("It is not earthly music which makes me so happy")

In *Der Schatzgräber* an angel, 'ein schöner Knabe' (a beautiful youth), appears far off, surrounded by light and carrying a chalice; this he offers to the devil-ridden miser, digging desperately for treasure, bartering his soul for riches. The musical description of the two characters is simple, but the contrast between earthly and heavenly is aptly immense:

Ex.146

zeig-ten Plat-ze: Schwarz und stür-misch war die Nacht.

('Black and stormy was the night')

leading to:

Und ich sah ein Licht von wei-tem, und es kam gleich ei-nem Ster-ne hin-ten aus der fern-sten Fer-ne, e-ben als es Zwül-fe

The extreme registers, the momentary complete disorientation as to key, and the G-sharps descending through four octaves, all serve to illustrate the change to a more spiritual mood. The tonic is C-sharp, but the mode is minor this time; note the monotone of the voice with its essentially triadic continuation: the simple euphony corresponds to that of *Das Ständchen*.

Unfortunately the final section of this ballad degenerates into a too-easy sentimentality — the ‘hoar-frost’ deprecated by Karl Anton (see p87 above), and indeed by anyone who has discovered the heights which Loewe *can* reach. Words and phrases are here repeated many times, which fact in itself goes against characteristic ballad composition; and because the message is a moral one Loewe seems to feel called upon to touch the emotions of pious duty. Paradoxically, the morally ‘uplifting’ never truly inspires him to music of the quality and depth attained, for example, by ballads of human tragedy or the elemental world.

The following example is facile in the extreme, and merits a repetition of Schumann’s scathing comment quoted on p87:

Ex.147

Ta - ges Ar - beit! A - - bends Gä - ste; sau - re

Wo chent frö - - he Fe - ste! sei - dein künf - tig


Zau - - ber.wort. Gra - be hier nicht mehr ver -

ge.bens, gra.be hier nicht mehr ver - ge - - bens!

An excerpt such as this compels one to wonder if Loewe’s self-criticism was not allowed to function when he was constrained by dutiful ‘religious’ concepts.

Huntsman, horse, and horn

The romance of the idealised life of the huntsman, with its inevitable connotations of the galloping horse and of horn-calls heard distantly in the forest, has a mystique and an atmosphere all its own. Geographically it emanates chiefly from north-western Europe — the Germanic and Bohemian regions, and England and France.¹⁷⁰ The most stylised, romanticised version, however, particularly in the 19th century, is probably that of Germany, of the ‘deep green German forest’; even the title of the folk-collection *Des Knaben Wunderhorn* (The Youth’s Magic Horn) breathes romance of this kind.

The musical depiction of hunting (or even simply riding) is almost invariably in 6/8 time (occasionally 4/4  rhythm) and nearly always uses simple ‘horn-call’ harmonies, whether or not real horn-calls are heard or are mentioned.

Given the stylisation and the simplicity and the ‘German-ness’ of the subject, the overall similarity of the examples is predictable. What does repay observation, even so, is Loewe’s infinite variety of allusion; details of piano figuration, lay-out and texture are diverse and wholly integrated into their background: they are never simply an added patina of hunting clichés.

Several ballads already cited furnish characteristic examples.

In *Treuröschchen*, the horn of the ill-fated youth is heard, at first happily, on the dominant of C major at the beginning ((a) and (b)), and to the carefree refrain ‘tra-la...’ ((c) and (d)); later in C itself as he speeds home to her (e):

Ex. 148

Tempo giusto.
(Im bequemen erzählenden Zeitmasse.)

(a) 

(b) 

Ex. 148 continued overleaf

¹⁷⁰Whence the original ‘French horns’. Morley-Pegge, in his book *The French Horn* p2, à propos present-day natural French hunting-horns, comments: “...and very effective a quartet of them playing their harmonised hunting fanfares can be — in the open air and at some distance away.”

Ex. 148 continued

(c)

sah, tra-la, tra-la, tra-la! wenn er nur Treu-rös-chen sah!

piano

tr.

(d)

Tra-la, tra-la, tra-la!

pianissimo

tr.

(e)

poco a poco allegro
(Nach und nach schneller.)

nah! Die Sternlein verblichen, der

p

pp

crescendo

tr.

(Example 130, p156, gives a further appearance, mysterious and *una corda*, introducing the C minor of his apparition and ghostly summons to Treuröschen.)

Almost the whole of the music of *Abschied* is built out of horn-call motifs (see pp289ff). The opening gives the essence of the composition:

Ex.149

Non troppo allegro.

p

ff

tr.

At the musical (and chief emotional) climax the accompaniment bursts forth.¹⁷¹

Ex.150

we-hen.

di-mi-nu-en-do

ff

tr.

¹⁷¹See also p105.

and in the final bars a sad little echo dies away on the wind — the same notes, but a world of difference in their connotations:

Ex.151

riten.
 ,der ist nun in der Ferne"
 riten.
 a tempo ma ppp
 morendo

("He is now far away")

Two much later ballads, stories which deal with a real hunt and introduce realistic horn-calls, are *Der Edelfalk* (1838) and *Die Kaiserjagd im Wienerwald* (1847). In *Der Edelfalk* a genuine trio of hunting-horns is evoked, as well as their 'echo':

Ex.152

Allegretto maestoso.
 Die Fürstin zog zu Walde mit Jägern und Marschalk;
 p
 mf

Further decorations occur, musically superficial perhaps in this case, but always suggesting the elegance of the adored princess, the falcon's mistress:

Ex.153

mf
 p
 soave
 p

And Loewe is not above setting his horns in the minor (however unlikely for natural hunting horns!):

Ex.154

lan - gen, duckt er - ins Hai - de - land, -

The poem of *Die Kaiserjagd im Wienerwald*, written by J.N. Vogl, is based on an episode which apparently actually happened during the time of the Congress of Vienna (September 1814-June 1815). There are four participants in the hunt, all delegates to the Congress: Franz I, the Austrian Emperor, was host, and his guests on this occasion were Czar Alexander I of Russia, the Danish King Frederick VI and King Maximilian Joseph of Bavaria. The story is extremely sentimental and concerns a young roebuck which becomes separated from the hunt, and which, desperate to find safety, runs straight to the Czar's side where it collapses exhausted. Its gaze seems to plead for help, and the Czar in pity takes it under his protection.

Loewe divides the poem into three sections, giving them the titles: 1. *Die Jagd* (the hunt); 2. *Der Schützling* (the protégé); 3. *Kaiserhuld* (Imperial grace, or favour). A typical 'occasional' piece of his patriotic middle years, the ballad as a whole is fairly banal, but the first and longest section, the one relevant to the present topic, is attractively ebullient. It is set entirely as a lively strophic hunting song, with much repetition of words and joyously cantering themes:

Ex.155

I. Die Jagd.
Allegro.

Horch, Hörnerklang,

Wald, der Österreicher Kaiser jagt nicht fern von Wien im Wald, nicht

fern von Wien im Wald, nicht fern von Wien im Wald.

senza Pedale

crescendo

stabile

Two ballads of 1843-44, *Die Reigerbaize* and *Der Graf von Habsburg*, also introduce hunting scenes. *Die Reigerbaize* (heron-hawking; in modern German 'Reiherbeize') displays some neat and subtle touches: here the hawks are wheeling above the symbol of the hunt, the horn-calls:

Ex.156

viel schmucke Fal - ko - nie - re

An extra point of interest here lies in the descriptive piano part as the herons are seen preening in the lake:

Ex.157

dort wäscht es sein Ge - fieder, sich sel - ber zum Ver -

sempre pp

Later the hawks glide and swoop:

Ex.158

Allegro.

flo - gen sie him - mel - an. Und je - des Jä - gers Au - ge will mit den Fal - ken ziehn; wie

ff

In *Der Graf von Habsburg* the hunting section is in a more florid and therefore slower 6/8 time, still, however, displaying a melodic line based on the harmonic series or horn-call motif:

Ex.159

Allegro moderato.

...Aufs Waidwerk hinaus ritt ein edler Held, den flüchtigen Gamsbock zu jagen;

Although not in the category of hunting ballads, there is a nonetheless impressive use of the horn-call in *Odins Meeresritt* (1851). As the god Odin on his flying black steed is preparing to ride off through the sky to do battle, after Master Oluf the smith of Heligoland has re-shod his horse, this Siegfried-like phrase rings out:

Ex.160

gute Nacht! Wohl hast du beschlagen Odins Pferd;

con Ped.

Without attempting to raise these examples by argument to the level of inspiration, one can yet appreciate Loewe's uncanny facility and ingenuity in incorporating such familiar clichés as these, in elaborating them and presenting them in unique colours, in order to further his own descriptive ends and to provide the appropriate ambience.

* * *

Material miscellany

A few examples of Loewe's illustration of isolated words, of the passing moment, may be interesting for their immediacy; but again, one notes that the description is nearly always part and parcel of the musical phrase. The one exception in this group is perhaps the illustration of rolling dice in *Der kleine Schiffer*, which is a vocal roulade of purely humorous intent: Loewe the performer comes to the fore here:

Ex.161



In *Odins Meeresritt*, the metal of the horseshoe for Odin's flying mount miraculously stretches itself when the shoe is found to be too small:

Ex.162

es ist zu klein, da dehnt es sich aus.

The wide stretches for the pianist, and the penultimate leading note stretching up to resolve on the high 5th instead of the tonic, are self-explanatory. Note too how the whole phrase expands from a closely positioned cadential figure, and how the dynamics also follow the idea of expansion.

The mention of jewellery or finery, gold, silver, or other precious items, often elicits a sparkly melisma of vocal line or piano part, corresponding to the brightness of the verbal description. In Uhland's *Goldschmieds Töchterlein* the words 'in reichem Glanz' (in rich brilliance), describing a little crown or wreath of jewels, are accompanied by this dainty and discreet glitter from the piano:

Ex.163

Kränzlein war bereit und spielt in reichem Glanz.

In the following verse at this point the poet speaks of diamonds in a wedding ring, and the same music is appropriate. In the final verse the ring is set on the girl's finger. Here Loewe even cautions the pianist with the words *con discrezione*, so as not to overload with virtuosity the little flurry of notes, the effect being left as charming and innocent as intended:

Ex.164

er steckt ihr an das Ring - lein,

con discrezione

rit.

The whole of the ballad *Das Wiegenfest zu Gent* (1844) is an engaging account of the gifts brought to the baby Karl — the future Holy Roman Emperor, Charles V (1500-1558), the son of Philip I, Duke of Burgundy and King of Spain, and Juana of Castile. The verse is that mixture of the naïve-childlike and the noble-philosophical which appealed to Loewe, perhaps because of an affinity with his own spirit. (He twice uses the words *nobile* and *serioso* as performance indications in this ballad.)

Philip's sister Margaret brings a little gold doll and a crystal goblet chased with pearls and precious stones; both voice and piano respond to the idea of their richness:

Ex.165

Kelch voll schim - mernder Spen - den an Per - len und E - del.gestein.

auf ird'schen Tand und Schimmer blickst

mezzo p

ff

Other gifts produce characteristic musical description. A sword in a silken scabbard produces a rhythmic picture of the swift draw and thrust of the weapon:

Ex.166

De-gen, mit seide.ner Schärp'um.fasst: „Sei stark! dich schützend schwinde d'

mezzo p

ff

An astronomer appears, bearing two celestial globes on which sun and stars shine in enamel and semi-precious stones. The high heavens are sketched in lightly by the wide spacing of the piano part:

Ex.167

„Nach o - benschau - ger.ne, blick' oft zum Licht hin . auf, dann neh . men wohl auch die Ster . ne,

A stolid, conventional bass line and text-book harmony introduce the cleric (this may be for Loewe the connotation of a pedantic priesthood — or it may be the hoar-frost again...):

Ex.168

Andante serioso.

(Es) kam ein Prälat ge - gan . gen, der ei - ne Bi - bel trug mit di - a - man . te . nen Spangen und gold'nem De - ckel

And the Fool, with all his wisdom, appears first with an angular, hopping rhythm, which then smooths into beauty as the symbolism of his singular gift is recognised — he offers a cherry-stone on a large dish:

Ex.169

Giojoso.

Drauf nahte Heinz von Ys.sel, das war des Herzogs Narr,

later:

poco a poco più serioso e nobile

dar: „Ein Samenkorn in der Er.de, dir, Wiegenkind, ist es gleich!

(These last three verses are variations on a basic harmonic scheme.)

Bells of varying significance are heard in several ballads. In *Die Glocken zu Speier* (the bells of Speyer), one hears firstly the great 'Kaiserglocke', which is supposed to sound of its own accord when the Emperor dies:

Ex.170

Und als der Tod ans Her-ze kam, da tönt's in Spei-er

wun-der-sam. Die Kai-ser-glo-cke, die lan-ge ver-stummt, von sel-ber dumpf und lang-sam summt;

Throughout the final verse the little 'Armesünderglocke' is heard — the 'poor sinner's bell', also said to ring of itself at the death of a sinner:

Ex.171

(Da) heisst's in Speier und weit und breit: Wer wird denn wohl ge-rich-tet heut? Wer

mag der ar-me Sün-der sein? Sag' an, wo mag die Richt-stät sein?

("Who will stand before the judgment throne tonight?")

The tragic point in this ballad is that the Kaiserglocke mysteriously tolls for the real Emperor, who is dying alone, unknown and destitute, in the town of Lüttich; while the sinner's bell, just as mysteriously, rings for his son, the present Kaiser, who usurped his father's throne, and is dying unloved, even though surrounded by the trappings of imperial state. It would be difficult to find a more economical yet movingly effective representation of the two emotionally-charged bells.

Bells of a very different kind adorn the bridle of the Elf-Queen's horse, and jingle gaily as she rides away with Tom the Rhymer:

Ex.172

und wenn sie leis' am Zü - gel zog, so klan - gen hell die Glö - cke - lein, g.....

At a certain point in *Der Graf von Habsburg* a priest is carrying the sacrament on a journey; a bell was carried and rung on these occasions, and the tiny sound is happily incorporated into the accompaniment here:

Ex.173

statt - li - chen Ross in ei - ne Au kommt ge - rit - ten, ein Glöcklein hört er er - klin - gen fern, ein Prie - ster war's mit dem Leib des Herrn

Drums are another common poetic allusion and their illustration is fairly predictable. In *Der Sturm von Alhama* the LH of the accompaniment provides all that is needed to evoke Byron's 'hollow drums of war', without essentially altering the musical phrase:

Ex.174

Ind die rau - he Krie - ges - trommel las - set wild zum Streite rü - hen, dass es

The circus drum in *Der Mohrenfürst auf der Messe* is depicted by an off-key roll:

Ex.175

das Becken klingt, dumpf wir - belt die Trommel,

At the end of this ballad the captured negro prince, reduced by slavery to this ignominious drum-beating and being finally overcome with anguish for his distant home, shatters the drum with one blow, after a menacing *tremolo* which produces an astounding set of harmonies:

Ex.176

Sein Au - geward nass, mit dum - pfem Klang schlug er das Fell, dass es ras. seind zer.sprang.

piano *cre-* *scen-* *do* *p*

Very much more conventional, but still effective in context, is the military-style accompaniment in *Die nächtliche Heerschau* seen in Example 144 (p162), and in the following:

Ex.177

staccato

These quotations could be extended to include fights, birdcalls, and other physical features which are as commonplace here as in any representational music, including the stock repertoire of the silent-film era. But with Loewe's ballads it is pre-eminently true that verbal and printed music examples are no effective substitute for performance context — when the apparent cliché in precisely the right place can speak volumes. The spine can be chilled or the heart touched without constant recourse to Romantic rhetoric, for which in any case there is no room in a fast-moving, economically-told ballad.

* * *

Loewe's use of church melodies

Max Runze (GA XVI xi) stresses the fact that Loewe all his life aimed at true nobility of mood, even in his secular music: in his composition “the secular is transfigured by the spiritual”.

A highly interesting fusion of the two occurs in four of the ballads, where some, or in one case all, of the action takes place within a church. Inevitably and rightly the church service itself contains blessing or atonement for one of the protagonists, and the whole tenor of the scene is in each case most moving, a veritable secular sermon.

The titles and dates of these four ballads are:

1829/30	<i>Der Gang nach dem Eisenhammer</i>	(Schiller)
1834	<i>Gregor auf dem Stein</i>	(Kugler)
1837	<i>Karl der Grosse und Wittekind</i>	(von Mühler)
1853	<i>Kaiser Ottos Weihnachtsfeier</i>	(Vogl)

Schiller's long ballad was composed experimentally, Loewe setting the words normally for voice and piano, but also incorporating the previously-written orchestral music for the melodrama version by Bernhard Anselm Weber.¹⁷²

The Countess Kunigund's young page Fridolin is saved from a murderous plot by his stopping, at the Countess's request, to say a prayer for her sick child at the wayside church. As it is harvest time there are no acolytes available, and he is pressed to serve at the celebration of Mass: this delay is instrumental in saving his life. — While he is being robbed, the 'organ' accompaniment plays the well-known Communion chorale by Johann Crüger, *Schmücke dich, O liebe Seele* (found in English hymn-books under 'Deck thyself, my soul, with gladness'). The ballad words continue above, almost at recitative speed:

Ex.178

Die Sto-la und das Cin-gu-lum hängt er dem Prie-ster die-nend

um, be-rei-tet hur-tig die Ge-fä-sse, ge-hei-li-ge zum Dienst der Mes-se.

Und als er dies mit Fleiss ge-than, tritt er als Mi-ni-strant dem Prie-ster zum Al-

tar voran, das Messbuch in der Hand, und knieet rechts und knieet links, und ist ge-

¹⁷²See GA X xii-xiv and p21; also references on p73 - 74 of the present work.

A distant choir sings the *Sanctus*, alternating twice with the chorale in E major. Fridolin carries out his duties punctiliously to the very end, the 'Vobiscum Dominus' (the Lord be with you), where Loewe adds a genuine plainsong ending:

Ex.179

The choir makes the usual response 'et cum spiritu tuo' (and with thy spirit) to the Dresden Amen,¹⁷³ so well known now from Wagner's use of it as the Grail motif in *Parsifal* :

Ex.180

The ballad was originally performed with a choir placed in the adjoining room, plus an orchestra and a chamber organ (see Loewe's own Foreword to the work, GA X 21, quoted on p74).

In the final page of *Gregor auf dem Stein*,¹⁷⁴ when Gregor has become pope, and receives his mother (with whom he once unwittingly committed incest) as a penitent pilgrim in Rome, the ancient chant *tonus peregrinus* is tellingly heard in the accompaniment:

Ex.181

¹⁷³Loewe also uses this (somewhat anachronistically, as here) in his opera *Palestrina*. It was written by J.G. Naumann (1741-1801) of Dresden, and has been incorporated into works by Mendelssohn ('Reformation' symphony), Bruckner, and Stanford (Service in B-flat).

¹⁷⁴This ballad is discussed further on p344ff).

Loewe's note is to the effect that one must imagine an invisible choir singing these words softly. He remarks that this is an old Catholic penitential hymn which Luther translated into German. The words here from Psalm 67 (the *Deus misereatur* — 'God be merciful unto us and bless us'), are added to facilitate correct phrasing in the accompaniment. Above its next (final) appearance (Loewe continues the words of the psalm in the piano part) Gregor sings the words of the *Nunc dimittis* ('Lord now lettest thou thy servant depart in peace') which is traditionally sung to the *tonus peregrinus* (in Anglican services as well). The words of the psalm, although not intended to be sung in performance, would probably be associated by Loewe's audience with these words of blessing, especially if played sensitively and phrased correctly by the pianist:

Ex. 182

The musical score for Ex. 182 consists of two systems of music. The first system features a vocal line (soprano) and a piano accompaniment. The vocal line begins with the lyrics "aus der Sünden Haft!" followed by "non stracciato una corda" and "Du lässest Dei . nen Die . ner nun,". The piano accompaniment provides a harmonic and rhythmic foundation. The second system continues the vocal line with "Herr der Huld, in Frie . den ruhn!" and the piano part with "dass wir auf Er . den er . kennen sei . ne We . gel". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *p* (piano).

In context, at the end of this powerful drama, and following two pages of musical portrayal of the pomp and ceremony of Rome, this final scene breathes a wonderful quality of peace, dignity, and atonement. Loewe's response to the words, and the connotation of his choice of plainsong melody, is illuminatingly apt.

In *Karl der Grosse und Wittekind* (i.e. Charlemagne and Widukind, a 9th century Westphalian chieftain) there is a central scene telling of Wittekind's conversion to Christianity. Charlemagne apparently insisted that his conquered enemies submit to baptism; he founded many bishoprics and through him (or because of him) the Saxons became fervent Christians.

Wittekind has suffered a shattering defeat at the hand of Charlemagne, but on the bloodstained field of battle he swears that Charlemagne has not yet heard the last of him: he determines to test God's protection of the great king. Full of thoughts of vengeance he arrives at Aachen, strides into the cathedral and makes as if to draw his sword. At this moment the music of the harpists (!) and the singing of the praying congregation is heard, a 'magic sea of sound'; the *Te Deum* is sung, the Mass is said, and Wittekind falls to his knees in acknowledgment of Charlemagne's God. "I came as a vengeful enemy, I depart as a friend and a Christian."

Loewe uses an Ambrosian plainsong melody (see the composer's footnote in the next example) as an accompaniment to the narrative and dialogue; this melody would again be familiar to his audience as the German *Te Deum*, 'Herr Gott, dich loben wir'¹⁷⁵ (we praise thee, O God). Once more Loewe has added the words to the piano part so that the pianist should appreciate and the listener recognise the phrasing of the splendid, ringing words, even though they are unheard. The first six verses of the first section of the *Te Deum* are used, then the first verse and the final two of the second section:

Ex.183

Stahl, *tutte corde* Da greifen ein die Harf . ner, da singt der Be . ter
 Herr Gott, dich lo . ben wir, Herr Gott, wir dan . ken
con Ped.

Chor. welch Zaubermeer von To . nen er . füllt nicht
 dir! Dich, Gott Va . ter in E . wig . keit, rüh met die Welt sehr

The triple *Sanctus* and the sanctus bell are heard:

Ex.184

ba . re Macht. Da klingt das Sanctus.glöck . lein im hel . len
f *tutte corde* Hei . lig ist un . ser Gott, Hei . lig ist
 ho . her Stimm: *con Ped.* Holy

diminuendo
 Sil . ber . ton, Herr Ka . rol neigt zur Er . den sein Haupt mit güldner Kron
 un . ser Gott, *diminuendo* *p*
 Hei . lig ist * un . ser Gott der Her . re Ze . ba . oth!

¹⁷⁵No.205 in Bach's 371 chorales (C.P.E. Bach and Kimberger's numbering); 328 in BWV.

The final phrase runs 'O Lord in thee have we trusted: let us never be confounded':¹⁷⁶

Ex.185

Und was da aufrecht stehet, ob Jungfrau o. der Mann, wirft sich aufs Antlitz nieder, schlägt an die Brust sich an.

Auf dich hof - fen wir, lie - ber Herr, in Schan - den lass uns nim - mer - mehr.

The ballad continues with a joyful scene of reconciliation in the more 'secular', 'modern' key of A major; but the central portion impresses with its grand sweep of modal harmony, as strong and uncompromising as the great cathedral itself.

An equally impressive, and even more dramatic, change of heart occurs in *Kaiser Ottos Weihnachtsfeier*. Otto I (917-973) was the eldest son of Henry the Fowler (Heinrich der Vogler); his younger brother — also Heinrich — had been fighting continually against Otto, even taking part in a plot to murder him, but at Christmas in the year 941 Heinrich arrived in Frankfurt to ask his brother's pardon. It is at this point that the ballad begins. Otto at first remains obdurate: having forgiven his brother twice already he hardens his heart and orders that Heinrich be put to death.

Now the Abbot turns to him and reads the Gospel passage about forgiving one's brother "not seven times, but seventy times seven". This touches Otto's conscience, and the brothers are reconciled amid great joy and Christmas festivity.

The whole action takes place within the cathedral, and bells and solemn organ tones are heard. Loewe gives out the hymn *Veni redemptor gentium* in canon at the 5th, i.e. in both authentic and plagal register of the mode. Luther translated this hymn into German as *Nun komm, der Heiden Heiland* (Come, Saviour of the Gentiles); Loewe's audience would be perfectly familiar with the melody and its seasonal (Advent) connotation:

Ex.186

Andante serioso. Bass oder Alt.

(St. Ambrosii canticum festo natali Christi sacrum 350.) Zu Quedlinburg im Dome er - tönet Glockenklang, der Orgelstimmen brausen

(plagalisch)

(veni redemptor gentium)

(authentisch)

¹⁷⁶Plural 'we' and 'us' in the German; the original Latin, and the English, have the singular.

The first phrase of the plainsong appears between the first three verses of the ballad, now in G minor:

Ex.187

pörung blut . rothes Banner trug. Da öffnen sich die Pfor.ten,

and the second phrase concludes the first section of the ballad:

Ex.188

Knie er . ihm um . fasset mit tief . ge . beugtem Sinn.

The whole melody is heard as a peroration:

Ex.189

ein lauter Ruf der Freu.de ist
Deo pa . tri sit glo . ri . a et fi - lio qui a
ju . beind ringser . wacht. nieschöner ward be . gangen
mor . tu . is sur . re . xit ac pa . ra . cle . to in
die heil' ge . Wei . he . nacht.
sem . pi . ter . na se . cu . la. men.

The intoning or reciting of the Gospel passage is done in an authentic manner, Loewe even allowing the piano interpolations (really only a pitch indication) to be omitted, if desired:

Ex.190

Intonatio toni peregrini (hypophrygisch).

drang: „Und Petrus sprach zum Herren: „Nicht so? Genügt ich hab, wenn ich dem sünd'gen Bruder schon

(Diese Begleitung kann auch ganz wegbleiben, und bei „lieb“ wieder anheben.)

sie.benmal ver.gab?“ Doch Je.sus ihm ant.wor.tet: „Nicht sie.ben.mal ver.gieb, nein, sie.benzig.mal sie.ben,

This use of church melodies to such an extent within a ballad is a highly effective, original, and emotive way of sketching in a locale. Objective and ‘pure’ though they are in themselves, these hymns would nevertheless carry a definite emotional weight for most of Loewe’s listeners; they thus contribute enormously to the immediacy of environment and the ‘message’ of the ballad. In their kindling of emotional response by association they draw nearer to the *evocation of sentiment* as well as to its communication.

* * *

CHAPTER 9

The sentiment: the world of the affections

There is no feeling in a human heart which exists in that heart alone — which is not, in some form or degree, in every heart.

George MacDonald (1824-1905)
from *Unspoken Sermons* (1885)

General introduction

The fundamental excellence of Loewe's ballad-writing is most keenly displayed in the musical expression of emotion, implicit or explicit; and in his power of subtle emotional evocation lies the uniqueness of his work in this form. His *means* are for the most part conventionally explainable, but there are an infinite number of touches, so deft, so original, and so sensitively apt, that one is constantly being startled into a sense of *déjà vu* — except that these very touches turn out to be 'pre-echoes', rather, of harmonies, turns of phrase, or textures, found in the work of much *later* composers: Brahms, Wagner, Hugo Wolf, Debussy, or Richard Strauss. (Tovey's splendid phrase for such phenomena is 'proleptic plagiarism'.¹⁷⁷) In this respect Loewe, with all his outward conformity to the provincialism of his immediate cultural environment, shows that spiritually (in the ballads at least) he was in tune with the forward-looking impulses of his time with regard to the emotive power of music.

In studying Loewe's ballads, one learns to look for originality not so much in his musical ideas (though they can often surprise, too, by their economy and strength) as in his manipulation of them: his turning of the ordinary to good account. *Die verlorene Tochter* (p328ff) is a case in point, as are *Walpurgisnacht* (p307ff), *Heinrich der Vogler* (p294), *Der alte König* (p204), and a host of other ballads and parts of ballads worthy of sympathetic attention.

The emotional 'after-image', certainly of his best examples, is strong indeed, in spite of the relatively small dimensions of the genre. Just as Schubert, with his lyrical genius, can move us profoundly with the *universal* beauty of a *Nacht und Träume*, or *Im Abendrot*, or exalt us with the *universal* philosophical ecstasy of *An Schwager Kronos* or the second *Heliopolis*, so Loewe can transport us into a *personal* world, peopled with Habsburg emperors, Scottish chieftains, watersprites or elves; with young men and maidens, soldiers and sailors, and good-humoured German burgers — and with wizardry of sounds coax us, or impel us, to live their lives, to feel their anguish, fear, and joy. Philosophy and reflection have little place in the true ballad: we must live through the drama and its attendant emotions ourselves. There *is* philosophy of course, but implicit in action; it is not discussed by the participants.¹⁷⁸

* * *

¹⁷⁷Essays in Musical Analysis vol. IV p100.

¹⁷⁸See particularly *Der alte König* (p194), *Der Nöck* (p139ff and 203), *Der Räuber* (p320) and *Der Mönch zu Pisa* (p222).

This section deals with Loewe's musical expression of the feelings, the sympathies and antipathies, attributable to the ballad characters within their private drama; it begins, however, with a phenomenon personal to Loewe: a reflection, or a projection perhaps, of his own emotional reaction to certain concepts. It occurs as a remarkable response to two abstract qualities, those of *innocent devotion* and *beauty*. Each appears to 'trigger off' its own melodic figure; the first is the more common, appearing in 19 ballads, and it has been unusually interesting to note its genesis and later use throughout Loewe's ballad composition.

Another feature of Loewe's writing is his use of *coloratura*, about which some hard things have been said; but it is profitable to investigate when and where he uses it, and for what reason. It is included in this section because the few examples in the ballads almost invariably spring from intensity of *feeling*.

* * *

Two important abstract qualities and their musical motifs:

(i) innocent devotion, and (ii) beauty

(i) Innocent devotion

When the words of the poem imply innocence, especially the innocence of young girls, or loved daughters — the 'Töchterlein' — or an innocent devotion, the love of parent and child, or of the hero-worshipper for the hero, Loewe frequently makes use of a descending scale figure of which the 'Ur-form' might be:



The ending on the third of the scale is practically invariable; not all examples begin on the upper third. Apart from an example in D major, one in B-flat, two in E major, and an embryonic form of the motif occurring at various pitches, all the instances found are in C major, which subjectively speaking is the 'purest', most 'innocent' key of all.

There follows a list of the ballads in which this motif of *innocent devotion* appears:

1817	<i>Wallhaide</i> (D major; completed 1819)	1844	<i>Das Wiegenfest zu Gent</i>
1824	<i>Der Mutter Geist</i> ('germ' only)	1846	<i>Blumenballade</i>
1825	<i>Abschied</i>	1846	<i>Der Mönch zu Pisa</i>
1827	<i>Goldschmieds Töchterlein</i>	1846	<i>Der alte König</i> ¹⁷⁹
1832	<i>Die Gruft der Liebenden</i>	1853	<i>Kaiser Ottos Weihnachtsfeier</i>
1834	<i>Des Bettlers Tochter von Bednall Green</i>	1853	<i>Kaiser Heinrichs Waffenweihe</i>
1836	<i>Urgrossvaters Gesellschaft</i> (B-flat)	1853	<i>Der alte Dessauer</i>
1837	<i>General Schwerin</i>	1860	<i>Agnete</i>
1837	<i>Das Erkennen</i> (E major)	1860	<i>Der Asra</i>
1844	<i>Der Mohrenfürst auf der Messe</i> (E major)		

¹⁷⁹Including the original setting of the middle section, later discarded.

At the opening of *Wallhaide* the following motif is used, describing the gloomy ruined castle of Wallhaide's father (the story is told on p152):

Ex.191

Nun pfeift der Sturm in Saal und Thurn,

(‘The storm now howls through hall and tower’)

When Wallhaide herself (the Töchterlein) is mentioned, the phrase appears in the major — and an octave higher: Loewe the singer knows all about vocal colour, and how one describes a young girl who is ‘as bright as the sun’:

Ex.192

doch sein Töchterlein war wie die Sonne so klar,

It is further used, in the ‘warm’ key of B-flat, in the ensuing love scene; an extension of the previous phrase is now found, yielding the full-length theme from upper to lower third:

Ex.193

Adagio espressivo.

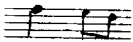
Sie träumen, sie hätten im Himmel gelebt, zwei kurze schöne Minuten,

The knight, her lover, later embraces her 'with faithful longing', the full octave appearing as before, but a third higher, in a bright, ardent D major:

Ex.194

Brust, und er hält sie mit treu - em Ver - lan - gen

The theme is abandoned for the second half of this long ballad: an inevitable and logical procedure, as the ghostly takes over from the idea of innocent love.

Embryonic examples of this feature are also found in *Der Mutter Geist*, where the falling scale-wise figure  appears at first in the piano part, with V minor-9 harmony:

Ex. 195

later extended to:

'swar spät in der Nacht, und der
Kindlein Ge - wein drang bis zur Mut - ter ins Grab hin - ein.

The words of these first verses are those of the cruel stepmother, but the piano interpolations keep steering one's attention to the anguish of the real (dead) mother, whose spirit then comes to comfort her ill-treated children. During the narrative the voice part uses the following simple figure for the words 'die Kinder weineten sehr' (the children wept bitterly), a touching cadence in

its context; the leading note E falling to the 5th of F major has in fact the same harmony superficially as that of the Ur-form, the tonality context here being different however: V-I instead of I-IV:

Ex.196

Musical score for Ex.196, showing a vocal line and piano accompaniment. The vocal line has lyrics: "Sie trat in den Schlossohof, da standen um .her die sieben Kindlein und wei .ne .ten sehr." The piano accompaniment includes dynamic markings *dim.*, *p*, and *un poco riten.* and Roman numerals *V* and *I* at the end of the phrase.

When the mother's spirit is with her children, the harmony approaches nearer the eventual 'standard' for this idea, although the continuation of the phrase is different in this instance:

Ex.197

Musical score for Ex.197, showing a vocal line and piano accompaniment. The vocal line has lyrics: "das Vier - te ey - te und strei - chelte sie." The piano accompaniment is highly rhythmic and features a complex texture.

(‘she sings to the fourth child and clasps him’)

In this ballad one can sense the beginnings of the strong relationship with the idea of innocence which the figure came to assume for Loewe.

In *Abschied* the first full C major version of this characteristic motif comes to light. Not only this, its gradual development can be traced from the most commonplace cadential figure into the fully-fledged scale seen in the following example:¹⁸⁰

Ex.198

Musical score for Ex.198, showing a vocal line and piano accompaniment. The vocal line has lyrics: "„O weh! er zie .het, der Kna .be, den ich stil .le ge . lie - bet - ha - be." The piano accompaniment includes the dynamic marking *espress.* and a piano dynamic *p* at the end.

(“Alas, he is leaving, the boy whom I have silently loved”)

The whole ballad breathes the essence of romantic and innocent devotion.

¹⁸⁰This aspect of *Abschied* is discussed on p289ff.

A single instance is found in *Des Goldschmieds Töchterlein*, in the introductory first verse: the goldsmith calls his daughter his most precious jewel:

Ex.199

„Das be . ste Klei . nod , das ich fand , das bist doch du , — He . le . ne , mein theures Töch . ter . lein!“

Although the second phrase rises upwards, it still comes to rest on the third of the scale.

It is worth remembering that Loewe's second daughter, Adele, was born the year this ballad was written. M.J.E. Brown has connected Loewe's devotion to his own daughters with his fondness for setting 'Töchterlein' poems.¹⁸¹

The next occurrence chronologically is in *Die Gruft der Liebenden*. The King, Don Garcias, orders his chamberlain to fetch the betrothal ring from his daughter and later to escort her to her forthcoming wedding to the ruler of Castile. The chamberlain hears this with an aching heart: he himself is in love with the princess. As he kneels in obeisance to her this figure is heard:

Ex.200

Rit . ter geht zum Fräü . lein und knie . et vor ihr hin,

A version of the motif, in E minor, becomes musically significant for the rest of this section of the ballad:

Ex.201

¹⁸¹Grove 6: vol.11, s.v. *Loewe*.

The very simplicity of the motif allows of transformation in *Des Bettlers Tochter* as well. It first appears at the very beginning, where the beggar's daughter Bessee is described as 'ein reizend schönes Kind' — an enchantingly beautiful child:

Ex.202

Andante con moto.

Ein Bettelmann, schon lange blind, er hat ein reizend schönes Kind,

cresc. *p*

It is almost immediately augmented, as Bessee proposes to journey to London to seek her fortune:

Ex.203

espressivo portando

Man hört sie drum in Thränen flehn: „Lass, lieber Vater, lass mich gehn,

One of her suitors tries to persuade her with this version of the phrase:

Ex.204

nobile mosso

spricht: „An meiner Brust erfahre lauter Freud,'

cresc.

As she explains to her three suitors where to find her father, the blind beggar of Bethnal Green, the phrase is extended to this form:

Ex.205

cresc. *dim.* *p* *ritenente* *a tempo*

hin, wer jemals ihm Almosen lieh, kennt den als Vater ehrt Bessee!

cresc. *dim.* *p* *colla parte*

A minor C major

(“Everyone who has given him alms knows him as Bessee’s honoured father”)

At the dénouement of this 30-page ballad the phrase occurs immediately before and after the 'beggar's' story of his fortunes:

Ex.206

Musical score for Ex.206. The tempo is *Larghetto affettuoso*. The dynamics are *p*. The lyrics are: „Des blinden Bettlers Tochter wohnt im Hütchen einst.

Far away in time from the innocence of youth is the gentle innocence of old age, and in *Urgrossvaters Gesellschaft* the scale motif appears as an integral phrase (in B-flat) in the first section of this ballad. The old grandfather is left at home while the children and their parents go off dancing for the whole evening — on their return he is found dead, having dreamed in the meantime of his happy days of youth, and having been at last lulled to rest by angel spirits. The motif appears in this four-square form in the opening verse; the words tell how 'only Grandfather sits alone at home':

Ex.207

Musical score for Ex.207. The tempo is *Moderato*. The lyrics are: Sie waren alle zum Tanzplatz hinaus, der Urgrossvater nur sitzt zu Haus.

General Schwerin, a lament for a military commander, may seem an odd subject for this group of ballads, but the innocent devotion of a soldier for his admired hero seems to prompt its use here; this ballad is strophic, and the phrase appears essentially unaltered in each verse:

Ex.208

Musical score for Ex.208. The dynamics are *meno f*. The lyrics are: vier Kugeln in der Praeger Schlacht die haben meinem General den Tod gebracht

In *Das Erkennen*, a young man returns home after much wandering to find that he is no longer recognised. An abortive C major version is found as he greets his former sweetheart but is ignored; this is another upward-rising example, this time to the higher 5th:

Ex.209

blü. hende Jungfrau, viel schön. en Will. komm!

But his mother *does* recognise him, with this full outburst high in E major:

Ex.210

sonst nichts mehr. Doch sich, das Müt. ter. chen schluch. zet voll Lust: „Mein Sohn! und... sinkt an des Bur. schen Brust'

Seven years later, almost exactly the same version appears in the final ballad of the 'Mohrenfürst' trilogy — *Der Mohrenfürst auf der Messe* (the Moorish, i.e. Negro, prince in the circus; see pp175-6 above for an indication of the context.) This is perhaps the emotional climax of the whole cycle; a simpler version of this motif has just appeared in C major and the high tessitura of the E major phrase is deliberate, as in Example 210. The captive prince here remembers with passionate yearning his wife adorning her hair with pearls:

Ex.211

und dass Sie das Haar mit Per. len geschmückt.'

The little turn at the cadence is a characteristic figure occurring under stress of yearning or nostalgia (compare Example 273, p226 below).

Another ballad written in the same year as the *Mohrenfürst* trilogy is *Das Wiegenfest zu Gent*, in which this breath of innocence is felt, not in the voice part but in the accompaniment, as the Fool brings his gift of a cherry stone to the infant Charles V (see also p173); he likens the child to the cherry stone: both possess a kernel which will grow and flower under the right conditions. As he speaks of “the warm blessing of the Earth” this phrase appears:

Ex.212

deihn. Der Er.de war.men Se - gen,

The voice part is doubling the bass, but the ‘innocence’ motif is simply and clearly stated in the piano part; it occurs only once.

Blumenballade (1846) is a flower fantasy; a ballad perhaps in its poignancy of emotion, albeit rather stylised. The snowdrop grieves that she will have to die before seeing all the other colourful flowers of Spring; the innocent, pure white flower has to disappear long before the bees arrive, and this scale figure seems to provide the apt, regretful cadence here. Note the halting of the bees’ activity:

Ex.213

Bie - lein euch um - sum - men, ist's längst um mich ge - schehn!

Der Mönch zu Pisa (J.N. Vogl), written in the same year as *Blumenballade*, is a far more important and profound example: one of the great introspective ballads. A very early Habsburg ruler, known as John the Parricide (in fact he killed his uncle, Albert I, in 1308) later became a monk. In the ballad he is walking in the cloister garden, weighed down with grief and guilt; three times he cries out, and Loewe uses the ‘innocence’ motif here with moving effect:

Ex.214

Li - li - é rein. „Ach,wer, wie Blumen,könnte schuldlos sein!“

(“Ah, who could ever be as innocent as these flowers?”)

Note the piano's echo, with the scale motif in the tenor voice, and the 'solo' E; and particularly the fact that neither the vocal nor the piano motif reaches the lower third.

At the end of the following quatrain this music is exactly repeated, to lines recalling the song of the birds: "Ah, but who can now find comfort in song?" At the third repetition the phrase begins on the upper tonic, but reaches at last to the lower third; the piano accompaniment continues the quaver triplets which are a constant feature of the ballad, and the texture is full and sonorous:

Ex.215

O Er-de, öff-ne du dich mir in Huld; denn du nur til-gest mei-ne blut-ge Schuld!

("O Earth, open and in mercy receive me;" — continuing: "only thou canst wipe away my blood-guilt!")

The key of this ballad is a chromatically tormented E minor; the recurring C major of the 'innocence' phrase is by contrast doubly calming and relevant to the mood of the words.

Der alte König is not a historical or dramatic ballad; in fact the poem (also by J.N. Vogl) has a legendary, dream-like quality, Maeterlinckian in its symbolism. (This ballad and *Der Mönch zu Pisa* were written 12 days apart from each other, in May 1846; complete copies appear in the Supplement, pp374 and 372 respectively.) — An old King, physically aged, but whose heart is still proudly that of a King, walks before his castle. A beautiful young girl stands in his presence, her hair more golden than his crown, her lips redder than his royal robe; he gazes at her, then slowly takes the crown from his own head and places it upon hers...and limps away.

Loewe's original version of the central section, the description of the young girl, took the following form, the scale of 'innocence' in its entirety:¹⁸²

Ex.216

Viel gel-ber sind ih-re Lo-cken,

¹⁸²See GA X xvii.

