

# The Development of Lohengrin from Euryanthe

by Pearl Emley

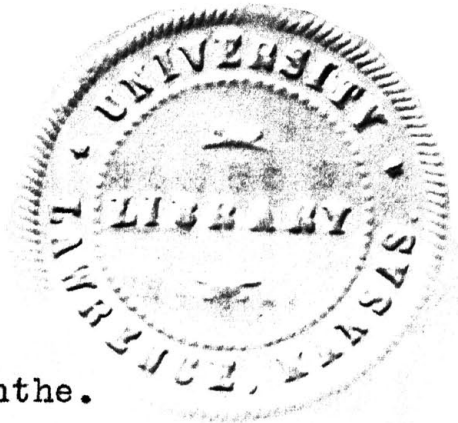
*1913*

Submitted to the Department of Music of the  
University of Kansas in partial fulfillment of the  
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## Sources of Euryanthe.

The original story on which Weber's "Euryanthe" was founded, bears a strong resemblance to the old legend upon the basis of which Shakespeare wrote his play of "Cymbeline". It is a story from Boccaccio" rooted in a succession of earlier tales the chief ones being: an old French Romance entitled "Histoire de Gerard de nevers et de la belle et vertuense