This Loewe discarded. This section was re-written in E major;¹⁸³ at the same point in the poem the 'innocence' motif is kept — but elaborated and indeed disguised within the accompaniment, appearing first in the LH 'tenor' part (a), then in the RH of the piano part (b):

Ex.217

Ex.217 shows two piano accompaniment parts, (a) and (b), for a vocal line. Part (a) is labeled '(a)' and part (b) is labeled '(b)'. The lyrics are: "Viel gelber sind ihre Locken," and "viel blauer sind ihre Augen." The music is in E major and 3/4 time. Part (a) features a tenor line in the left hand, and part (b) features a more elaborate right hand piano accompaniment.

In the final section, as the King gazes silently at the girl, the following phrase is found, which should be compared with Example 212, of two years earlier:

Ex.218

Ex.218 shows two piano accompaniment parts. The first part is marked "Andante" and the second part is marked "a tempo" and "un poco ritenuto". The lyrics are: "Lang' schaut der alte König" and "was sein Herz er - be - bet,". The music is in E major and 3/4 time. The first part features a simple accompaniment, while the second part features a more complex accompaniment with a crescendo.

It is obvious that, given the very similar inner content of these two narratives — the recognition of a future destiny in an innocent being, by the Fool in one instance, and by the old King in the other — Loewe's spiritual-musical awareness turns naturally to this simple motif, which has already so often depicted the innocent.

Three ballads containing versions of this theme were written in 1853; all three are historical, and the phrase appears only once in each case, prompted by particular words in the poem.

¹⁸³A polarity of key noted previously in p140 and p142, n.164; also p192 (Examples 209, 210).

In *Kaiser Ottos Weihnachtsfeier* (see also p181ff) the text relates to the Abbot's intoning the Scriptures, 'the sound of the holy words'; this is very close to the simple Ur-form:

Ex.219

Munde der heil'gen Worte Klang,

con F

A suggestion of the motif appears in the piano part only of *Kaiser Heinrich's Waffenweihe*; the poem here has just referred to King Henry's weapons, which, so the legend goes, God forged for him in one night of tremendous thunderstorm. (This Henry was Henry V (1081-1125), one of the Salian, or Frankish, Emperors.) The phrase here takes on a more 'public' quality, less of innocence than of stateliness, but the outline is present:

Ex.220

dim.

p

Der alte Dessauer tells of the old warrior, Prince Leopold of Anhalt-Dessau, whose 23-year-old daughter is dying:¹⁸⁴ his prayers are touchingly intermingled with reminders to the "old General up there" of his battle honours and bravery; but now, for the first time, he is afraid: he cries out twice, "leave me my dear child!":

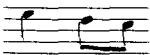
Ex.221

lass mir mein lie - bes Kind, lass mir mein lie - bes Kind!

dim.

Although the motif appears in isolation in this ballad, its rhythm and harmony stand out sufficiently strongly from their context to match the climactic import of the words, and the fact

¹⁸⁴Loewe's own 23-year-old daughter Adele had died in 1851.

that the tiny falling figure of three notes  is used sequentially, to culminate in a richly spaced cadence, adds to the emotional effectiveness. (This ballad is further discussed on pp236 and 238.)

The two final examples were written in 1860. *Der Asra* is another tale of a servant silently in love with his mistress, in this case a Sultan's daughter. He watches her devotedly as she goes to the fountain at evening:

Ex.222

Un pochettino più lento.

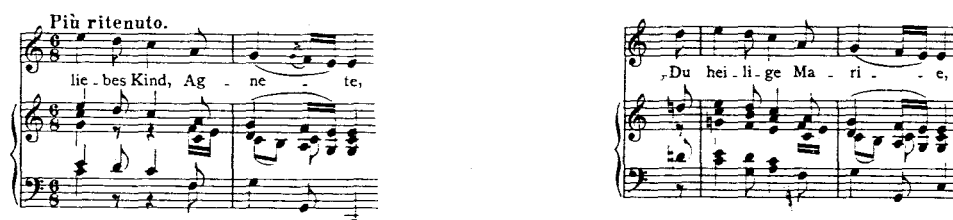


Täg - lich stand der jun - ge Skla - ve um die A - bend - zeit am Springbrunn,

In *Agnete* the first appearance of the theme is at the point when Agnete at last returns to her mother on land, having received grudging permission to do so from her merman husband. The idea is here extended over a whole verse, at their meeting with tears and prayers:

Ex.223

Più ritenuto.



lie - bes Kind, Ag - ne - te, Du hei - li - ge Ma - ri - e,

At a later occurrence of the motif, a longing for her former innocent life underlies a mood of righteous anger; the merman has followed Agnete in order to drag her back to her 'home' under the sea. She refuses: "even if my life *had* put down roots there, it was empty of love: here I breathe life and love...":

Ex.224

risoluto



Jnd hat es Wü - zeln ge - schla - gen, hier athm' ich Le - ben und Lie - be,

It may be seen from these examples that an emotional common denominator certainly lies behind the use of this scale motif, whether conscious or not it is not possible to know; Loewe must surely at some point have observed his own instinctive turning to this figure. The feature may have originated in his improvising of ballads, which he enjoyed, and publicly cultivated, throughout his life. The phrase, simple as it is, is a real 'singer's phrase', with its frequent initial attack on a ringing upper E major 3rd — even G-sharp in two particularly impassioned examples — and its gentle downward curve.

* * *

(ii) Beauty

The concept of *beauty* frequently elicits a theme based firmly on, and winding round, the major 3rd of the scale. Its 'Ur-form' is approximately:



In contrast with the 'innocence' motif, which nearly always inclined towards C major, the tonality of the following examples is varied, but the connotation in every case is distinctly that of beauty, striking beauty.

The seven ballads containing this theme are listed below, together with a legend, *Der Gesang*, which is included for the interest of its date, poet, and subject-matter:

	1834	<i>Gregor auf dem Stein</i>	Kugler
April	1836	<i>Urgrossvaters Gesellschaft</i>	Vogl (angels)
April	1836	<i>Der Gesang</i> (legend)	Vogl (angels)
	1839	<i>Die verlorene Tochter</i>	Folk, adapted by Zuccalmaglio
	1844	<i>Tod und Tödin</i>	Tschabuschnigg
	1844	<i>Der Mohrenfürst</i>	Freiligrath
	1844	<i>Die Mohrenfürstin</i>	Freiligrath
	1857	<i>Der Teufel</i>	The Koran (angels)

The first example, from *Gregor auf dem Stein*, is a theme associated with the Queen in the story:

Ex.225

Musical notation for Ex.225, showing a vocal line and piano accompaniment. The lyrics are "Sie war an Huld und An.muth reich,". The music is in G major and 3/4 time, featuring a winding melody around the major third.

The words at this, its first appearance, signifying ‘she was rich in grace and comeliness’, plant the connotation of beauty in the listener’s mind; at its later appearances the theme carries the Queen’s own words (gentle, loving, reassuring), with one exception: when a stricken and remorseful Gregor himself speaks, a tempo change to *Allegro assai* virtually doubles the speed of the accompanying quavers, but the true speed of the melody is left unaltered as the time values are doubled:

Ex.226

sempre forte

O hät . . te nim . mer mein sieg . reich Schwert

agitato

(“O would that my victorious sword had never [attempted to resist your enemies]”)

The use of the theme here is in the realm of leitmotif: by his victory Gregor has been inextricably involved with the Queen, at once his mother and his wife.¹⁸⁵

The following example from *Urgrossvaters Gesellschaft* with its lilting 12/8 time and sweeter major key should be compared with the ‘innocence’ phrase from the same ballad (Example 207, p191). Now the ‘dreaming child’ is among the angels, not sitting sadly alone:

Ex.227

herzt ihn so mil.de, das kost ihn so lind, so sitzt un . ter En . geln das

träu . men . de Kind,

¹⁸⁵See also pp178-9 and 344ff.

The legend *Der Gesang*, written in the same month as *Urgrossvaters Gesellschaft*, has the initial figure (a); at its reprise and further repetition this figure takes on the outline (b): a step closer to the Ur-form:

Ex.228

(a) Erschaffen schon die Erde lag,

(b) Und wie er bläst so wunderbar,

The poem tells of God's final gift to the Earth before he made Man — that of song; and (b) occurs as one of the angels blows on a reed pipe so that the birds may learn the art first. The idea of angelic beauty pervades even these naïvely sentimental words — enough for Loewe's characteristic response.

In *Die verlorene Tochter* the phrase assumes importance as one of the chief melodic germs of the ballad. It appears right at the beginning (a); beauty is not mentioned explicitly at first, only the fact that the King lost three daughters; Loewe obviously imagines these three 'Töchterlein' to be beautiful, and the later use of the theme ((b) 'she is a pretty and well-mannered young girl') supports this idea:

Ex.229

(a) Moderato.
Es flogen drei Schwälbelein über den Rhei

(b) Andantino.
schlafen lahn', Es ist ein Mäg-delein hübsch und fein.

In *Tod und Tödin* the phrase appears once only, at the description of 'Lady Death': 'a pale and beautiful woman'. The semiquavers appear again and the whole motif takes on a certain elegance; note the Italian performance indications:

Ex.230

un pochettino ritenente, molto cantabile
tranquillo, meno vivace
Sie ist ein schönes blaues Weib,

This motif reaches its utmost expressiveness in *Der Mohrenfürst* and *Die Mohrenfürstin*. Loewe seems to be attempting a very special description of the exotic beauty of the negro princess decking her hair with pearls from the Indian ocean, a present from her prince:

Ex.231

Sich, glänzen-de Per - len bring' ich dir dar! Sie flicht durch dein krau - ses schwarzes Haar!

When the prince rides off to battle, she is left to wait patiently for him; the next ballad of the trilogy is in a languishing 12/8 time, *Adagio non troppo*, and mention of the pearls occasions this beautiful version of the theme, appearing again in the manner of a leitmotif:

Ex.232

Mit Per - len, die Per - si - a's Meerfluth gebar, durchflucht sie das krau - se - schwarze - Haar,

The final ballad of this group, *Der Teufel*, is a work of an entirely different cast; the words are from the Koran: the 2nd Sura (called *The Cow*). God commands the angels to bow in worship to Man; they reply, "Behold, the image of God!" The whole concept of this first section demands music of the highest type of beauty, and sure enough, a fleeting but recognisable version of this motif is there, clothed in the classic euphony of A-flat major:

Ex.233

an, schaut an Je - ho - vah's E - ben - bild!

Though these examples are comparatively few in number, their relationship can hardly be denied, and they furnish us with one more tiny clue as to Loewe's intimate *rapport* with the words he chose to set.

Loewe's use of coloratura

The singer or reader of Loewe's ballads and songs will soon discover a wealth of vocal coloratura. This can take one of the following forms:

a short cadenza,

a more lengthy, smoothly flowing melismatic phrase.

In most cases, investigation of the words or the dramatic situation clarifies the reason for these effusions. The first type is perhaps less justifiable in a true ballad, unless used humorously, as the music distracts from rather than supports the words. Stylistically it is harking backwards (to 18th century ornamentation) or digressing sideways (into the world of opera), and in Loewe's case it can perhaps be seen as a weakness of self-indulgence, the singer taking over. He himself would occasionally ('when deeply affected') break out into an extra flourish at a final cadence, according to Runze, who gives an example from *Heinrich der Vogler*:¹⁸⁶

Ex.234

..sist deutschen Reiches Will!

and

riten.
Herr Gott, wie dir's ge - fällt!
riten. *pp*

which in performance became:

Ex.235

deut-schen Rei - ches Will'!

and

rit.
Herre Gott, wie dir's ge - - fällt!
pp

When Loewe was asked why this had not been written into the music, he replied, "You don't write that sort of thing — you feel it!" And again: "You sing things like that, certainly, but you don't *compose* them."¹⁸⁷ These comments presumably refer directly to a performance of *Heinrich der Vogler*: if so, and bearing in mind that this ballad was written in 1836, these

¹⁸⁶See GA IV iv-v.

¹⁸⁷GA IV v; "So 'was schreibt man nicht, das empfindet sich!" — "So etwas singt man wohl, doch so komponiert man nicht."

embellishments seem an anachronism if nothing else; harmless enough, though, in *private* performance, and Loewe's remarks in fact shed an interesting light on performance practice of the time.¹⁸⁸

A written-out *cadenza ad libitum* appears in *Die Schwanenjungfrau* (1857), on the word 'wedding-feast', which seems to provide enough excuse for the flourish:

Ex.236

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the word 'fest.' and the instruction 'Horn und Flöte, zum Hoch'. The piano accompaniment begins with the instruction 'colla parte'. The vocal line features a cadenza marked 'Cadenza ad libitum. rit.' and ends with the word 'fest.' and the instruction 'zeits. fest.'.

The dozen or so examples in the ballads of the second type of coloratura, consisting of exceptionally melismatic vocal lines, can be attributed to two causes: a supernatural element in the poem or, far more frequently, an intensity of emotion, a sheer overflowing of the heart in joy or anguish. As Martin Luther so effectively has it: "Wess das Herz voll ist, dess gehet der Mund über" (whose heart is full, his mouth overflows).¹⁸⁹

Both elements are combined in *Der Nöck*, and nowhere is the joy of singing for its own sake better illustrated: not only is the non-human involved, the Nöck himself, the spirit of the waterfall, sings to his harp as part of his natural existence. After the troubled central section of the ballad (p141, Example 111, p141 above), the final melisma is so long that all impression of character or story fades away (as the composer surely intends) and one revels in the sheer richness and beauty of sound. The Nöck continues singing as the evening closes round him:

Ex.237 overleaf

¹⁸⁸Berlioz (*Memoirs*, translated by David Cairns, p305) records his 'outrage' at having trills and grace notes inserted into the *Scène aux champs* of his *Symphonie fantastique* by the 1st oboe of the Dresden orchestra in 1843.

¹⁸⁹Matthew 12:34 (Luther's translation of the Bible); the English Authorised version runs: 'out of the abundance of the heart the mouth speaketh'.

Ex. 237

nacht, er singt bis in die Sternennacht.

The watersprite's song in *Der Fischer*, though many years earlier, has a distinct affinity with the Nöck's melody (cf. Ex.104, p138 above), and later in the ballad becomes even more vehement:

Ex.238

sicht nicht doppelt, doppelt schöner her?

In context there is nothing artificial about these examples — the long, abandoned phrases seem a natural expression of the elemental world.

But human passions also, of joy or grief, furnish several instances of coloratura. An intensity of loss gives rise to these final bars from *Der Wirthin Töchterlein*; not only loss, but also the word 'Ewigkeit' (eternity): the young man has discovered that his sweetheart is dead, but he affirms that he will continue to love her for ever:

Ex.239

I und wer dedich lieben in Ewigkeit!

A similar short cadenza occurs at the end of *Der Asra*; the slave declares that he is of the tribe of the Asra, from Yemen, “who die when they love”:

Ex.240

welche sterben, wenn sie lieben, welche sterben, wenn sie lieben.

The words ‘sterben’ (die) and ‘lieben’ (love) are naturally enough the vehicles for this very operatic but nonetheless emotionally apt final phrase.

A situation akin to that in Shakespeare’s *Romeo and Juliet* (or Verdi’s *Aida*) is found in *Die Gruft der Liebenden*, where the lovers are finally entombed together. The youth discovers his beloved apparently dead (actually only in a self-drugged sleep, though this is not said in so many words) and pours forth all his grief and love:

Ex.241

barg! „O du, die ich im Lebenstummge - liebt, o hier im Gra - be darf ich's dir ver - trauen; eh dies gebrochne Herz - ver - stiebt!“

Operatic this may be, but surely not without significance; the whole mood at this point tends to the operatic externalising of inner feeling, being verbally more introspective than the rest of the ballad.

Returning Springtime, fresh flowers: these ideas occasionally produce an effusion of notes, perhaps reinforcing the notion of burgeoning life. Example 242 comes from *Die Schlüsselblume* (the cowslip) — ‘the lark has sung her first song in praise of Spring’; and Example 243 from

Blumenballade (subtitled 'the snowdrop') — 'But see, a gentle breeze blows from the West'
(bringing back the migrating birds, heralding Spring):

Ex.242

Ler - che zu - des Früh - lings Ruh - me hat - ihr Erst - lings - lied - ge - sun - gen,
Znie - bie - skich naj - rań - szą pio - snek le - dwie za - dwo - nił - sko - wro - nek,

Ex.243

sich, mit luft - gen Schwin - gen kommt schon ein West da - her, dem

Two further examples are from flower fantasies: *Der Blumen Rache* (Example 244) and *Der Mummelsee* (Example 245; see also pp148-9). Both have a more or less dramatic narrative; both deal with flowers in an imaginative, if not wholly supernatural, sense.

Ex.244

Schim - mernd auf - dem Bin - sen - stuh - le steht - der - Kelch - der - reich - ge - schmück - te, und - im - Kel - che -

('On the rush stool stands a gleaming goblet...with flowers, scented, brightly-coloured, freshly picked')

Ex.245

und schwe - ben leis - um - her - im Kreis, Ge -
zar - ter Rö - the pran - gen.

(the waterlilies 'sway in a ring, white faces, white limbs, until their pale cheeks blush with roses')

In these four flower poems, and especially in the last two, the combination of the non-human and utter fantasy can justify Loewe's fairly extensive use of coloratura. In these particular cases it is perhaps the musical equivalent of a story-teller's whisper, widening eyes, or change of voice in order to emphasise non-earthly happenings.

A famous example of the humorous use of coloratura is found in *Des Glockentürmers Töchterlein*, where the elaborate voice part beautifully portrays the height of lower-middle-class exaggerated gallantry — a Minnesinger in fustian. The accompaniment is lightly sketched in, and the humour, both musical and verbal, rests with the singer. The title means 'the young daughter of the bell-tower keeper' and the lover extols her 'high' life: "My 'high'-born sweetheart; of course she is...Her father was high-born, her mother, highly-chosen, conferred 'high' birth on her daughter — oh, yes!"

Ex.246



(Mein) hoch-gebor.nes Schät.zelein, sollt es nicht hoch-ge-bo-ren sein? Der Va-ter hoch-ge-bo-ren, die Mut-ter hoch-er-ko-ren, hat hoch-ge-bor'n ihr Töch-ter-lein, ja, ja, hat hoch-ge-bor'n ihr Töch-ter-lein, ja, ja!

(Runze likens the bell-interlude on the piano to the chime on Potsdam Garrison church.)

The example from *Der kleine Schiffer* of the rolling dice, already quoted in Example 161, p171, is humorous too, with more than a touch of realism.

As may be seen, coloratura is not common in the ballads, and in every case can be explained (if not always vindicated) by words or mood, emotion, or characterisation.

Many more of Loewe's songs include a coloratura which seems to be elaboration for its own sake, musically diffuse and rambling, though still springing from some vivid word or idea. Two examples make interesting comparison with those from the ballads: the first is from *Die Freude* (Joy), with words by Goethe. This is a duet written in 1844 for Loewe's daughters Julie and Adele to sing (they would be about 18 and 17 at the time). The words involved here are 'spring' (of water) and 'dragonfly' — 'it whirs and hovers and never rests': for Loewe, there is his excuse and justification:

Ex.247

Es fiat . . . tert um die Quel . . . le die wech . . . selnde Li . . . bel . . . le,
 Sieschwirtund schwe . . . bet, und ra . . .
 . . . stet nie, und ra . . . stet nie,

The second example, from *Ganymed* (also by Goethe), written in 1836 or 1837, is an extreme one, as to both pitch and length. It is also revealing to compare it with Schubert's intimate, intense and concise (but for him still exceptionally melismatic) final bars from the same poem, with the ecstatic words: "Upwards, embracing and embraced, above to thy bosom, all-loving Father!":

Ex.248 (Loewe)

auf . . .
 . . . wärts, auf . wärts, auf . wärts an dei . nen Bu . sen, all . lie . bender Va .

Ex.249 (Schubert)

The image shows a musical score for Ex.249 by Schubert. It consists of two systems of music. The first system features a vocal line and a piano accompaniment. The vocal line has the lyrics: "eu - rem Schoosse auf - wärts! um - fangend umfan - gen! auf - wärts an dei - nen Bu - - sen, all - - lie - ben - der". The piano accompaniment includes a *cresc.* marking. The second system continues the vocal line with the lyrics: "Va - - - ter, all - - - lie - ben - der Va - - - ter!". The piano accompaniment in the second system includes *pp* and *dim.* markings. The score is written in a key with one flat and a 2/4 time signature.

This is merely further evidence that Loewe's real strength in the realm of emotional portrayal shows itself not in setting philosophical or exalted words such as these, but in bringing to musical life vivid words which arise from inner or outer drama; his harmonic and textural imagination then comes into play, raising his musical inspiration infinitely higher.

* * *

CHAPTER 10

Loewe's musical expression of the affections

Ausgesetzt auf den Bergen des Herzens. Siehe, wie klein dort,
siehe: die letzte Ortschaft der Worte, und höher
aber wie klein auch, noch ein letztes
Gehöft von Gefühl. Erkennst du's?...

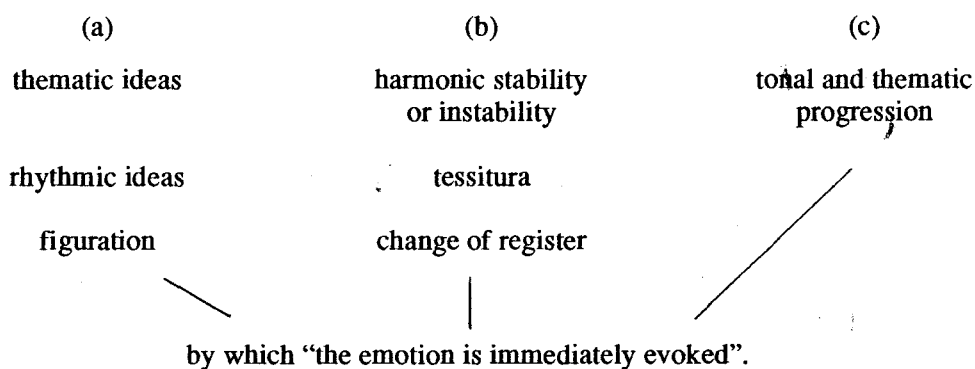
(Exposed on the mountains of the heart. Look, how tiny there, look — the last village of words, and higher up — but look how small it is — one last croft of feeling. Can you see it?...)

Rainer Maria Rilke
(translated by Leonard Forster¹⁹⁰)

* * *

“The only way of expressing emotion in the form of art is by finding an ‘objective correlative’; in other words a set of objects, a situation, a chain of events which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.”¹⁹¹

In these lines T.S. Eliot is referring to poetic drama. With little adjustment, however, one may transfer his ‘objective correlative’ or his ‘external facts’ to the sphere of musical expression, where his ‘set of objects’ (a), his ‘situation’ (b), and his ‘chain of events’ (c), could be applied (respectively but not mutually exclusively) to:



The ballad poems possess their own verbal ‘objective correlatives’¹⁹² and any musical setting thereof becomes a unique fusion of emotive elements. The elliptical style of many of the poems has, moreover, to find its counterpart in musical *implication*; and music is a pre-eminently suitable vehicle for this type of parallel suggestion, as its very structure relies on memory. The

¹⁹⁰*The Penguin Book of German Verse* p407.

¹⁹¹T.S. Eliot: *Hamlet* (1919); reprinted in *T.S. Eliot: Selected Prose* ed. John Hayward.

¹⁹²Particularly in the formulæ of their refrains and in their cumulative repetitions.

whole interest derived from motivic transformation and development relies on our continuing awareness of the original: a brief reminder, of even part of a theme, is often sufficient to touch in a specific idea. And it has been noted in Chapter 1 that music's actual means of expression is full of emotional connotation.

When the musical expression or arousal of the affections is confined to the epigrammatic dimension of the ballad (i.e. as distinct from drama on an operatic or scenic scale), one is confronted by the need for immediacy of idea. There is no time for lengthy atmosphere-creation, or emotional build-up: the atmosphere, the mood, even the dramatic situation, must strike home at once:

Ex.250

Andante maestoso.

(a) 

Wo dort die al - ten Ge - mäu - er stehn und
licht im A - bendroth schim - mern,

Grave.

(b) 

Grave.

(c) 

Grave. Tiefe Stimme.
Ich hab'es ge - tra - gen sie - ben

Agitato.

(d) 

Agitato.
Dein Schwert, wie ist's von Blut so roth, Ed - ward! Ed - ward, dein

Loewe's opening bars are masterly in this respect: he plunges us *in medias res*, whether with heavy chords, full of darkness and foreboding, as in *Wallhaide* (Example 250(a)); or with terse rhythm and tight chromatic steps as in *Der Mönch zu Pisa* (b); or with the heavy octaves of *Archibald Douglas* (c), or the urgent rhythmic drive and upward-zigzagging vocal line of *Edward* (d); whether pianistic or vocal, these initial statements straightway present the listener with emotional atmosphere, the mood of the participants, and a hint, even, of characterisation and dramatic situation.

These opening motifs are often, though not invariably, important thematic ideas, and later fall into their appropriate place and configuration according to shifts of feeling and the course of the narrative. It is also important to realise that the *feelings* of a speaking actor may be at one or at variance with his words or the mood of the story at any given moment, and the composer may be dealing with more than one 'layer' of expression.

Loewe's use of thematic transformation is discussed as to its technical application in Chapter 14: in the present context the concern will be for its emotional claims. It is impossible however to ignore technical considerations entirely, and they are at least noted as they arise. Such points are in fact proof of the tightly-knit compositional and emotional unity of the best ballads.

* * *

The various emotions found in the ballads can be usefully enumerated in a list based on the third heading allotted in Table II (p97):

- (i) happy the *positive* affections
- (ii) nostalgic the affections of *yearning*
- (iii) tragic the *negative* affections

Expanded into their several aspects, these suggest:

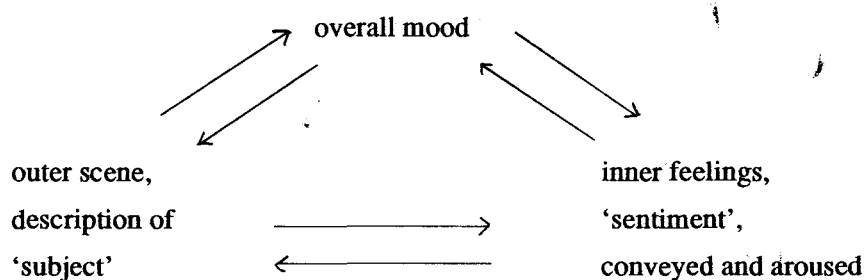
- (i) the positive affections: ardour, love;
joy, kindness, cheerfulness;
friendship, nobility of soul, chivalry;
patriotism, military pride and glory;
wit, humour, whimsicality;
- (ii) the affections of yearning: regret, sadness;
nostalgia (for 'another time, another person, another place');
anguish of soul, remorse;
- (iii) the negative affections: fear, anxiety;
anger, hate;
revenge (often by killing);

In many of the larger ballads all three divisions are represented, and the subtle changes from one to the other produce some of the most interesting musical features. It is worth noting, too, that a great number of the poems that Loewe sets tend ultimately towards the central (nostalgic) category, whether approached from the positive or the negative side.

The musical depiction or representation of external details (the *outer scene*, or the 'subject' as previously defined), is inevitably bound up with the creation of the total atmosphere or mood of a ballad setting (leaving aside for the moment purely compositional and structural considerations). Similarly, from the opposite direction, the musical evocation of a specific underlying *emotion* (the 'sentiment') is necessarily bound up with both the externals and the overall mood of the narrative at that point.

In most ballad poems the three elements: external details, overall mood, and inner feelings of the 'actors', are cunningly interwoven, one or the other being momentarily highlighted, and shifts of emphasis made, for reasons of drama and variety. But the *poet's* technique and approach can further be matched, or complemented, or commented upon, or expanded, by that of the *composer*; and the *listener's* response and appreciation (whether intellectually conscious or not) must arise from an amalgam of all these verbal and musical elements.

It is therefore neither viable nor sensible to attempt to illustrate Loewe's power of emotional evocation in isolation from the scene and atmosphere of the ballad as a whole, but rather at this point to turn to longer examples, and use not only intellectual observations but our own sensitive response to Loewe's gifts as a storyteller.



* * *

Selected ballads discussed with special reference to their emotional narrative qualities

(i) the positive affections

Many of the ballads which fall into this first category are in fact dealt with elsewhere, especially under the heading of **Humour** (Chapter 12); several of the patriotic, extrovert type also find their place illustrating various other arguments, and in any case tend to be less characteristic of the inner than of the outer scene.

As an early example of a ballad with a happy outcome, Uhland's *Goldschmieds Töchterlein* (another of Loewe's favourite recital ballads) provides a fairly wide range of feeling, leaning towards the 'positive', but characteristically including those moments of wistful yearning beloved of Loewe. In 1827, the year of its composition, Loewe's second daughter Adele was born, and it is perhaps not too fanciful to connect this happy, thoroughly romantic poem with his joy in his own two baby 'Töchterlein'.

The goldsmith calls his daughter Helene the most precious gem in his possession.¹⁹³ A fine young knight rides by, greets father and daughter and asks the goldsmith to make a little crown of jewels for his bride. This is done; Helene, left alone, admires it longingly. The knight returns, this time to order a diamond ring; again when alone Helene half puts it upon her finger with a sigh. The knight comes a third time, praises the work and asks Helene to try them on, as his bride is just as beautiful as she. One Sunday afterwards in church, as Helene blushing stands near him, he places the crown on her head and the ring on her finger — the jest is ended and she is truly his chosen bride.

Light though this ballad is as to its theme, it is a small masterpiece of musical psychology; Loewe reflects every slight shift of Helene's feelings as well as the changing aspect of the knight seen from her point of view. Compositionally, too, it shows a tightly knit and carefully-worked-out design as to both key and motif.

The firm C major of the first verse exudes a warm humanity, the essential nobility of the good burger, devoted father, and pillar of his community — the goldsmith¹⁹⁴ (who in fact takes no further direct part in the story). The C major theme of innocence as he speaks of Helene has already been noted (Example 99):

Ex.251 overleaf

¹⁹³Loewe's third daughter (born 1833) was to be named Helene.

¹⁹⁴The C major of *Die Meistersinger* (Wagner) can be felt in the same way.

Ex. 251

Un poco vivace.

Ein Goldschmied in der Bu.de stand bei Perl'und E.del.stein.

„Das be.ste Klei.nod, das ich fand, das bist doch du,— He -

le - ne, mein theures Töch.ter - lein!“

un poco rit.

A jaunty dotted rhythm and a change to the dominant, G major, introduces the knight; the three distinct elements of his music — the leaping first bar, and phrases (a) and (b) — should be noted:

Ex.252

Einschmucker Ritter trat her. ein: Will. kom - men, Mägd - lein

[a tempo]

traut! Will. kommen, lie.ber Goldschmied mein! Mach mir ein köst.lich Kränz - chen für mei.ne sü - sse Braut,

(a) (b)

As Helene half guiltily tries on the crown, the music, having thus far been firmly entrenched in C and G, moves as restlessly as do her thoughts in the realm of 'if only'; in close succession it

passes through C major, then A minor, B-flat, G minor, with a chromatic bass leading back to A minor — all in the space of eight bars, with a sighing suspension beginning nearly every bar:

Ex.253

Un poco adagio. *cresc.* *tenero*
Und als das Kränzlein war be-reit — und spielt in rei-chem Glanz, — da hängt He-
dolce *pp* *tenuito* *cresc.* *p*
C a B \flat *Ped.*

le-ne in Traurig-keit, — wohl als sie war al-lei-ne, an ih-ren Arm-den Kranz:
g a *cresc.*

The continuation of the monologue brings new material (c) and a yearning memory of the handsome knight (his phrase (a)); these passages are not altered, except for key, but are introduced later as their respective connotations require — a simple form of motivic reference (see also Chapter 14):

Ex.254

(“How blest the bride who will wear this — if he would send me a crown of roses merely, how happy I should be!”)

(c) *un poco forte, con molto sentimento* *p*
„Ach! wun-der-se-lig ist die Braut, die's Krön-lein tra-gen soll. Ach,
Schenk-te mir der Rit-ter traut ein Kränz-lein nur von Ro-sen, wie
wär-ich freu-den-voll!“ *rit.* *pp*

There is a pathetic irony in the despairing descending phrase on the word 'freudenvoll' (joyful), echoed in the wonderfully inconclusive non-cadence in the piano part.

The G major knightly music returns, the girl's soliloquy is repeated exactly, just as the poet repeats line for line the same sentiment — but the heartache is prolonged:

Ex.255

sei - nes Haars ein Löck - lein, wie wär' - ich freu - den - voll!

ritenuto
p
pp

As the knight appears for the third time, and asks Helene to try on the crown and ring, further material is introduced, (d) and (e), ending with a notable extended cadence:

Ex.256

(d)
Doch dass ich wis - se, wie's ihr steht, - tritt, schö - ne Maid, her -

(e)
zu, dass ich an dir zur Pro - be seh' den Brautschmuck meiner

Lieb - sten, sie ist so schön, sie ist - so schön, so schön wie du!

rit.
p
rit.
cresc.
p

A five-bar piano interlude here is reminiscent, in its gentle RH *fioriture*, of Helene's first secret trying-on; there is also a short lapse of time indicated at this point in the story, as she next appears in church. The music is now back in C major, but is based on (d) in Example 256 with appropriate

key adjustment (G/a is now C/d): a reminder of the knight and the moment of her wearing the jewels:

Ex.257

Es war an einem
Sonn-tag früh, drum hat die schö-ne- Maid heut' an-gethan mit
sond- rer Müh; zur Kir- che hin- zu- gehn, ihr al- ler- bes- tes Kleid.

As he at last adorns her ceremoniously in the church, an F major *Adagio* quotes Helene's phrases of longing (Example 254) and also the knight's original 'orders' ((b) in Example 252), while the piano responds to the mention of bright jewels by elaborating the latter phrase:

Ex. 258

er steckt ihr an—das Ring-lein,

A return is made to C major, incorporating the dotted rhythm of the opening motifs, and Loewe bursts into a Coda, *Allegro vivacissimo*, a C major pæan of ardent rapture, rather in the manner of the final scene of Beethoven's *Fidelio*. It includes a phrase from Example 256 (the continuation of (d)):

Ex.259 overleaf

Ex. 259



Scherz ein Ende nimmt, du bist die aller schönste Braut, für die ich's goldene Kränzlein, für die den Ring bestimmt.

This Coda is operatic to a fault, but perhaps the overwhelming joy of the event is excuse enough; it brings a fairly long ballad, full of restrained and barely-expressed hopes, to a refreshingly extrovert conclusion. The young man, be it said, has proved rather exhibitionist all along, somewhat given to coloratura cadences and practical jokes, so Loewe is once more probably correct in his judgment.

It will be appreciated at once that the open, positive affections permeating this ballad allow, in Loewe's musical language, for very little in the way of chromaticism. The only discords or modulations, mild ones at that, occur naturally enough at Helene's moments of inner yearning (Example 253); otherwise the musical ideas are strongly based on diatonic scale or chord motifs, as in the opening four bars (Example 251). Loewe employs more animated musical gestures as the young knight enters, including the generous leap of a 9th (Example 252), and ingeniously forms his phrase (a) from an inner part of the first bar of the ballad, centring around the 'romantic' major 3rd instead of the stolid 5th of the opening. This Helene takes over in her soliloquy, the tempo now *un poco adagio* (Example 254). The knight's wide, zigzag chordal leaps become part and parcel of the Coda and its introductory bars:

Ex. 260



Vivace. *cresc.* Allegro vivacissimo.
 - Jann fasst er in reHand: Helele ne süß, Helele ne traut!

Charming and skilfully-wrought this ballad may be, but the poem hardly stimulates Loewe's imaginative powers to the full; this is generally true of all the ballads on a relatively uncomplicated and chiefly happy emotional level. A few later ones such as *Des Glockentürmers Töchterlein* (1847), *Odins Meeresritt* (1851), *Kaiser Ottos Weihnachtsfeier* (1853), *Der Nöck* (1857), and *Thomas der Reimer* (1860), do in fact lie on a higher plane of invention, but then there is usually a further external reason for this: a turn of real humour, or great nobility, or the ever-allusive supernatural. Two middle-year 'happy' ballads also stand out: *Die drei Budrisse*, and *Der junge Herr und das Mädchen*, both from the Polish ballads of 1835, and both full of the rich humour which Loewe always turns to excellent account.¹⁹⁵ These few exceptions prove the rule: that Loewe's truest genius lies in the expression of the tragic and the nostalgic.

* * *

(ii) the affections of yearning

There is an interesting type of ballad, involving certain of those in Group (ii) (the nostalgic) of Table IV (following p99), in which the emotional expression, instead of simply changing with the narrative (*horizontally*, as it were), probes more and more deeply into the being of one person; supplying a *vertical* dimension through different layers of awareness. The drama here is not outward but inward.

The challenge to the composer is considerable, but how much of the problem is solved instinctively and how much intellectually no-one can now estimate.

One such example is *Der Junggesell* (1842), which begins, apparently, in high spirits: "I am carefree and single: I wander through the world, like a nomad swiftly pitching and striking my tent.":

Ex.261

Andantino.

Ich bin ein leichter Jung-ge-sell und wan-dre durch die Welt,

¹⁹⁵See p296 and 310 respectively.

Here Loewe writes a typical German 'Wanderlied' melody, with a strong, bouncy bass line. A shift to the subdominant C major at the words "I often dream that a woman has nestled close to my heart...that I have cradled a lovely child" brings a subtle change, even to the piano tag between phrases:

Ex.262

Wohl träumt mir oft, es hab' ein Weib sich an mein Herz ge - schmiegt;

p legato

This is brushed away momentarily by the cheerful return of G major, but the thought of the death of both mother and child clouds the music again, A minor giving way to E minor, the piano cadence full of grief:

Ex.263

a tempo
Der Ausgang liegt mir stets im Sinn: zum Grabe feucht und kalt trug man die schöne Mutter
a tempo

cresc.

dim.
hin, das Kind dann welkte bald!
ritenuto

ca.

Once again he returns to G major and the present; but the dream persists: he still keeps two locks of hair, brown from the mother, golden from the child — "If I gaze at the golden hair, the sunset fades to lifeless grey: if I look at the dark hair — I long for death". As he probes deeper into his soul, his heartache is underlined by the warmth of E-flat major and a tender melisma:

Ex.264

serioso
sell. Zwei Locken aber, wunderbar vom Traum mirblieben sind; die braune von der Mutter Haar, die

This ballad is written with great insight as to the psychological effect of juxtaposition of key, and the import of certain degrees of the scale. It will be noticed that the *present* is always denoted here by G major; the *memories* force a turn to keys most carefully contrasted, according to the degree of poignancy. The first modulation, to C major, occurs at a dream-like memory, not yet anguished; in the second verse, A minor/E minor brings the 'coldness' of the realisation of loss; and the rich, intense E-flat major (note the mediant relationship G to E-flat here) occurs as his yearning overcomes him, only to end in emptiness:

Ex.265

These bare octaves are the more striking after such consistently full harmony.

It is also worth noting that the important melodic notes of the G major sections are the assertive tonic and dominant, whereas the melody for his tormenting memories turns always to the major or minor 3rd of the scale, those witnesses to human joy or sorrow.

A journey in the opposite direction, that of a past physical tragedy transmuted into the present remorse of a guilty conscience, is found in *Der Mönch zu Pisa* (see also p193) in which the Habsburg John the Parricide (d.1315) lives under the obsession of his terrible crime.

Loewe creates distinctive musical ideas for the three tiers of emotional depth in this poem. The first tier is the narrative, told plainly with sombre chromatic harmonies:

Ex.266

The second tier is the monk's own longing for the atonement of his guilt, most movingly set to the theme of innocence each time (see Examples 214 and 215).

The expression of what seems to be the third, deepest, tier, the unspoken and killing torment in his heart, is entrusted to the piano alone; the poet finds no words for it — but the musician has deeper means of communication:

Ex.267



Another version is found towards the end:

Ex.268



and a similar chromatic phrase occurs twice, softened however by the lower octave and flatter key:

Ex.269



The 'frame' of the whole tragic picture is the rhythmic phrase of the opening bars (see Example 250(b)) which is finally shown to be the rhythm of the words 'JOHANNES PARRICIDA' on the penitent's tombstone.

Loewe could hardly extract more meaning from the words of this ballad, reflective and externally undramatic as it is. This drama of the soul again demonstrates his gift of penetration into the deeper implications of the words, so that one feels the spiritual tragedy with utmost intensity, cathartically even.

Der Pilgrim vor St Just is a short ballad which combines features of both *Der Jungesell* and *Der Mönch* in that both past and present appear as two layers of feeling; it moreover shares with the latter not only atmosphere but also metre and key.

After the Emperor Karl V had abdicated from the rulership of Germany and Spain, he retired, in February 1557, to a tiny house attached to the monastery of St Just at Estramadura, dying there the

following year. This ballad, a piece of romantically gloomy imagery, depicts him seeking entrance at the gate of the monastery, fleeting memories of his former glory passing through his thoughts; the poet August von Platen's stormy night-scene, the monastery bell tolling, and the Emperor's heart-sadness, are beautifully caught by Loewe.¹⁹⁶

A single musical idea is repeated throughout, the tessitura is low (B-B), and monotonous dominant pulsation with grinding *acciaccature* weighs down the spirit. The texture does not materially alter, and every one of the nine couplets has the same harmony, excepting only the three modulating phrases where the Emperor's memories are uppermost (Example 271 (a) (b) and (c)). The first couplet presents the material:

Ex.270

Allegro maestoso.

nobile

Nacht ist, und Stürme
sausen für und für,
Hispan'sche Mönche,
schliesst mir auf die Thür!

The score for Example 270 consists of two systems of music. The first system features a vocal line and a piano accompaniment. The tempo is marked 'Allegro maestoso.' and the mood is 'nobile'. The lyrics are 'Nacht ist, und Stürme'. The second system continues the vocal line and piano accompaniment with the lyrics 'sausen für und für, Hispan'sche Mönche, schliesst mir auf die Thür!'. The piano accompaniment is characterized by a monotonous dominant pulsation with grinding acciaccature.

The modulating phrases move to the tonic major, E; to C major; and to G major. The mediant relationship (e-C; G-e) is again noteworthy, as is the 'pathetic' major.

Ex.271

(a)

dimin.

tranquillo

Gönnt mir die klei - ne Zel - le, weicht mich ein,
mehr als die Hälf - te die - ser Welt war mein.

dimin.

p ben tenuto

The score for Example 271 (a) shows a vocal line and piano accompaniment. The tempo is 'Allegro maestoso.' and the mood is 'tranquillo'. The lyrics are 'Gönnt mir die klei - ne Zel - le, weicht mich ein, mehr als die Hälf - te die - ser Welt war mein.' The piano accompaniment is marked 'p ben tenuto'.

("More than half the world was mine")

Ex. 271 continued overleaf

¹⁹⁶The truth of the Emperor's final days is definitely not as dismal as the poet implies — Karl filled his time comfortably with his pets and a little gardening. (Enc. Brit. 1953 vol.5, p264).

Ex. 271 continued

(b)

Das Haupt, das nun der Scheere sich be-quemt, mit man-cher Kro-ne ward's be-di-a-dent.

(“the head now submitting to the razor has borne many a royal crown”)

(c)

Die Schul-ter, die der Kut-te nun sich bückt, hat kai-ser-li-cher Her-me-lin ge-schmückt.

(“the shoulder, now bent under the cowl, was once adorned with imperial ermine”)

The short Coda is epigrammatic. Loewe's daughter Julie relates that he was “visibly moved by these last three bars, as if it were not he who had composed them, but rather as if he stood there in contemplation of a gift of God through the spirit. He played them with especial care.”¹⁹⁷

Ex. 272

Hispan'sche Mön-che, schliesst mir auf die Thür!

“Ein Meisterwerk!” says Bulthaupt;¹⁹⁸ one can only agree.

One of Loewe's very best ballads, and a significant one in the present quest for the expression of feeling, is *Die verfallene Mühle* (1847). The words are by J.N. Vogl, so many of whose poems breathe that essence of Romantic nostalgia so inviting to Loewe.

Riding silently and alone through a dark landscape of rock and forest, an old nobleman comes upon a ruined mill. He stops to rest and, falling asleep, dreams. The mill comes to life — all

¹⁹⁷GA IV xiii.

¹⁹⁸B 90.

hustle and bustle, festivity and wine. The miller's lovely daughter (another 'Töchterlein') offers him a glass: he stretches out his hand and grasps — nothing but empty air. He awakes and sorrowfully resumes his journey.

The story is told as narrative only; there is no direct dialogue.

The key of D-flat is itself an unusual, very 'Romantic' choice, and unique among Loewe's ballads as a home tonic. The major 3rd, F, dominates the melody of the first three verses; every phrase but one begins on it and all but two end on it. The LH of the piano part emphasises the note by the use of an extended broken chord over a major 10th, and the cadence at (a) is fairly typical for music of this cast of mood, a final sigh of true nostalgia:

Ex.273

Allegro commodo.
Allegro non tanto, e sempre colla parte.

do - mi - nu -
Es rei - tet schweigend und al - lein der
en - do piano
do - do -
al - te Graf zum Wald hin - ein. — Er rei - tet
do - do -
ü - ber Stein und Dorn, zur Sei - ten schlendert Schwert und — Horn. —

p *cresc.* *scen.* *do* *di* *mi* *nu*
cresc. *scen.*
do *do* *dim.*
do *do* *diminuen - do* *p*
cresc. *do* *dim. (a)* *p*
cresc. *do* *dim.* *p*

The third verse, describing the ruined mill at nightfall, is marked *legatissimo* but the calm is slightly stirred now by chromaticism involving the minor 6th (VII7) and an *appoggiatura*, and the broken melodic line in the piano part:

Ex.274

Zer-fal-ten sind die Gän-ge all, kein Mühl-rad treibt der Was-serSchwall.
 Durchs off-ne Dach der Him-mel
 schaut, Getrüm-mer rings und Wu-cher-kraut.— Nur

legatissimo *sempre piano* *cresc.* *dim.* *sempre* *cresc.* *dim.* *p* *rit.*

These two lines are also marked *sempre piano* whereas every other couplet in this first section has a carefully indicated crescendo and diminuendo. Empty octaves in the RH part hint at desolation, and are continued as the old Count sinks down on a bench and closes his eyes; the key becomes minor, with tired Neapolitan harmonies, and Loewe carries us through a transformation scene to a bright, bustling E major:

Ex.275

ei-ne Bank er-blickt er drin, drauf
 setzt der dü-stre Gast sich hin, verschränkt die

sempre piano

Ex. 275 continued overleaf

Ex. 275 continued

un poco riten.
 Ar - me auf der Brust, und schliesst das Au - ge
colla parte
 un - be - wusst.
a tempo
diminuendo *pp*
stacc. *pp*
Vivace.
 Die sechs $\frac{6}{8}$ Takts.
re pp

This central section (verses 5 - 9), an account of the old man's dream, is concerned with purely external description matching the vividness of his dream-world: the clacking of the machinery and the general scurrying to and fro:

Ex.276

sotto voce
 Da wird's le - ben - dig um ihn her, die Wer - ke pol - tern dumpf und schwer,
ten.
sempre staccato
ff *diminuendo* *ff*

As the genial miller appears, the brittle E major gives way to a warm-hearted, legato G major phrase, perfectly in keeping with the new character, yet also perfectly consistent with the whole mood:

Ex.277 overleaf

Ex. 277

Knecht um Knecht durch Saus und Braus; vom Mühlgang, erst noch leer und
 wüst, der Müller freundlich nie der grüsst.

Halfway through verse 9 the dream is broken:

Ex. 278

auf das Kind den Blick gewandt, hin streckt er nach dem
 Glas die Hand... Doch wie nach ihm er greift mit Hast, da ist's nur Luft,
 was er er-fasst, nur Luft, nur Luft...

The return to the Count's original mood of gentle sadness is *via* G-sharp and C-sharp minors, sighing with Neapolitan and augmented 6ths as before:

Ex. 279 overleaf

Ex. 279

Tempo primo, un poco meno mosso.

Ver. schwun. den ist so Glas als Wein, der Mül. ler und sein Töchter. lein.

Kein Mühl. rad geht, kein Was. ser braust, der

Wind nur durchs Ge. bäl. ke saust. Und wie. der auf den Rap. pen dort v

sempre piano

ritenuto *a tempo* *cresc.*

dim. *ritenuto* *pp* *ritenuto* *a tempo*

The following poignant augmented 6th appears as he continues on his way and (*un poco adagio, ben tenuto*) wipes a stray tear from his eye:

Ex. 280

(*)

p *ritenuto un poco adagio* *a tempo*

Er rei. tet stumm den Wald ent. lang und s. reift ein Thrän. lein von der Wang!

piano *ben tenuto* *a tempo* *ritenuto*

p *colla parte* *piano* *piano*

ritenuto

Bulthaupt likens the outer sections to “a sigh of wind through faded leaves, a lament for lost youth”.¹⁹⁹ This effect can hardly be denied by the sensitive listener; the key (and its minor), the concentration of the melody around the mediant of the scale, the evanescent chromaticism, all contribute to a touchingly reminiscent mood, sealed by this final phrase.

Finally, some shorter but important examples of emotional expression, or special indication of mood, falling chiefly within the two categories (i) and (ii): they tend to be momentary, and the *musical* context is of less influence.

The expression of *ardour*, of heroic love, or the ideals of chivalry, whether directed in a ballad towards a person, or one's native land, or some abstract perfection, is also found to incorporate certain recurring musical ideas. (The categories C, E, K, and N, in Table III are relevant here.)

The chief musical manifestations are:

- broad melody, often including tied notes and triplets;
- the use of 9th chords, and melodically falling 7ths;²⁰⁰
- dotted rhythm.

The final bars of the strophic *Landgraf Philipp der Grossmütige* display the broad melody with which Loewe here distils the notion of *chivalry*, the magnanimity of a noble man:

Ex.281

Tempo I.

Der Kaiser prüft mich, seinen Mann, ob ech . te Treu ich eh . ren

Adagio.

entweder: kann, ob ech . te oder: Treu ich eh . ren kann!"

colla parte

The image shows a musical score for a vocal piece. It consists of two systems. The first system is marked 'Tempo I.' and features a vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics are 'Der Kaiser prüft mich, seinen Mann, ob ech . te Treu ich eh . ren'. The second system is marked 'Adagio.' and continues the vocal line and piano accompaniment. The lyrics are 'entweder: kann, ob ech . te oder: Treu ich eh . ren kann!'. The piano accompaniment includes the instruction 'colla parte' and a dynamic marking 'p'.

²⁰⁰A feature brought to its highest significance in Elgar's works.

And a very similar cast of melody appears in *Der gefangene Admiral*: the imprisoned Admiral is apostrophising the sea as a grave fit for heroes — embittered at the thought that he will never see it again but rot away in his dungeon:

Ex.282

Herz so schwer, als dass ich in dir nicht schlafen kann, du
Hel - dengrab, o Meer, du Hel - dengrab, o Meer!

Certain expansive harmonies, notably that of the 9th, are also indicative of a corresponding expansiveness of soul. A notable cadence occurs in that strange conglomerate work *Der Gang nach dem Eisenhammer* (of which the story is given briefly on p177): the youth Fridolin serves his Countess with utmost devotion, and this phrase appears almost leitmotivically in connection with him:

Ex.283

kann ich dir ver - rich - ten? Denn dir ge - hö - ren mei - ne Pflich - ten.

9

Ardour in its very normal sense of true love is manifested by the use of the 9th in *Das nussbraune Mädchen*:²⁰¹ note also the tender little cadence of yearning — a version of the figure encountered in *Der alte König* (Example 79 (a) and (b)):

Ex.284

Larghetto, con amabilità. (*)

10. „Lass im - mer sein die - Buh - le dein im - grünenWal - de - dort;

9

²⁰¹Further details of this ballad will be found at p302ff.

And the dénouement, also from *Das nussbraune Mädchen* :

Ex.285

Allegro vivace. (*)

stringendo

„O Lieb - stein, kein Flit - terschein, kein Wandel ist in dir!

Allegro vivace.

resc.

9

This exuberant, assertive melody, ending emphatically on the tonic, should be contrasted, as to its effect, with the downward-falling phrase in the previous example (284) and its pleading cadence. In Example 284 the girl is under the delusion that her sweetheart is leaving her for another, and begs to follow him, even as a servant; in Example 285 the young man reassures her: she is his only love.

A falling 7th assumes some importance as to emotional shift in *Kaiser Karl V in Wittenberg* ; first heard in the dignified form (a) at a cadence, the diminished version portrays the dark character of the Duke of Alba (b), and at (c) Karl V with a calm gesture brings peace to the scene — note the indication *tranquillo e nobile* here:

Ex.286

(a)

trau - ernd ih - rem Sie - - - ger.

(b)

sotto voce, oscuramente

Und Al - ba grollt:

simile

(c)

tranquillo e nobile

Doch Kar - los spricht mit ru - hi - ger Ge - ber - de,

Dotted rhythm (see Example 285) has typical connotations of *chivalry* (knights on horseback), and *military heroism* ; it brings to mind many moments in musical literature where glory and pride, in whatever object or idea, is allowed triumphant expression: Wagner's *Tannhäuser* (especially the *Festmarsch*), Verdi's operatic marches, even the Finale of Beethoven's 7th

symphony, that celebration of exultant energy. Among Schubert's songs can be named *Lied eines Kriegers* (D.822), *Normans Gesang* (D.846), and *Romanze des Richard Löwenherz* (D.907) — all full of the glory of battle and unremitting dotted quavers and semiquavers.

In *Der Feldherr*, Loewe surrounds the legendary heroism of Napoleon at the plague hospital in Cairo with the same proud rhythm:²⁰²

Ex.287

her. Er reicht die hand den Kriegskam. ra. den,

mf
p stacc.

(‘He reaches out his hand to his fellow campaigners [whom the pestilence has already horribly disfigured, and yet, vested with healing power, goes his way like a hero in triumph]’)

The young knight in *Goldschmieds Töchterlein* canters up with this rhythm (Example 252), and in *Harald*,²⁰³ the hero and his troop of soldiers ride from battle singing victory songs:

Ex.288

Alla Marcia, maestoso. *cresc.*
Vor seinem Heergefolge ritt der küh. ne Held Harald, siß

p pomposo *cresc.*

zo. gen in des Mon. des Schein durch ei. nen wil. den Wald.

²⁰²A painting of this incident, by Jean-Antoine Gros (1771-1835), hangs in the Louvre; a reproduction of this will be found in Appendix A. (The incident is supposed in fact to have taken place in the plague hospital at Jaffa, not Cairo.)

²⁰³Further details of the story are found on p130ff.

How simply Loewe illustrates Harald's succumbing to eternal sleep at the hands of the Elf Queen — the rhythm is softened to a 6/8, while the vocal part is reduced to a monotone:

Ex.289

pp
Er schlummert auf dem sel. ben Stein schon manche hundert Jahr,

But he stirs in his sleep at the sound of thunder, and makes as if to seize his sword:

Ex.290

cresc.
Wann Blit - ze zu - cken, Don - nerrollt, wann Sturm erbraust im
scen - do - as - sa - i - sin - al -

dim. *pp*
Wald, dann greift er träu - mend nach dem Schwert, der al - te Held Ha - rald.

f dim. *p* *pp*

*Der alte Dessauer*²⁰⁴ is introduced with this stirring rhythm; this was written in 1853, and the accompaniment has a certain sophistication of lay-out and texture here:

Ex.291

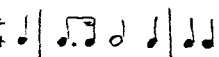
Moderato. *BASS oder BARITON.*
Im A - bendgolde glän - zet zu

dim. *p*

Bä - renburg das Schloss, da hält — der al - te Schnurrbart mit sei - nem Krieger.tross.

f *pp*

²⁰⁴See also pp196 and 238.

This ballad also includes a further rhythmic figure common to several others: $\frac{4}{4}$  and it seems to indicate, both here and in *Kaiser Ottos Weihnachtsfeier*, the idea of military glory. The old general of Dessau, whose daughter is dying, reminds God (“du alter Feldherr oben”) of his faithful service to his country and stumblingly prays for his daughter’s recovery:

Ex.292



„Du al-ter Feld- herr dro- ben, der gröss- re Hee- re führt

Im Stur-me von To- ri- no, im Kes-selsdor- fer Dran- ge bin ich dir nicht ge- kom- men, heut'

dimin.

It is taken up in the narrative later, as he returns and finds the girl dead:

Ex.293



Nun schreitet er zum Schlos-se, vom Glau- ben auf- ge- rich- tet,

The appearance of this rhythm in *Kaiser Otto* hints at the Kaiser’s recent victory in battle (see p181 above), even though the underlying mood is not triumphant but fateful — the insistent bottom D’s toll like the great Cathedral bells, but his military ‘glory’ against his own brother is of shameful memory:

Ex.294



Wohl ist auch jetzt vom Sie- ge er wieder heimg- kehrt, doch nicht des Reiches Feinden hat mächtig er ge- wehrt;

The vehemence of this syncopated bar underlines on the other hand a *resentful* feeling in Agnete, where the merman is grudgingly allowing Agnete to return to the upper world, at the same time sternly enjoining her to be back at nightfall:

Ex.295

Andante mosso.
p staccato

„Da spricht der Neck: „Es wei - nen ge - wiss die Kin - der sehr; eh Tag und Nacht sich ei - nen, eh Tag und Nacht sich ei - nen, keh - re zu - rü - ck ins Meer,“

dim.

The same rhythm is found at the end of the ballad for her furious “I shall never follow thee back!”:

Ex.296

ich fol - ge dir nim - mer - mehr, ich fol - ge dir nim - mer - mehr!“

f legato

Earlier, Agnete’s longing for her mother and her former home elicits a moving passage expressing great *yearning*. The mid-phrase subdominant harmony produces an effect of expansion, of opening to the warm rays of the sun:

Ex.297

p

„Ach könnst’ ich noch ein - mal lau - schen, wann Mor - gens der Haid er - wacht!“

pp

Licht: „Ach könnst’ ich noch ein - mal schau - en meiner Mut - ter An - ge - sicht!“

One can hardly state that here is extreme originality, or any startling innovation; for 1860, the music appears almost commonplace — but in a performance context, a depth of feeling is conveyed which cannot be gainsaid; and nobody could deny the beauty of this passage.

Fear or *anxiety* appear fleetingly in several ballads. Loewe often incorporates the pounding heart, the shudder, into the musical phrase, or uses the time-honoured device of a rest for a swift-drawn breath.

Der alte Dessauer once more provides an example. Although the general has never shown fear in battle, his words here are “today I am desperately afraid”. Here the piano’s change of octave suggests the holding back of breath, almost a sob:

Ex.298

ist mir gar zu bän.ge, heut' ist mir gar zu ban - ge, du

In the same ballad the word ‘zittern’ (trembling) is suggested thus:

Ex.299

sagt, er hätt' ge-zit,tert, man sagt, er hätt' ge-zit,tert, weiss

Similarly, in the final section of *Herr Oluf*, as Oluf’s mother awaits him, she too trembles at his deathly aspect; this figure of three staccato quavers is kept up under their tragic dialogue right to the end of the ballad, underlining their fear and knowledge of his certain death:

Ex.300

Thür, seine Mutter zit,ternd stand da - für: „Sag an, mein Sohn, und sag mir gleich,

Further instances of this rhythm with similar connotation may be found in Examples 312, 313, and 317 in Chapter 11 (pp245-249 below).

CHAPTER 11

Loewe's musical expression of the affections: continued

(iii) the negative affections

Loewe's first ballad, *Edward* op.1:1, belongs pre-eminently to the category of feud/revenge ballads. Nothing in Loewe's previous training, nor in his earlier (withdrawn) op.1, prepares one for the grim shock of this ballad: with not one note more than necessary, and yet not one emotional nuance ignored, the poem's bleak and implacable course is traced by the most consummate musical means.

The poem is of the starkest;²⁰⁵ there is no narrative — we are plunged into a harsh dialogue with the first words: "Why does your brand sae drop wi' blude, Edward, Edward?" The two protagonists are mother and son — the accuser and the accused, the agitated questioner and the smoulderingly angry defendant. There is no musical introduction, and the key (E-flat minor) is an extreme one for 1817. The mother speaks first:

Ex.301

Agitato.

Dein Schwert, wie ist's von Blut so roth, Ed-ward! Ed-ward, dein
Schwert, wie ist's von Blut so roth, und gehst so trau-rig da? O!

Hers is an angular jerky phrase in iambic 6/8 rhythm, containing many falling semitones and using the whole octave from lower to upper tonic (E-flat to E-flat). The son's reply, in 2/4, is marked *ritenuto*, as if he can hardly bring the words out through his clenched teeth; the heavy plodding quavers and empty texture emphasise this hardness. His vocal range is kept low at first,

²⁰⁵For full Scottish text see OBB 239 (No.61).

and his melody doubles the piano's LH part, a device often occurring when a male speaker is involved:

Ex.302

The musical score for Ex.302 consists of two systems. The first system shows a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line is marked *ritenuto* and contains the lyrics: "Ich hab geschlagen meinen Gey-er todt, Mut-ter!". The piano accompaniment features a steady bass line in the left hand and a more active right hand. The second system continues the vocal line and piano accompaniment. The vocal line is marked *cresc.* and contains the lyrics: "Mut-ter, ich hab geschlagen meinen Gey-er todt, und das, das geht mir nah! O!". The piano accompaniment continues with a similar texture, showing a clear crescendo in the right hand.

At the end of either character's speech, every half verse, is the refrain 'O' — common enough in ballad poems, and meaningless enough in most cases, but Loewe obviously feels that this single syllable heightens its emotional force from verse to verse; his varying treatment of it is subtle indeed. In the previous examples it appears as part of the musical phrase on a painful V minor-9th which is only resolved by the piano; the man's 'O' is later than his mother's — his 'surface' anguish for his hawk only an afterthought. In the 2nd verse the mother's 'O' refrain is lower (still over V9 harmony), while Edward's is firmly on the tonic: perhaps a momentary surge of confidence.

A secondary refrain, the reiteration of "Edward, Edward" and "Mutter, Mutter", equally repays observation. The 'Edward' repetition begins by falling a semitone (Example 301), but from the 3rd verse becomes a fussy repeated note (Example 303). 'Mutter' rises through a minor 3rd in the first two verses (Example 302) but thereafter is always a falling interval, varying with the changing intensities of feeling.

Tension mounts during the 3rd verse; tighter rhythmic urgency and a chromatically rising vocal line is supported by a succession of diminished 7ths: "Some other dule'ye drie, O" (some greater grief ye suffer):

Ex.303 overleaf

Ex. 303

stringendo

alt und hast's nicht noth, Edward, Edward!

stringendo

dein Ross war alt und hast's nicht noth, dich drückt ein and.rer Schmerz. O!

crescendo

Edward's reply is shattering: "O I hae killed my father dear!" All pretence is now discarded. From the B-flat monotone which is still heard as V of E-flat minor the music is wrenched into G minor on the word 'Vater' — the B-flat remaining as the bass note, a striking example of the impact of an unexpected 6-3 chord; its very instability causes disquiet in the listener.

Ex.304

Ich hab geschlagen meinen Va . . . ter todt! Mut . . . ter!

f

Mut . . . ter, ich hab ge.schlagen meinen Va . . . ter todt,

p

Here the refrain "Mutter, Mutter," becomes a groan, a falling 3rd and 5th; and the son's 'O' is this time a long cry of anguish on a high E-flat — C minor harmony over a *tremolando* D in the bass (i.e. dominant pedal; see Example 305). The piano rounds off this section with seven bars of falling chords which die away over this continuous D: the longest purely instrumental comment in the ballad:

Ex.305 overleaf

Ex. 305

und das, das quält mein Herz! O!!

decresc. *morendo*

* *Ped.* *

A pause; then the momentum changes. From here to the end it is all nerves and breathless questioning from the mother; with Edward's replies, always broader in rhythm, becoming ever more impassioned and higher in pitch.

A scale-wise crotchet-semiquaver figure in the accompaniment now becomes an insistent and variously-modified motif. At first it accentuates the growing agitation of the mother, whose vocal line from now on is nothing but a barrage of repeated notes punctuated by gasps of "Edward, Edward," to quick pairs of quavers:

Ex.306

Und was wirst du nun an dir thun, Edward? Edward,

und was wirst du nun an dir thun? mein Sohn, das sage mir! O!!

Edward's phrase "Auf Erden soll mein Fuss nicht ruh'n" ('my feet shall not rest on the earth,' a rather ambiguous translation of 'I'll set my feet in yonder boat') is given a rest-less line of disjunct semitones; 'Mutter' is now set to descending octave leaps. The finality of his decision

is stressed by his ending firmly on the tonic: 'O', after five deliberate descending crotchets to the words "will wandern übers Meer" (an extension of the semiquaver scale figure):

Ex.307

Musical score for Ex. 307, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Auf Erden soll mein Fuss nicht ruhn, Mut - ter, Mut - ter! auf Erden soll mein Fuss nicht ruhn, will wan - dern ü - bers Meer! O!!". The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

Again the mother presses her wily and malicious questions: "And what will ye do with your towers and your hall?" — her refrain now a long 'regretful' (hopeful?) "O", *ritardando*:

Ex.308

Musical score for Ex. 308, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Und was soll werden dein Hof und Hall, Edward? Edward, und was soll werden dein Hof und Hall? so herr - lich sonst, so schön! O!!". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The score includes markings for *cresc.* and *ritard.*.

His obdurate reply "I'll let them stand till they down fa" further draws out the agitated scale-figure and falls, literally, a whole tone at a time, through a series of wholly unrelated minor keys ('dissonant tonalities') — G minor, E-flat minor, C-flat minor; this is then repeated from (enharmonic C-flat) B minor through E minor, C minor, A-flat minor. The effect is of slow-motion, inexorable downfall, derived partly from the 'collapse' of any feeling of stable tonality, and partly from the descent over more than an octave each time: first from high D-natural down to (middle) C-flat, then from the same D-natural to a low A-flat. Loewe then emphasises Edward's bitter "I shall never see it", and through two interlocking augmented 6ths brings the

music back from Edward's terrible vision of the future to the present: G minor again, and the incessant probing of his mother:

Ex.309

a tempo
 Ach immer steh's und sink' und fall' Mutter! Mutter!

a tempo
 ach immer steh's und sink' und fall', ich werd'es nimmer

pp
 seh'n! O! Und was soll werden aus Weib und

She asks what he will leave to his wife and children; and as if insisting “Think!” her ‘O’ refrain this time is at a whole bar’s distance and sung softly — at which the music slows down and pauses:

Ex.310

Kind, Edward? Edward, und was soll werden aus Weib und Kind, wann du gehst ü.ber's

Meer? O!! *rit.*

Edward's reply is a masterpiece of grim musical irony: the dire words, “The world's room — let them beg through life” are set to rich static chords in E-flat major, the voice again making use of

the descending scale-pattern, and the refrain “Mutter, Mutter” now a conventional, smooth appoggiatura, almost implying, “isn’t that what you want?”:

Ex.311

Die Welt ist gross, lass sie betteln drin, Mutter! Mutter!

But his true anguish surfaces in the accompanying uneasy quavers as he says “For them never mair will I see”; Loewe also repeats the word ‘ich’ *fortissimo*, and a sudden drop to *piano* at the words ‘seh sie nimmermehr’ is accentuated by a heart-rending appoggiatura over a tonic 6-4. ‘O’ is *pianissimo*, on the V minor-9th, and wrung from him twice over faltering heartbeats:

Ex.312

die Welt ist gross,— lass sie betteln drin, ich,
ich seh sie nimmermehr! O! O!

The mother now finally demands to know her own fate. Loewe’s rhythmic stretto, chromatically rising vocal line, pauses, extreme dynamics, and the final off-beat, discordant ‘O’s, synchronise with her desperate apprehension:

Ex.313

Und was soll deine Mutter thun,

Ex. 313 continued overleaf

Ex. 313 continued

Edward? Edward, und was soll deine Mutter thun, mein
Sohn, mein Sohn, das sage mir? O! O!

The musical score for Ex. 313 continued consists of two systems. The first system shows a vocal line in G minor with lyrics "Edward? Edward, und was soll deine Mutter thun, mein" and a piano accompaniment. The second system continues the vocal line with lyrics "Sohn, mein Sohn, das sage mir? O! O!" and piano accompaniment, featuring dynamic markings *pp*, *f*, *p*, and *pp*.

The vertical (harmonic) D and E-flat semitone stabs to the last (compare Example 305), and the same two notes lead horizontally into Edward's final horrific malediction of the woman responsible for his guilt: "The curse of hell from me shall ye bear / Such counsels ye gave to me, O!"

Ex. 314

Der Fluch der Höl - le soll auf Euch ruhn,
Mut - ter! Mut - ter!

The musical score for Ex. 314 consists of two systems. The first system shows a vocal line in G minor with lyrics "Der Fluch der Höl - le soll auf Euch ruhn," and a piano accompaniment. The second system continues the vocal line with lyrics "Mut - ter! Mut - ter!" and piano accompaniment, featuring dynamic markings *ff* and *con f. d.*

Loewe again eschews modulation as such and precipitates us from G minor to E-flat minor in a telling reverse of the first climax (Example 304); the first inversion is again a striking feature.

Edward's curse is repeated on the Neapolitan 6th, F-flat major; his final off-beat "O" is a lash of pure hate, and the curtain drops abruptly:

Ex.315

der Fluch der Höl - le soll
auf Euch ruhn, denn Ihr, Ihr riethet's mir! O!

Loewe writes in a letter from one of his concert tours: "Beim *Edward* — Todestille; alles erstarrt! Das ist guter Geist."²⁰⁶ ("After *Edward* — dead silence; everyone numb with shock! that's the right spirit." i.e. that is just as it should be.)

Loewe may have written with equal inspiration in later years, may have refined and sophisticated his piano writing on occasion, but he never surpassed the gripping torment expressed in this ballad. It can be seen how every detail of shifting emotion is underlined musically; and the sharp emotional after-image of such a work is surely proof of mastery.

* * *

²⁰⁶Sb 248; letter to his wife from Münster, dated 1 viii 1837.

Another early ballad, *Die drei Lieder* (1825, words by Ludwig Uhland) also deals with a blood-feud, and Loewe again matches verbal and musical passion, though not with the subtlety of his *Edward*.

The incident, hardly a story, takes the following form: King Sifrid, enthroned in his stately hall, asks which harper knows the most beautiful song. One steps forward: “Three songs are mine; the first you have already long forgotten — that you treacherously murdered my brother. The second song I devised one dark and stormy night — you must fight me to the death!” The King takes up the challenge and is slain. “Now will I sing the third and most beautiful song, one I shall never tire of: King Sifrid lies in his own red blood!”

Strong stuff; and Loewe’s compositional instincts prove to be in keeping. After the opening neutrally descriptive verse, there is no attempt at beauty of sound for its own sake, regularity of phrase (in spite of Uhland’s jingly 4-stress lines) or even a memorable musical fragment — all is subordinate to the delineation of this terrible moment of bloodthirsty vengeance. One looks in vain for a single remission of tension: the two major 3rds which *do* occur in the voice part are rather cries of triumphant challenge than anything milder. At the same time, semitones abound, together with augmented and diminished intervals (both vertical and horizontal) and empty piano octaves; there is no phrase that could be termed a melody. The voice is used for declamation only, almost in the manner of an accompanied, measured recitative, and Uhland’s compact stanzas of four short lines also contribute to this impression of passionate rhetoric rather than song.

This characteristic, of a vocal line exclusively declamatory, stands out as unique in the ten ballads Loewe had written up to this date. One is perhaps justified in feeling that in this sense the composition is an experimental one. Certainly the piano part is loaded — even overloaded — with conflicting groups of notes, 3’s against 2’s or 4’s, clashing double ostinati, rushing scales, and extended trills, which at the speed indicated (*Allegro assai*) are obviously and simply intended as producers of an atmosphere of hate and revenge, an atmosphere which truly merits Leon Plantinga’s comparison of the musical idiom of dramatic ballads with the music used to accompany American silent films.²⁰⁷ Naïvety there may be at this stage in Loewe’s writing, but also abundant evidence of a powerful imagination and resourceful turn of mind.

²⁰⁷Plantinga: *Romantic Music* p257.

The introductory verse presents a rich scene, with however a sinister touch provided by the F-natural bass trill in bar 11 (the Phrygian cadence):²⁰⁸

Ex.316

Allegro assai.

In der ho.hen Hall' sass Kö.nig Si . frid: „Ihr. Harf.ner,wer
weiss mir das schönste Lied?“

The harper's entry, at first over bare octaves with nervous rhythm, builds up chromatically to a vehement statement: “Three songs...”, which gives the singer opportunity for a show of vocal strength:

Ex.317

Und ein
Jüng.ling trat aus der Schar be . hen .de, die Harf' in der Hand, das Schwert an der Lende:
„Drei Lieder“

²⁰⁸Compare bars 8-9 of Schubert's B-flat Sonata D.960 (1828).

The words "have treacherously slain my brother" elicit almost literal stabs at the piano, a rising semitone for the voice, and much use of diminished 7ths:

Ex.318

Musical score for Ex.318. It features a vocal line and piano accompaniment. The lyrics are: "Meinen Bru - der hast du meuch.lings er - stochen, und". The piano part includes dynamic markings like *ff* and *sfz*, and a *rit.* marking. The key signature has two sharps (F# and C#).

The 2nd stanza, of similar musical cast, is introduced by this frenzied figure:

Ex.319

Musical score for Ex.319, showing a frenzied piano figure. The word "Das" is written above the vocal line. The piano accompaniment is highly rhythmic and complex.

In this verse the vocal semitone is again very much in evidence (including the Phrygian flat 2nd):

Ex.320

Musical score for Ex.320. It features a vocal line and piano accompaniment. The lyrics are: "stür - mischen Nacht: Musst mit mir fech - ten > auf a - ber, musst fech - ten auf Le.ben und Ster (ben)". The piano part includes dynamic markings like *ff*, *f*, and *cresc.*. The key signature has one flat (Bb).

The clash of arms is simulated not only audibly but visibly on the printed page in the piano part, while the voice at this point has the nearest approach it is allowed to a melodic line:

Ex.321

lehnt er die Har-je wohl an den Tisch, und sie zo-gen bei-de die
Schwer-ter frisch und foch-ten lan-ge mit

The King sinks down lifeless:

Ex.322

bis der König sank in der ho-hen Halle

dim. *p* *dim.* *p* (C# sim.)

The vocal part of the final triumphant couplet consists solely of the two notes G-natural to F-sharp — again the flat 2nd to tonic — in an epitome of implacable hate:

Ex.323

müd: Kö-nig Si- frid liegt in seim

Ped.

Ex.323 continued overleaf

Ex.323 continued

ro - then Blu - te, und a - ber,

liegt in seim ra -

then Blu - tel

then do -

dim. p cresc. decresc. dim. p cresc. decresc. sf

dim. cresc. decresc. sf

dim. cresc. decresc. sf

dim. cresc. decresc. sf

The piano epilogue allows two bars of mourning — a plangent minor 6th this time — before its final exultant F-sharp major.

Interestingly, Loewe's setting of one of Byron's *Hebrew Melodies*, *Jordans Ufer* (by Jordan's bank), not a ballad, but written in the same year as *Die drei Lieder*, is fashioned almost entirely from this Phrygian semitone in a most forceful manner. The wild despair of the words, crying to God to return and overthrow the heathen altars of Baal, is matched simply and superbly by Loewe's use of this grinding figure:

Ex.324

Auf Jor - dan's U - - fer strei - fen wil - de Hor - den,

f energico

Ex.324 continued overleaf

Ex.324 continued

dir dar - gebracht?

cresc. *dim.* *p* *pp*

— which in turn, as remarked by M.J.E. Brown, brings to mind Wagner’s ‘Hagen’ motif in the *Ring*.²⁰⁹

Albert Bach, as an enthusiastic performer of Loewe’s ballads late in the 19th century, sums up thus the undoubted emotional effect of *Die drei Lieder* :

“I have frequently had the opportunity of observing the great effect which this marvellous musical epos produces both upon musicians and non-musicians, even on a first hearing...The music of ‘The Three Songs’ can never fail to impress the hearer with the conviction that an exciting fight is taking place, and that a great tragedy is being enacted, even when the ballad is performed on the piano alone. Loewe’s works must recall to all minds the fact that music *is* capable of representing distinct emotions and dramatic events, whether in connection with poetry or as an emancipated art — the so-called ‘absolute music’.”²¹⁰

* * *

The first of Loewe’s Polish ballads of 1835 is Mickiewicz’ *Czaty* (i.e. the ambush; the German title is *Der Woywode*, meaning a provincial governor); this is another ballad of vengeance, written in the middle years, and less intense both verbally and musically, but yet forming an interesting comparison. In this Ukrainian story, the Governor discovers his wife’s bedroom empty and calls his faithful Cossack servant to bring his rifle; they creep to the edge of the garden wall and see a woman veiled from head to foot, keeping at arm’s length the young man before her who pours out a complaint of unrequited love; she resists, but finally sinks into his arms. This is enough for the hidden Woywode, who whispers that he will kill the youth, while the Cossack is to kill the woman. The Cossack readies his gun — and kills the Woywode.

²⁰⁹MT April 1969 p358.

²¹⁰ABB p196; the mention of such a work being performed ‘on the piano alone’ sheds an interesting light on an aspect of Victorian music-making at (presumably) amateur level. A hundred years previously, songs were apparently also performed as piano pieces, as noted on p19.

Swift events, darkness, whispering and secrecy: all are captured in Loewe's agitated, linearly chromatic music. The first verse is set essentially to an ascending chromatic scale, the restless accompaniment following suit, and the bed-curtains are dramatically ripped aside:

Ex.325

Allegro. *cresc.*

Von dem
Zo - gro.

Gar - ten al - tan keucht zum Schlo - sse her, an der Woy - wo - de, voll Wuth und voll
do - wój al - ta - ny, wo - je - wo - da sdyssany, bie - sy w sa - mek zwaćci - to - ścia :

Schre - cken, reisst die Vor - hänge fort von dem Ru - he - ort sei - nes
trwo - ęć; od - chy - li - wszy za - sto - ny, spojrzat w to - że swój ko - ny, pojrzat,

Weibs, leer lie - gen die De - cken! Auf den
zadrzał, nie zna - laż ni - ko - go! Wzrok o -

Two further ideas are important in this first section: a zigzag melodic line (cf. the first bars of *Edward*) and a sequence of sevenths used as a 'feminine' motif (Example 326 (a) and (b)):

Ex.326

(a) pa - cken. Wild hebt er den Blick, wirft die Ä - mel zu rü - ck, ru - fet Na - um, den treu - en Ko - sa - cken.
du - ma. Wzrok od - to - za od - wrócił, wylł wy - lo - ty sa - rzu - cił, i sa - wo - lat ko - za - ka Na - u - ma.

(b) Ei - ne Hand lässt vom Haar ih - rer Au - gen Paar, lässt die Brust von Lin - nen um - schlie - ssen;
Je - dą rękę swe o - czy, kry - ła w pu - klach war - ko - cych, i pierś kry - ła pod ręk - bek bie - li - any;

The young man's love song is in E-flat, 6/8 time, and is introduced by a passage of chromatic harmony of more romantic disposition:

Ex.327

un poco ritenuto a tempo

von sich gewandt ei-nen Jüng-ling zu ih-ren Fü-ssen. Und um-fan-gend ihr Knie, be-schwöret er sie: „
 cha-la ra-mio-na kle-coq-ce-go u ko-lan męśi. csy. sny. Ten ści-ska-jąc ko-la-na, mó-wił do-niej: „Ko-cha-na!

un poco ritenuto a tempo

As the woman sinks into his arms, this same enharmonic link jerks the music back to the final *Allegro molto* and the fury of the Woywode. Both rising and falling chromatically-inclined phrases surge back and forth as he quickly instructs his servant. Tension is maintained to the last: the music is urgent, the voice part low and whispering:

Ex.328

flie-gen. „Herr!“ flü-stert es sacht, „mich hemmt ei-ne Macht: ich kann auf das Mäd-chen nicht schie-ssen;
 dwo-je. „Panie!“ ko-sak po-wia-da, ja kiś bies mię na pa-da, ja nie. wo-gę sa-strze-lić tej dziew-ki;

The chromatic scale and the zigzag outline both reappear on the final pages; the gun is now prepared and aimed:

Ex.329

Mache schnell den Stein mit dem Na-gel rein, dann ihr Ziel lass die Ku-gel sich fin-den!
 Podsyj sa-pat, a ży-wo, syczyć pa-znok-ciem krzesi-wo, po-tém pal-nij w twój łeb, lub w tę dziew-kę.

stacc.

Höher!— Rechts!— Halt' still!—
 Wy-szej!... w prawo!... po-ma-łu!...

— and fired:

Ex.330

cre *scen* *do* *ff*
 zie - let fest, spannt den Hahn, und trifft ins Herz den Woywo - den.
 nie cse.ka - jgc wy. strze.lił, i u - go - daiw sam teb wo. je. wo - dy.
scen *do* *ff* *sforzato*
 Ped.

Without the extreme weight and even morbidity of *Edward* and *Die drei Lieder*, this is still an exciting ballad, with a last-bar climax reminiscent of *Herr Oluf*.

* * *

Archibald Douglas, written in 1857 when Loewe was 60, is a mature, fairly long, most comprehensive and characteristic example of Loewe's best ballads. It draws together many points already raised: it is quasi-historical,²¹¹ set in the 'original' ballad-country of the Scottish Lowlands and Border; it includes royalty, out hunting on horseback; it presents a wide spectrum of emotion, ranging from sorrow and anger, will to kill, through nostalgia and reminiscence, to chivalry and a final joyful reconciliation. Underlying all these is the loyalty and goodness of heart of the faithful steward.

The story very briefly runs thus: the elderly Archibald, Earl Douglas, former retainer to James IV of Scotland, decides to return from banishment and seek an end to the blood-feud between his brothers and King James. He meets the King out hunting and reminds him of the friendship which the two once enjoyed. The King refuses to listen and spurs his horse on; Douglas, old as he now is, races beside him holding the horse's bridle. At last he pants, "if not, then kill me now, in my own dear country". The King draws his sword — but cannot let it fall: instead he greets the old man in love.

²¹¹For a detailed account of Fontane's sources see GA III xi-xiii, and the perceptive notes (in German) in DB p248.

Ex.331

(“I have borne it seven years, and I can bear it no longer; where the world used to be so fair, it became waste and empty.”)

Grave. Tiefe Stimme.

„Ich hab'es ge.tra. gen sie. ben

(a) *p* *cresc.*

(b)

Jahr, und ich kann... es nicht tra. gen mehr, wo

f *dim.* *p*

im. mer die Welt am schönsten war, da... war sie öd' und

cresc. *dim.*

leer. Ich will

cresc. *f* *cresc.* *f* *p*

This music to the first verse bears within it two distinct feelings expressed musically: (1) the heaviness of the feud weighing upon Archibald Douglas' heart; and (2) nostalgia — the looking back to the happiness and beauty of days long past. The important bass motif (a) in the LH part of the first four bars appears throughout the ballad as a reminder of (1); and the melody at (b) (“where the world used to be at its most beautiful...”) appears always as a nostalgic reminiscence (2). The second verse is set to the same music: “I will seek him out — he cannot refuse my request, now that I am grown so old.”

In the third verse he adds a resolve to rid himself of this burden, coupled however with a certain resignation, in the words: “And if he does still bear this ancient grudge — so be it; what will be, will be.” This is matched by the music; the original feint into G minor of the opening bars, which

there in fact leads to E-flat major, now remains in G minor (*via* an augmented 6th), and the heightening of his resolve, come what may, is felt in the literal raising of the musical phrase up into C minor (note the frequent *sforzandi*):

Ex.332

Und trüg' er noch den al - ten Groll
frisch wie am er - sten Tag, so kom - me was da
kom - men soll, und kom - me was da mag!^h

(a)

(a)

(a)

diminuendo
riten.

The following stanza and a half tells how he falls asleep by the wayside, the motif (a) and its extension forming much of his melody:

Ex.333

sah in Wald und Feld hin ein, die Au - gen fie - len ihm zu.

(a)'

sf *sfz* *sfz* *sfz*

riten. *cresc.*

The royal hunting party is heard approaching, announced by typical hunting-horn snatches:

Ex.334

Allegretto, non troppo presto.

una corda
pp
sempre con Pedale

un poco crescendo la voce
cresc.

Da
horch, da horch, da horch, vom Wald randscholl es her, wie von Hörnern und

tutte corde, ma piano
cresc.

The raising of dust and scattering of stones by the horses' hooves is graphically represented:

Ex.335

dicht, her jagte Meute und Mann,

forte

Loewe denotes the royal personage by the simple means of his characteristic semitone shift, coupled with a thickening of texture from octaves to full chords and the 'manly' expedient of the voice doubling the bass line:

Ex.336

dim. rit.

König Ja, kob sass auf seinem Ross, Graf Douglas grüßte

dim. rit.

('King James sat on his tall horse, Earl Douglas greeted him [humbly]')

The blood rises in the King's cheeks: even this detail is not missed by the composer in his accompaniment:

Ex.337

a tempo cresc.
tief, dem Kö-nig das Blut in die Wangenschoss.
a tempo cresc. assai

The nostalgic theme (b) now comes into its own, as Archibald Douglas, *con molta devozione*, relying on James' memories of the idyllic hours of youth, pleads that his brothers' guilt should no longer be laid on him: "Think rather of your childhood, the times when I took you on my knee; of Stirling Castle, where I carved toys for you, lifted you on to your father's horse, and sharpened arrows for you; of Linlithgow, where I taught you to fish and to swim and leap — soften your heart — for seven years have I borne the punishment of being a Douglas." The next three verses are set strophically to this melody, with tiny deviations in voice and piano parts, where one can imagine a detail in the words catching Loewe's voice or fingers as he improvised.

Ex.338

(b) Andante. con molta devozione portando la voce
rief, „König Ja kob, schau mich gnädig an und hö-re mich in Ge-
espress. ff dim. p

leading to:

(b) Moderato, flebile.
an-gethan, es war nicht mei-ne Schuld. Denk' nicht an den al-ten
Adagio. Andante con moto.
Douglasneid, der trotzig dich be-kriegt, denk' lie-ber an dei-ne
dolce piano dolce

At the end of this strophic section the motif (a), though still hinting at the feud, is smoothed out melodically while remaining part of a longer sentence; one detects an underlying weariness in the actor here:

Ex.339

(a)^{''}

dim. *rit.* *tremando la voce*

ich hab'es ge - tra - gen sie - ben Jahr, dass ich ein Douglas bin, dass ich ein Dou - glas bin!

dim. *rit.* *cresc.*

Douglas' long appeal ends quietly, *ritenuto*, repeated minims contributing to the sense of a pause in the action: the King's dilemma touches the listener here. He checks his anger — he is not going to slay an old man out of hand; the most he can do is to pretend that nothing has happened: "I see thee not; I hear not thy voice...":

Ex.340

a tempo *mit unterdrücktem Zorn; abgestossen* *forte*

Ich seh' dich nicht, Graf Archibald, ich

riten. *a tempo*

hör' deine Stimme nicht,

Note how the piano underlines the tension of the moment with high held chords punctuated by staccato D's; and Loewe's careful pedal markings, and his dynamics — *forte* for the voice, *piano* for the accompaniment. The German performance indication means 'with suppressed anger': the detailed and bi-lingual markings in this ballad are especially noteworthy.

As the King continues, the accompaniment lets fall a ray of hope — theme (b) high in the RH part, hinting that he is inwardly affected; as if to himself James murmurs, "it is as if a rustling in the wood speaks of old times; it sounds sweet and dear to me — I hear it yet...". A beautiful effect

is produced at this moment by the voice singing a 'tenor' countermelody (which is doubled in the accompaniment):

Ex.341

leise cresc. g dim. p
mir ist, als ob ein Rauschen im Wald von al. ten. Zei. ten spricht. Mir

pp una corda

cresc. g rit. a tempo
Wingt das Rauschen süß und traut, ich lausch' ihm im. mer noch, -

rit. a tempo

“But — another voice is insisting, ‘he is still a Douglas!’” The magic is past, his heart is again hardened; once more he declares, “I see thee not...” and this time the *King's* verse includes the motif (a) in its smoother form, to words still recalling the feud: “A Douglas who stands before me is a doomed man!”:

Ex.342

wie vorher stacc. forte serioso
(er) ist ein Douglas doch, er ist ein Douglas doch! Ich seh' dich nicht, - ich

trém. An. (a)

hör' dich nicht, - das ist alles - was ich kann, ein Dou - glas vor mei - nem

An. gesicht wär' ein verlor. ner Mann! un poco stringendo - forte

The King spurs his horse, but Douglas grasps the bridle; Loewe now paints a breathless roughshod ride, the LH of the accompaniment providing a surging countermelody to the upward-tossing tune:

Ex.343

König Ja - kob gab seinem Ross den Sporn, berg an jetzt ging sein Ritt.

Each of the next four verses is set to the same music, upward semitone shifts raising the tension and harmonic pace: firstly G minor to G-sharp minor — then A minor, B-flat minor, C minor at half-verse intervals, effectively increasing the heat and urgency of the ride. With voice finally reaching the highest note of the ballad, an E-flat over C minor harmony, the old man gasps out his plea to be allowed simply to serve the King once more — even just to feed his horse — as long as he can remain in his beloved Scotland.

The music relaxes; the wild gallop subsides into a calm E-flat major as the old Earl regains breath — taking in thankfully once again the air of his native land. Note here how carefully Loewe articulates the bass notes under ‘wieder aufs neu’ (‘once again’) where the weight of Douglas’ former burden, motif (a), has transmuted itself into a smooth cadential bass, which is then echoed at the final cadence of this verse:

Ex.344

a tempo, ma piano
nur lass mich ath - men
a tempo
wie - der aufs neu' die Luft im Va - ter -
land, die Luft im Va - ter.

(a)

ritenuto *portando la voce*

(a)

This is one of the few brief verbal repetitions Loewe makes in this ballad — “the air of my fatherland” — a deeply-felt phrase, where the composer allows the singer and his melody to take over, momentarily. Loewe the sincere patriot is quick to sense the feeling in another.

But the Earl is not done: “If you will not — then have courage, and you will have my thanks — take your sword: run me through — and let me die here in my native land!” The furious gallop music is heard as the King leaps from his horse and draws his sword — but cannot bring himself to strike:

Ex.345

The musical score for Ex.345 consists of five systems of vocal and piano parts. The key signature is E-flat minor (three flats), and the time signature is 4/4. The score includes various performance markings such as *riten.*, *lento*, *a tempo*, *cresc.*, *ritard.*, *sf*, *diminuendo*, and *piano*. The lyrics are in German and describe a scene where a King, unable to strike, watches the Earl die.

riten. lento
 (ich) will es dan-ken dir, und zieh dein Schwert, und triff mich gut, und lass mich
p cresc. sf colla parte
a tempo
 ster-ben hier! König Ja - kob sprang her-
a tempo sf
 ab vom Pferd, hell leuchte - te sein Ge - sicht,
cresc. ritard. sf
 aus der Schei - de zog er sein brei - tes Schwert, *a tempo riten.*
cresc. ritard. sf
 a - ber fallen - liess er es nicht:
diminuendo piano dim.
*Ped. * Ped. * Ped. * Ped. * Ped. **

From the dominant of that fateful key, E-flat minor, the music resolves into a sunny G major; the King becomes a boy again: “Take my sword, guard my rest — whoever loves his country as you

do must be true to his soul's core"; the smoothed-out (a) is heard here for the last time, echoed fleetingly in the LH progression in the following bar:

Ex.346

(x)

Allegro con maestà.
 „Nimm's hin, nimm's hin und trag' es aufs neu' und be.
trem.
ad.
 wa . che mir mei . ne Ruh' ; der ist in tief . ster See . le
cresc.
dim.
 treu , wer die Hei math so liebt
p *cresc.*
 (a)

The voice part at (x) is in fact a transformation of the very first vocal phrase of the ballad (Example 331), and both hunt and ‘ride’ contain elements of this and theme (b).

The final page of this emotionally-fraught ballad brings the full nostalgia theme (b) once more (here the words are pointing to the future, but the underlying connection, of the restoring of old relationships, should be obvious): “To Linlithgow — you shall ride at my side, and there we shall happily fish and hunt as in days gone by”; the singer is allowed an augmented and repetitive final phrase, followed by what could have been a pure Rossinian peroration — except that Loewe, with a touching memory of the heartache pervading most of the story, chooses to finish quietly, with a rich upper major 3rd:

Ex.347

Seit; da . wol . len wir fi . schen und ja . gen froh, da . wol . len wir fischen und
ad. * *ad.* * *ad.* * *ad.* * *ad.* * *ad.* * *ad.* *

Ex.347 continued

ja - gen.froh, als wie in al - ter Zeit, als wie in

al - ter - Zeit, als wie in al - ter

Zeit:

* * *

Before quitting Loewe's world of emotional portrayal, in particular his preferred regions of tragedy and the supernatural, it seems appropriate to include a short comparative comment on the two settings, by Schubert and Loewe, of Goethe's *Erlkönig*. Schubert's was written in 1815; Loewe wrote his while at University, at about the same time as *Edward* (1817), and it was published in 1824 as op.1:3 (further references to Loewe's setting will be found on pp125f and 300).

Comparisons of these two settings, even by authorities such as Richard Capell, Donald Tovey and Maurice Brown,²¹² have often been made as if the two composers were of one and the same temperament, geographical and social position, literary and musical inclinations, and intent: which they were not. Observation, rather than comparisons of that kind, may lead to a more fruitful assessment.

Some similarities are immediately obvious: the key, G minor; in both, the Erlking's speeches are in a major key until his last bar, and the boy's final cry reaches a top G; and both end with a quasi-recitative.

²¹²Capell: *Schubert's Songs*; Tovey: *Essays in Musical Analysis* V p295; M.J.E. Brown: MT April 1969 p359.

Schubert the lyricist is telling us *about* the event; he is the artist, the onlooker, creating distinctively the three levels of existence of his three characters — the down-to-earth father, the delirious boy, half-seeing or dreaming the wholly supernatural Erlking. The composer creates his mood in a comprehensive way, taking, as Tovey²¹³ remarks, the galloping of the horse as his constant background feature; over this the characters, musically differentiated by pitch and style, play out their tense drama of feeling to its tragic climax.

At first, the setting of Loewe the actor/narrator is not so very different in effect — mistier perhaps, with tremolos instead of Schubert's galloping triplets, and its 9/8 time has a different kind of momentum:

Ex.348

Geschwind.

Wer rei . tet so spät durch Nacht und Wind?

cre - - - - - scen - - - - - ag - - - - -

Es ist der Va - ter mit sei . nem Kind, er hat den

But Loewe's constant feature is an *emotion* (apprehension, fear) rather than a *picture* (the galloping rider on a dark night) such as Schubert presents. In this, Loewe takes us one degree nearer the story; the emotion conveyed to his listeners is that of a participant, re-telling the event.

The boy's speech is kept high and the father's low, just as in Schubert's setting; there is even an uncharacteristically 'lyrical' word-repetition at the end of the father's reassurances, as if the father has to reassure himself as much as the boy.

²¹³D.F. Tovey: op cit.

But at the entry of the Erlking, we can no longer be complacent onlookers or listeners — we are present in the drama too, surrounded by unearthly light, as the boy himself is: urgency, momentum, have given way to the paralysis of sheer terror. The swaying Erlking (6/8 time now) speaks directly to *us* sharing the fear, not at the remove of the spectator still conscious primarily of the horse and its rider:

Ex.349

heimlich flüsternd und lockend

tremolo

pianissimo

Pedale col una corda.

Komm lie - bes Kind, komm, geh' mit mir! gar schön.e Spie - le spiel ich mit dir;

The artist in Schubert paints the scene for us — graphically indeed; the Erlking's floating melodies are buoyed up by the unceasing triplet accompaniment 'felt in a troubled half-sleep' as Tovey puts it; the *harmonic* rhythm, though, becomes more static at this point, as with Loewe:

Ex.350 (Schubert)

„Du lie - - bes Kind, komm,

depress.

pp

geh mit mir! gar schön.e

Spie - - le spiel ich mit dir; manch

Loewe's ballad-attribute of *immediacy* and *involvement* is clearly illustrated in Example 348 and its continuation — ten and a half bars of shimmering G major, the Erlking wafting up the notes

of the triad, adding wheedling grace notes, and always ending on a long high D --- , a positive gift to the singer bent on creating the eeriest possible atmosphere:

Ex.351

wie-gen und tan-zen und sin-gen dich ein. „Mein

tutte corde

As he did for the Erlking's first speech, Loewe tightens the pulse to a 6/8 for the boy's last cry of fear — which then fades in 'realistic' weakness from *forte*, through *mezzoforte* at the word-repetition, to a final *piano*.

The climactic final verse provokes harmonic surprise in both settings. Schubert builds up to a thundering Neapolitan A-flat; Loewe uses the same impetuous progression as in *Edward* — from G minor to E-flat minor — and thereafter he travels (enharmonically) via B major, its V7 to VI, i.e. G major; its IV7 to an augmented 6th on E-flat to a G minor 6-4; with a rising vocal line, a descending bass, and restless accompaniment:

Ex.352

grau - setz, er rei - tet ge - schwind, er hält in den

Ar - men das äch - zende Kind, er reicht den

Hof mit Mü - he und Noth; in sei - nen Ar - men

messo f

cresc.

Schubert ends with a formal final cadence ('this is what happened: what more can be said?'), whereas Loewe forces us to share the anguish of the father with a last twist of his harmonic knife, a move which M.J.E. Brown has called 'unbearably arch'²¹⁴ — but which will never miss its mark for the willing listener:

Ex.353

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in G major, 3/4 time, and begins with the lyrics "das Kind war tot...". The piano accompaniment is in the same key and time, featuring a prominent bass line with a descending chromatic scale. The score includes dynamic markings such as *pp* and *sp*, and various musical notations including slurs and accents.

Reaction to the two settings must be different, as different as the composers' own temperaments and musical aims in setting words of this nature. Given a naïve (i.e. open-minded) but informed and sensitive listener, the response could well be: Schubert — an artistically-told tragedy, a work of art; Loewe — gooseflesh all the way! — in other words, the immediate experience. One can surely value both.

As corroboration of the effect of Loewe's setting in performance, one might include here a recollection by Professor Bemmann of Greifswald University, a former student of Loewe's:

"When he sang *Erlkönig* or *Die nächtliche Heerschau* one's hair stood on end: in *Wallhaide* our blood ran cold."²¹⁵

* * *

From these examples of particularly emotional ballads one can begin to see how Loewe responded to certain feelings, and how similar the musical reaction frequently appears to be.

Loewe shares with the best a sensitivity to the speaking quality of intervals, and the subjective inference of individual keys, and also of certain degrees of the classical diatonic scale. The use

²¹⁴MT April 1969 p359.

²¹⁵Quoted by Runze, GA VIII iv.

of the 3rd, the minor 6th and 9th, the melodic semitone shift, the 'nostalgia' cadence, Neapolitan harmonies, augmented 6ths, 9th chords, detailed dynamic markings, harmonic/tonal instability, are all typical of his expressive vocabulary, and are moreover *integral to the musical ideas themselves* in any given ballad.

* * *

These devices, noted and exemplified in Chapters 10 and 11 in particular, are in themselves common Romantic property, but Loewe's abundant invention and variety of context preclude any feeling of the tiresome repetition of a familiar trick. Intellectually one may note these repetitions, and sometimes correspondences with other composers' work; indeed it is part of comparative study to do so. But every time, one may also appreciate their pertinence to their particular emotional and dramatic situation, and not least, the freshness and newness of the convincing incorporation, into Loewe's musical fabric, of his chosen 'objective correlatives'.

* * *

CHAPTER 12

Humour in the ballads

Humour in music, as opposed to music set to humorous words, is an elusive quality. What makes certain features — certain rhythms, figures, turns of phrase — funny enough to make the listener smile? Haydn knows the secret; without any reference to words he can be witty as to phrase lengths (the opening of the quartet op.76:4, and the Finale of the piano sonata Hob.XVI 50); he can tease the listener in the matter of pauses over an unstable harmony such as V7 or V9 (finale of the Trio Hob.XV 15, and the same sonata movement just quoted); and side-slips into unexpected keys are made with total aplomb (finale of quartet op.76:5, bar 125ff, and the first movement of the piano sonata Hob.XVI 52, bar 68). He uses cross-rhythms, and alters accents, often effectively creating a new theme (finale of the 'Drum-roll' Symphony, Hob.I 103); and glories in a lengthy build-up to a reprise (piano sonata in D, Hob.XVI 37) — here themes with upbeats are especially useful.

The common denominator of examples such as the above is the moment of uncertainty for the listener, so that whichever way the question is resolved, there is a good chance of its being a surprise solution; in some cases there is also the gradual awareness that the composer is deliberately mystifying his audience, and the timing of the *dénouement* adds to the humour.

Loewe was doubly unique in his lifetime of ballad composition (1817-1860). In Chapter 5 (p90) it was observed that during those years no other composer of eminence was consistently setting ballad poems: and certainly no other composer of eminence was setting *humorous* texts at all (outside of comic opera, which is another matter, and outside our present theme).

The 'great' Romantic composers were taking themselves particularly seriously at this time. The only substantial song writers of the period were Schubert and Loewe, then Schumann, Mendelssohn and Franz, with Brahms half a generation later: of these, only Loewe chose to set poems of a truly humorous or whimsical character with any degree of frequency — and a conscious delight in his own skill (it is interesting that Goethe provides half a dozen of Loewe's examples). Not until Hugo Wolf, in the 1890s, does one find a similar pleasure taken in musical humour in the solo song.²¹⁶

²¹⁶As with comic opera, the 'comic song' of the Victorian drawing-room (and later, music-hall) excludes itself, being on an entirely different plane, with different prerequisites and different criteria.

On the other hand, genuine humour is found earlier, in many of Zumsteeg's songs and shorter ballads — humour in the music (as with Haydn) as well as in the words.²¹⁷ Something in Loewe's temperament may have been fired by these to continue taking the genre seriously, to use a paradox.

* * *

Loewe's humorous writing is of two kinds which can occur separately or together:

- (i) musical wit, rather in Haydn's manner, but allied to the words and often consisting of quirky rhythmic or harmonic effects, or extra long rests, or exaggeratedly illustrative melody or accompaniment.
- (ii) parody of existing musical styles — wild coloratura, operatic recitative, stubborn counterpoint; and a deliberate oversentimentality — a sort of *bellissimo canto*.

Up to the age of 35 Loewe was also (as far as his composition was concerned) taking himself entirely seriously. But in 1832, the year of Goethe's death, he set three of the poet's lighter ballads: *Hochzeitlied*, *Der Zauberlehrling*, and *Die wandelnde Glocke*; and in 1833, *Gutmann und Gutweib*, in which Goethe re-tells the Scots ballad *Get up and bar the door*. One or two humorous ballads appeared every year from 1835-1839; thereafter examples are found in 1841, 1844, 1847, and 1857. In a letter of 1844, from Vienna, Loewe writes:

“Baumann believes that I possess an enormous vein for comic music; this was made abundantly clear to him in *Hochzeitlied*, in which he feels there is a huge amount of humour of distinctive quality.”²¹⁸

The very fact that he makes note of this is yet another instance of the conscious pride he took in all aspects of his ballad writing, knowing himself the possessor of a unique brand of music to disseminate, delighting in, and recording, the obviously striking impressions he made on his contemporaries.

Hochzeitlied was a perennial favourite of both the composer and his audiences. The humour here lies in the words, the swift onomatopoeic tongue-twisting verse, as elves make ready a minuscule wedding; the brouhaha and fuss mount in excitement through four verses, with note values ever decreasing (Ex.62 - 65, pp107-8 above). This is humour which relies directly on the singer's

²¹⁷In *Die Wittwe*, Zumsteeg cannily quotes Papageno's pan-pipes; *Die Eulen* (The Owls) ends on a dominant 7th hoot; *Die beiden Bonzen* ('Bonzen' here are mendicant Buddhist monks) is yet another time-honoured joke: the two monks come upon a well-fed pair of ducks at a farm, they insist that their father's soul has entered these ducks and frighten the farmer's wife into handing them over...

²¹⁸Sb 339, dated 24th July.

making much of the alliteration at speed, and on his vocal agility. The accompaniment is no mere sketchy support, however, but keeps up its own running commentary on the proceedings:

Ex.354

letzt auf ver-gol-de-ten Wa-gen die

con Ped.

Der Zauberlehrling, which began life on 10th March 1832, as an improvisation (see Chapter 4, p76), needs a similar build-up of speed and flurry, though this time tinged with a tongue-in-cheek anxiety. The story is probably familiar from both Dukas and Disney: that of the sorcerer's lazy apprentice who can cast a spell but not cancel it — he cannot stop the broom he has commanded to fetch water, and a mighty flood ensues until the master sorcerer returns and revokes the spell.

The alternation of keys a semitone apart makes for a graphic rise in tension halfway through each verse (Goethe changes the rhythm of the words at this point) as the apprentice at first tries to stop the broom and finally cries for help:

Ex.355

a tempo

und ich athme frei! We-he! We-he!

a tempo

The chopping in two of the broomstick is realistically described, and the subsequent deluge is denoted by non-stop semiquavers in both hands and canonic tags in the accompaniment (where Dukas has time for a fully-fledged fugato):

Ex.356

p un poco meno allegro

glat-te Schär-fe. Wahrlich, brav getrof-fen, seht er ist entzwei

Und sie lau-fen! nass und näs-ser

A masterly use of *rests* for humorous purposes is found at the end — true musical humour which produces a perfect mental picture of the broom humping back to its corner:

Ex.357

Die ich rief, die Gei - ster werd' ich nun nicht los. „In die
E - cke, Besen! Besen! Seid's ge - wesen. Denn als

The story is an old one, appearing in Lucian's *Philopseudos* (lover of untruth!), and both Goethe and Loewe obviously enjoy the light-hearted pronouncing of judgment.

The stories of *Zauberlehrling* and *Die wandelnde Glocke* both point a moral. The humour is secondary, perhaps: but people are always ready to laugh at others' misfortunes. *Die wandelnde Glocke* has no real *musical* humour; the humour of the narrative relies almost entirely on the singer's projection of the situation (a naughty child being chased by the church bell — because he invariably ignored its summons on Sundays). Loewe has produced a charming, light-weight song, sketching in details such as bell sounds, but it is hardly a humorous one, musically. Schumann's version, from his *Liederalbum für die Jugend* (1849) is harmonically colourful, and his bell sounds are the more effective for being varied; the music underlines the humour in a clearer manner (leaving less responsibility for the singer?):

Ex.358 (Loewe)

welch ein Schrecken hinter her! die Glocke kommt ge - wa - ckelt. Sie wa - ckelt schnell, man

continued overleaf

Ex.358 continued: (Schumann)

Im erzählenden Ton.

Es war ein Kind,
welch ein Schre-cken hin-ter-her!
nimmt es rich-tig sei-nen Husch

Loewe touches in more of the implicit humour of the poem in his *Gutmann und Gutweib*. The original Scottish ballad exists in two versions,²¹⁹ and the story is a splendid and primordial joke.

The goodman and his wife have just gone to bed; the wind howls round their cottage, making the door rattle, and the man tells his wife to “get up and bar the door”; she refuses, they quarrel, and make a pact that whoever should then speak the first word should get up and bar the door. Midnight and all is dark; two suspicious characters arrive and make free of the house ‘But ne’er a word wad ane o’ them speak / For barring o’ the door’. The intruders eat the puddings the goodwife has been boiling and ‘though muckle thought the goodwife to hersel’, / Yet ne’er a word she spake.’

Here Goethe makes the thieves drink the goodman’s schnapps,²²⁰ which naturally causes him to leap out of bed and demand payment:

Then up and started our goodwife,
Gied three skips on the floor:
Goodman, you’ve spoken the foremost word!
Get up and bar the door!

Loewe has chosen aptly to set this poem in a melodically four-square folk-song style. But at the same time the accompaniment for this stubborn pair matches their character with its dour, unrelenting counterpoint:

Ex.359 overleaf


²¹⁹Get up and bar the door, and *Johnie Blunt*, the refrain of which consists of the same words ‘Get up and bar...’.

²²⁰In the first Scots version, they decide to cut off the man’s beard and kiss his wife; in *Johnie Blunt* they would ‘make his wife a whore-O’.

Ex.359

Commodo.

Und morgen fällt Sanct MartinsFest, Gut . weib liebt ih . ren Mann; da kne . tet sie ihm Puddings ein und bäckt sie in der Pfann . . . Im Bet . te

The words “und klapperte sie ein jundert Jahr” (‘even if it rattles for a hundred years’) give Loewe an opportunity for a rhythmic figure  which is thereafter manoeuvred as a ‘goodwife’ motif when she ‘muckle thought’ — but kept silent:

Ex.360

und Gutweib sagt sich selber viel, doch kei . ne Sil . be laut, nein, kei . ne Sil . be laut.

It also brings to an end the whole ballad; though the husband speaks the first word, his wife, inevitably, has the last one:

Ex.361

gleich, nun riegle mir die Thüre gleich!

This is a setting which leaves the singer plenty of room for characterisation; the touches of musical humour are small and subtle, but genuinely funny, and the pianist must also appreciate his share of the acting.

An amusing moment arises in the very long ballad *Des Bettlers Tochter*. The poem is divided into two parts; Loewe follows this division, and — after 28 pages — ends the first part in mock-operatic vein. The original words are a sudden aside to the audience, indicating that ‘The second Fitt shall set forth to your sight / With marvellous pleasure, and wished delight.’ The ancient formality no doubt prompted the composer to this equally ‘formal’ announcement (the music consists of well-established motifs from the first section of the ballad):

Ex.362

Hochzeitsfest, der Gä-ste Pracht, — dies, lie.be Herrn, — hab' ich ge - dacht, — hört
 bes. ser...sich als zwei.ter...Sang, für Ei. nen wär'es viel zu lang. —

(“the rest, dear people, it seems to me, will be better as a second song — it is far too long for one.”)

Incidentally, the second half, which is a wedding feast with attendant pomp, begins with exactly Mozart’s rhythm for Figaro’s wedding march:

Ex.363


Mozart: *Le Nozze di Figaro*, No.23: Finale to Act III:

Loewe :

Alla Marcia.
pomposo
mf

One assumes it is deliberate on Loewe’s part: a nice point, if so.

Frau Twardowska, the last of the seven Mickiewicz ballads, is based on another age-old tale, sometimes referred to as the Polish ‘Faust’, but this is an earthy Faust born of folk humour. The peasant Twardowski makes a pact with the devil, but his wily soul is not easily bought. The story is a very good one, typical of a host of folk tales and ballads containing three riddles, or three tasks to be undertaken, and also of tales where sheer cunning ousts the opposition.

The very first bar-and-a-half is a musical joke — what could be more Polish than a stately Polonaise rhythm: 3/4  ? No matter that this song is in 4/8 time:

Ex.364



The story is so detailed that it must be related in full to allow for full savouring of the moral wit as well as the musical.

The scene is a noisy, lively company in an ale-house, Twardowski drinking with the best, spreading gossip, egging on the dancers and generally being the life and soul of the party. On emptying his glass he hears a crackling within it and peers inside: “Hey! what do you want, old chap?” — A mini-devil is sitting calmly at the bottom of it, dressed with formal elegance; he greets Twardowski very *à la mode*, jumps out, grows two or three feet taller, and reminds Twardowski that they know each other very well, having made a pact some years back, in the Carpathians. According to this pact, the Devil would serve and befriend Twardowski for three years, but then they would meet in Rome, Twardowski’s soul would be forfeit, and they would both return to Hell. In fact, seven years have passed, and the Devil has come to claim his booty. (In Rome? — yes, the tavern is called ‘Rome’!)

The affair looks black indeed, but the ever-resourceful Twardowski reminds the Devil that the contract includes a further clause — that when the time is up, Twardowski may exact three last tasks from the Devil, which must be fulfilled in every detail.

The first order is for the painted horse on the ale-house sign to be saddled and bridled for Twardowski to ride, with a whip made from the sand on the floor, and an inn prepared where he can stay the night when he has ridden to his heart’s content. — All is done in a trice.

The second task is for the Devil to bathe in a dish of holy water. The Devil nearly chokes in horror; but he is a ‘gentleman’ and must keep his word. He is in and out like a flash, “the hottest bath I’ve ever been in”, and is about to claim victory when Twardowski makes his third request: “See my wife over there — Mrs Twardowska? I will live with Beelzebub for a year — and *you* will live with *her*.” One look at her and the Devil is off like a shot (through the keyhole, as Twardowski chases him away from the doorway and windows). End of pact!

The cheeky tune from Example 364 serves as the main theme (A) of a long Rondo (compare R. Strauss' *Till Eulenspiegel*, also a Rondo, also a cheeky character) which is very flexibly analysable as:

A B Aa Cc I: A B :! D A B D Cc E A

where a and c are variants of A and C. In the first two verses it sets the noisy tavern scene.

Twardowski's gossip (B):

Ex.365

Einem Kriegsknecht, der die Fabel seines Muths erzählt beim Glase, piff ums
 Żołnierzo - wi, co grał suchawszystkich ta - je i po - trąca; świ - snął

The Devil's theme (C):

Ex.366

Teu - fel - chen sass auf dem Bo - den, steif - ge - klei - det zier - lich Jüngchen, grüss - te
 Djablik to był wód - ce na dnie, ist - ny Niemiec, szluczka ku - sa; skło - nit

Loewe enjoys illustrating the expansion of the claw-footed, hook-nosed Devil, and his effusive greeting on top G *con gioia* :

Ex.367

wuchs zwei El - len, eh' vom Gla - se auf den Bo - den er ge - fal - len; Hahnen -
 Skie - li - cha aż na pod - lo - gę, pa - da roś - nie na dwa lok - cie; nos jak
 fuss und krum - me Na - se, an den Fin - gern Sperber - kral - len. „Ah...Twar.dowski! nun, ich grüss dich!“
 ha - czyż, kur - za no - gę, i kro - gul - cze ma pa - znog - cie. „A...Twar.dowski, - wi - tam bra - cie!“

The Devil's dotted quaver is now broadened to a dotted crotchet as he buttonholes Twardowski and emphasises their former acquaintance and pact; this forms a 5-bar phrase each time and lends a 'devilishly' ingratiating urbanity to his threats:

Ex.368

Ha - ben wir nicht die Trak - ta - ten, du ge - schrie - ben, ich ge - sandelt? Ich gab mich dir zum Ge - sel - len,
Cy - ro - graf na by - częj skó - rze pod pi - sa - leś ty i bi - sy. Mia - ty stu - chać twe - go ry - mu;

A unique time-signature, 2/3er (i.e. 2 triplets) appears for Twardowski's reply; the Devil retorts, in Latin, and includes his octave leap in the last bar:

Ex.369

cer.bum; Teu - fel packt ihn bei... der Krau - se: „At u - bi no.bi.le ver.bum?“
cer.bum; dja - bet za kun - tusz - u - la - pil: „A gdzie jest no.bi.le ver.bum?“

Themes A and B return as Twardowski refers to the extra clause in the contract and demands the magic horse.

A new theme (D) appears (allied to A in its zigzag descending outline) as Twardowski describes the details of the inn to be built for his refreshment:

Ex.370

Aus Nuss - kern das Wirthshaus ma - che, hö - her nicht als die Kar - pa - ten Ju - den - bär - te nimm zum Da - che, und Mohn - körnchen
Gmach bę - dzie z ziarnek or - rze - cha, wy - so - ki podszczyt Krę - pa - ku, zbródźy - dowskich ma być strzecha, po - bi - ta na -

A and B reappear as Mephistopheles does his work and the hero gallops round the completed house. Theme D returns for the next request, that the Devil should bathe in holy water, and the zigzag becomes quite paralysed with revulsion as he contemplates his next-to-impossible task:

Ex.371

drinnen.⁴⁴ Teu . fel würgt sich, er kriegt Zu . cken, sein Ge . sicht wird im . mer blas . ser;
co . na.⁴⁵ Dja . bel kur . czy się i kratusi, aś zim . ny pól na nim bi . je;

dim. *p* *sf*

Now comes Twardowski's trump card; offering to change places with the Devil, he sings a delectable little cavatina (E) extolling his wife's virtues:

Ex.372 *Andantino giojoso, con espressione giusta.*

amoroso
„Eins — nur fehlt noch, nichts dann drü . ber, nun — das letz . te Zeit — ver .
„Je — szcze je — dno, bę . dzie kwi . ta, za — raz pę — knie moc — czar .

p dolce

treib . chen! Schau Die dort, uns ge . gen . ü . ber, Frau Twar . dows . ka ist's, mein Weibchen.
to . wska. O . to jest, pałraj ko . bię . ta, mo . ja so . ne . czka Twar . dow . ska.

sf

Aghast, the Devil takes to his heels, not even waiting for the music to return to its original key:

Ex.373

Tempo I. *p* *staccato*
Halb nach ihm nur hört der
Dja . bel do nie . go pól

stringendo ma sempre piano *piano*

cresc.
Teu . fel, halb er nach dem Schätzchen sa . he; ob — er — hört und sah, litt
u . cha, pól o . ka zwró . cił do — sam . ki; ni . by pa . trzy, ni . by

stacc. *cresc.*

But it does, of course, after some play on the zigzag movement of theme D, and the operatic cadence cliché fits in happily with both D and A:

Ex.374

Zwei.fel, denn schon war der... Klink' er... na. he. Als Twar - dows.ki, ihn be -
 slu.cha; już tym - cza - sem - bli - sko - klamki. Gdy Twar - dow.ski nu do -

drängend, ihn von Thür und Fen.ster scheuchet, da, durchs Schlüs.sel - loch sich
 ku - cza, od drzwi, od o - kien od - py.cha, czmychnąw - szy dziur - ką od

zwän.gend.nimmtReiss.aus er und ent - fleuchet.
 klu - cza, do - tąd jak czmycha tak czmycha.

Loewe's impeccable attention to descriptive detail is everywhere noticeable in this ballad, yet it is never vulgarly obtrusive or musically inappropriate.

Die Katzenkönigin (Chamisso) includes many kinds of humour. The story itself is comical (its characters reminiscent of the best Disney): a noble young mouse, falling in love with a beautiful cat-queen, wishes to sleep with her — she laughs, “Oh, yes — you shall certainly *sleep* with me” and purrs *sotto voce* “I shall skin him alive”.

There are delightful touches here of musical characterisation: miaows, and soft cat-like whispers of ‘Katzennatur’ (as she perhaps pads her paw down on an unfortunate victim); and there is a melodious purring refrain, with trills for the pianist, at the words “Schlafe, mein Mäuschen” (sleep, my little mouse):

Ex.375 overleaf

Ex.375

Allegro.

's war mal 'ne Ka.tzen.kö.ni.gin. Ja, ja! die heg.te ed.len Katzensinn, Ja, ja!

leading to:

schmau.sen, Ja, ja, Katzenna.tur! Schla.fe, mein Mäuschen, schla.fe du nur! schla.fe, mein Mäuschen, schla.fe du nur!

Details such as the piano's mouse-squeak on a high B can also raise a smile; it is worth noting, too, that the word 'Mäusenatur' is always set an octave higher than 'Katzennatur' (an opportunity for falsetto?). Loewe alternates the key of E (for the cat) and C (for the 'noble, innocent' Mäuschen), and their dialogue towards the end produces these abrupt transitions:

Ex.376

Der Maus: Willst du mein Schätzchen sein? ja, ja! Die Katz: Ich will dich sprechen al.lein. Ja, ja! „Heut' will ich bei dir schla.fen. Heut' sollst du bei mir schla.fen! Ja, ja! Mäuse.natur! Schla.fe, mein Mäus.chen, schla.fe du

For continuous, pianistically illustrative musical humour, the long *Heinzelmännchen* (see also p133f) is an exceptional example. Here the words must necessarily take precedence, and Loewe uses a great deal of verbal repetition supported by the musical echoing or punctuating of the vocal

phrase, as all the trades are taken over in turn by the busy brownies, and their activities noisily and alliteratively described:

Ex.377

a tempo *p*
Da schlüpften sie frisch in den Schneidertisch und

and later:

a tempo *p*
fass - ten und pass - ten und stri - chen und kuck - ten. und fassten und pass - ten und

and:

a tempo *p*
Neu - gie - rig war des Schnei - ders Weib, und macht sich die - sen

Der Papagei (The Parrot) is a gift for an actor/singer. The poem is by Friedrich Rückert, that erudite scholar and translator of Arabic and Sanskrit texts. He relates that at the time of the battle of Waterloo there lived a Frenchman who had a parrot, which naturally spoke French all the time — and loudly:

Ex.378

poco f *p*
vor, der sprach so laut zu - vor. Der Pa - pa - gei sprach mancher - lei, fran - zösisch Tag und Nacht. so laut noch sprach der Papa - gei, so laut noch sprach der Papa - gei,

But the noise of battle, so gratifying to British and German ears, silences the parrot for ever — except for one word “Boom!” as he imitates the cannon. Vainly the Frenchman encourages him to talk again, even clicking his tongue and chirruping, as the composer asks (Example 379(a));

but with no result. Finally the enraged Frenchman threatens to wring the parrot's neck; which he does. The parrot's last word is still a faint "Boom" (half a bar late) (b):

Ex.379

(a)

Bon soir, mein Schatz! der Pa. pa. gei sprach: Bum! Bon jour, mein Matz! Bum.

Die mit Θ bezeichneten Pausen werden mit einem sanften Schnalzen der Zunge bemerkt, die + mit einem sanften Zirpen der Lippen.

(b)

und ersprach ster. bend: Bum!

Des Glockentürmers Töchterlein has already been cited with reference to its use of (humorous) coloratura (p207 above); this work also requires a singer who can act with voice, demeanour, and facial expression. This is indeed a prerequisite if any humorous song is to have its full effect.

Loewe seems to take special care to match his music exactly as to detail even in such comparatively trivial poems; he is rarely content with simply setting whimsical words and leaving the matter there. As a final example, the well-known song *Hinkende Jamben* ('Limping Iambics' — words again by Rückert) manages to illustrate the limping sweetheart in the accompaniment:

Ex.380

Jetzt hab' ich ei. nes, das auf ei. nem Fuss hin. ket; ja frei. lich, sprech' ich, hinkt sie, doch sie hinkt zier. lich.

(Now I have one [a sweetheart] who limps with one foot — ah yes, I know she limps, but she limps so prettily!)

The off-beat LH part, and lurching last bar, are a clever touching-in of the limp — in itself a fairly tasteless type of wit.

Trivial or not, all these ballads with humorous intent make their musical points; and indeed underline many of the verbal points *via* the music. The most attractive and really funny ones: *Frau Twardowska*, *Des Glockentürmers Töchterlein*, *Der Papagei*, *Zauberlehrling*, and *Gutmann und Gutweib*, would (with suitable explanation and translation, if necessary) make excellent lighter items on a concert programme, given a singer who can not only act himself into the part, but also fully attend to and bring out, with the pianist's collaboration, every nuance of the musical wit which is undoubtedly present.

* * *

<THE MUSIC> :B: Structure

CHAPTER 13

Formal aspects of structure

Loewe's treatment of certain formal characteristics of ballad texts

Art is nothing without form.

Gustave Flaubert (1846)

1. The Strophic Framework

By definition the form of the ballad is strophic, with stanzas of anything between 3 and 10 lines, the great majority having 4, 6, or 8 lines. In setting these (often lengthy) poems, Loewe rarely loses sight of their strophic basis; equally rarely does he set several verses to exactly the same music or resort to recitative in order to cover the ground more quickly (as, for instance, Zumstegg before him).

It should be obvious that the changing scenes, actions, and feelings of the ballad poem, and the varying accentuation and number of syllables to a line found especially in folk ballads, are often uncomfortable on the Procrustean bed of a single melody. The original tunes which have been handed down for some centuries need considerable lopping or stretching to accommodate the words; this spontaneous tailoring, as well as every nuance of dramatic expression, fell to the bard-singer, whose reputation — and reward — stood or fell by his ability to spellbind his audience. The art-song of the 19th century was a different matter. It became unlikely that Goethe's infinitely dramatic *Erlkönig* (written in 1782) could be set as a straightforward strophic song, as in this example by Corona Schröter (1786).²²¹

Ex.381

XVII. Der Erlkönig.

Etwas langsam und abentheuerlich.

Wer reit' so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; er hat den Knaben wohl
in den Arm, er faßt ihn si cher, er hält ihn warm.

²²¹Corona Elisabeth Wilhelmina Schröter (1751-1802); singer, actress and composer. From 1776 appointed as chamber musician at the Weimar Court through the influence of Goethe, with whom she had stage connections. See the biographical article by Ronald Kidd in Grove 6, s.v. Schröter.

This is the very first musical setting of this poem, and is interesting in that even at this early date the composer has tried, verbally at least, to indicate the latent drama by her many *sforzando/piano* alternations, and the instruction 'Rather slowly and fantastically'. It is still left to the performer(s), however, to *present* the tale effectively; the notes themselves give no dramatic or expressive help at all: one could just as easily be singing about the moon, or daffodils. Schubert's strophic setting of *Edward* has already been cited (under footnote 131, p90), where the monotonous seven repetitions of exactly the same music do at least include a violent enough change of key within each verse.

Just two of Loewe's ballads are set in a rigidly strophic mould: *General Schwerin* and *Der fünfte Mai* (both 1837). The first is a lament for the General who fell at Prague on May 6th 1757; its eight verses can hardly avoid monotony. *Der fünfte Mai*, a meditation on the fate of Napoleon at St Helena, with three verses, fares better, and moreover possesses some vocal, harmonic and pianistic interest as well as slight modifications from verse to verse:

Ex.382

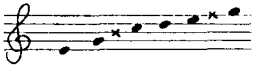
v.1

König geht in die ewige Ruh, sie stehen so lange verstummt und kalt, wie Riesensteinen. Deren

v.3

Sturz erschüttert die weiße Welt, und steht über König auch lebend da, gedankt an Sanct

These two ballads are exceptions; in Loewe's hands, a ballad set strophically throughout, but not rigidly so, amply repays study of its subtly changed details, from both the technical and the performing aspect.

An excellent example of this type is *Abschied* (see also pp94, 105, 166, and 188). There are nine verses; the whole action of the story takes place within a few minutes, the movement is swift, the music never strays from C major (fleeting transitions apart), the melody is built almost entirely on the 5th to the 12th harmonics of C , and the piano lay-out is characteristic of hunting-horn music:

Ex. 383

Non troppo allegro.

Was klin.get und sin.get die

Stra.ssen her.auf? Ihr Jung.fern, ma.chet die Fen.ster auf! es zie.het der Bursch in die Wei.te, sie ge.ben ihm das Ge.

lei.te.

A young fellow is leaving his native village and his companions turn out for a noisy farewell; they are processing along the village street, girls are throwing flowers, only the boy himself is quiet and sad. At the last house in the street, a young girl is peeping from the window, hiding her tears behind gillyflowers and roses. The youth looks up and away again, full of pain. The others shout for a bunch of flowers for him — “What would I do with flowers? I have no sweetheart like you fellows. They would fade in the sun, be blown by the wind.” The crowd passes on into the distance. The girl is left: “I would gladly have given him everything — now he is gone.” So much for mutual but unspoken love.

The interest of this ballad is twofold: it lies firstly in Loewe’s skill in varying details descriptive of single words, or the passing moment, and in the *manner* in which his variations are again reformed, thus linking verses into groups where each stanza is a modification of the previous one.²²² Secondly, several turns of phrase occur here, especially at the varied cadences, which prove to be characteristic of Loewe’s vocabulary for the expression of feeling; they are common to *similar emotional climates*.

A common expedient of Loewe’s is that of re-casting the vocal line, when a phrase is repeated, by giving it an inner part instead of the original melody. Thus, in Example 383, the ‘parts’ reduce themselves to the following:

²²²Loewe’s technique of motivic alteration (see Chapter 14) develops significantly from this characteristic feature, which itself is reminiscent of Brahms’ approach to variation technique in the Handel Variations, op.24.

and the voice is given each of the three lines at various points in the ballad, the accompaniment remaining essentially the same each time (the repeated G is sung at the lower octave). In verses 4 and 5, where the girl and the youth gaze at each other sadly but undiscerned, the girl has the initial melody (E D C D) and the boy the '2nd horn' part (C G E G); Loewe has here filled out the texture by adding the 3rd and the 7th to the dominant chord, producing a warmer and more tender sound:

Ex.384

The image shows two systems of musical notation. The first system is marked *dolce* and *dolce tenuto*. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Und draussen am aller-letzten Haus, da gucket ein Mägdlein zum". The piano accompaniment features a dominant chord with the 3rd and 7th degrees added. The second system is marked "and" and shows a similar vocal and piano accompaniment. The vocal line has the lyrics: "schläget der Bursch die Augen auf".


(Later, in verse 7, when the boy insists he has no sweetheart, this same accompaniment is further enriched by being placed an octave lower, the LH playing open octaves.)

These three verses, 4, 5, and 7, include a poignant subdominant transition in their third line, where the words respectively allude to 'tears', 'pain', and 'fading away', the appoggiatura G-sharp lending an appropriate melancholy:

Ex.385

The image shows a musical score for verse 7, labeled "v. 7". It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Liebchen wie ihr. An der Sonne würd'es vergehen, der Wind, der würd'es wehen". The piano accompaniment features a dominant chord with the 3rd and 7th degrees added, and the left hand playing open octaves.

But Loewe's felicity of touch is noticeable particularly in the varied *cadences*, where with a deft stroke of the pencil he can sketch in a gesture, or a feeling, or flower petals blowing away in the wind, the basic musical setting remaining the same.

The simple '2nd horn' cadence (dominant to 3rd of scale) , appears at the end of the first verse to neutral words about the crowd of youngsters:

similarly at the end of the second verse:

The image shows a musical notation for the end of the second verse. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Bur.schen gefällt nicht die Sit.te, geht still und bleich in der Mit.te." The piano accompaniment features a dominant chord with the 3rd and 7th degrees added.

But the third verse ends thus:

The image shows a musical notation for the end of the third verse. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "der da in.nen mir bren.net und glü.het!" The piano accompaniment features a dominant chord with the 3rd and 7th degrees added, and the left hand playing open octaves.

extended

by the use of V9 which becomes a common feature of Loewe's harmonic and melodic style (see Chapter 10, p232 above).

The 4th and 5th verses have:

The phrase (a) will be recognised as a significant one for Loewe, his representative of 'innocent devotion', and its genesis from such an apparently 'stock' cadence is of great interest (see Chapter 9, p188).

The 6th verse finishes with:

The apparent paradox of 'herunterfallen' (fall down) being set to an upward phrase is possibly explained by the fact that flowers are referred to — the petals would surely waft upwards in the breeze... (Loewe indicates *leggiere* and *crescendo* here, specifically for the voice.)

The 7th and 8th verses use the cadences of verses 2 and 4, and the 9th and last produces yet another version, a familiar cadence (a) which assumes the importance of a 'nostalgia' motif in many of the ballads. The added 6th is another frequent feature, given a similar emotional environment:

Ex.386

These small changes are not only signs of Loewe's utter absorption into the poems he is setting; they are of infinite help to the singer, underlining physically the tiny shifts of feeling which need to be appreciated by the listener, and *Abschied*, essentially simple and strophic though it is, shows very clearly the importance allotted in Loewe's mind to the perfect accord of words and music. This type of poem, full of naïve, sweet sentiment, conjures up many of his most apt and charming inventions.

Loewe's treatment of the strophe in *Der Graf von Habsburg* (1844) consists of a device found in several long ballads. The 11 long stanzas here appear to fall into five clearly differentiated sections ('movements'), including two strophically set groups of three and five verses respectively. However, closer examination reveals a certain melodic kinship between one section and another; this is not purely for musical reasons of unity — it is used here and elsewhere as *literal reminiscence* by one of the characters.

The first three 10-line stanzas (section A), are a description of King Rudolph's coronation feast in the castle at Aachen in the year 1273, and are set to the same music, E-flat major, *maestoso* :

Ex.387

Maestoso.

Zu Aachen, in sei - ner Kai - ser.pracht, im al - ter.thüm.li.chen Saa - le,

At the entry of the bard (who, unknown to the company, knew the King in earlier years), the music changes to *Adagio*, 6/8 (section B):

Ex.388

Adagio.

Und sieht in der Fürsten um - ge - benden Kreistrat der Sän - ger im lan - gen Ta - la - re.

p
una corda

A third section (C) returns to E-flat, *tempo primo*, again four-square as befits the ruler's words. The singers's tale of the past noble deeds of the King now follows, in E-flat major and 6/8 time (section D), and the bard's melody from (B) is seen in a new light, reflecting the outdoors and the hunting scene:

Ex.389

Da setzt ihn der Graf auf sein rit - ter.lich Pferd und reicht ihm die prächtigen Zäu.me,

This 5-verse section is strophic, with many tiny but ingenious melodic, harmonic and rhythmic variations, brought about by details in the words; this is perhaps near to the natural way in which the ancient bards would vary their performance during a long narrative. The ringing of the

sacrament bell has been noted in Example 173 (p175 above), and the 'little brook' (a) and the 'mighty Count' (b) elicit the following picturesque changes of texture:

Ex.390

(a)

(b)

The six quavers of the 6/8 lead directly into the final section (E), which is the melody of (C), now accompanied by these same triplet quavers to convey nobility and breadth, as the King remembers the past and gives thanks to God:

Ex.391

The well-known *Heinrich der Vogler* (1836)²²³ is a pertinent example of the varied strophic technique. The simplicity and spontaneity of its opening melody comes straight from the world of the German *Volkslied*:

Ex.392

Andante comodo.

²²³ A handwritten copy of *Heinrich der Vogler*, meticulously written, is contained in a book at Groot Constantia homestead, near Cape Town; it seems to have been copied in c.1845, possibly in Hanover (Germany), by one Dorette Enckhausen, or a member of her family. The book was begun in 1823; it contains much music for 'domestic' use — waltzes, sonatinas, chorales — and this ballad.

Charming snatches of birdsong are heard in the accompaniment — the lark and quail of the text:

Ex.393

Der Lerche Sang, der Wachtel Schlag, die

But halfway through the second verse the time changes to 6/8 as Heinrich hears a company of horsemen approaching. The A-sharp to B cadence (*) is used further, and sequentially:

Ex.394

(*)

p Allegro.

Er lugt zum Himmelszelt. Er lauscht, er lauscht, und streicht sich von der Stirn das blond ge-lock-te Haar. — Ei doch! ei doch! was sprengt denn dort her auf.

cresc.

cresc.

The original melody reappears a 4th higher, in A major and still in 6/8 (note the mediant relationship here between the two phrases — C-sharp to A):

Ex.395

Der Staub walt auf, der Hufschlagdröhnt, es naht der Waf-fen Klang; —

rit. * *Ped.* *

The drop of a third is heard again as the crowd hail Heinrich as their Kaiser, with a most expressive softening to G major as they kneel before him:

Ex.396

Hoch des Sach-sen-land des Stern!'' Sieh nei-gendknieen sie vor ihn hin und hul-di-gen ihm still,

Loewe returns to the original 4/8 and E major for the final quatrain. In this deceptively 'simple' and good-humoured ballad, he has skilfully used variation of time, key and tessitura to indicate alterations of mood and tension, the melody remaining essentially the same throughout.

The Polish ballad *Die drei Budrisse* (1835) shows still further inventiveness in its treatment of the strophe, at the same time underlining changes of mood, time (past and present), and actors, in this genial comedy. A full copy appears in the Supplement, p366.

The text, again by Mickiewicz, is based on a tale which stresses a general historical predilection of Lithuanian nobility for Polish wives. In Poland, Budrys used to be a common generic name for Lithuanians, rather as Yankee is today (loosely) for Americans.

A father, full of patriotic fervour, sends his three sons off to battle in three different directions: to Russia ('there are fine furs to be had!'; to Germany ('you'll find amber like sand on the sea-shore'); and the third (here father grows nostalgic) must bring back a Polish girl ('Lachin') to be his daughter-in-law, as they are the prettiest...he knows from experience. Autumn and Winter go by; he fears his sons dead, but eventually, one by one, they return, each hiding a large treasure under his cloak. The father cries out excitedly to the first, "A chest of roubles?" — "No, your Polish daughter-in-law!" Later, to the second, "Is it amber?" — "No, your Polish daughter-in-law!" Before the third can even dismount, the father rides off with glee and a third batch of wedding invitations.

The first three verses are set to a spirited march in E major, with a trumpet-call codetta:

Ex.397 overleaf

Ex.397

Vivace.

In den Schloßhof her - nieder rief Held Bud.ris die Brüder, sei - ne Söh - ne, und al - so be.gann er:
 Sta - ry Bud - rys trzech sy - nów, tę - gich jak sam Li - twi, nów na dzie - dzi, niec przyzy - wa i rze - cze:

ending:

As the father gives his advice as to what the young men should bring home, (verse 4), the time changes to 6/8 and new material is introduced in which the voice part is given a partially independent inner strand of the harmony, while the piano part is complete in itself — always a happy device:

Ex.398

Gioioso, un poco comodo.

mezzo f

Ei - ner mag sich be - rei - ten, un - ter Olgierd zu streiten längs dem
 Je - den zwa - szych biedz mu - si za Ol - gierdem ku Ru - si, po - nad

mezzo f

This verse, in B major for the Russian campaigner, is then simply transposed up to C major in the following verse for the second son, off to Germany. Verse 6, for the third son, is in E major, another straight transposition, which then leads (*dolce*) into A major, where the father nostalgically describes the virtues of Polish maidens. The graceful figure (x) is taken up by the accompaniment between verses from this point, as a reminder of their maidenly beauty:

Ex.399

Denn die schön - ste der Frau - en ist die Lachin zu schauen, wie's Kätze - lein tän - delt sie ger - ne,
 Bo - nad wszystkich ziem branki, mi - sze Laszki ko - chan - ki, we - so - lut - kie jak mło - de ko - te - czki,

The father blesses the boys' journey, with the descending chromatics of theme (B):

Ex.400

Lento.

Al.so mahnt er sie wei.se, seg.net dann sie zur Rei.se; sie ziehn hin auf verschie.de.nen Wegen.
 Ta.ką da.uszy prze.stro.gę, bło-go.sta.wit na drogę; o.ni wsiedli, broń wzięli, po.biegli.

The long Autumn and Winter drag out to a pause on the dominant of C-sharp minor. The 6/8 time returns, heralded by a trumpet flourish, and the three separate arrivals are again characterised by the three keys, B, C and E — but this time the music is an altered version, in 6/8 time, of the *first* verse (A):

Ex.401

Vivace.

Auf der Schneebahn zum Schlosse eilt ein Mann hoch zu Rosse;
 Po śnie.ży.stój za mie.ci, do wsi zbroj.ny męż.le.ci,

There is a captivating touch of unison, *pianissimo*, at the replies: “No, father — your Polish daughter!”:

Ex.402

cresc.

„Ei! ein Ku.bel! im Ku.bel No.wo. gro.di.sche Ru.bel?“ „Nein, mein Va.ter! die la.chi.sche Tochter.“
 „Ej to ku.bel,w tym ku.ble no.wo. grodzka są ru.ble!“ „Nie, mój oj.cze, to Laszka sy.no.wa.“

cresc. *dolce*

The final bars are a neat marriage of the Polish maidens and the military young men:

Ex.403

bitt.en. se.le.

dolce *ff*

*Ped. * Ped. * Ped. * Ped. **

It could hardly be more clearly and tidily arranged, with masterly interweaving of themes and characters. The good humour is evident, the three youths are distinguished by their keys (and therefore by their *tessiture*, there being a big difference between the first two (B and C majors) and the third (E major)). The father's nostalgia music (presumably the boys' mother was Polish) is pitched much lower, using Loewe's low B, A, and G-sharp below middle C, and is thereby given a tenderness contrasting fittingly with the exuberant energy of the rest.

Loewe's inventiveness in the realm of strophic variation is remarkable; these examples show some of the ways whereby he weaves a colourful, well-designed and aesthetically satisfying fabric from what are often extremely simple threads of musical material.

* * *

2. Dialogue

A most important structural characteristic of ballad poetry is the use of dialogue, that cut and thrust between two persons which frequently bears the brunt of the drama and builds up tension for the listener. About three dozen of Loewe's ballads depend to a large extent upon this ebb and flow, this counterpressure. Of these, nine are almost exclusively in dialogue and five entirely so. Dialogue presents the composer with a 'built-in' reason for and means of producing contrast, and it is instructive to observe Loewe's variety of procedure.

The chief dialogue-ballads, with their dates of composition, are as follows (* denotes entirely in dialogue):

<i>Edward*</i>	1817
<i>Erlkönig</i>	1817
<i>Herr Oluf</i>	1821
<i>Walpurgisnacht*</i>	1823
<i>Der späte Gast</i>	1825
<i>Das Ständchen*</i>	1826
<i>Das nussbraune Mädchen*</i>	1835

Two much slighter ones, *Wer ist Bär?* (1837) and *Der kleine Schiffer* (1857) also provide apposite examples.

Finally another Mickiewicz ballad, *Der junge Herr und das Mädchen* (1835), is introduced here as it brings an interestingly different dimension to the idea of dialogue.

In order to emphasise dialogue in a poem, Loewe makes striking use of what are in essence stock devices:

- change of key or mode
- change of vocal tessitura
- change of vocal style (for example, from a pert staccato to *bel canto*)
- variety of piano texture
- change of time signature
- alteration of momentum and harmonic pace

Several of these can occur in the same ballad, but the most frequent and basic procedure is *change of key*.

A comparatively familiar example is found in *Erlkönig* : the main key is G minor, but the Erlking's unearthly song is heard over a static G major chord (see Example 349, p268 above). The time is changed too, from a cantering 9/8 to a swaying-on-the-spot 6/8. The Erlking's triadic 'supernatural' melody (without a true cadence) combines with these changes to convey a relinquishing of the physical world. The father's next reassurance is in E minor, and still the Erlking's *sotto voce* wheedling returns in G major, in exactly the same form. At the end of the Erlking's third manifestation, as he threatens physical force ("so brauch' ich Gewalt"), a sudden G minor produces an almost physical shock, as if the two worlds at last interlink, to bring about the boy's death.

A more startling key-contrast is found in *Das Ständchen*, not only a dialogue but again a polarity between the physical and spiritual existence. In this ballad, a delirious young girl, close to death, hears a 'serenade' which she finally realises is the song of angels (see Example 145, p162). The girl sings in the 'extreme' key of C-sharp major, which slips down to earth (C minor — the semitone shift) as the anxious mother tries to comfort her daughter:

Ex.404

The musical score for Ex.404 consists of a vocal line and a piano accompaniment. The tempo is marked "Mässig." and the dynamics include "dim.", "pp", and "(tutte corde)". The lyrics are: "„Ich höre nichts, ich sehe nichts, o schlumme fort so lind! Man bringt". The score shows a key change from C-sharp major to C minor.

In *Der späte Gast* (Ex.136 and 137, p158 above) there is again a conversation between a human and a spirit; a remarkable similarity of texture is seen here between the spirit's speech (Ex.137)

doomed man.²²⁴ The descending bass, at the *meno allegro*, especially the V minor 6-3, adds yet more to the cold despair of his replies:

Ex.407

„Sag an, mein Sohn, und sag mir gleich, wovon du

meno allegro

bist so blass und bleich? „Und sollt ich nicht sein blass und

cresc.

bleich? ich kam in Er-len-kö-nigs Reich'...

cresc.

V_b

The approach to dialogue takes a rather different form in *Edward*; any key-changes, and there are violent ones, are there to reinforce the dramatic moment, not necessarily to point out the alternation of speakers. For this, Loewe varies rather the range and the vocal style, which are discussed in Chapter 11 from the standpoint of inner shades of feeling.

Das nussbraune Mädchen, a shortened translation by Herder of a very long 15th century Scots ballad found in Percy, and the amusing but less important *Wer ist Bär?*, a 'Fabelballade' by Alexis, are both dialogue ballads which Loewe has chosen to treat strophically. In the former, however, the musical idea is once more ingeniously varied according to the psychological undertones of the poem.

This dialogue between man and maid leaves a surprisingly modern impression — perhaps because the theme is a timeless one, that of a man testing to the utmost the faithfulness of his sweetheart. He comes to tell her that he has been outlawed and must leave her for ever: “alone, a banish'd man”; she naturally pleads to go away with him.

²²⁴Ernst Kurth (in *Romantische Harmonik...* pp300—302) stresses this key-change and parallels it with a similarly 'cold' progression in Richard Strauss' *Salome* — on the word 'tot' ('dead'). Strauss juxtaposes F minor and A minor, the note C forming the common link.

At first the music remains in A minor for both characters, the piano defining them by a change of texture:

Ex.408

(He)

Ich muss gar bald in wil.den Wald, sonst ist's um mich ge. schahn'

(She)

„O Lieber, nein! es kann nicht sein, uns scheidet nur der Tod!“

Later, the girl's pleading is highlighted by the use of the major in alternate verses, using material from Example 408 (x), and varied by using the 'undermelody' of the broken RH figure in her major verse:

Ex.409

„Ach, Lie.ber, nein! es kann nicht sein; mich trö. stet kei. ne Zeit;

(x)

Nein, Lieber, nein! die Lieb' al. lein

The man's speech remains in the minor, and the accompaniment becomes heavier and more insistent during his next two stanzas:

Ex.410

„Der grüne Wald ist wild und kalt und drohet mit Ge. fahr; wenn meine Händ den

stacc.

and

„Der wilde Wald ist Auf. ent. halt für Rä.uber und fürs Thier; kein Dach und Fach als

stacc.

At the 9th verse the ballad's impetuous movement is broken; now the young man plays his trump card — he has another, newer, sweetheart and is off to live with her in the greenwood:

Ex.411

Wohl an, so sei denn fest und treu, und hör ein ander Wort. Der grüne Wald ist Aufent.halt für mei.ne Buh.le

dort. Die lieb' ich sehr... und lieb' sie mehr... als dich,

die alt mir ist,

The girl remains steadfast; with quixotic self-sacrifice she begs to be allowed to serve him and his new lady-love, just as long as she can be near him. For this verse, so fraught with deeper emotion and contributing an extra dimension, Loewe moves into a new musical sphere — that of pure *bel canto*. Key, tempo, harmonic movement, as well as style, all are utterly remote from the rest of the ballad (refer also to pp232-3 above):

Ex.412

Larghetto, con amabilità.

Lass im mer sein die Buh le dein im

grünenWal de dort; ich will wie dir, auch folgen ihr, will

horchen ih rem Wort, und lie ben dich, und

At last the young man reveals that he is not a banished outlaw after all: he is the wealthy Earl of Westmorland, and she alone is his true bride:

Ex.413

ich bin nicht fortgebannt! Sei ohne Harm, ich bin nicht arm, ich bin ein Graf im Land!

The emotional climaxes in this ballad are strongly and convincingly brought out. One gains the impression of a 3-movement cyclic work, with a fast moving, argumentative first movement (which moreover includes the 'male/female' polarity of sonata form, if not its opposition of tonalities), an introspective slow movement in F major, and a brilliant A major finale which solves all problems. It could be thought of as an example of *transference of structural idiom*,²²⁵ a stage further in the historical process referred to on p13.

The tiny animal fable *Wer ist Bär?*, though far slighter, shows some interesting textural similarities to the previous ballad. The dialogue is supposedly between a young girl and a bear who wants to be let into her room. (Runze, probably correctly, suggests that the poem is a humorous allegory of the *jus primæ noctis* (GA IX xxvii); the poet himself gives no clue.)

The bear pounds at the door in octaves, the girl replies over a light 'vamping' accompaniment, and a three-and-a-half bar ritornello separates the verses:

Ex.414

Allegretto.
p
„Mach' auf, mach' auf, mach' auf deine Thür,
—, Wer bist du dann? — mein Vater spricht, vor Bär und Wölfen öffne
nicht.“
grawioso

²²⁵*Die Braut von Corinth* (p338) is another instance of this 'cyclic' working-out of a long text. Other interesting cases of the transference of idioms from the opposite direction are: Loewe's own Piano Sonata in E, op.16, which has a song as its slow movement (cf. Beethoven's instrumental 'song' — the Arietta from op.111); and the final movement of Schoenberg's 2nd string quartet, op.10, which consists of two songs for soprano.

A second, sequential idea undergoes these variations as the bear speaks:

Ex.415

ich kriech' und saus' und schleich' und schwirr; eh! du dich's versiehst, ich bin bei dir,

later:

Ein schwaches Brett ist nur dein Thür, komm

ich komme aus dem grünen Wald, da wo sie ihren Honig halt,

and the following during the girl's speeches:

Ex.416

„Ich bin in meiner Kammer mütter - see - len - al - lein,

„Keine Maus kann ich nit - rascheln hör'n, hab' gar zu - gro - sse Angst vor Bär'n.

Clichéd, perhaps, but sufficient in this instance to underscore the dialogue and characters and maintain some musical interest. A similar case is found in *Der kleine Schiffer*: the change from one speaker to another is denoted by a simple but felicitous inversion:

Ex.417 (At (a), the princess invites the sailor to throw the dice, at (b) he retorts, “How can I, without money?”)

(a) Allegretto.
„Sag, willst du mit mir würfeln,

(b)
Wie könnt' ich mit dir würfeln, wo nähm' ich her - das Gold? „

In *Walpurgisnacht* is found an exceptional treatment of an exceptional poem. The poet Alexis, who wrote both this and *Der späte Gast*, has created a 'modern' ballad with a highly effective build-up of tension through question and answer alone, using still-living folklore, or superstition. Loewe's setting is a unique solution, and in order to present an adequate account of this ballad, a line-by-line English version is given (on p308). The dialogue is between a girl and her mother.

Loewe's setting, up until the very last line of the poem, consists of one single idea, with the three strands of voice, RH and LH parts of the accompaniment kept quite distinct:

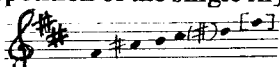
Ex.418

Vivace assai, e sin'al fine sempre più agitato. *p*
Lie.be

Mutter, heut Nacht heut.te Re - gen und Wind. - *cresc.*

„Ist heu - te der er. ste Mai, liebes Kind.“ - *dim.*

Bars 3-5 of Example 418 give essentially the whole musical material; at the 5th couplet the RH and LH parts interchange their figures, and halfway through the 5th couplet the two hands play figure (b) in octaves for three bars, with a chord on the first beat only. Between each couplet there are two modulatory bars — until after the 6th, where there is a break of 3 quavers only in the vocal line, and after that none at all, so that the verbal exchange mounts in excitement and terror. This effect is also aided by the daughter's lines being at first *piano* (and in the minor), answered by the mother's harsh *forte* (in the major) until the 7th couplet; thereafter a constant *forte* is maintained until the *fortissimo* ending.

The swift repetition of the single rhythmic figure, and the fact that the vocal part uses only 5 notes in each key  (with an occasional octave displacement), contributes to the strong feeling of compression — in the combustion-engine sense. Loewe's tempo indication

presses home the point; it means approximately 'very lively, with a constant increase of agitated momentum right to the end'.

(lines alternating *p* and *f*)

Dear mother, wind and rain were howling last night.	B minor
— Today is the first of May, dear child.	B major
Dear Mother, it was thundering up there on the Brocken.	A minor
— Dear child, witches were up there.	A major
Dear mother, I shouldn't like to see any witches.	E minor
— Dear child, you already have done — many times.	E major (high G#)
Dear mother, are there really witches in the village?	B minor
— Even nearer, my dear child.	D major
Dear mother, how do the witches fly up the mountain?	A minor
— Dear child, on the smoke from smouldering tow.	C major
Dear mother, what do the witches ride on to their games?	E minor
— Dear child, they ride on broomsticks.	D major
<i>(sempre f:)</i>	
Dear mother, yesterday I saw a lot of broomsticks in the village	B minor
— There are a lot of witches on the Bröcken.	B major
Dear mother, the chimney was smoking yesterday.	C minor
— Dear child, someone needed the tow.	C# maj.
Dear mother, last night your broomstick wasn't at home.	D minor
— Dear child, it must have been off to the Blocksberg.	D# maj!
Dear mother, your bed was empty last night.	<i>tremolo</i>
— Your mother was keeping watch up there on the Blocksberg!	Bmi-maj

The final line bursts straight into a quotation from the Witches' Dance in Spohr's *Faust*:²²⁶

Ex.419

Feroce.

stacc. „Dei.ne Mut . ter hat o . ben auf dem Blocksberg,

(Faust) *ff*

auf dem Blocksberg, dei.ne Mut.ter hat o . ben auf dem Blocksberg ge .

wacht.“

ca.

Spohr's original runs as follows:

Ex.420

Allegretto. Chor der Hexen.

p

Bren - ne, La - ter - ne, na - he und fer - ne däm - me - re auf! Flam'm'-re und

p

In the list of Loewe's keys, above, note the four rising chromatic steps leading in to the last verse — certainly a rise in tension for the sight-reading pianist!

²²⁶op.60; produced in Prague, 1816.

It is a virtuoso piece in every respect. Runze provides evidence, in the form of a letter from the great Wagner singer, Lilli Lehmann, as to Wagner's admiration for this ballad: "Richard Wagner thought highly of *Walpurgisnacht* and felt it was a pity it was never sung; it makes a colossal effect and is one of Loewe's best works. How often he [Wagner] spoke of it!..."²²⁷

* * *

Postscript: Dialogue of the feelings, rather than speech

The charming Polish ballad *Der junge Herr und das Mädchen* tends towards a more subtle form of dialogue, that of the feelings — that area of expression where Loewe shows his true talent. The feelings of the two characters (young girl and young man) are elliptically expressed, only hinted at in places, yet the music leaves the listener in no doubt of their trend. There are two themes, with different time signatures, harmonic tendency, and general mood; but these themes cannot be said to belong to one or other of the two persons — rather, they are indications of feeling, and as such, incidentally, are an immense aid to the performer. The two musical ideas arise directly from the poet's distinct change of rhythm at the half-verse, following the ebb and flow of hidden sentiment.

The opening idea, in 2/4 time, *Allegretto grazioso*, and with coquettish dotted rhythm, moves from F major to D minor, the key of the second theme. This is in 9/8, *Andantino* (also marked *con dolcezza*), and moves through F major to A minor; this second theme contains the romantic, sentimental undertones, while the first conveys a sort of self-conscious, on-the-surface sauciness. Each is common to both boy and girl, and the way in which they waver from one character to the other is both penetrating and apt:

Ex.421

(a)

Allegretto grazioso.

Mägdlein pflücket Beeren
W gni - ku zie - lo - nym

cresc. *dim.*
in des Wal. des Mit. ten; kommt auf schwarzem Ros. se jun. ger Herr ge.
dziewczę rwie ja - go. dy; na ko - ni - ku wronym je. dzie pa. nica

Ex.421 continued overleaf

²²⁷GA VIII ix (letter to Max Runze dated 10.12.97).

Ex.421 continued

(b)

Andantino.
con dolcezza *cresc.*

rit. ten und neiget sich ar. tig und springet vom Pfer. de; dieMaid schlägt er.
mło. dy. I grzechnie się skło. ni, i sko. nia ze. sko. czy. dziewczę się. za.

piano *cresc.*

dim. Tempo I.

rö. thend das Au. ge zur Er. de. „Hö. re, lie. bes Mädchen!
pło. ni, na dół spu. ści o. czy. „Dzie. uczy. no ko. cha. na.

The young man on horseback has lost his way in the forest; he asks the girl picking berries which is the best way home. She directs him — wrongly, as it turns out, and he is soon back to complain and ask again. For the second time she deliberately misleads him; he returns, apparently rather angry, and dismounts to drink from the spring...it is not long, says the poet, before we hear them whispering together — and this time, you may be sure, it is not about the way home! Each time the young man departs, a longing little sigh is heard from the girl — the poet knows why:

Ex.422

Adagio.

Mägdlein seufzet ban. ge, Ei! ich weiss wes. wegen!
chnę. ta dziew. czy. na, Oj! wiem ja. dla. czego. W

At the end, Loewe combines elements from the two themes, and the girl's little sigh, in this tiny coda, where every element is by now significant: the dotted rhythm of (a) has been smoothed out by the gentle triplets of (b), and a sigh of content is just audible:

Ex.423

späh. te. Doch aus Wort und Mie. nen hab ich das ge. le. sen,
mo. wy. Lecz so. casu i zmi. nylom pe. wnie wy. czy. tal, że

dim. *ppp*

dass nicht mehr vom We. ge das Gesprächge. wesen, nicht mehr vom We. ge.
wie. cęj dziewczy. ny o dro. gę nie. py. tal, o dro. gę nie. py. tal.

dim. *pp*

3. Refrains

The refrain is a common feature of the folk ballad; it can take the form of the repetition of the second and fourth lines of a quatrain throughout a narrative, which lines can be either relevant to the sense or a nonsense jingle. *Edward* is an example of the first type, where the cries of “Edward” and “mother” are part of the dialogue, and a stanza from the Scottish ballad *The Cruel Brother* (OBB p236) illustrates the second:

There was three ladies play'd at the ba',
With a heigh-ho! and a lily gay;
There came a knight, and play'd o'er them a'
As the primrose spreads so sweetly.

Among the ballads Loewe set, there are two instances (apart from *Edward*) approaching this type of construction; both poems are by contemporaries of his. In *Der Sturm von Alhama* (German version of an Arabic tale,²²⁸ words by Huber), the refrain runs: “Wehe mir! Alhama!” Loewe allows the refrain to flow expressively on as a part of the previous musical sentence, varying the vocal ‘part’ from S to A to T to B as he feels is appropriate:

Ex.424

The musical score for Ex.424 consists of three systems of music. Each system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The first system is marked *pp* and includes the lyrics "We-he mir! Al-ha-ma!". The second and third systems show the vocal line continuing from the previous phrase, with the piano accompaniment providing harmonic support. The key signature is one sharp (F#).

and in the final verse:

Ex.425

The musical score for Ex.425 shows a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are "wie ein Weib der König weinet, weil er al-so viel ver-loren! We-he mir! Al-ha-ma!". The score includes dynamic markings: *piano*, *rallent.*, and *smorzando*. The key signature is one sharp (F#).

²²⁸Byron also wrote a version of this ballad; his refrain runs “Woe is me, Alhama!”.

Goethe's *Ballade vom vertriebenen und zurückkehrenden Grafen* is the only other ballad Loewe set which includes a consistent final-line refrain. It is a long poem (not only a long title!) of eleven stanzas of nine lines each, having an interesting, but rambling, rhythmic and rhyming scheme, suitable for a narrative of this kind. The story is in essence told in the title — '...the Count who was banished and who returned'; he comes back in disguise and recounts his tale to his children, whom he had had to leave behind.

The rhyme-scheme is a a b a b c d c d — where (d) is invariably -erne, gerne; the last line refrain is 'die Kinder, sie hören es gerne' (the children love hearing it). In his setting, Loewe divides the poem into an introduction and four differing sections of from 3-6 verses, and the refrain always has its own individual, codetta-like phrase within that section:

Ex.426

Introduction

Sän - - ger ge - hofft, — die Kin - - der, sie hö - - ren es ger - - ne."

1 schläft nun das Kind! Die Kin - der, sie hö - ren es ger - ne.

2 die Kin - der, sie hö - ren es ger - - ne.

3 Recht! Die Kin - der, sie hö - ren's nicht ger - ne.

4 Siegel'n beglaubt! Die Kinder, sie hö - ren es gerne. — ..Recht.

p stacc.

piano

a tempo tranquillo

cresc.

In this ballad, the narrative of the disguised nobleman (section 1), five verses long, is set strophically, without variation, and moreover to harmonically rather static music; this inevitably makes for a certain tedium, however pleasing the ideas. In this context it may be a deliberate gesture towards the 'fairy-tale' portrayal of kindness and goodness, but there is no attempt at any melodic or textural alteration, which is unusual over such a length of time. Even the piano tag (one can hardly call it otherwise), set to the refrain at the end of each verse, remains the same, being actually a decorated version of the last line of the stanza:

Ex.427

Die Kinder, sie hören es gerne.

In respect of this over-long narrative section, seeming to overbalance the general structure, the ballad points to having been written for a more leisurely (less critical, more easily satisfied?) age, where a pleasantly moral outcome excuses a good deal of (to us) tedious repetition.

* * *

4. Internal narrative

The story-within-a-story, instanced in the previous example, is found in four other Loewe ballads, where one of the characters relates a separate story within the main narrative. This may be of an incident in the family history of one of the other persons, or a memory of his own youth, or some similar explanatory device. As with dialogue, this scheme offers the composer a ready-made reason for contrast: a quite distinct contrast, moreover, probably necessitating a complete change of musical style and pace, so that one imagines the words, "Now gather round, and I'll tell you a story".

The five ballads containing such an internal narrative are:

<i>Wallhaide</i>	1819
<i>Des Bettlers Tochter</i>	1834
<i>Ballade vom...Grafen</i>	1835
<i>Der Graf von Habsburg</i>	1843
<i>Meerfahrt</i>	1843

In all except *Des Bettlers Tochter* the inner story is told in a folk-style 6/8 time, and in the first three examples melody, key, and piano texture are deliberately simple and repeated strophically.

The eponymous heroine of *Wallhaide* is describing to her lover how she plans to escape to him in the guise of her ancestral ghost, by now a familiar sight to her guards, who will therefore ignore her (see p152 above). She relates the whole history of the ghostly Wallhaide in seven 6-line stanzas, introducing it with the words "Now listen!":

Ex.428

Andante quasi allegretto.
(Im Romanzontone.)
piano e semplice

baut, und wenn er im Ker - ker auch wä - re! Drum hö - re: - Als Wun - debold noch, unsres

Hau - ses Ahn', in die - ser Burg re - si - dir - te, da wuchs ihm ein Töchterlein herrlich her - an, des gan - zen

Apart from one 2-bar touch of F-sharp minor, the 'Romanza' remains in A minor until half-way through verse six; here, as she returns to the present to explain the practical details of her plan, the melody disintegrates and the key veers to E-flat minor:

Ex.429

più moto

todt auch zur Lie - be sich nei - gen; sie bor - ge heut Nacht mir ihr blu - ti - ges
Kleid, die Wächter sollen mir wei - chen. Die Gei - ster - bahn hält Kei - ner

In both *Des Bettlers Tochter* and the *Goethe Ballade...* the singer of the internal narrative is relating his own history, though this fact is at first unknown to his listeners. Only at the climax of the story are they (and we as audience) made aware that the 'beggar' in both cases is in fact a man of high degree.²²⁹ The melody for the father of 'Bessee' (the daughter of the title) is simplicity itself, very much in folk-traditional style:

Ex.430



Von Si-mon Mont . fort sing'ich euch, der einst so mächtig,gross und reich
In je-ner Schlacht auf Evesham Feld war sei-nem Laufdas Ziel ge-stellt.

The four verses take 21 bars each, including three bars of piano interlude, which is merely a commonplace repetition of the vocal cadence: he is a rather tedious old story-teller.

The story of the *Goethe Ballade...* is in fact remotely based on that of *Des Bettlers Tochter*. Its internal narrative is told to a simple, shapely melody of rather more distinction than that of Example 430, with a fuller piano part (see Example 426/1). In both these ballads, the inner story is not introduced with any subtlety, merely set off from its surroundings by final cadences.

The bard in *Der Graf von Habsburg* sings of the past deeds of 'a noble huntsman', in reality the King, who is among the bard's audience (see p290); the chordal melody is supported by a more complex and detailed piano part, and the 6/8 time is also pertinent to the hunting scene he is describing (see Examples 159 and 389). The ending of this narrative, however, with its decidedly operatic extended cadence, leads in with the simplest of all links to the following section, incorporating the familiar romantic submediant drop, here from G to E-flat:

Ex.431 overleaf

²²⁹Loewe gives an account of the rehearsing and first performance of *Des Bettlers Tochter*, at a Court Festival in Berlin in 1834 (Sb 174,175). The ballad was of particular interest to the Court, as its translator was the Prince Carl of Mecklenburg-Strelitz, half-brother to the widowed Princess Luise Radziwiłł. Loewe relates how Eduard Devrient stood at the side and sang the narrative verses and the several characters in the story were both sung and acted by the performers.

Ex.431

mögen, ich sprech'es ver - kündend aus, sechs Kro - nen Euch bringen in Eu - er Haus und
glän - zen die spätsen Ge - schlech - ter!'' Und mit sin - nen, dem Haupt'

dolce *piano*

The final example, *Meerfahrt* (words by Freiligrath), is cast in a very different mould. It is a non-dramatic poem; the narrator relates that while swimming in the empty sea he espies a sunken city shining below him in the transparent water. His thoughts immediately liken this to the image of Snow White lying in her crystal coffin.

Loewe is dealing here with a more subtle change: that of a mental state, of feeling, or memory. The change from the luminescent B-major of the sea to the 'homely', 'märchenhaft' or 'folktale' key of B-flat/G minor is a striking one, more significant psychologically than the key-changes in the previous examples. The musical material of the two sections is moreover related, though the texture of the accompaniment is years apart — literally: the Brahms of the 1870s seems to be peering out from the B-major section; key, time signature, piano lay-out (octaves with inner 3rds and 6ths), and harmonic movement are all typical of certain of his songs.²³⁰ — But Brahms was 10 years old at this time. (cf. Examples 77 and 78, p114 above):

Ex.432

auf dem san - digen Grun - de präch - tig und hehr glänzt die al - te ver - sun - ke - ne

Ex.432 continued overleaf

²³⁰See for example passages in *Die Schnur, die Perl an Perle* op.57:7; *Regenlied* op.59:3; and *Heimweh II* ("O wüsst' ich doch den Weg zurück") op.63:8.

Ex.432 continued

Stadt. In

Tempo innocente.

al.ter verschol.lener Mär.chenzeit ver.stiess ein Kö.nig sein Töch.terlein;

dolce, affettuoso

Note also the unadorned semitone shift, as one moves from outer to inner experience.

* * *

These four features which occur in ballad poetry: the regular *strophic* outline, the frequent use of *dialogue*, the occasional *refrain* and *inner narrative*, are of course purely structural and need have nothing to do with the emotions of the characters. But they can, nevertheless, be a most important framework for the music, offering the essentials of unity and variety, repetition and contrast:

unity (repetition)	the strophe, the refrain
variety (contrast)	dialogue, internal narrative

The composer, if he is wise, will use these in order to project to the listener the pace, the rise and fall of tension over the whole narrative.

Loewe's procedures in acknowledging this framework, in themselves fairly obvious, are further evidence that he is fully aware of his opportunities; he extracts every possible element from his poems which will then serve *musically* to re-illuminate the words for the listener.

* * *

CHAPTER 14

Loewe's use of the motif and motivic alteration

The investigation of Loewe's compositional procedures in the ballads brings to light not only the way in which he receives techniques from the past, and anticipates certain later practices, but also, very importantly, the way in which he works out for himself the most satisfying *organisation* for these ballads, creating ingenious and original solutions where the words inspire him.

The motif — melodic, harmonic, or rhythmic — is a necessary germinal feature of almost any attempt at composition, of whatever epoch. From a plainsong intonation, through imitational 'points' in a 16th century madrigal or motet, through its extension in the Baroque 'motto' and ritornello functions and the Classical theme or subject, right up to the potent Leitmotif of the 19th century and the embryonic 'cells', rows, and texture units of the 20th: the motif, more or less memorable, is the composer's raw material; "it has a special identity with important consequences for the shape and structure of the larger [movement or composition]".²³¹

Exciting is the path of analysis, of discovering how a composer turns his ideas this way and that, expands and contracts, conceals and reveals, adds and subtracts, juxtaposes and isolates, and in so doing, evolves a whole and satisfying artistic experience.

When music is being set to words, and particularly to dramatic words, the composer's feeling for mood or situation is given a further strong impulse towards *associative* characterisation, and numerous instances have already been noted of the unifying focus afforded by Loewe's skilful, often inspired, use of a recurring melodic, harmonic, or rhythmic idea.

Loewe's use of motif varies considerably from work to work; three characteristic treatments emerge and may be formulated as follows:

1. The motif as *communicator*
2. The motif as *commentator*
3. The motif as *contributor* (Leitmotif)

The first, Loewe holds in common with Schubert and some earlier song composers; the second points ahead to Schumann, Brahms, and Wolf; the third shows him at his most forward-looking, and at his most versatile, and the ballads containing this type of motivic treatment are works of immense power: the closely organised music allows the strong emotional content to be held firm and kept coherent by this referential foundation.

* * *

²³¹William Drabkin, Grove 6: Article *Motif*.

Ballads such as *Der Zauberlehrling*, *Wirkung in die Ferne*, *Der Nöck*, even *Thomas der Reimer*, though drama is not lacking, again demonstrate little significant change or adjustment of their musical motifs.

As a rule, however, Loewe varies his motifs with some consistency of purpose. *Heinrich der Vogler* is a case in point, where a change of key and metre communicates a change of scene and the entry of a crowd, the main theme remaining the same in outline (Examples 392 and 395). Two short extracts from *Der Sturm von Alhama* show a similar alteration of key and time signature; (a) illustrates the Moorish King riding with great ceremony through the streets of Granada, while at (b) distant military sounds are heard approaching:

Ex.435

(a) Durch die Strassen von Grana-da einst der Mauren.könig rit.te,

(b) *Allegro.* *cresc.* *Piano il crescendo.* Ange.kom.men im Al.ham.bra, rasch be.fieht er sei.nen Treu.en:

Hochzeitlied (p132-3, Examples 94, 95 and 96) is another excellent example of simple variation of motif (in this instance over a recurring harmonic progression) which illustrates and communicates scene and action, without any deep probing into emotional issues.

A change of detail within or surrounding the motif is another means of communicating altered scene or circumstances which can also work on the deeper level of emotional change. The early (1819) ballad *Geisterleben*, although short and non-dramatic (it is styled a 'ballad in song form' in GA), is one of the most striking examples of the adaptability of a particular motif in this way. (A complete copy will be found in the Supplement, p364.) The words are by Ludwig Uhland, and are unique among the ballads in that they are in the form of a Petrarchian sonnet; the rhyme-scheme runs:

a b b a, a b b a, c d e, e d c

Every line ends with a feminine cadence / 0, in this case a long, hollow syllable followed by a short unaccented one, e.g. *begraben*, *Blume*, ...*düfte*, *verriegelt*, *gehen*, and so on. This adds greatly to the heaviness, the melancholy of the mood.

The subject of this ballad as well as its date place it close to *Treuröschen* and *Wallhaide*, which also deal with the spirit of a dead lover. But in *Geisterleben* there is no 'story', no 'Ride of Death'; the departed spirit returns to his beloved's room to watch over her, but has to depart at cock-crow. For today's listener, Loewe's music conjures up the deep feelings, poignancy and chill resignation which one finds later in some of Hugo Wolf's songs (as for example in *Das verlassene Mägdelein* (1888), words by Mörike). The stark economy of the piano part, the lengthy silences at the end, the frequently monotone vocal line and the utter emptiness of the final bars, are all features strongly reminiscent of the later composer.

Loewe's introduction presents a short motif, an insistent rhythmic and melodic figure which, even while remaining at the same pitch, can rest on different harmonies:

Ex.436

Langsam. *sotto voce*

Von

sempre pianissimo e sul una corda

dir ge-trennet, lie-ge ich be-gra-ben, mich grüsst kein

Säuseln linder Früh-lings-lüf.te; kein Ler-chen-

sang. kein Balsam sü-sser Däfte, kein Strahl der

Not until the 11th bar does it alter pitch, and at the same time its rhythm is minutely changed, softened — perhaps prompted by the words "...linder Frühlingslüfte" (of soft Spring zephyrs). The motif is then heard high in F major (the lark's song); as a bitter-sweet and very Mahlerish minor 9th, also in F ("breath of balsam"), and, over an A major 6-4, as a shaft of remembered sunshine. The irony lies in the fact that these mitigations of despair are all negative: "no lark's

song, *no* balsam of sweet fresh air, *no* ray of morning sunlight can soothe me". But the music gently pictures the memories of the spirit's former earthly happiness.

The second quatrain of the sonnet tells of the disembodied spirit's wanderings to reach his beloved; a new, urgent mood is conveyed by a syncopated, widely wandering bass line, taking the music startlingly through A minor, B-flat minor and C minor in 2-bar sequences, leading to a tender cadence in (as the listener is led to think) G major, which is immediately contradicted:

Ex.437

Musical score for Ex.437. The vocal line is in G major and contains the lyrics: "Klüf. te, die mich so fern von dir, so fern von dir getrennet ha . . . ben." The piano accompaniment consists of a syncopated bass line and a triplet movement in the right hand.

The ensuing triplet movement, especially the outline of the last bar, leads closer to the original motif. This returns, after a *ritardando* and pause over a diminished 7th, at its original pitch, but with an extra anacrusis, a full diminished triad in each hand, a *forzato* and contrary motion of the outer parts; one must assume the sleeping girl is restless, as the spirit asks: "does my spirit breath affright you?...":

Ex.438

Musical score for Ex.438. The vocal line is in G major and contains the lyrics: "Erschreckt dich Geisterhauch, du zarte Blume?" The piano accompaniment features a triplet movement and dynamic markings: *mf*, *f*, and *decresc.*

The spirit must return to the grave: "Farewell!...the cocks are crowing...":

Ex.439

Musical score for Ex.439. The vocal line is in G major and contains the lyrics: "flügel! Leb wohl! ich muss ins Grab, die Hähne krähen..." The piano accompaniment features dynamic markings: *p*, *più rit.*, *calando*, and *morendo*.

Surely this is one of the most original examples of German song in the first two decades of the 19th century? Its creation of atmosphere; its sacrifice of merely song-like beauty to stark characterisation; its economy of means: all are unprecedented. These features owe little to Schubert, and certainly ante-date any of Schumann's comparable songs by more than 20 years. Loewe is here on his own, translating Uhland's dream into an unforgettable musical experience. With uncanny instinct, he creates a thread-like motif, which is itself hardly altered, yet made to function with an unerring accuracy of changing import; change of register, harmony, and spacing are finely judged to this end.

The extraordinary setting of Alexis' *Walpurgisnacht* (see pp307ff) has already been discussed from the standpoint of dialogue in the ballads. It is a *tour de force* in its kaleidoscopic yet economical use of a single motif ((a) below), within a three-strand lay-out: the motif is repeated 43 times, interspersed with 16 double repetitions of its first half (b):

Ex.440



Variety of key, and the interchange of 'parts' offering variety of texture, make it a unique and original construction.

Originality of construction in an entirely different form appears in *Prinz Eugen, der edle Ritter* (1844), whose words (by Freiligrath) relate to the battle of Belgrade, 1717. While not of motivic construction in any conventional sense, this ballad derives its origin from a traditional melody, dating from 1719; Loewe has taken this melody, and after a few 'strophic concealments', to use Alfred Einstein's happy phrase,²³² at last triumphantly parades its fully-accounted form.

The poem tells of an army trumpeter, the supposed inventor of the song, and how the rehearsal and final thundering choral onslaught of his battle-song decide the day. Loewe has built up the vocal line and accompaniment throughout from the various 'voice-parts' of an approximate Ur-form of the tune and its 2/3-part harmonies (extremely evocative of 2/3 trumpet parts, and probably deliberately so) which can be set out thus (Example 441):

Ex.441 overleaf

²³²*Music in the Romantic Era* p190.

Ex.441

Phrase (i)

(a) (ii) (b)

(iii) (iv)

(v) (vi) (c)

verses 1 and 2:

verse 5:

verses 3 and 4:

verse 6:

The voice part may be traced *via* the coloured lines (allowing for transposition, and alteration from major to minor), and the various strands of the accompaniment could be similarly located. Verses 1 and 2 are in E minor/B minor, with a side-slip into D major. They make much use of figure (a), the 'bass'; figure (b), again the bass; and the middle/lower part of phrase 3:

Ex.442

Commodo.

Zel. te, Po. sten, Wer. da- Ru. fer! Lust. ge Nacht am Do. nau. u. fer!

Pfer. de stehn im Kreis um. her an. ge. bun. den an den Pflöcken;

an den en. gen Sat. tel. böcken hangen Ka. ra. biner schwer.

Verses 3 and 4 (in B minor) include an excursion into F-sharp minor:

Ex.443

Neben seinem müden Schecken ruht auf einer wollenen Decken
 der Trompe-ter ganz al-lein: „Lasst die Knö-chei, lasst die Kar-ten!
 Kai-ser-li-che Feld-stan-dar-ten wird ein Rei-ter- lied er-freun!

poco f *p* *cresc.* *cresc.* *cresc.* *cresc.*

In verse 5, at the words ‘and he sings the new melody’, the ‘real’ key (G major) is heard for the first time, the voice having the original tune in the first and last phrases:

Ex.444

Und er singt die neu-e Wei-se ein-mal, zwei-mal, drei-mal lei-se
 de-nen Rei-ter-s-leu-ten vor; und wie er zum letz-ten Ma-le
 en-det, bricht mit ei-nem Ma-le los der vol-le, kräf-tige Chor:

p *cresc.* *cresc.*

In verse 6, the singer triumphantly rings out the original tune in phrases 1, 2, 3, and 6, doubled by the accompaniment over three octaves with full harmony. In the 4th and 5th phrases he reverts to a tonic and dominant ‘aside’ (‘3rd trumpet’), as the dynamics fade and the hero’s thoughts move to less military matters — one could also mention the single ‘Diskanttrompete’ high G as the

protagonist twirls his moustache. Note how the last phrase is repeated *pianissimo* by the piano (LH), with a sly '2nd trumpet' cadence (c) added by the RH part:

Ex.445

„Prinz Eu - gen, der ed - le Rit - ter!“ Hei, das klang wie Un - ge - wit - ter
weit ins Tür - ken - la - ger hin. Der Trom - pe - ter thät den Schnurrbart streichen
und sich auf die Sei - te schleichen zu der Mar - ke - ten - de - rin.

If one could speak of musicological wit, this ballad, with its extraordinarily original plan, would surely constitute a prime example. During the course of the ballad one is constantly and tantalisingly aware of the same theme recurring, with only snippets of it being allowed to appear in the foreground, so that the final peroration is not only impressive, but a relief indeed.²³³

* * *

²³³Einstein (op. cit.) mentions Vincent d'Indy's *Istar* as possessing a similar build-up. One thinks also of the plan of many of Sibelius' symphonic movements from the 2nd symphony onwards.

2. The motif as commentator

When one examines longer ballads, ones which deal with several changes of fortune or mood, one finds that Loewe's use of his motivic material becomes more powerful: his feeling-imagination sets to work, and without necessarily dealing in terms of re-moulding or transforming, he will arrestingly *vary* a motif, changing its harmonic colour or rhythmic pattern in order to comment upon and draw our attention to a point in the drama. *Die verlorene Tochter* exemplifies well this midway stage between repetitive use of motif, and its more subtle contribution through metamorphosis.

This ballad has previously furnished an example of Loewe's 'beauty' theme — which forms, in fact, the opening melody (see Example 229, p200 above). Throughout the work, Loewe interpolates 2-bar cadential motifs for the piano after every line or two of the poem; this produces a hesitant, thoughtful effect, apt for this poignant story.²³⁴ These repetitive cadential commentaries, far from becoming monotonous as they so easily might have done, instead add pathos, and provide time to take in the words; they are varied in harmony after the first verse: quite simply, but the change is enough to capture the attention and underline the previous sentiment:

Ex.446

Moderato.

Es flogen drei Schwälbelein über den Rhein, es starben dem König drei

Töchterlein, es starben dem König drei

Töchterlein.

²³⁴Compare the rôle of piano interpolations in *Der Mönch zu Pisa*, pp222-3.

The King loses three daughters — the first dies in the morning, the second at noon; the third runs away with a strolling musician. At this point a sharper rhythm emerges, and a move to E minor is made (a similar phrase to one in *Der Mönch zu Pisa* : compare Example 267):

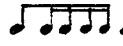
Ex.447

Example 447 shows a musical score with a vocal line and piano accompaniment. The vocal line has the lyrics "sie lief mit ei-nem Spielmann hinaus." The piano accompaniment features a prominent cadential figure in E minor, marked with a *p* dynamic.

The cadential figure is now harmonised in E minor — note the V minor-9 minus its 3rd:

Ex.448

Example 448 shows a musical score with a vocal line and piano accompaniment. The vocal line has the lyrics "sol-che bit-ter be-reu-et-hat." The piano accompaniment features a cadential figure in E minor, marked with a (*) and a V_9 chord symbol.

A 6/8 *Allegro agitato* then follows, which settles first into A minor and further into D minor, during which a new rhythmic figure  is introduced, depicting the girl's anxiety to return home after seven years of wandering; the rhythm later becomes her knocking at the palace gate with her royal gold ring:

Ex.449

Example 449 shows a musical score with a vocal line and piano accompaniment. The vocal line has the lyrics "Und als sie am Tho-re-lang-ten an, sie klopfte mit ih-rem Goldring-lein an, a tempo". The piano accompaniment features a rhythmic figure in 6/8 time, marked with *rit.* and *a tempo*.

The initial 'beauty' theme is heard again as the key changes to F major: the girl humbly begs admittance and asks to be employed as a servant. The cadential motif now appears in this form:

Ex.450

„Das Mägd.lein ist mir zu hübsch und fein, es möchte mir frei.en mein Söh.ne.lein,

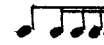
Note the 'tenor' part's winding melody here — a textural device which Loewe uses sparingly but effectively:²³⁵ here it seems to reinforce the weight of the piano's comment.

After a further period of seven years, serving in her own parents' palace, she reveals her identity:

Ex.451

ich hof.fe, du wirst mir lie.be Mut - ter sein.*

This time the elliptical chromatic supertonic 9th (*) adds poignancy and colour to the cadence.

At first the mother is not convinced, until the girl tells her by way of proof that the gold ring given by her parents is in her oaken chest behind her bed. The rhythm  is heard here, reminding the listener that she knocked on the gate with this very ring: a small point, once more showing how a detail can be added or confirmed musically. The emotion of the reunion is heightened by further E minor harmonisations of the cadential motif:

Ex.452

→ Gmaj.

²³⁵ Again, compare *Der Mönch*, Example 214 and comment.

The last appearance of this motif, as the girl dies, brings together the greatest chromaticism from both keys, E minor and G major, and the ending of the ballad deserves full quotation for its heart-rending simplicity, as both mother and child finally rest in the grave; the melody of the last two bars consists of the (altered) beauty theme, as it appears in later verses; its last three notes are here augmented:

Ex.453

Es dau. er. te nur drei Ta. ge. kaum, lag Toch. ter und Mut. ter im Gra. bes. raum. ...

In performance this is immensely moving: there is no striving after effect. Enough is said with these quiet chords.

It becomes increasingly evident that Loewe's ballads, even when examined as to their technical aspects, can never be divorced from their *feeling* qualities. Every detail worth mentioning adds its weight to this argument.

Der Blumen Rache is a strange anecdote by Freiligrath about a sick girl and the flowers she has picked, which stand by her bed. In her (or the poet's) feverish fancy, they take revenge on her for her 'cruelty', and she dies supposedly at their hands. The rather unattractive narrative apart, this ballad has been described by Runze (GA IX xxxi) as a formal and psychological masterpiece; it is moreover given great musical interest by Loewe's re-modelling of a seemingly innocuous triplet figure (itself remotely allied to the opening melody) which is heard near the beginning, when the flowers are first mentioned:

Ex.454

Lento, con moto.

Auf des La. gers wei. chen Kissen Schim. mernd auf dem Bin. sen. stuh. le

una corda *sempre tenuto* *ca.*

It appears as a piano punctuation:

Ex.455

— pran - gen... Blu - men, düft - ge, bun - te,

The flowers begin to agitate and whisper together:

Ex.456

Allegro.

pp

Plötzlich, horch!

The smooth melodic triplet become rapid broken chords:

Ex.457

Kro - nen tra - gen sie und Schil - de.

f

tutte corde

* Ped.

A calmer section follows, *molto moderato, fantastico*, A minor/C major, ending on the dominant, G, and moving by Loewe's common semitone shift to A-flat minor. The shift is employed here less for a change in tension, rather for a change in colour, hinted at further by the indications *una corda* and *languendo*.

Yet another semitone shift (A-flat=G-sharp - A minor) brings this transformation of the triplet figure, *più animato*, *tutte corde* :

Ex.458

Più animato.

Rei - her. Aus dem Kelch des Türken - bun - des kommt ein Ne - ger stolz ge - (zo gen)

tutte corde

During the final few verses, the triplets enhance the feverish atmosphere in this way:

Ex.459

Vivace.

Ra - che!

Rau - nen! wie des Mäd - (chen)

zie - hen!

dimin.

The intense activity slows down, and the final quatrain returns to the original F major and ends in A minor, a reversal of the key-scheme of the first verse — the other side of the arch:

Ex.460

Più moderato.

Mit dem al - ten dum - pfen Schwei - gen kehrt das lei - se Flü - stern wie - der.

pp.

and further:

Ex.460 continued overleaf

Ex.460 continued

Tempo come sopra.

ritenuto

Da-be-grüsst-der-Son-ne-Fun-kein

Ad. * Ped.

ending:

noch die Wan-ge sanft ge-röthet, ruht sie bei den welken Schwestern... Blumen-duft hat sie ge-tödtet!

Ad.

Many ballads already discussed include motivic commentary, including *Edward* (p239ff), *Goldschmieds Töchterlein*, (p214ff), *Die drei Budrisse* (p296ff), *Harald* (p130), and to a lesser extent, *Der alte König*, (p194), and *Die Gruft der Liebenden* (see Example 201, p189).

* * *

3. The motif as contributor: Leitmotiv²³⁶

Loewe's use of thematic material in a leitmotivic way, perhaps because it carries the greatest importance in a musico-historical sense, has elicited a certain amount of argument among scholars. Two distinct and divergent opinions can be found.

M.J.E. Brown categorically states: "Loewe's modifications of the thematic phrases in his ballads are not true examples of the use of *Leitmotiv*, with which he is often credited. His re-shaping of such motives is not designed, as in Wagner, to depict changing psychological aspects of the individual or idea; the variants do duty for any situation of the narrative and serve merely to bring about the variety-in-unity of the ballad as a whole."²³⁷

²³⁶The word is used here in an all-embracing sense, i.e. it includes referential motifs and allusion on all levels. The reader is referred to the articles *Leitmotiv* and *Leitmotif* in Grove 5 and 6 respectively for the history and definition of the word. MGG confines itself (under *Leitmotiv*) to operatic examples only, not entering into the wider issues discussed in Grove.

²³⁷MT April 1969 p358.

The present writer has at the least to qualify this statement, which surely must rest upon a rather superficial observation. Enough examples have appeared in these pages to refute his claim that “the variants do duty for any situation...”; frequent and self-evident instances have been cited where a motif is most subtly and sensitively varied according to the changing emotional or dramatic ambience — “the changing psychological aspects of the individual or idea”.

To illustrate the chameleon-quality he finds in Loewe’s themes he turns to *Archibald Douglas* : “The striking cadence which opens the song depicts Douglas’s burden of care, but is used later both for King James’s spurning of the old warrior and for the subsequent reconciliation between the two men.” Reference to Ex.339, 342, and 346 (pp261-5) will help to re-evaluate Maurice Brown’s statement: the ‘smoothed-out’ versions of the initial ‘feud’ motif used at these points already possess less of the vengeful memory, and more of the loyal old man’s will towards reconciliation. Seen in this light, the theme becomes appropriate in all the situations quoted.

Again, Maurice Brown seems to have missed the point of the second theme (‘b’ in Ex.331, p257) in his hasty conclusion that “the second motif, a melodious triplet figure, is developed throughout the ballad in a very attractive fashion, but it accompanies a variety of emotions, nostalgia or joyous anticipation, belonging exclusively to none of them.” The significance of this figure works on a deeper level, ‘belonging exclusively’ to that level, where it *is* appropriate, not merely ‘accompanying’ but underpinning the various emotions with its constant factor of *memories of the past* — nostalgia in fact, as is rightly stated. It appears in this sense consistently throughout, disturbing the King even when he is still contemplating revenge (Example 341); if the motif is perceived on this plane, then it is indeed constant in its ‘meaning’ — and also perfectly in agreement with what has been observed in all of Loewe’s best ballads: that the implications of his motivic work are often much deeper and more subtle than appears on first acquaintance.²³⁸

Karl Anton presents another facet of the question:

With Loewe, the *Leitmotif*, which is evident to a greater or less degree in all his oratorios and ballads, is *not*, as Plüddemann and others assert, to be thought of as *purely musical*, as the ‘natural transference of the motivic work of the classical sonata movement...into song composition’, but *poetically*, as a motif designed for the characterisation of a person in the drama, or a certain situation, or even of scenery; so that it appears at every recurrence of this moment, or even simply to jog our memory and elucidate further events.”²³⁹

(The italics and omission marks are in the original.)

²³⁸See also p219.

²³⁹KA 83-84. His note gives the source of Plüddemann’s assertion as *Bayreuther Blätter* XV 322. Anton further considers that: “Such opinions betray a standpoint which completely excludes knowledge of the music dramas of Monteverdi, Scarlatti, and others.”

If one examines those of Loewe's ballads in which his thematic handling assumes the function and importance of Leitmotif, one finds in practice that elements of both arguments are present, but that the *poetic* and *suggestive* function (of variation or metamorphosis) transcends any formal function, and is still most definitely Loewe's primary reason for thematic recurrence or remoulding.

* * *

Even the early *Wallhaide* provides examples of an assured use of motifs in this sense. One motif is traced along its path towards the theme of 'innocence' (pp186-7); and note has already been made of Loewe's use of an eerily insistent rising 5th to denote the ghostly *Wallhaide* and the luring of her lover to the grave (p152 and Example 129, p153 above). This motif, rudimentary as it is, has itself evolved from a phrase used as the knight is first mentioned — here a rising 4th:

Ex.461

Musical score for Ex.461, showing a rising 4th interval in the melody. The score is in G major and 3/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The lyrics are: "Vom na - hen Schloss auf flin - kern Ross flog Rudolph zur Sü - ssen, zur Lie - ben". The word *dolce* is written above the final notes.

Later, extended by one more step to the outline of a 5th, it becomes a joyous cry of love and hope:

Ex.462

Musical score for Ex.462, showing a rising 5th interval in the melody. The score is in G major and 3/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The lyrics are: "„Bin ich doch frei und Wall.haj - de treu; Du schwingst dich hinauf, und freu dig im Lauf". The word *con brio* is written above the first notes, and *pf* is written above the second notes.

This is then taken up, as an empty 5th, by *Wallhaide* the ghost at the end of her historical narrative ("she will only become warm in your arms"):

Ex.463

Musical score for Ex.463, showing an empty 5th interval in the melody. The score is in G major and 3/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The lyrics are: "In dei - nem Arm da wird sie erst warm,". The word *pf* is written above the first notes.

From then on, this banshee wail appears at the end of each verse, five times in all; Example 464 shows its first and its last appearance:

Ex.464

and later:

until the final verse where it turns into a shrill rising octave D-D, on the home tonic at last:

Ex.465

It is easy to imagine Loewe the improviser catching hold of such a motif and making the best repetitive use of it, as the words demand.

The purely musical/formal motivic function is rare; a skilful admixture of it is found in three ballads of great length: *Die Braut von Corinth* (1830); *Gregor auf dem Stein* (1834); and *Das Switesmädchen* (1835). Of these, the poem of *Das Switesmädchen* (38 verses long) already possesses a dramatic symmetry which Loewe utilises fully in his musical design. *Gregor*, both dramatically and musically separated into five separate scenes, uses much musical cross-reference and metamorphosis. Goethe's *Die Braut von Corinth*, more classical philosophy than poetry, an intellectual/moral drama perhaps, is of all Loewe's ballad-settings the most weighted on the purely *musical/formal* side of leitmotivic writing.

Of necessity, a long poem must provoke from the composer some conscious effort to provide satisfactory coherence. It is important to remember that thematic cross-reference, and more especially thematic metamorphosis, had nowhere penetrated into the world of solo song by 1830, and Loewe's essays in this field are therefore of exceptional interest: in his ballads especially, this exciting compositional possibility is seen *for the first time in the history of solo song*. The very length of the poems, and the dramatic exigencies of the genre Loewe made peculiarly his own, seem to have brought this about: like Haydn at Esterházy, he was 'forced to become original', and to work out his own salvation.

One begins to realise that in this compositional process one is witnessing the emergence of an important nodal point in the growth of 19th century music, from which a whole new branch of musical delineation could develop. Sadly, because of his lack of professional stature in wider terms, Loewe was not destined to make the impact on the music of the 19th century that, for instance, Liszt, Berlioz and Wagner did in their various fields; but in this area, that of motivic support for his dramatic and emotional arguments, as in so many other details of his work, he anticipated these 'greater' composers. At his most enterprising, he looks forward in harmony, musical imagination, practical and acoustical matters, and, outside the ballads, even in nomenclature: before 1830 he was already calling certain of his piano pieces '*Tondichtungen*' (tone poems)²⁴⁰ many decades before Richard Strauss embraced the term and the idea so comprehensively.

Die Braut von Corinth

The following examples from this ballad show the genesis and various transformations of the significant binding motif which occurs throughout the work.

The ballad, though continuous, falls into four distinct scenes, which in tempo and temperament correspond loosely to the four movements of a sonata or symphony:

- I (verses 1-6) *Moderato* 4/4 G major - C major
- II (verses 7-12) ('Scherzo') *Lebhaft und feurig* (i.e. *Vivace e con fuoco*) 4/4 F - C major
- III (verses 13-20) ('slow movement') *Ruhig, heimlich und süß* (i.e. *tranquillo, intimo e dolce*) 12/8 F major
- IV (verses 21-26) *Prestissimo* (later *accelerando*, then *poco a poco meno presto* over the last 4 pages; 4/4 a - d - g - G

²⁴⁰*Mazeppa* op.27; *Der barmherzige Bruder* op.28 (both written and published 1830); *Der Frühling* op.47 (written 1824, published 1835). M.J.E. Brown considers *Mazeppa* to be well worth reviving (MT April 1969 p357).

- I An Athenian (pagan) youth arrives in Corinth at the house of his father's friend (now a Christian); all are asleep except the wife, who welcomes the boy, plies him with food and leaves him to sleep. The phantom (as one gradually realises) of her daughter enters.
- II The youth wakes, begs the girl to share his food and his bed — there is argument and discussion of the relative merits of Christianity and the Old Religion, of which she is still at heart an adherent, in spite of the family's conversion.
- III is a languid, erotic love scene (which Bulthaupt (B 38) characterises as a 'Liebesbacchanal' — daringly, for 1898).
- IV The mother interrupts furiously; the daughter turns on her mother: "Do you begrudge me one blessed night? Was it not enough that you sent me to an early grave? I have wakened from my narrow tomb and enjoyed my own resurrection; the droning of your priests and their blessings mean nothing. The salt and water of baptism cannot quench the ardour of youth, and the earth cannot cool Love!" — She asks her mother to prepare a funeral pyre: she and the youth, who having loved her must die, will both return to the old gods in the flames.

In the opening passage, melody and harmony apart, Goethe's flat, prosy words have forced Loewe into a rhythmically unusually flexible phrasing:

Ex.466

(x)

Moderato.

Nach Co. rin. thus von A. then ge. zo. . . gen kam ein Jüng. - ling, dort noch unbekannt. Ei. nen Bür. ger hofft' er sich ge. wo. - gen, beide Vä. - ter wa. ren gastverwandt, hat. ten frü. he schon Töch. - terchen und Sohn Braut und Bräu. li - gam vor. aus ge. - nannt'

(x)

cresc. *dim.*

cresc. *dim.*

The figure (x), introduced apparently so inconsequentially, reveals itself as Loewe's binding motif, appearing at the end of nearly every verse, clinching whatever musical or verbal argument has gone before.

It is joined by an ascending scale (y), first seen in the second verse as at (a); in verse 4 it appears as (b):

Ex.467

(y)

(a)

Keimt ein Glau.be neu, wird oft Lieb und Treu wie ein bö.ses Un.kraut aus.ge.rauft.

Und schon legt das ganze Haus im Stil.ien, Va.ter, Töch.ter,

(b)

A - ber bei dem wohlbe.stell.ten Es.sen

At the end of this verse both motifs are amalgamated at last into a cogent musical phrase, above some remarkable harmony:

Ex.468

legt,

und er schlummert fast, als ein sel.tner Gast sich zur off.nen Thür her.ein bewegt.

(x) (x) (y)

The change of key signature occurs as the phantom enters; this passage is repeated almost exactly at the end of the 6th verse, when the girl makes as if to leave. This leads into the 2nd 'movement'. Motif (x) is now used sequentially:

Ex.469

(Lebhaft und feurig.)

(x) (x)

Kind! Bist vor Schrecken blass! Lie.be, komm und lass.g.....

It appears again at the end of verse 8, with yet another accompaniment detail (arrowed in Example 470) arising from material earlier in the verse:

Ex.470

die ge - ne - send schwur: Ju - gend und Na - tur sei dem
Him - mel künf - tig un - terthan.

Later (x) is elaborated into a 9th:

Ex.471

mich, die an - dich nur denkt, die sich lie - bend kränkt;

At the end of verse 12, the key of F itself is established by (x), instead of the motif's previous leaning into the subdominant; the sequence now reaches V of V (whence an extended cadence, not quoted, leads firmly into the 3rd scene):

Ex.472

un poco più mosso accelerando
Lieb - chen, blei - be hier, fei - re - gleich mit mir un -
accelerando dim.

→ I (F) → G = V of V

The love scene (verse 13) opens with what appears to be new material:

Ex.473

Ruhig, heimlich und süß. *p*

schmaus. Und schon wechseln sie der Treue Zei - chen;

nicht schleppend

p legatissimo

But at the end of the verse it proves to be in fact the outline of a remodelled motif (x), and in this form it provides much of the thematic material of this scene:

Ex.474

sacht

E. ben schlug die dumpe Geister. stun - de, und nun schienes ihr erst wohl zu sein.

sacht

In the final scene, motif (x) does not appear until the daughter's expostulation with her mother (verses 23 and 24) which opens thus:

Ex.475

appassionato *poco a poco accelerando*

„Mut - ter, Mut - ter! den - ket mei - ner Wor - te:
A - ber aus der schwer - bedeck - ten En - ge

sempre p ed appassionato

leading to

(x)

Ist's Euch nicht ge - nug, dass ins Lei - chen - tuch,
Salz*) und Was - ser kühlt, nicht, wo Ju - gend fühlt;

dim.

(Loewe's footnote quotes the baptismal rite: "Receive the salt of wisdom".)

This ballad, with its symphonic dimension, its forward-looking harmony and piano-writing, is an altogether astounding work. Small wonder that a great Wagnerian singer, Eugen Gura, had such success when he performed it. He writes of this to Runze in January 1898, and adds: "Today I spoke to the most modern of modern musicians, the composer [Tondichter] Richard Strauss. His opinion of the Goethe/Loewe ballad *Die Braut von Corinth* was full of enthusiasm. He was excited and enraptured by the richness, beauty and distinction of the motifs and their shaping and development..."²⁴²

The motif in *Die Braut von Corinth* is a purely musical device, its interesting transformations contributing musically but not yet emotionally *leading* the narrative in a Wagnerian sense: rather, it is itself led *by* the story.

Gregor auf dem Stein

In this ballad, apart from straight thematic cross-references, certain motifs approach more nearly the late 19th century idea of Leitmotif, especially in the second and third scenes of this 5-part drama.

In the central scene (the longest, which contains the build-up and the emotional climax of the story) a 'feminine' and a 'masculine' theme appear, pertaining respectively to the Queen and Gregor:

Ex.478

(She) (He)

Sie war an Huld und An-muth reich, er schau-te fin-ster und war so bleich-

At a later appearance (see also Example 225, p198 above) the Queen's theme is sung by Gregor—but with 'his' harmony at the cadence:

Ex.479

O hät-te nim-mer mein sieg-reich Schwert den

The falling 4th followed by a rising step of Gregor's theme ((b) above) is elaborated and

²⁴²GA XII xv.

augmented into a new outburst: "O would that my trusty horse [had never brought me to this shining castle!]"

Ex.480

Allegro assai.

„O hät. te — mich nimmer mein treu. es Ross

and later appears (with reversed accentuation) as a doleful descending figure including a diminished 4th, sung by the Queen and anticipated by the piano's comment:

Ex.481

„Weh, weh - e! Gre- gor was treibt, o sprich,

(“Alas, Gregor, what oppresses you?”)

And as the Queen asks Gregor about his origins and Gregor tells the story of his past, the following dialogue is found, i.e. the Queen's falling 4th motif answered by the first three notes (G, D, E-flat) of Gregor's original theme:

Ex.482

„Du hast mir nie deiner Hei - math Land, mir nie den Na - mender

El - tern ge - nannt? — „Fremd blieben mir Land und El - tern bis jetzt:

If one now looks back to the second scene one realises that the following example is the possible catalyst for the Queen’s version of Gregor’s theme (“My young hero, a double happiness [is afforded me today]”):

Ex.483

„Mein jun - ger Held, ein zwie - fach Heil

At the end of Scene 3, after the terrible discovery of their incestuous relationship, Loewe reduces the musical comment, *via* the falling figure, to tight semitones, seen in the second line of Example 484:

Ex.484

piano *dim.* *pp*

leading to a final oppressive Neapolitan cadence:

Ex.485

Thor. *f* *pp*

The fact that the movement has gravitated from C minor to F minor is not without significance (see p30), quite apart from preparing for the key of the following movement, B-flat minor.

In this 4th scene Gregor retires as a hermit to a rocky island (the *Stein* of the title). A passing vocal phrase from the Queen's first speech in Scene 1 is found (a); there, and later, in the 3rd scene (b), it bears the connotation of ill-omen or suffering, but now (c) Gregor uses it as he gains hope of redemption through his own and Christ's sufferings:

Ex.486

(a) „We . he dem Land,

(b) für mei . ne Sün.den „Das Kreuz, Gre . gor,

(c) Du gos . sest aus ein theu.res Blut, das al . ler . we . gen Wun.der thut: lass,

(“Thou didst shed thy dear blood, which worketh miracles in spite of all”)

Brief musical allusions to Scenes 2, 3, and 4 occur in the fifth (final) movement; the emphasis here, though, is finally religious (see p178).

The whole drama, through such details, leaves an impression of the strongest musical unity, quite apart from the shattering emotional impact of this work.

Das Switesmädchen

Loewe's setting of Mickiewicz' long poem *Switezianka* provides a fitting example with which to conclude this study. Both formal and motivic features are well represented, and the emotional and evocative are also in evidence, as the poem includes Loewe's favourite elements of the supernatural and the tragic; the supernatural being is, moreover, a water-sprite. This is the one ballad written in the *middle* years with a strong bias towards these (to him) fundamental components, and is valuable evidence that in this field his inspiration works, as always, on a high level.

Unlike *Gregor*, this ballad is a continuous whole. Its 38 verses can be divided as follows, according to the structure of the narrative:²⁴³

- A:vv.1-8 A lakeside idyll. Who is the boy? — A hunter from the woods. — Who is the girl? — I know not...
- B: 9-17 Argument — his oath of fidelity — her warning — she runs away — he follows and loses his way.
- C: 17-31 The bright vision of the lake spirit tempts him — he responds.
- B':32-6 The spirit reveals herself as his erstwhile 'sweetheart' — she curses his 'infidelity' and finally drags him down with her under the waves.
- A':37-8 Two shadowy figures are walking at the lake's edge. Who is the boy? — A hunter from the woods — Who is the girl? — I know not...

The arch-form A B C B' A' is followed precisely by Loewe, using characterful motifs and tonality changes:

Section A (keys: a/C)

Ex.487

Allegretto grazioso.

Wer ist der
Ja. kiä. to

Jung. ling. lieb. lich zu schau. en? Wer ist da. ne. . . ben die Dirne?
chlo. piec pię. kny i mto. dy? Ja. ka. to o. . . bok daie. wi.ca?

²⁴³There is something of a tradition that Chopin's 2nd Ballade, op.38, was inspired by this poem. Schematically and emotionally Chopin's work corresponds convincingly, but as Chopin's fantasy was emancipated from the words, he is not confined to using the same literal proportions as a song writer must be.

Section B (F - d/e sequence - C - F)

Ex.488

Vivace.

„Schweige, Ver.weg.ner!“ ru.fet die Schöne, „weiss, wie der Va.ter mich warn.te:
 „Stój, stój,“ od. po. wié, „hardy mło. ko. sie, pom. nę, co oj. cie.c rzekł sta. ry:

leading to:

Allegro con fuoco.

Nie der da kniet er, greift mit der Lin. ken Sand, — ruft der Höl. le Ge. wal. ten,
 Chło. pic przy. klę. nał, chwycił w dłoń pia. sku, pie. kiel. — ne. wzywał po. tę. gi.

A transformation scene takes place, culminating in a downward-rushing diminished 7th: the shining lake waters begin to blind him.

Section C (basically A major;

transpositions and modulations to f-sharp - A - a - C - f-sharp - A - a):

Ex.489

der, o nim - mer er - le - bet!
 nie. sty. cha - ne sja - wis - ka!

Andantino molto dolce.

Ü. ber des Swi - tes sil. ber. ne Grün - de hold
 Po nad sre - bray - ste Świ. te. si bto nie daie. wi.

Ped. * Ped. * Ped. * Ped.

Section C continued

The motif (x) from Section A is now included (Example 490); note the diminished 4th:

Ex.490

(x)

Was um den Wiidfang kannst du so ban gen, der dich ver lockt in die Hai den.
 Po.co sa. tu Jess dzi. kiej wie trzn. cy, kłó. ra cię zwa bia wte knie je,

[con Ped.]

The figure (y) in Example 491 later assumes some cadential importance:

Ex.491

(y)

plät schernd die Tiefen durchschwei fen; Nachts dann in Abgrunds silbernem Scho sse, un ter den Zelten, den lich ten,
 ca ty dzień zemną się plu skać. A na noc w to. su srebrnej to. pie li pod namio ta mi zwier. cia. deł, na

Ped. * con Ped.

As the boy falls prey to the lake-spirit's enticements, the pace quickens, and the leisurely, heaving 9/8 gives way to the original 6/8 time:

Ex.492

(y)

Più moto vivace.

Da hat der Schüt ze Lieb chen ver ges sen, ach tet nicht Eid schwur und War nung; blind
 po miniał strze lec o swój dziew. czy nie, przy się gą po gar. - dail swię - tą, na s gu

crescendo ff

The mists clear with a little breeze, the glamour and glitter is gone, and the boy recognises his temptress:

Ex.493

Ne - bel ent - schwinden; frei von dem täu - schenden Schei - ne sieht er die
 blo - czek pry - ska, co ją wlu - dzą - cym kryt bla - sku, po - znaje

Maid nun, glaubt zu er, blinden: Ach! 's ist die Maid aus dem Haine! lasku!
 strzelec daiewiczzy, nę zbliżka: Ach to daiewiczzy, na z pod

ritardando *Lento*
Ped. *sempre senza Pedale*
(mit Schreck) *sf* *crescendo* *stringendo*

Section B¹

Her D minor outburst is again repeated sequentially, three times, finally reaching F-sharp minor and a top G-sharp for the singer:

Ex.494

A - ber die See - le, dort an dem Stam - me soll - sie Jahr - tau - sen - de schmach - ten,
 du - sza - przy tém świa - do - mém drze - wie niech - lat do - cze - ka ty ł sią - ca,

sf *crescendo*

Section A¹

The falling diminished 7th (as the pair disappear beneath the lake waters) now leads back to the music of the opening — transmuted into a cold, sinister scene:

Ex.495

Jüng - ling die Dir - ne.
 dzień - cem dzie - wi - ca.

di - m. nu -

Tempo I?

Tosend die
 Wo - da sie

- en - do

Wo - gen heut noch sich he - ben, heut noch beim Glanz der Ge - stir - ne
 do - tąd bu - rzy i pie - ni, do - tąd przy świat - le - księż - ży - ca

The final bars exemplify Loewe's economy of means when all has been said; with good performers such an ending leaves one momentarily stunned, such is the power of the emotional after-image:

Ex.496

Lär - chen,baum kla - get. Wer ist der Jüng - ling? Schütz' aus der
 je - czy mo - drze, wiem. Kto jest mło - dzie - niec? strzel - cem był

Hai - de. Wer ist das Mäd - chen? Nicht fra - get! -
 wbo - rze. A kto dziew - czy - na? ja nie wiem -

This ballad's natural-seeming fusion of motifs makes for a most satisfying unity, in spite of its great length; these bare extracts can give but little idea of the cumulative tension and drama, colour and atmosphere in this great work. They are chosen here to place a final seal on this musical testimony as to Loewe's intimate feeling for the words he sets: their structure as well as their poetry; their logic as well as their emotional implications, and their bright pictures of life — human and beyond.

* * *

Yet once, in stillness of night's stillest hour,
Words from the page I read
Rose like a spirit to embrace my spirit.
Their radiant secret shook me: earth was new;
And I throbbed, like one awakened from the dead.

Laurence Binyon

* * *

<COROLLARY AND CONCLUSION>

CHAPTER 15

But Loewe's vividly imagined tone-pictures and carefully judged dramatic effects cannot simply remain fettered to the page; with all music, performance — the living experience — is the *raison d'être* of composition, and these works in particular have been created in order to communicate.

Much evidence has been led in the foregoing pages to demonstrate the variety and importance of the musical riches among Loewe's ballads. Surrounded by the imaginative and picturesque in poetry, a perceptive, sensitive observer of Nature's beauty, and a true lover of humanity, Loewe was also the artist who must needs make his response *via* his art — this he was able to do uniquely in his ballads.

With this evidence in mind, certain questions inevitably arise:

Why has Loewe been so neglected?

Are the ballads in fact viable repertoire for today?

If so, what should be the performer's approach in presenting his choice?

Can the observations, explorations, and comments offered in this dissertation contribute towards the aims of the performing artist as well as to the interests of the scholar?

* * *

In Maurice Brown's article on Loewe in Grove 6, the author comments: "Loewe is undeservedly ignored in the concert repertory, and it is difficult to account for this neglect..."

The observations which follow, concerning performing practice and changing attitudes, may shed some light on this remark.

It is only since the second quarter of the 20th century that a greater historical perspective has been integrated into the performance of music of the past, even as recent a past as the early 19th century. (Well into our own century performances of Beethoven's symphonies, for example, have been given with monster orchestras, with triple woodwind 'for balance', and complete with extra notes for the brass supplied in good faith by such an eminent conductor as Felix Weingartner.)

The more recent sense of historical perspective, and the appreciation of the music of the past *for itself*, without its being overlaid by later intellect ('what the composer would surely have done if

he had had our technical facilities') is a laudable quest for authenticity, which often involves the use, or re-manufacture, of original instruments, and certainly involves research into contemporary performance practice. Previously, 'old' music, unless traditionally and internationally already accepted as great, or stemming from the pen of the 'great composers', was considered out of fashion, or else second-rate and not worth performing.

Further, the mid- and later 19th century was only too eager to adulate the new at the expense of the immediate past. It was the age of lionization, of cliques — the Wagnerites, the 'Brahmins', the Brucknerites — and the mountain peaks alone were visible above the flood of musical enthusiasms. And the memory of Beethoven loomed large; many a composer (Brahms is an example) felt himself inadequate when measured against his greatness.

It happened that even during Loewe's lifetime his music came to be considered old-fashioned, played out. Schumann (reviewing Loewe's new oratorio *Johann Huss* in 1842) says of him:

"Loewe already belongs almost among the forgotten composers, in spite of his active and continuing productivity. To make use of a picture: Loewe was early thrown on to a lonely island. Whatever was going on in the rest of the world came to him only by hearsay, in the same way as, conversely, the world heard news of him. But — Loewe is the King of this island; he cultivates and beautifies it, for Nature has endowed him with the power of the poet. He cannot, however, exercise any greater influence on the wider course of events, and, perhaps, has no wish to do so.

"His old ballads are still sung...but of his later, and larger, works hardly the names are known."²⁴⁴

Schumann goes on to quote Goethe:

"Wer sich der Einsamkeit ergibt
Ach! der ist bald allein."

which may be rendered: the man who gives himself up to solitariness soon finds himself really alone (in the sense of abandoned).²⁴⁵

Loewe himself recounts that from the first many of his ballads earned the reputation of difficulty. He tells of the reaction of the Viennese publisher Mecchetti in 1844 (Sb 358):

"The publishers here are afraid of the difficulty of my ballads for performance, and also of the accompaniments, for they consider everything I do to be a sort of magic."

²⁴⁴Schumann: *Musik und Musiker* III 125.

²⁴⁵Goethe: *Wilhelm Meister* : the second 'Harper' song. Set twice by Schubert, D.325 and D.478 (op.12:1).

Even in 1898 Bulthaupt²⁴⁶ bewails the lack of artists who can present the ballads convincingly. The only one he approves of is the great Wagner singer Eugen Gura (1842-1906), a bass-baritone whose chief rôles were Hans Sachs, Wotan and King Marke. The article on Gura in Grove 6 specifically mentions his enormous range, and these rôles imply a voice of great power and expression. — Max Runze, on the other hand, always ready to praise and support, mentions several singers whose performance of Loewe he admired: Georg Henschel, Lilli Lehmann, Gisela Staudigl, her husband Joseph Staudigl (the younger), and others of less lasting fame.²⁴⁷

In ascertaining possible reasons for Loewe's virtual eclipse, one must take changes of taste into account as well. The naïvety of the early Romantics, and their 'willing suspension of disbelief' in the face of the advancing materially-minded scepticism of the industrial and imperial age, gave way all too soon to a scientific complacency, a knowingness, incompatible with much of the ballad-content. The average musician, the average concert-going audience, perhaps lost touch with the world of the ballad; perhaps were unwilling to venture into this 'simpler' world of the imagination in such an intimate form. It is revealing to note (see p359 below) that the patriotic and historical ballads maintained a certain understandable continuity of performance at the German Imperial Court over the turn of the 20th century.

About thirty ballads by Loewe are perpetuated (and a few duplicated) in the popular albums from Peters Edition and Schott which, while incorporating some of the best shorter ballads, provide nothing like a comprehensive view of Loewe's work in this field. Few singers (and including the recording artists of the first 70 years of this century) would have had the opportunity to acquire, or peruse, the 17 volumes of the GA: not only the performers, but any potential audience, remained as uninformed as ever. With the re-publishing in 1970 of this great undertaking of Runze's, by Gregg International Publishers, the tide may possibly have turned, though copies, outside the musical centres of Europe and America, are probably as yet few and far between.

Amidst the present widening exploration of unfamiliar music it is heartening to note the inclusion, in more recent recording company catalogues, of the names of artists who have obviously taken the trouble to delve into the less-known ballads and Lieder of Loewe, and one hopes that the current climate of taste, with its high standards of technique and authenticity of performance, and willingness to explore the 'lesser' figures of musical history, will facilitate the

²⁴⁶B 53.

²⁴⁷GA passim; in addition, the names of some of the earlier recording artists imply the stature and quality considered suitable for Loewe performances: Rudolf Boeckelmann, Hans Hotter, Wilhelm Strienz, Herbert Alsen, Josef von Manowarda, the young Elisabeth Schwarzkopf, a younger Josef Greindl, and Arno Schellenberg, who all appear on a Harmonia Mundi series of archive records of Loewe's songs and ballads, the Acanta Lied Edition; reviewed by M.E.O. (Michael Oliver) in *Gramophone* April 1986, vol.63 no.755 p.1328.

re-instatement of many more ballads into concert programmes. In Loewe's centenary year (1969) London remained silent on the subject, judging from the monthly concert diary included in the MT. That journal did however publish a short and perceptive article on the composer by M.J.E. Brown in the April issue (Loewe died on April 20th), and that month's cover showed the title page of Loewe's piano piece *Mazeppa*.

In the recording world, the names of Dietrich Fischer-Dieskau, Roland Hermann, and Kurt Moll deserve mention for their enterprise — Hermann in particular for having made available the important and uncompromising *Gregor auf dem Stein*; of his performance one reviewer states: "Hermann demonstrates that they [the five 'movements' of *Gregor*] contain sufficient subtle variety to rivet the attention when sung with unassertive gravity and intensity."²⁴⁸ On the same record Hermann performs the four 'Kaiser Karl V' ballads, op.99. The reviewer expresses gratitude generally for "the revealing of so much attractive but virtually unknown material." Our acceptance nowadays of such works on their own merit, not in comparison or competition with others, provides strong grounds for hoping that a re-assessment of the value of Loewe's ballad-kingdom may enable the bi-centenary of his birth, in 1996, to be fittingly celebrated: thus rendering our first two questions eventually redundant.

How then should the singer of today approach these works? Loewe's technique of writing for the voice and the keyboard, especially in the ballads, may be assumed to be based upon experience as well as imagination. He himself was first and foremost a *performer* of these works; he knew they were unique in conception at that time, and he was thoroughly aware that they required a very special type of presentation.

A review by A.B. Marx of a performance of Loewe ballads, which appeared in the *Berliner Musikzeitung*, is quoted by Bitter without date or indication of the artists; Bitter notes that Marx had many opportunities of hearing Loewe perform. Marx comments as follows:

"If only all singers who undertake to interpret these works would resolve to renounce every claim of their voice, their mannerisms, even their skill, and to abandon themselves wholly to the influence of the composer. They should moreover remember that the printed notes are but dead signs, and that it is the singer's task to vivify them, at the same time seeking to grasp, with his feeling and considered judgment, what the composer really wished to convey, and all that he can never perfectly express with these signs alone."²⁴⁹

²⁴⁸M.E.O. in *Gramophone* December 1988, vol.66 no.787 p1046.

²⁴⁹Sb 72 n.

Bulthaupt, after quoting the same passage from Marx's review, agrees with the latter's plea for the self-effacement of the performer, and continues:

"The finest vocal technique counts for nothing in the performance of these works, if the soul of the singer has not been able to absorb their feeling-content [Stimmungsgehalt] through every pore, or to accord at least as much [consideration] to the words as to the music. At least half of Loewe's ballads rely much more upon declamation than upon singing..."²⁵⁰

Loewe himself makes a pungent comment about the lack of background reading and culture of some female singers:

"Fräulein P. sang me a Handel aria, also *Weinet um Israel* from my Hebrew Melodies, and *Moosröslein*, while I accompanied her.²⁵¹ She is solely a concert singer²⁵² and has a splendid contralto voice; her ear and intonation are absolutely pure, but for my ear there are too many faults in her breathing and deeper expression. She also has an unpleasant habit of sliding down from the penultimate note to the tonic. Her lack of expression definitely has its roots in the general level of education of many female singers, who do not pursue their studies diligently enough because they are forestalled by their pretty talent and its attendant time-wasting from doing the necessary amount of reading and learning; and yet only through this can they possibly understand the Biblical and historical matter."²⁵³

Loewe's own deep love for the world around him, past and present, and his constant quest for knowledge and understanding, form an integral part of his nature — and indeed should do so for every artist who wishes to 'speak with authority'.

It becomes clear that the performing of his ballads ideally requires a specially gifted personality: technique and voice must of course be taken for granted, but in addition there must be intelligence, and an ability to penetrate deeply into the emotional and dramatic — and humorous — implications of the words. Both words and music must be understood at the deepest possible level; the singer can then communicate from the heart.

Given this premise, and adding to it the vocal range and agility required in some of the justly famous ballads, the would-be performer may well feel daunted. But not all the best ballads need a two-octave range and transcendent technique. Many remain comfortably within a normal range and are well within the capabilities of the aspiring singer *with the will to communicate expressively*. It is important to sing ballads with which one is temperamentally compatible, and it is important to study the words and the drama or feeling within them, so that Loewe's musical line feels, and sounds, the perfectly natural outcome of the text. There are many ballads, too, of

²⁵⁰B 52: the confused metaphor of the soul with pores (!) is in the original German.

²⁵¹*Weinet um Israel* op.5:4 (1824); *Moosröslein* op.37:2 (1834) is a legend.

²⁵² i.e. as opposed to an opera singer.

²⁵³Sb 345.

the lighter, humorous type; Loewe often included these in his own programmes as a foil to the more intensely emotional ones (see Appendix C) and singers might do well to follow his example.

The practical presentation of the ballads needs special care, especially where audiences are not only unfamiliar with the intent of the composer, but also facing an unfamiliar language. Karl Anton states that a concert programme of Loewe's, in the Lübeck town library, has the full text printed of each item performed;²⁵⁴ Mr Fischer-Dieskau always has the texts of Loewe songs printed in his programmes, even in Germany; and the lack of translated text with the Hermann recording, noted above, elicits an adverse comment from the reviewer.

Loewe discovered for himself how helpful for his audience a verbal explanation of each ballad could be (see Chapter 4). For a non-German audience, the ideal would seem to be a combination of verbal introduction and printed text, with a parallel line-by-line translation. An informed and actively listening audience is an important element in any performance, and especially so here, where the words and music are so indissolubly wedded.

The orchestration of ballads is perhaps a controversial topic which, however, may be touched upon briefly at this point, as Loewe himself made orchestral versions of certainly three of his vocal works with piano. Norman Del Mar, in his biography of Richard Strauss, devotes several interesting pages to the question of orchestral songs, and the orchestration of existing accompaniments of Lieder and ballads, whether by the composer or not. With practical common sense, he mildly supports the validity of the exercise, in spite of some loss of the intimacy, that personal recounting, peculiar to the ballad or Lied.²⁵⁵ Each case can only be judged by its own aptness.

Loewe orchestrated his own *Die nächtliche Heerschau*, and two other works which appear as ballads in the GA: the cycle *Der Bergmann*, and Goethe's *Walpurgisnacht*, actually a scene with solo voices and chorus. His *Fridericus Rex* was used later (especially during the Franco-Prussian War of 1870) as a military march, being a great favourite among the Pomeranian regiments, according to Runze (GA V xvi). Orchestrations were also made at the request of Kaiser Wilhelm II (1859-1941); these included *Prinz Eugen*, *Harald*, and *Kaiser Heinrich's Waffenweihe*, which were orchestrated by the Court musicians of the 1880s. Runze confirms that Loewe's ballads remained in favour at the Berlin Court over the turn of this century. (He also relates an anecdote: the Kaiser apparently once disagreed with the conductor's tempo for *Härald*, and himself got up and beat time for the orchestra...)²⁵⁶

²⁵⁴KA 26 n.3.

²⁵⁵Norman Del Mar: *Richard Strauss* III 254-256.

²⁵⁶GA V xii.

The conductor Felix Weingartner (1863-1942) orchestrated *Der Mohrenfürst auf der Messe* during the 1890s — it is interesting to note that a few years afterwards he composed several songs with orchestra, and it is possible that Loewe's ballad proved to be a 'trial run'.

Although tantalisingly undated, there exists a noteworthy orchestration of *Der Nöck* by Arnold Schoenberg, of which two pages are reproduced in Appendix A.²⁵⁷ (Schoenberg apparently also orchestrated Beethoven's *Adelaide* and three Schubert songs; these manuscripts are unfortunately lost and no further details are known.)

All the above ballads chosen for orchestration are reasonably capable of standing the more extrovert treatment: they are either of military cast (*Harald, Prinz Eugen, Die nächtliche Heerschau*, and *Kaiser Heinrich's Waffenweihe*), or of a particularly colourful content (*Der Mohrenfürst* and *Der Nöck*); while the bland, un-ballad-like cycle *Der Bergmann* could only benefit from the arrangement. Granted that these works change their character radically in this form, they might possibly provide solo singers with useful repertoire to partner the Strauss *Vier letzte Gesänge*, the occasional operatic scene, or Mozart concert aria.

* * *

As happened in those early years of the 19th century, when Loewe's first inspired ballad-essays appeared, the combination of circumstances may again be favourable for the ballads of Loewe to claim their rightful place in the repertoire. The reviewer quoted above, at the end of his critique of a Loewe recital by Kurt Moll, states: "The collection presents a very strong case for reconsidering Loewe's achievement as a song-writer."²⁵⁸ The present climate of musicological thought is sympathetic; one takes for granted intelligent interpretation by today's artists, and technological advances make it easy for all to hear and learn from them in their encouragingly more frequent forays into the Loewe hinterland.

Meanwhile, without exception, all the singers, professional and amateur, known to (and including) the present writer, who have found out for themselves the appeal of Loewe's ballads, experience the greatest enjoyment in performing, studying and listening to them.

²⁵⁷Used by kind permission of the owners of the MS, Universal Edition, Vienna, who supplied the full-size (A3) photocopy.

²⁵⁸Issued on Harmonia Mundi and reviewed by M.E.O. in *Gramophone* August 1986, vol.64 no.759 p295. Even Loewe's Lieder are beginning to be more frequently represented: see the recorded recital by Brigitte Fassbaender on DG 423 680-2GH, reviewed by A.B. (Alan Blyth) in *Gramophone* March 1989, vol.66, no.790 p1474.

In the light of this, and of all the evidence brought to bear from Loewe's own experiences, two phrases in particular stand out at the end of Maurice Brown's article on Loewe in Grove 6:

"...only in performance do his songs come to life."

"...composed with the sole intent of vivid performance."

Surely a reason for experiment?

* * *

The first three questions posed above, interlinked as they are, may possibly be clarified by reviewing considerations such as these.

In addition, the neglect of Loewe's ballads can be traced in part to his own lack of stylistic development, of 'keeping up' with the trends of his time; the isolation discussed earlier, and characterised by Schumann's 'island' simile. Loewe's style began by showing every sign of originality, that 'abrasive quality capable of striking creative sparks',²⁵⁹ in 1817, but which — inevitably perhaps — was to appear 'easy-going' to Wagner 60 years later.²⁶⁰ But it has been stressed that the fine balance between the claims of words and music which Loewe maintained so consistently in the ballads, and which is in fact one of the foremost characteristics of their composition and the foundation of their effectiveness, might well have been disturbed by any greater artifice or richness in their compositional vocabulary. His ballad style remained absolutely appropriate to his intention; in proportion as this style was deemed 'old-fashioned' by the cognoscenti of the later 19th century, so the ballads fell into disuse.

Musical thought passed through a stage where it was almost incapable of feeling itself into such a genre without comparing Loewe's examples with those of the accepted 'greater' composers. The compositional technique of Schumann's, Brahms' or Wolf's few ballads may perhaps be 'greater' (in other words, completely consistent with their output as a whole), but its beauties and devices are above all *musical*, not always necessarily the simplest or dramatically most effective for a ballad-story, whose essence is straightforwardness. The music has 'taken over'. But these works also demand to be appreciated for themselves, with different and equally appropriate criteria, as small masterpieces of their authors.

As to the viability of Loewe's ballads for today's repertoire: it would be difficult to point to a wider variety of subject in the songs of any composer than that found among Loewe's ballads.

²⁵⁹This fine metaphor is from Wilfred Mellers: *Bach and the Dance of God* p307.

²⁶⁰MT April 1969 p359.

They are at once an historical portrait gallery, a compendium of good-humoured anecdotes and jokes, and an anthology of excellent short stories, not forgetting the category of *'Tales of Mystery and Imagination'*. It has been emphasised that in choosing recital repertoire, the performer's own temperament must naturally be considered; with such a muster it should be possible for any aspiring Loewe-apostle to seek out and discover many which he or she can interpret from the heart, convincingly (nothing less will 'convert the infidel...'). Re-lived sincerely, vividly brought to life (which includes helping an audience textually and verbally), very many of Loewe's ballads could form an unusual and memorable part of a recitalist's programme-building.

The final question, that of the practical contribution of this thesis, will ultimately be answered by the reader — whether scholar or performer — who admits and understands the relevance of the compendious background material presented here. For the singer, it may need courage to tackle the neglected field of the ballads, but the exhilaration afforded by the discovery of special, personal treasures (and every individual is moved by different qualities) is a rich reward. For the investigator, the deeper and wider the study, the stronger the impulse to journey farther; to share one's pleasure and insight, and at the same time to promote greater understanding and love of (in this case) one of the quieter by-ways of music's broad terrain.

The writer hopes, therefore, that these discoveries, comments, discussions, and examples may reach out from the page to invite further venture, besides providing a palpable context within which to appreciate the ballads of Carl Loewe.

* * *

...
 Und Wege des Geistes
 Im eignen Ziel beschreiben
 Ist Wahrheitsprache.
 ...

(...and to trace the paths of the Spirit in one's own life-aims is the language of Truth.)

from lines by Rudolf Steiner (1911)

* * *

<SUPPLEMENT>

Complete copies of:

<i>Geisterleben</i>	Ludwig Uhland
<i>Die drei Budrisse</i>	Adam Mickiewicz
<i>Der alte König</i>	J.N. Vogl
<i>Der Mönch zu Pisa</i>	J.N. Vogl

These four ballads, which do not appear in the more easily available volumes published by Peters and Schott, are reproduced in the following pages for the interest of the reader. For convenience, fairly short examples have been selected, but each bears witness to many of the characteristic expressive devices noted in the course of this study.

Page references to these ballads will be found in Appendix <F>.

* * *

Geisterleben.

Ballade in Liedform.
Dichtung von L. Uhland.

Op. 9 H. I Nr. 4.

1819 „bald nach Treubüchen componirt“, erschienen 1828.

Langsam. *sotto voce*

Von

sempre pianissimo e sul una corda

dir ge-trennet, lie-ge ich be-gra-ben, mich grüsst kein

Säuseln linder Früh-lings-lüf-te; kein Ler-chen-

sang. kein Balsam sü-sser Däfte, kein Strahl der

Morgen-sonne kann mich la-ben.

Wenn sich die Le-benden dem Schlummer ü-ber-ga-ben, wenn

To-dte steigen aus dem Schoss der Gräf-te, dann schweb ich träu-mend ü-ber Höhn und

Klüf-te, die mich so fern von dir, so fern von dir ge-trennet ha-

ben. Durch den ver - bot - nen Garten darf ich

ge - hen, durch Thü - renwand'ich, die mir sonst ver - rie - gelt,

cre

bis zu der Schön - heit stil - lem Hei - lig - thu - me.

scen - do

ri - tar - dan - do

de - cre - scen - do

lento

pp

stringendo *declamando*

Erschreckt dich Geisterhauch, du zar - te Blume?

poco a poco in tempo primo

Es ist der Lie - be Wehn, das dich um -

f *decresc.*

flügelt! Leb wohl! ich muss ins Grab,

pp *ritard.*

die Hähne krähen...

calando

più rit. *morendo*

Die drei Budrisse. Trzech Budrysów.

Littauische Ballade von Adam Mickiewicz. Ballada Litewska przez Adama Mickiewicza.

Deutsche Übersetzung von Carl v. Blankensee.

Vivace.

Op. 49 Nr. 3. [Der Polnischen Balladen Heft I Nr. 3.]
Componirt u. erschienen 1836.

1. In den Schlosshof her . nieder rief Held Bud.ris die Brüder, sei . ne
Sta . ry Bud . rys trzech sy . nów, łę . gich jak sam Li . twi . nów na dzie .

Söh . ne, und al . so be . gann er: „Führt her . vor eu . re Ros . se, und macht
dzi . niec przy . zy . wa i rze . cie: „Wy . pro . wadź . cie ru . ma . ki, i na .

scharf die Geschosse, in den Krieg schon — we . hen die Banner.
rządź . cie kul . ba . ki, a wy . o . strzecz i gro . ty i miecz . e.

2. Habs in Wil . no er . fah . ren, dass als . bald uns . re Scharen nach der
Bo . mó . wio . na mi w Wil . nie, że o . trą . bią nie . mył . nie, trzy wy .

Welt drei Sei . ten sich kehren: Ol . gierd wird Reussens Gau . en,
pra . wy na świat . a trzy strony: Ol . gierd — ruskie po . sa . dy,

Skir . giel La . chias Au . en und Fürst Kieystut Teu . to . nien verheeren.
Skir . giel La . chy są . sia . dy, a ksią . dz Kiej . stut na . pa . dzie Teu . to . ny.

Ihr seid
Wy . ście

kräf. tig und mun.ter, steigt zum Kampf denn hin.un.ter, von der Lit.tau. er
krze. pcy i zdro.wi, jedz. cie stu. zyc kra.jo.wi, niech Li. te.wskie pro.

Göt.tern ge. lei. tet. Nicht mehr tau. ge zur That ich, doch den
wa. daq was Bo. gi. Te. go ro. ku nie ja. de; lecz ja.

Zie. hen. den rath ich: ihr seid drei, drei We. ge denn schreitet!
da. cym dam ra. de: iest was trzech, trzy ma. cie więc dro. gi.

Giojoso, un poco comodo.

mezzo

Ei. ner mag sich be. rei. ten, un.ter Olgierd zu streiten längs dem
Je. den zwa. szych biedz mu. si za Ol. gierdem ku Ru. si, po nul

Il. men in No. wo. grods Fel. dern. Dort giebt's Zobel. be. sätz und viel
Il. men, pod mur No. wo. gro. du, tam so. bo. le o. go. ny i sre.

an. de. re Schätz, und der Kauf. mann dort strotzet von Gel. dern.
brzy. ste za sto. ny, i u kup. ców tam dzie. gi jak lo. du.

In den Kampf zieh' der Zweit' in Fürst Kieystuts Geleit, in dem
Niech za . . cią . gnie się dru gi w księ . dca Kiej . stu . ta cu . gi , nie . chaj

Dring' mit Skir.giel der Dritte bis in La.chi.as Mitte; wohlan
Zu Skir . . giel . tem niech trze . ci , po za Niemen prze . ci . uę . dzne

Blut er der Kreuzrit,ter wa . . tel Dort giebt's Bernstein wie Sand und manch
le . pi Krzy . za . ki psu . bra . . ty , tam bur . szty . now jak piasku , su . kna

Prunkge. rath dort nicht zu den . ken. Doch statt dess mag er bringen gute
znaj . dzie tam sprzą . ty do . mo . we , a . le za to wy . bie . rze dobre

köst.lich Ge . wand und bril . lan . ten . ge . schmückte Or . na . . te.
cu . due . go blasku , i ka . ptańskie w bry . lan . tach or . na . . ty .

p dolce
 Schil.de und Klin.gen und von dort ei . ne Tochter mir schen . ken.
szu . ble , pu . kler . ze , i mnie stam . tad przy . wie . zie sy . no . wę .

Denn die schön . ste der Frauen ist die
Bo nad wszystkich ziem branki , mil . sze

Lachin zu schauen, wie's Kätzlein tändelt sie gerne, weiss wie
Laszki ko. chan. ki, we. so. lut. kie jak mło. de ko. le. czki, li. ce

espressivo ritenuto
 Milch sind die Wangen, schwarze Wimpern umfängen ihrer Augen helleuchten. de
biel. sze od mle. ka, a czar. na rzę. są powie. ka, o. czy błyszczą się jak dwie gwiaz. dki.

Ster - ne!
 zde - czki. *a tempo*

un pochettino ritenuto con espressione
 Dorthier hab' ich vor lan - ge in der Jugendlust Drange ei - ne
Stamtąd ja przed pół wie. kiem, gdym był młodym czło. wiekiem, Laszkę

La. chin zum Weib mir er - ko - ren; und lebt je - ne gleich nim. mer, denk' ich
so. bie przy. wió. a. lem za. so. ne, a choć o. na już wgro. bie, jesz. cze

ritardando smorzando
 ih. rer doch immer, wenn mein Au. ge dorthin sich ver - lo - ren."
do. ład ja so. bie przy. po. mi. nam, gdy spojrzę w tę stro. nę"

a tempo

Lento.
 Al. so mahnt er sie wei. se, seg. net
Ta. kę da. w. szty. prze. stro. gę, bło. go.

dann sie zur Reise; sie zieht hin auf verschie - de. nen Wegen. Herbst und
sta. wiał na drogę; o. ni wsiedli, broń wzięli, po. biegli. I. dzie

Win - ter er - schei - nen, und noch sie - het er kei - nen: Bud - ris
je - sień i zi - ma, sy - nów nié - ma i nié - ma: Bud - rys

Vivace.
glaubt im Kampf sie er - le - gen.
myślat, że w bo - ju po - le - gli.

Auf der Schnee - bahn zum Schlos - se eilt ein Mann hoch zu Ros - se; unterm
Po śnie - ży - stój za - mie - ci, do wsi zbroj - ny miż le - ci, a pod

cresc.
Mantel was ber - gen wohl mocht er? „Ei! ein Ku - bel! im Ku - bel No - wo.
bur - kę wiel - kie - go coś cho - wa. „Ej to ku - bel, w tym ku - ble no - wo.

gro - di - sche Ru - bel?“ „Nein, mein Va - ter! die la - chi - sche
grodzkie są ru - ble!“ „Nie, mój oj - cze, - to Luszka sy -

Tochter.“
no - wa.“

dolce

Auf der
Po śnie -

Schnee - bahn zum Schlos - se eilt ein Mann hoch zu Ros - se; un - term
zy - stój za - mie - ci, do wsi zbroj - ny miż le - ci, a pod

cresc.

Man.tel was bergen wohl mocht er? „Bringst wohl Bernstein, mein Zweiter? warst in
bur.ką wiel.kie.go.coś cho.wa. „Pe.wnie z Nie.miec, mój sy.nu, wie.ziesz

pp cresc.

Deutschland ja Strei.ter!“ „Nein, mein Va.ter! die la.chi.sche
ku.bet bur.szty.nu?“ „Nie, mój oj.cze, to Lass.ku sy.

p

Tochter!“
no.wa“

dolce

*ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Auf der
Pa.śnie

ff mf

*Ped. * Ped. **

Schneebahn zum Schlos.se eilt ein, Mann hoch zu Ros.se; voll von
zy.stój za.nie.ci, do.wsi je.dzie maś trze.ci, bur.ka

Beut' ist der Man.tel des Drit.ten. Doch noch eh' sie ge.
peł.na, zdo.by.czy tam wie.le. Lecz nim zdo.byca po.

thei.let, Held Bud.ris schon ei.let, zu der drit.ten Hochzeit zu
ka.sał, sta.ry Bud.rys już ka.sał pro.sic go.ści na trze.cie we.

bit.ten.
se.le.

dolce ff

*Ped. * Ped. * Ped. * Ped. **

Der alte König.

Ballade von J. N. Vogl.

Op. 116 Nr. 2.

Componirt auf Grünhof bei Stettin
am 18. Mai 1848; erschienen 1850.

Andante con moto.

Es geht ein al-ter
Kö-nig lust-wan-deln vor sei-nem Schloss, und
mit ihm geht der Kum-mer, der ist sein al-ter Ge-noss.
Sein Haar, einst schön und gol-den, ist

nun so weiss wie-Schnee, sein Blick, einst kühn und feu-ri-g, ein
ne-bel-trü-ber See. Die Wang, einst frisch und glü-hend, ist
nun ge-furcht und-bleich, das Kö-nigshertz im Bu-sen al-
lein nur blieb sich gleich. So geht er hin und
sin-net, vom Früh-ling-schlauch um-weht, als

Andantino.

ei - ne Magd vorm Kö - nig hold wie ein Rös - lein steht.

dolce

Viel gel - ber sind ih - re

Lo - cken, als die Kro - ne, mit gül - de - nem Glast;

viel blau - er sind

ih - re Au - gen, als der Stein, der drein ge - fasst;

And.

p

viel rö - ther sind

mf

p

ih - re Lip - pen, als des Kö - nigs Pur - pur ist,

cresc.

viel wei - sser Brust und

cresc.

non And.

Stir - ne, als der Pelz, der ihn um - fließt.

Andante.

dim.

Lang' schaut der al - te Kö - nig wohl

dim.

a tempo
auf die jun - ge Magd, und was sein Herz er -

un poco ritenuto *a tempo*
be - bet, zu wohl sein Blick nur - sagt. Lang'

dim. schaut auf sie der Kö - nig und nimmt dar - auf die Kron',

poco a poco ritenuto
dim. *scen.*

Grave, maestoso e ben sostenuto.
lento setzt sie auf's Haupt der Schö - nen und

dim. *Andante.* wan - ket stumm da von. *Andante.* *Tempo primo.*

dimin. *pp.*

Der Mönch zu Pisa.

Ballade von J. N. Vogl.

Seinem Freunde, Herrn Regierungsassessor KRIEGER gewidmet.

Op. 114.

Componirt am 6. Mai 1846, als am Busstage,
auf Grünhof bei Steutin."

Grave.

p *cresc.* *p* *cresc.* *p*

Bariton oder Bass.

Zu Pi - sa in dem Klo - ster - gar - ten geht ein finst'rer

ben sostenuto

Mönch, wo Blum'an Blu - me steht.

Sein Ant - litz ist ge - bleicht von lan - gem Gram, man

weiss nicht, wer er war, wo - her er kam...

Stumm wandelt er zu je - der A - bendzeit

hin durch die Gän - ge mit verschloss'nem Leid.

Jetzt blickt er nach der Tul - pe Farbenlicht, nach

der Karthäu - sernel - ke zart und schlicht, jetzt nach der Ro - se, nach der

Li - li - e rein. „Ach, wer, wie Blumen, könnte schuldlos sein!“

Nun lauscht er zu der Zwei - ge grü - nem Kranz, wo

Vö - geln flattern noch im gold - nen Glanz; er lauscht, das Haupt gesenkt, dem

sü - ssen Klang. „Ach, wer noch Tröstung fände im Ge - sang!“

Dann a - ber senkt sein Blick, von Thrä - nen feucht, zur

dim.
Er, des sich, vonder er nim mer weicht. „O



dim. *dim.*
Er, de, öff, ne du dich mir in Huld; denn du nur til gest mei ne



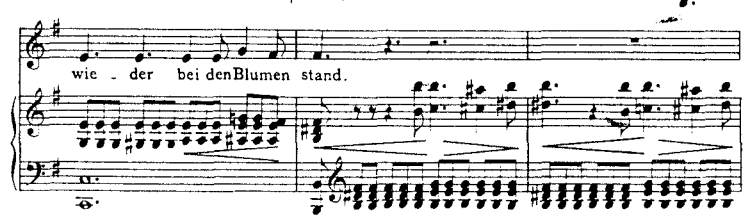
p ritard.
blut ge Schuld!“ *ritard.* *a tempo*



Doch als der Lenz nun wie der kommt ins Land, der Mönch nicht



wie der bei den Blumen stand.



Nicht lauschet er der Sän ger in den



Höh'n, doch war da für ein neu es Grab zu seh'n;



ein schlichter Stein in grau, er



Klo ster wand, auf dem: JO. HAN. NES PAR. RI. CI. DA stand.



f sf diminuendo *p* *pp*



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* * *

APPENDIX <A>

Portraits, illustrations, manuscripts and other documents relevant to Loewe's life and compositions.



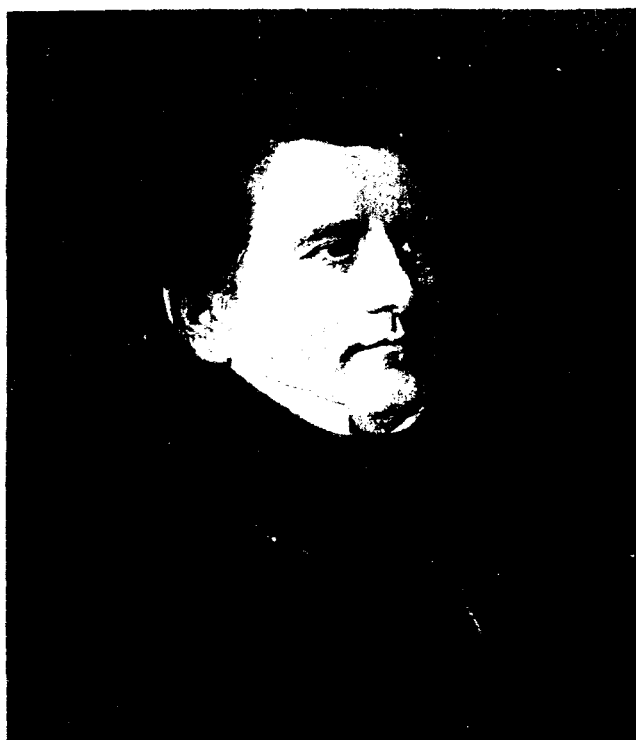
Loewe's birthplace in Löbejün (drawn by his daughter Julie)



Dr. Lowe.

From the portrait by Most

Appendix <A> continued



From the portrait by Hildebrand



From the portrait by Julius Grün

Appendix <A> continued



Carl Loewe.

Contemporary oil painting in the Stettin City Museum

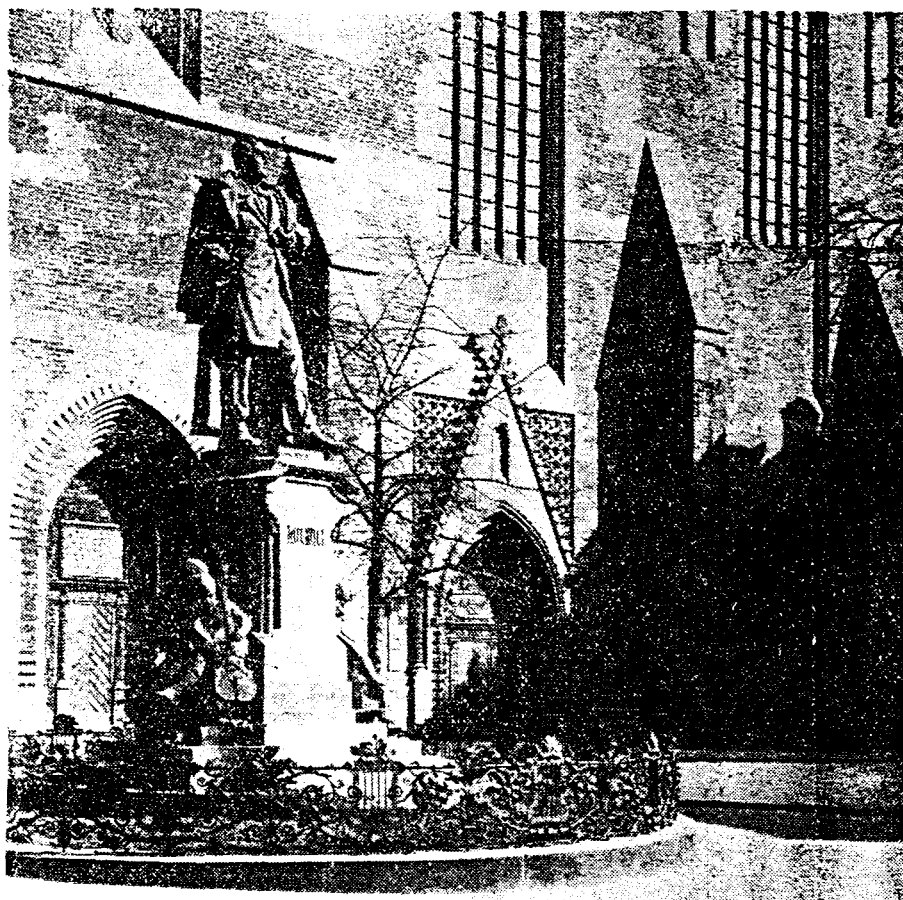
(note the 'Schlüsselblume' (cowslip flower) tucked in the waistcoat)



Carl Loewe



Appendix <A> continued



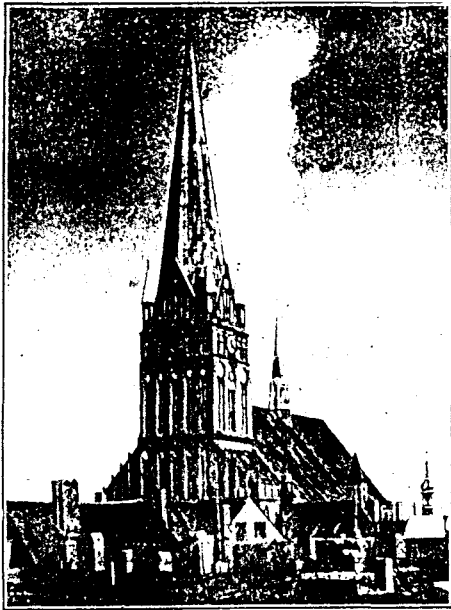
Loewe's statue (H.W. von Glümer) outside the Jacobikirche, Stettin

Head of the Stettin memorial statue,
by Hans Weddo von Glümer

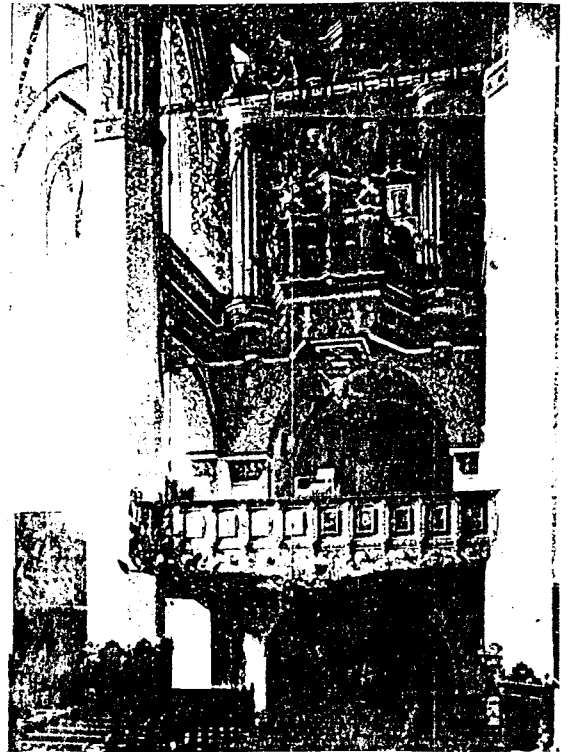
(photograph taken in the sculptor's workshop)



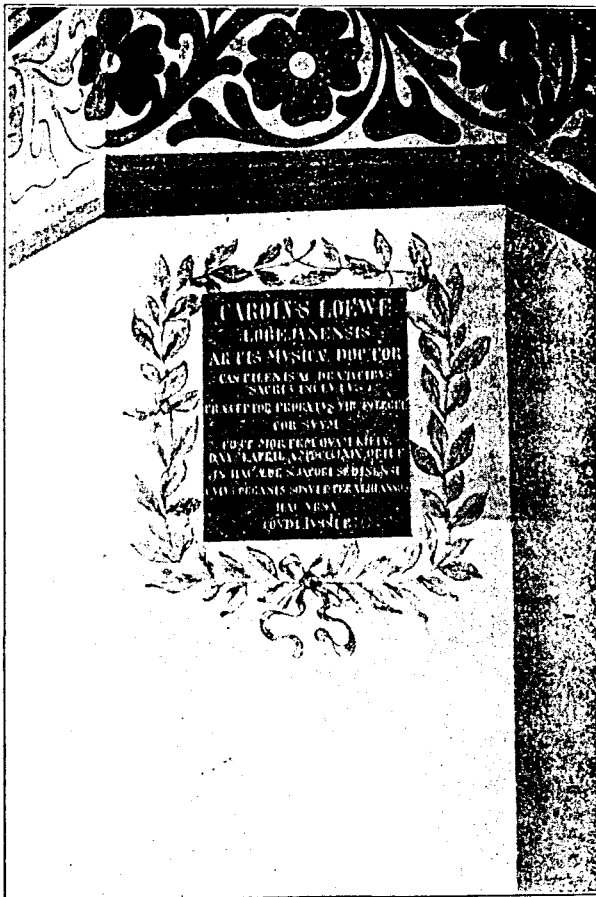
Appendix <A> continued



The Jacobikirche, Stettin



The organ in the Jacobikirche



The pillar near the organ, where Loewe's heart rests, according to his will

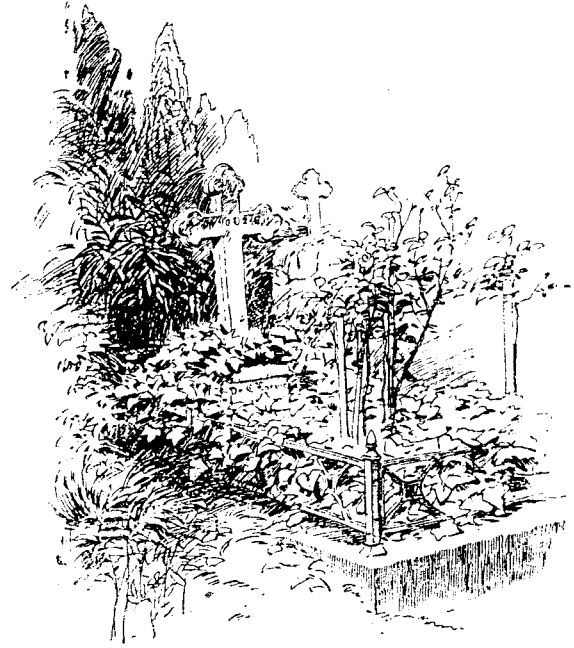
CAROLVS LOEWE
 LOEBE JVNENSIS
 ARTIS MUSICAE DOCTOR
 CANTILENIS AC DRAMATIBVS
 SACRIS INGLATVS
 PRAECEPTOR PROBATVS VIR INTEGER
 COR SVVM
 POST MORTEM QVAM KILIAE
 D. XX M. APRIL. A MDCCCLXIX OBIT
 IN HAC AEDES JACOBI SEDINENSI
 CVIVS ORGANIS SONVIT PER XLIII ANNOS
 HAC VRNA
 CONDI TVSSET

The Latin text reads, approximately translated:

Carl Loewe
 of Löbejün,
 learned in the art of Music,
 famed on account of his songs, dramatic
 and sacred works,
 a revered teacher, a man of honour,
 charged that after his death
 which overtook him in Kiel
 on the 20th day of the month of April 1869
 his heart should be enshrined in this urn,
 in this church of St James in Stettin
 in which he played the organ
 for 43 years

Appendix <A> continued

Loewe's grave in Kiel



Loewe's memorial in Kiel

Appendix <A> continued

Archibald Douglas:

Composed von Dr. Loewe, 1857.

Original von Th. Fontanes für eine Fefe Schupfchen Op. 128.

Grave

Violoncello

Flügel Piano

Piano

„ Ich selbst, d'yeu, magen siebren Juch, in die

Linn, ab nicht kungen ungr, mo im, un, die lobet, von schein-sten, ungr, die

mit, mit, mit, mit, mit

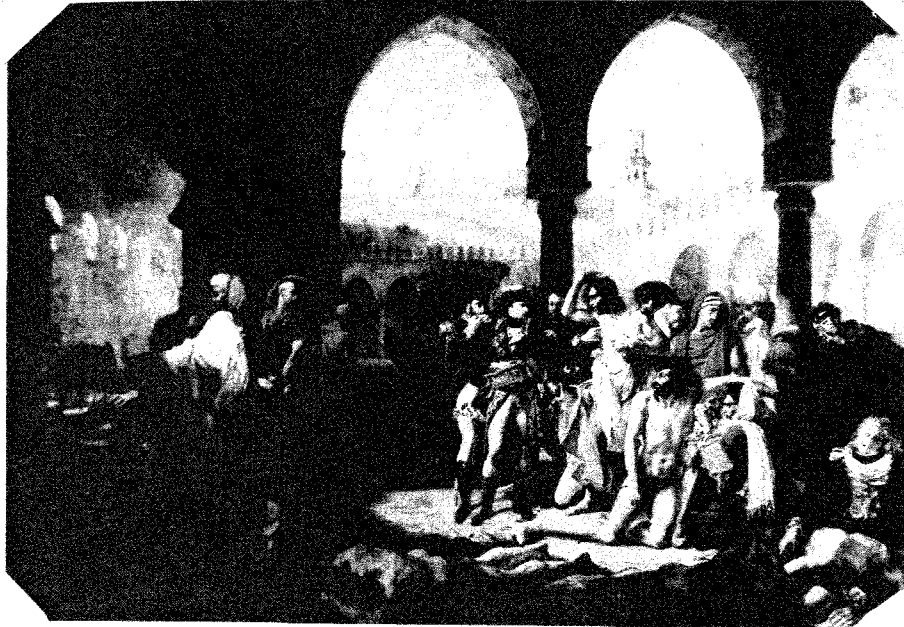
warm sein od' und lant. Ich will

Op. 128.

41. 2611 Berlin Verlag von Sauerthun des Göttinger Hof-Verlags

First page of Loewe's manuscript copy of Archibald Douglas

Appendix <A> continued



Antoine Gros (1771-1835)

Bonaparte visitant les pestiférés de Jaffa, 1804

(Der Feldherr)



Title page vignette of original edition of
Der junge Herr und das Mädchen, op.50:2

Part of Arnold Schoenberg's orchestration of *Der Nöck*.

Reproduced by kind permission of the owners of the manuscript, Universal Edition AG, Vienna

(a)

Flöte 1.2.
Kl. Flöte
oder Flöte 3.
Hoboe 1.2.
Engl. Horn.
Clar. 1.2.
Bass-Clar.
Fagott 1.2.
Contra Fagott
oder Flöte 2.
Hörner
1.2.
3.4.
Trompeten
1.2.
3.
Posaune 1.2.
Posaune 3.
Bass-Tuba.
Pauken.
Gr. Trommel.
Becken.
Kl. Trommel.
Triangel.
I. Geigen.
II. Geigen.
Bratschen.
Violoncelli.
Contra Basse.

h. Hück und fell sein Time für den?



Appendix <A> continued

(b)

deblatten

13

The musical score is arranged in two systems. The first system includes:

- Flöte 1.2.
- Kl. Flöte oder Flöte 3.
- Hoboe 1.2.
- Engl. Horn.
- Clar. 1.2.
- Bass-Clar.
- Fagott 1.2.
- Contra Fagott oder Fagott 3.
- Hörner: 1.2. and 3.4.
- Trompeten: 1.2. and 3.
- Posaune 1.2.
- Posaune 3. Bass-Tuba.
- Pauken.
- Gr. Trommel, Becken, Kl. Trommel, Triangel.

The second system includes:

- I. Geigen.
- II. Geigen.
- Violen.
- Viola.
- Violoncelli.
- Contra Basse.

The score features a complex arrangement of notes, rests, and dynamic markings such as *p*, *pp*, and *mf*. A vertical line is drawn through the score, and the word *deblatten* is written above it. The number 13 is in the top right corner. A publisher's logo is visible in the bottom left corner.

APPENDIX

Summarised chronicle

Loewe's age is given in brackets; as his birthday was on November 30th, age (15) implies rather his 15th year (i.e. he would be 14 years old for 11 months of that calendar year).

- 1796 Born in Löbejün near Cöthen on St Andrew's day, November 30th.
 1807 (11) Sings in the Cöthen choir; receives schooling at Cöthen Lutheran school.
 1810 (14) Commences music study with Türk in Halle.
 1811 (15) Receives bursary from Jerome Bonaparte. More intensive study. Meets Reichardt. Indecision as to future: theology or music?
 1812 (16) Studies disrupted by war.
 1813 (17) Türk dies, August 26th. War continuing.
 1814 (18) Reichardt dies, June 27th. Again uncertainty over future. Decides to return to school. Some music teaching, organ playing, involvement in and composition of church music.
 1815 (19) School in Halle.
 1817 (21) Matriculates. Enters Halle University to study theology. *Edward* and *Erlkönig* written 1817/18.
 1818 (22) Meets Julie von Jacob at A.B. Marx's singing evenings.
 1819 (23) Becomes engaged to Julie von Jacob. Army service (1 year).
 1820 (24) Completes army service. Applies for post in Stettin. Meets Goethe briefly. Auditioned by Zelter in Berlin, November.
 1821 (25) Settles into Stettin post. Writing two text-books for school and training college. Marries Julie (in Halle) in September.
 1822 (26) Son, Julian, born this year or early 1823.
 1823 (27) Julie dies, March 7th.
 1824 (28) Becomes Freemason. Sent to Berlin to study Logier's methods of teaching. Begins writing opera *Rudolf der deutsche Herr*. Auguste Lange comes to him for singing lessons.
 1825 (29) Marries Auguste Lange.
 1826 (30) Meets Mendelssohn. First daughter, Julie, born.
 1827 (31) Mendelssohn conducts 1st performance of his *Midsummer Night's Dream* overture at one of Loewe's subscription concerts (February 20th). At the same concert Loewe conducts the 1st N.German performance of Beethoven's 9th symphony. (Beethoven dies, March 27th.) Loewe's second daughter, Adelaide, born.
 1828 (32) op.9 (53 songs) published. Loewe's sister-in-law, Therese von Jacob ('Talvj'), marries Prof. Edward Robinson of New York. (Schubert dies, November 22nd.)
 1829 (33) Finishes oratorio *Die Zerstörung von Jerusalem*.
 1831 (35) Conducts Bach's *St Matthew Passion* in Stettin, on Good Friday.
 1832 (36) Receives Honorary Doctorate of Philosophy from Greifswald University. Much performing. Opera *Malekhadel* written. (Goethe dies, March 22nd. Zelter dies, May 15th.)
 1833 (37) Application for Zelter's position in Berlin fails. Rests from composition on medical advice. Works at a Commentary on Part II of Goethe's *Faust*. His third daughter, Helene, born June 1st.
 1834 (38) *Faust* Commentary published. Invited to the Berlin Court. Opera, *Die drei Wünsche*, op.42; two piano sonatas, opp.32 and 41; and oratorio *Die eherne Schlange*.
 1835 (39) 21 ballads written. Recital tours: Berlin, Dresden, Leipzig, Mainz (Lower Rhine Music Festival, at which he conducts *Die eherne Schlange*), Frankfurt, Weimar, Jena. Hears Chopin's music. Meets Schumann.

- 1836 (40) Two oratorios: *Gutenberg*, *Die Festzeiten*.
- 1837 (41) Recital tours: visits Greifswald, Stralsund, Hamburg, Lübeck, Bremen, Münster, Elberfeld, Mainz — the Gutenberg Festival, at which his oratorio *Gutenberg* is performed. Later to Weimar, *via* Erfurt, Gotha, Eisenach/Thüringerwald.
- 1838 (42) Summer tour to Danzig. Walther von Goethe, the poet's grandson, comes to him for tuition in music.
- 1839 (43) Tour to Frankfort an der Oder, Breslau, Prague.
- 1840 (44) Friedrich Wilhelm III dies; the Crown Prince becomes Friedrich Wilhelm IV. *Gutenberg* performed in Berlin. His fourth daughter, Anna, born May 21st.
- 1842 (46) Opera *Emmy* written (based on Walter Scott's novel *Kenilworth*). Writes a *Te Deum* in homage to the King. (Meyerbeer becomes Friedrich Wilhelm's Kapellmeister in Berlin.)
- 1844 (48) Performs Bach's *St John Passion* in Stettin (? Good Friday). Now travelling sometimes by train. A five-day journey to Vienna (*via* Berlin — Cöthen, Halle, Meissen — Dresden, Prague). Much success and happiness. Visits Beethoven's grave.
- 1845 (49) Recitals in Halberstadt, Brunswick, Hanover (gas-lit). Conducts oratorio *Palestrina* in Berlin.
- 1846 (50) Summer visits: Wickerstedt (near Weimar and Jena), Erfurt, Eisenach, Marienthal. Meets members of the English Court at Rosenau/Altenstein, the summer palace of the Duke of Meiningen, Uncle of Queen Victoria.
- 1847 (51) May: visits London. Letters home contain much of interest about English ways and institutions. Received by Royal Family, but plagued for over a week by sore throat: manages to sing finally.
- 1848 (52) Revolution in Germany. Oratorio *Hiob* written.
- 1849 (53) *Hiob* performed in Stettin and Berlin.
- 1850 (54) *Schottische Bilder* ('Scottish Images') for clarinet and piano, op.112, written, and dedicated to his son-in-law Arthur Hepburn von Bothwell (Julie's husband).
- 1851 (55) Daughter Adele (Adelaide) dies, aged 23. Loewe visits Norway with a friend. 2nd edition of *Generalbassschule* published, also 4th edition of the *Gesanglehre*, and a book on the accompaniment of church services, together with a complete chorale book.
- 1852 (56) Tries, unsuccessfully, to put on opera *Emmy* in Berlin.
- 1853 (57) Last recitals given (at Court).
- 1856 (60) Writes songs for bass voice of Court singer, August Fricke.
- 1857 (61) Visits daughter Julie and her husband in Le Havre.
- 1860 (64) Last ballads written.
- 1861 (65) Friedrich Wilhelm IV dies (having suffered a crippling stroke in 1857); succeeded by his brother Wilhelm I (1797-1888).
- 1863 (67) Finishes oratorio *Die Auferweckung des Lazarus* op.132. Last (semi-public) performance at the Stettin Gymnasium.
- 1864 (68) February 23rd: suffers a stroke, is unconscious for 6 weeks. Gradual recovery. *Lazarus* performed at the Gymnasium (November).
- 1865 (69) Son-in-law Bothwell transferred to Kiel. Loewe visits him and Julie on doctor's advice, for the sea air. Teaching now only part-time and private pupils. No longer conducting.
- 1866 (70) Letter received by Auguste from Stettin authorities requesting Loewe's resignation; full salary offered as pension. Retires to Kiel. Receives a higher rank of the Order of the Red Eagle.
- 1867 (71) Bust of Loewe placed in the Gymnasium.
- 1869 (73) April 20th: dies after a second stroke lasting two days, aged 72.

APPENDIX <C>

Programmes and part-programmes performed by Loewe

The information contained here is of three kinds:

Programmes of *public and private recitals* given by Loewe. These consist almost entirely of performances of his ballads (Loewe always accompanying himself) interspersed very occasionally with one or two of his songs, or a piano piece of his. Sources: Sb, GA (Runze's notes and Introductions), KA; and MGG, Grove 6, and H.E. Jacob, *Felix Mendelssohn and his Times* (for 1827 concert).

Programmes of *orchestral concerts* conducted by Loewe. Sources: Sb, GA, KA.

Occasional references to *isolated works* performed or directed by Loewe. Sources: Sb, KA.

Unavoidably incomplete and haphazard as this list is, it may nevertheless provide something of a picture of early to mid-19th century concert-giving and musical taste, besides confirming Loewe's own industry and enterprise.

* * *

1827

Stettin, 20th February (but see n.116). Orchestral subscription concert (H.E. Jacob, p59; he includes Weber's *Konzertstück* in F minor in the programme, but other sources (MGG, Grove 6) omit this):

Mendelssohn:	Overture: <i>A Midsummer Night's Dream</i> (first performance, conducted by the composer)
Mendelssohn:	Concerto for 2 pianos, in A-flat (soloists, Mendelssohn and Loewe)
Beethoven:	Symphony no.9 in D minor (Choral)

1829

Stettin, 13th August, at Bishop Ritschl's house (Sb 115):

Handel:	<i>Samson</i>
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1831

Stettin, Good Friday, 1st April (KA 18):

J.S. Bach:	<i>St Matthew Passion</i>
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1832

Stettin, first and second subscription concerts respectively (Sb 141):

Schneider:	<i>Das Weltgericht (The Last Judgment)</i>
Beethoven:	Symphony no.6 in F 'Pastoral'

Berlin, March (Sb 133)

concert of works by Loewe (overture (and concerto?) conducted by Möser):

Overture: *Rudolf, der deutsche Herr*Two ballads sung by Loewe at the piano: *Goldschmieds
Töchterlein* and *Herr Oluf*

Piano Concerto in A major (soloist: Loewe)

an improvised ballad *Der Zauberlehrling* (Goethe), text
provided by audience*Der Gang nach dem Eisenhammer* (Schiller); sung, played,
and directed by Loewe (see p73f and p177 n.172)

Berlin, at Spontini's; a typical recital in a private house (Sb 131):

*Erlkönig**Der Wirthin Töchterlein*(song) *Wie der Tag mir schleicht* op.9 vol.3*Mazeppa* (Tondichtung i.e. tone poem, for piano)*Edward**Herr Oluf*(song) *Über allen Gipfeln* op.9 vol.1*Die nächtliche Heerschau*

Stettin, orchestral concert (Sb 146):

Beethoven:

Overture, *Die Weihe des Hauses*

Rode:

a violin concerto

Beethoven:

3 Scottish songs, with violin and cello

Kalliwoda:

Symphony in F minor

1833

Stettin, January, orchestral subscription concert (Sb 150):

Loewe: concert performance of his opera *Malekadhel*, Loewe singing the title rôle

Stettin, February, subscription concert (Sb 151):

Beethoven:

Overture, *Leonore* no.?

Kalliwoda:

Violin concerto in C major, on themes from Cherubini's
Watercarrier

Loewe:

*Die Gruft der Liebenden**Mazeppa* (piano)

Beethoven:

Wellingtons Sieg ('Battle' Symphony)

Stettin: orchestral concert (Sb 146):

Spontini:

Overture, *Nurhamal*

Loewe:

Walpurgisnacht, 'ballad' for soloists, chorus and orchestra
(dedicated to Spontini)

Beethoven:

Symphony no.1 in C major

Stargard: 'mixed' concert of works by Loewe (Sb 149); Loewe as soloist and conductor:

Overture, *Rudolf, der deutsche Herr*

Piano concerto in C

*Der Gang nach dem Eisenhammer**Erlkönig**Der Wirthin Töchterlein**Edward*

Stettin, April (probably Good Friday) (Sb 151)

Graun:

Der Tod Jesu

Stettin, May (Sb 153)

J.A.P. Schulz: *Athalia*

Stettin, June (at Bishop Ritschl's) (Sb 159)

Loewe: *Six Serbian Songs* op.15
some of his *Hebrew Melodies*
Der Wirthin Töchterlein

Mozart: *Ave verum corpus*

Stettin (at Loewe's Lodge, *The Three Circles*) (Sb 148-9):

(November)

Mozart: *Così fan tutte*, Act I

(December)

Haydn: *String Quartet in C major*, op.76:3
Loewe: *Piano Trio in G minor*, op.12

Stettin, November subscription concert (Sb 166-8):

Mozart: *Overture Die Zauberflöte*
Kalliwoda: *Violin concerto*
Loewe: *an aria and a duet from opera Malekadhel*
Beethoven: *Symphony no.3 in E-flat, Eroica*

Berlin, December, at Princess Radziwill's (the Prince had died at Easter) (Sb 171):

Edward
Herr Oluf
Der Mutter Geist
Die Braut von Corinth

1834

Berlin, February, at Court (Sb 175-6):

Loewe: *Des Bettlers Tochter von Bednall Green*, with mimed action

1835

Dresden, July 23rd (Sb 187):

Loewe: *Die Gruft der Liebenden*
Nepomuk (legend)
Gutmenn und Gutweib

July 24th (Sb 188):

Piano Trio in G minor
Herr Oluf
Goldschmieds Töchterlein
Alpenphantasie (for piano — he forgot to open the lid!)
Improvisation: *Im Wind'sgeräusch* (Tieck)
Die drei Budrisse
Abschied
Die nächtliche Heerschau
Der Mutter Geist

Leipzig, July 28th (Sb 193):

Erlkönig
Der Wirthin Töchterlein
Die Gruft der Liebenden
Der Todtentanz

July 29th (Sb 194-5):

Alpenphantasie
Herr Oluf
Der Mutter Geist
Die nächtliche Heerschau
Mazeppa (piano)
 Improvisation: *Die Nonne* (poet not named)
Der Wirthin Töchterlein
Abschied
Mahadöh (legend)
Goldschmieds Töchterlein

Mainz, August 6th (Sb 203): ballad recital (no details given)

August 8th, at the Lower Rhine Music Festival (Sb 204):

Loewe: *Die ehernen Schlange* (oratorio) conducted by Loewe out of doors; on August 9th in the theatre

August 13th: (Sb 211):

Loewe: *Die Apostel von Philippi* (oratorio): 1st perf.

August 14th and 15th (Sb 213-15):

a series of duo-improvisations with a poet (Wolff)
Der grosse Christoph (legend)
Der Wirthin Töchterlein
 improvisations: 2 sonnets of Reinhold

1836

Stettin, August 26th, at Bishop Ritschl's, in the presence of the Crown Prince (Sb222):

Marienritter (legend)
Mahadöh
Die nächtliche Heerschau

Züllchow, August 28th (Sb 224):

3 ballads by J.N. Vogl, op.56:
Heinrich der Vogler
Der Gesang (legend)
Urgrossvaters Gesellschaft

1837

Greifswald, July 10th (Sb 228):

Edward
Herr Oluf
Der Wirthin Töchterlein
Heinrich der Vogler
Abschied
Goldschmieds Töchterlein
 improvisation
Der alte Goethe (song)
Fridericus Rex

Lübeck, July 21st (Sb 238):

Erlkönig
Der Sänger
Der Schatzgräber
Edward

July 23rd (Sb 240):

Der grosse Christoph (legend)
Der Sänger
Der Sturm von Alhama
Fridericus Rex

(During the evening Loewe also played 2nd violin in the first Rasumovsky quartet of Beethoven.)

July 24th (Sb 241):

Der Wirthin Töchterlein
Goldschmieds Töchterlein
Mahadöh (legend)
Urgrossvaters Gesellschaft
Hochzeitslied

Münster, July 31st (Sb 247):

Der Sänger
Der Schatzgräber
Wirkung in die Ferne
 (song) *Wie der Tag mir schleicht*
Das Schiffllein
Fridericus Rex

(later):

songs of Novalis (in op.22)

August 1st (Sb 248):

improvisation: *Wenn in des Abends letztem Schein* (Matthisson)
Der grosse Christoph
Edward

Jena, August 18th (Sb 272):

further duo-improvisation with Prof. Wolff

1838

Königsberg, August 1st (283-4):

Der kleine Haushalt (Fantasie)
Das Erkennen
Abschied
Wirkung in die Ferne

1839

Breslau, July 27th (Sb 302):

Mazeppa (piano)
Erlkönig
Urgrossvaters Gesellschaft
Hochzeitslied
Die nächtliche Heerschau
Wirkung in die Ferne
 improvisation: *Der finst're König*
Heinrich der Vogler
Der Kuckuck (fable)
Fridericus Rex

August 1st (Sb 308):

Alpenphantasie (piano)
Edward
Der ewige Jude (legend)
Herr Oluf
Die Glocken zu Speier
Mahadöh (legend)
 improvisation: a poem entitled *Schön Dank, Sänger* by Prof.
 Geissheim, a local man
Die Katzenkönigin
Goldschmieds Töchterlein

(at the end, Mosevius applauded Loewe with 'Gut gebrüllt, Loewe!' — 'Well roared, Lion!')

1841 or 1842

Stettin, subscription concert (KA 19):

Schubert:

Symphony in C major (the 'Great') (without cuts)

1844

Vienna, July 22nd (Sb 337):

Erlkönig
Edward
Hochzeitslied

July 23rd (Sb 338):

Herr Oluf
Die Glocken zu Speier
Die Gruft der Liebenden
Hochzeitslied

July 24th (Vesque von Püttlingen's birthday soirée; Sb 340)

Der Wirthin Töchterlein
Heinrich der Vogler
Die nächtliche Heerschau
Hochzeitslied

July 26th (Sb 345):

Erlkönig
Die Glocken zu Speier
Der Schatzgräber
Prinz Eugen
Der Feldherr
Der Räuber

July 28th (Sb 349):

Urgrossvaters Gesellschaft
Erlkönig
Hochzeitslied
Elvershöh
Prinz Eugen

July 29th (Sb 350):

Das Wunder auf der Flucht (legend)
Der heilige Franziskus (legend)
Der Schatzgräber
Prinz Eugen
Erlkönig

August 1st (Sb 352):

Erlkönig
Der Mohrenfürst
Hochzeitslied
Prinz Eugen

August 2nd (Sb 353):

Hochzeitslied
Erlkönig
Der Mohrenfürst

August 4th (Sb 356):

Herr Oluf
Karl der Grosse und Wittekind
Prinz Eugen

(later):

Piano Trio in G minor (with Mayseder and Gross, violin and cello)
Die Gruft der Liebenden
Hochzeitslied

(much later — near 2 a.m. on the 5th — his farewell party):

Erlkönig
Hochzeitslied

1845

Magdeburg, July 27th (Sb 363):

recital; no details given, but mention made of verbal introductions
to ballads to aid the listeners

Halberstadt, July 26th (Sb 365):

Erlkönig
Der Räuber
Das Erkennen

July 27th (Sb 367):

Der Schatzgräber
Der Sänger
Das Erkennen

Loewe also played George Onslow's Duo in E minor (piano duet) with his host

July 28th (Sb 367):

Edward
Der Wirthin Töchterlein
Das Erkennen
Die Glocken zu Speier
Kaiser Karl V in Wittenberg
Herr Oluf
Erlkönig
Der kleine Haushalt (Fantasie)
Hochzeitslied

Brunswick, July 30th (Sb 370):

Erlkönig ("da war gross Halloh")
new songs:
Gruss vom Meer
Die vier Tropfen
Die deutsche Barcarole

Hanover, August 1st (Sb 372):

Erlkönig
Heinrich der Vogler
Der Pilgrim (Karl V) vor St Just

August 2nd (Sb 375):

recital; no details given except *Prinz Eugen*

1846

Jena, July 24th (Sb 384):

recital; the most popular ballad was *Die Glocken zu Speier*
 duo-improvisation with Prof. Wolff: *Savanarola*

Altenstein, summer palace of the Duke of Meiningen; some of the English court were present (Sb 394):

late July:

Erlkönig
Der Wirthin Töchterlein
Heinrich der Vogler (twice, by popular request!)
Hochzeitslied
Karl V in Wittenberg
Die nächtliche Heerschau

(another occasion) (Sb 396): *Heinrich der Vogler* sung at beginning and end; 'other ballads' and an improvisation mentioned. Loewe received a jewelled ring, and an invitation from Queen Adelaide, the (English) widowed Queen Mother.

1847

England — London, various occasions during May (Sb 423ff), both at Court and at private houses:

Die Glocken zu Speier
Erlkönig
Heinrich der Vogler
Hochzeitlied
Abschied
Prinz Eugen
Die nächtliche Heerschau
Zigeunersonate (piano: 'gypsy' sonata)

1853

Putbus (on the island of Rügen), August 8th, at the invitation of Friedrich Wilhelm IV (GA IV vi, GA V ix and Sb 439):

Otto und Heinrich (sic; i.e. *Kaiser Ottos Weihnachtsfeier*)
Meister Oluf (sic; i.e. *Odins Meeresritt*)
Das Wiegenfest zu Gent
 (dinner)
Der Feldherr (Friedrich mentions the painting by Antoine Gros, in the Louvre; see Appendix <A>)
Landgraf Ludwig der Heilige (legend)
 "Der Löw' ist frei" (song)
Der Papagei

1864

Stettin, January, at the Gymnasium; Loewe sang 'some of his oldest ballads', including *Die nächtliche Heerschau*, to the assembled teachers and pupils (Sb 445 and GA VIII iii).

* * *

APPENDIX <D>

Poets whose ballads were set by Loewe:

anon.: *Der fünfte Mai*

Alexis, Willibald (Wilhelm Häring) 1798-1871: *Fridericus Rex ; General Schwerin ; Der späte Gast ; Walpurgisnacht*

Byron, George Gordon, Lord (1788-1824), transl. Franz Theremin (1780-1846): *Belsazars Gesicht ; Eliphass' Gesicht ; Saul und Samuel*

Chamisso, Adalbert von (1781-1838): *Die Katzenkönigin*

Fick (or Pick?) Dr Heinrich (date unknown): *Die Begegnung am Meeresstrande*

Fitzau, Heinrich (1810-1859): *Der alte Dessauer*

Fontane, Theodor (1819-1898): *Archibald Douglas ; Thomas der Reimer*

Freiligrath, Ferdinand (1810-1876): *Der Blumen Rache ; Der Edelfalk ; Meerfahrt ; Der Mohrenfürst ; Die Mohrenfürstin ; Der Mohrenfürst auf der Messe ; Prinz Eugen ; Schwalbenmärchen*

Giesebrecht, Ludwig (1792-1873): *Der Bergmann ; Esther*

Goethe, Johann Wolfgang von (1749-1832): *Ballade vom vertriebenen und zurückkehrenden Grafen ; Die Braut von Corinth ; Erbkönig ; Der Fischer ; Der getreue Eckhart ; Gutmann und Gutweib ; Hochzeitslied ; Der Sänger ; Der Schatzgräber ; Der Totentanz ; Die wandelnde Glocke ; Wirkung in die Ferne ; Der Zauberlehrling*

Grün, Anastasius (1806-1876): *Die Leiche zu St Just ; Max in Augsburg ; Max und Dürer ; Max' Abschied von Augsburg ; Die Reigerbaize ; Das Wiegenfest zu Gent*

Gruppe, Otto Friedrich (1804-1874): *Der Feldherr*

Heine, Heinrich (1799-1856): *Der Asra*

Herder, Johann Gottfried von (1744-1803): *Edward; Elvershöh; Herr Oluf; Das nussbraune Mädchen*

Hohlfeld, Christoph Christian (1776-1849): *Kaiser Karl V in Wittenberg*

Huber, Victor Aimé (1800-1869): *Der Sturm von Alhama*

Kahlert, Karl August (1807-1864): *Sankt Helena*

Kopisch, August (1799-1853): *Die Heinzelmännchen; Landgraf Philipp der Grossmütige; Der Nöck*

Körner, Theodor (1791-1813): *Treuröschen; Wallhaide*

Kugler, Franz (1808-1858): *Gregor auf dem Stein*

Kurowski-Eichen, Friedrich Karl Anton von (1780-1853): *Der grosse Kurfürst; Die Heldenbraut*

Mecklenburg, Prince Carl von (1785-1837): trans. *Des Bettlers Tochter von Bednall Green*

- Mickiewicz, Adam** (1798-1855): *Der Woywode; Die Schlüsselblume; Die drei Budrisse; Wilia und das Mädchen; Der junge Herr und das Mädchen; Das Switesmädchen; Frau Twardowska* (all translated by Carl von Blankensee)
- Mühler, Heinrich von** (1813-1874): *Kaiser Ottos Weihnachtsfeier*
- Oër, Max von** (1806-1846): *Die glocken zu Speier*
- Pfizer, Gustav** (1807-1890): *Der Junggesell*
- Platen, August Graf von** (1796-1835): *Der Pilgrim vor St Just*
- Plönnies, Luise von** (1803-1872): *Agnete; Der kleine Schiffer*
- Putkamer, Leopold von** (1797-1868): *Die Gruft der Liebenden*
- Reinicke, Robert** (1805-1852): *Der verliebte Maikäfer*
- Rückert, Friedrich** (1788-1866): *Des Glockentürmers Töchterlein; Jungfräulein Annika; Der Papagei*
- Scherenburg, Christian Friedrich** (1798-1881): *Der Feind*
- Schiller, Johann Christoph Friedrich von** (1759-1805): *Der Gang nach dem Eisenhammer; Der Graf von Habsburg*
- Schnezler, August** (1809-1853): *Der Mummelsee*
- Schreiber, Aloys** (1763-1841): *Odins Meeresritt*
- Schwab, Gustav** (1792-1850): *Kaiser Heinrichs Waffenweihe*
- Siebel, Karl** (1836-1868): *Der Teufel* (trans. from the Koran)
- Strachwitz, Moritz Graf von** (1822-1847): *Der gefangene Admiral*
- Talvj, pseud. Therese A.L. von Jacob** (1797-1870): *Der Mutter Geist* (trans. from Danish)
- Tschabuschnigg, Adolf Ritter von** (1809-1877): *Tod und Tödin*
- Uhland, Ludwig** (1787-1862): *Abschied; Die drei Lieder; Geisterleben; Goldschmieds Töchterlein; Harald; Der Räuber; Das Schifflin; Das Ständchen; Die Überfahrt; Der wirthin Töchterlein*
- Vogl, Johann Nepomuk** (1802-1866): *Der alte König; Der alte Schiffsherr; Blumenballade; Das Erkennen; Heinrich der Vogler; Hueska; Die Kaiserjagd im Wienerwald; Karl der Grosse und Wittekind; Der Mönch zu Pisa; Schwanenjungfrau; Die schwarzen Augen; Urgrossvaters Gesellschaft; Das Vaterland; Die verfallene Mühle; Das vergessene Lied*
- Zedlitz, Joseph Christian von** (1790-1862): *Die nächtliche Heerschau*
- Zuccalmaglio, Anton Wilhelm Florentin von** (1803-1869): *Die verlorene Tochter*

APPENDIX <E>

Alphabetical list of the German titles of the ballads with their English equivalents. The alphabetical order ignores the German definite article *der, des, die, das*.

<i>Abschied</i>	The Farewell
<i>Agnete</i>	(Danish proper name) = Agnes
<i>Der alte Dessauer</i>	The Old Warrior of Dessau
<i>Der alte König</i>	The Old King
<i>Der alte Schiffsherr</i>	The Old Sea-captain
<i>Archibald Douglas</i>	(proper name)
<i>Der Asra</i>	(member of the Asra tribe, of Yemen)
<i>Ballade vom vertriebenen und zurückkehrenden Grafen</i>	Ballad of 'The Return of the Banished Count'
<i>Die Begegnung am Meeresstrande</i>	The Meeting on the Seashore
<i>Belsazar's Gesicht</i>	The Vision of Belshazzar
<i>Der Bergmann</i>	The Miner
<i>Des Bettlers Tochter zu Bednall Green</i>	The Beggar's Daughter of Bethnal Green
<i>Blumenballade</i>	Flower Ballad
<i>Der Blumen Rache</i>	The Flowers' Revenge
<i>Die Braut von Corinth</i>	The Bride of Corinth
<i>Die drei Budrisse</i>	The Three Lithuanian Brothers
<i>Die drei Lieder</i>	The Three Songs
<i>Der Edelfalk</i>	The Hunting Falcon
<i>Edward</i>	(proper name)
<i>Eliphas' Gesicht</i>	The Vision of Eliphaz
<i>Elvershöh</i>	The Elves' Hill
<i>Das Erkennen</i>	The Recognition
<i>Erlkönig</i>	The Erlking, The King of the Elves
<i>Esther</i>	(proper name)
<i>Der Feind</i>	The Enemy
<i>Der Feldherr</i>	The Commander-in-Chief (of battle)
<i>Der Fischer</i>	The Fisherman
<i>Frau Twardowska</i>	Mrs Twardowski
<i>Fridericus Rex</i>	(Latin for) King Frederick
<i>Der fünfte Mai</i>	The fifth of May
<i>Der Gang nach dem Eisenhammer</i>	The Journey to the Ironworks (lit. sledgehammer)
<i>Der gefangene Admiral</i>	The Imprisoned Admiral
<i>Geisterleben</i>	Spirit Life
<i>General Schwerin</i>	(proper name)
<i>Der getreue Eckhart</i>	Faithful Eckhart
<i>Des Glockentürmers Töchterlein</i>	The Daughter of the Belfry-keeper
<i>Die Glocken zu Speier</i>	The Bells of Speyer
<i>Goldschmieds Töchterlein</i>	The Goldsmith's Daughter
<i>Der Graf von Habsburg</i>	Count Hapsburg
<i>Gregor auf dem Stein</i>	Gregory on the Rock (rockbound isle)
<i>Der grosse Kurfürst und die Spreenorner</i>	The Great Elector and the Nymph of the River Spree
<i>Die Gruft der Liebenden</i>	The Lovers' Grotto
<i>Gutmann und Gutweib</i>	Goodman and Goodwife
<i>Harald</i>	(Danish proper name)
<i>Heinrich der Vogler</i>	Henry the Fowler
<i>Die Heinzelmännchen</i>	The Brownies
<i>Die Heldenbraut</i>	The Heroic Bride
<i>Herr Oluf</i>	Lord Oluf
<i>Hochzeitlied</i>	Wedding Song
<i>Hueska</i>	(proper name, of Moorish slave)
<i>Der junge Herr und das Mädchen</i>	The young man and the maiden
<i>Jungfräulein Annika</i>	Miss Annika
<i>Der Junggesell</i>	The Bachelor
<i>Kaiser Heinrichs Waffenweihe</i>	The Blessing of the Weapons of the Emperor Henry
<i>Die Kaiserjagd im Wienerwald</i>	The Emperor's Hunt in the Vienna Woods

<i>Kaiser Karl V in Wittenberg</i>	The Emperor Charles V in Wittenberg
<i>Kaiser Ottos Weihnachtsfeier</i>	The Emperor Otto's Christmas Celebration
<i>Karl der Grosse und Wittekind</i>	Charlemagne and Widukind
<i>Die Katzenkönigin</i>	The Cat Queen
<i>Der kleine Schiffer</i>	The Little Sailor
<i>Landgraf Philipp der Grossmütige</i>	Landgrave Philip the Magnanimous
<i>Die Leiche zu St Just</i>	The Burial at St Just
<i>Max' Abschied von Augsburg</i>	(The Emperor Maximilian's) Farewell to Augsburg
<i>Max in Augsburg</i>	Maximilian in Augsburg
<i>Max und Dürer</i>	Maximilian and Dürer (the artist)
<i>Meerfahrt</i>	Sea-journey
<i>Der Mohrenfürst</i>	The African Prince
<i>Die Mohrenfürstin</i>	The African Princess
<i>Der Mohrenfürst auf der Messe</i>	The African Prince in the Circus
<i>Der Mönch zu Pisa</i>	The Monk at Pisa
<i>Der Mummelsee</i>	The Lake of Waterlilies
<i>Der Mutter Geist</i>	The Mother's Ghost
<i>Die nächtliche Heerschau</i>	The Midnight Review
<i>Der Nöck</i>	The Watersprite
<i>Das nussbraune Mädchen</i>	The Nut-brown Maid
<i>Odins Meeresritt</i>	Odin's Ride over the Sea
<i>Der Papagei</i>	The Parrot
<i>Der Pilgrim vor St Just</i>	The Pilgrim before St Just
<i>Prinz Eugen, der edle Ritter</i>	Prince Eugene, the Noble Knight
<i>Der Räuber</i>	The Robber
<i>Die Reigerbaize</i>	Heron-hawking
<i>Der Sänger</i>	The Singer
<i>Sankt Helena</i>	St Helena (the island)
<i>Saul und Samuel</i>	Saul and Samuel (Samuel I 28)
<i>Der Schatzgräber</i>	The Treasure-digger
<i>Das Schifflin</i>	The Little Boat
<i>Die Schlüsselblume</i>	The Cowslip
<i>Schwalbenmärchen</i>	The Swallows' Tale
<i>Die Schwanenjungfrau</i>	The Swan-maiden
<i>Die schwarzen Augen</i>	Dark Eyes
<i>Der späte Gast</i>	The Night Visitor
<i>Das Ständchen</i>	The Serenade
<i>Der Sturm von Alhama</i>	The Storming of Alhama
<i>Das Switesmädchen</i>	The Maid of Lake Świtez
<i>Der Teufel</i>	The Devil
<i>Thomas der Reimer</i>	Thomas the Rhymer
<i>Tod und Tödin</i>	'Lord and Lady Death'
<i>Der Totentanz</i>	The Dance of Death (Danse macabre)
<i>Treuröschen</i>	(proper name) 'True little Rose'
<i>Die Überfahrt</i>	'Crossing the Bar' (i.e. death)
<i>Urgrossvaters Gesellschaft</i>	Great-grandfather's Company
<i>Das Vaterland</i>	The Fatherland
<i>Die verfallene Mühle</i>	The Ruined Mill
<i>Das vergessene Lied</i>	The Forgotten Song
<i>Der verliebte Maikäfer</i>	The Infatuated May-bug
<i>Die verlorene Tochter</i>	The Lost Daughter
<i>Wallhaide</i>	(proper name)
<i>Walpurgisnacht</i>	Witches' Sabbath
<i>Die wandelnde Glocke</i>	The Wandering Bell
<i>Wer ist Bär?</i>	Who is the Bear?
<i>Das Wiegenfest zu Gent</i>	The Christening at Ghent
<i>Wilia und das Mädchen</i>	Wilia and the Maiden
<i>Wirkung in die Ferne</i>	lit: Telekinesis = 'movement at a distance'
<i>Der Wirthin Töchterlein</i>	The Daughter of the Inn
<i>Der Woywode</i>	The Governor
<i>Der Zauberlehrling</i>	The Sorcerer's Apprentice

APPENDIX <F>

The ballads listed alphabetically, with dates, and pages of main references. For further brief and statistical information, the reader should refer to the chronologically arranged list at Table I, and thereafter to Table IV, both following p99.

The German definite article (der, die, das, des) is ignored in this alphabetical arrangement.

* indicates that a ballad appears in the two volumes published by Peters Edition; + that it appears in the Schott two-volume edition.

In addition, complete copies of *Geisterleben*, *Die drei Budrisse*, *Der Mönch zu Pisa*, and *Der alte König* will be found in the Supplement, pp 364, 366, 372 and 374 respectively.

- Abschied* (1825): 94 105 166 188 289ff
Agnete (1860): 104 142 197 237
+ *Der alte Dessauer* (1853): 93 99 196 235f 238
Der alte König (1846): 100 115 194f 334
Der alte Schiffsherr (1856): 147
* + *Archibald Douglas* (1857): 100 101 102 104 212 256ff 335
Der Asra (1860): 197 205
Ballade vom vertriebenen und zurückkehrenden Grafen (1835): 313 316
Die Begegnung am Meeresstrande (1847): 102 147
Belsazar's Gesicht (1825): 99(2a) Tables I and IV
Der Bergmann (cycle of 5 songs) (1834): 51 93 360
Des Bettlers Tochter von Bednall Green (1834): 93 95 190 278 316
Blumenballade (1846): 193 205f
Der Blumen Rache (1838): 206 331ff 334
Die Braut von Corinth (1829/30): 95 106ff 110 150 160 337 338ff
Die drei Budrisse (1835): 220 296ff 334
Die drei Lieder (1825): 95 100 248ff
+ *Der Edelfalk* (1838): 167
* + *Edward* (1817): 95 239ff 302 334
Eliphas' Gesicht (1826): 99(2a) Tables I and IV
* *Elvershöh* (1825): 84 94 117 127
* + *Das Erkennen* (1837): 192
* + *Erkönig* (1817): 91f 93 125 266ff 300
Esther (cycle of 5 songs) (1835): 93
Der Feind (1856): 93
Der Feldherr (1837): 234
Der Fischer (1835): 137ff 204
Frau Twardowska (1835): 278ff
+ *Fridericus Rex* (1837): 359
Der fünfte Mai (1837): 101 289
Der Gang nach dem Eisenhammer (1829/30): 73f 95 177 232
* *Der gefangene Admiral* (1848): 100 232
Geisterleben (1819): 88 151 156 321ff
General Schwerin (1837): 191 289
* *Der getreue Eckhart* (1835): Tables I and IV
+ *Des Glockentürmers Töchterlein* (1847): 207 220
* + *Die Glocken zu Speier* (1837) 174
+ *Goldschmieds Töchterlein* (1827): 93 171 189 214ff 234 334
Der Graf von Habsburg (1843 or '44): 170 175 292f 316
Gregor auf dem Stein (1834): 83 95 178f 198ff 337 344ff
Der grosse Kurfürst und die Spreenorne (1826): 135
Die Gruft der Liebenden (1832): 108 146 189 205 334
Gutmann und Gutweib (1833): 276f
* + *Harald* (1835): 130f 234f 334
* + *Heinrich der Vogler* (1836): 52 99 202 294f 321
Die Heitzelmännchen (1841): 133f 284f
Die Heldenbraut (1826): Tables I and IV
* + *Herr Oluf* (1821): 91 93 94 100 104 117 126f 238 301f
* + *Hochzeitlied* (1832): 132f 273 321
Hueska (1846): 101 111
Der junge Herr und das Mädchen (1835): 220 310ff
Jungfräulein Annika (1839): Tables I and IV
Der Junggesell (1842): 220ff

- Kaiser Heinrichs Waffenweihe* (1853): 196
Die Kaiserjagd im Wienerwald (1847): 168
Kaiser Karl V in Wittenberg (1844): 233
Kaiser Ottos Weihnachtsfeier (1853): 181f 196 220 236
Karl der Grosse und Wittekind (1837): 179ff
Die Katzenkönigin (1837): 283f
Der kleine Schiffer (1857): 102 115 161 207 306
Landgraf Philipp der Grossmütige (1856): 231
Die Leiche zu St Just (1844): 108 113f
Max' Abschied von Augsburg (1853): 99
Max in Augsburg (1853): 99
Max und Dürer (1853): 99
Meerfahrt (1843): 115 317ff
* *Der Mohrenfürst* (1844): 106 116 201
Die Mohrenfürstin (1844): 105 111 115 201
Der Mohrenfürst auf der Messe (1844): 98 106 175 192
Der Mönch zu Pisa (1846): 100 193 211 222f
+ *Der Mummelsee* (1849): 148 206
Der Mutter Geist (1824): 94 151 156f 187f
* *Die nächtliche Heerschau* (1832): 162 176 270
* + *Der Nöck* (1857): 139ff 149 203f 321
Das nussbraune Mädchen (1835): 93 232f 302ff
* + *Odins Meeresritt* (1851): 81 93 110 170 171 220
Der Papagei (1847): 285f
* + *Der Pilgrim vor St Just* (1832): 223
* + *Prinz Eugen, der edle Ritter* (1844): 324ff 359
Der Räuber (1835): 112 320
Die Reigerbaize (1843 or '44): 169
Der Sänger (1836): Tables I and IV
Sankt Helena (1853): 93 109
Saul und Samuel (1826): 99 151 159
Der Schatzgräber (1836): 163
Das Schiffein (1835): 103 147
Die Schlüsselblume (1835): 205-6
Schwalbenmärchen (1838): Tables I and IV
Die Schwanenjungfrau (1857): 101 110
Die schwarzen Augen (1843): Tables I and IV
Der späte Gast (1825): 151 158 300f
Das Ständchen (1826): 94 108 300
Der Sturm von Alhama (1834): 175 312 321
Das Switesmädchen (1835): 135 136f 337 347ff
Der Teufel (1857): 201
* + *Thomas der Reimer* (1860): 104 131f 220 321
Tod und Tödin (1844) 200
Der Totentanz (1835): 160f
Treuröschchen (1819): 86 88 95 165f
Die Überfahrt (1843): 147
Urgrossvaters Gesellschaft (1836): 191 199
Das Vaterland (1856): Tables I and IV
* + *Die verfallene Mühle* (1847): 112 225
Das vergessene Lied (1837): Tables I and IV
Der verliebte Maikäfer (1837) 93 n.139
Die verlorene Tochter (1839): 103 184 200 328ff
Wallhaide (1819): 86 101-2 109 150 152 185 186f 212 270 315 336
Walpurgisnacht (1823): 93 94 100 307ff 324
* *Die wandelnde Glocke* (1832): 275
Wer ist Bär? (1837): 305f
+ *Das Wiegenfest zu Gent* (1844): 172f 193
Wilia und das Mädchen (1835): 99 101 135f
Wirkung in die Ferne (1836): 321
+ *Der Wirthin Töchterlein* (1825): 86 204
* *Der Woywode* (1835): 253ff
Der Zauberlehrling (1832): 76 274f 321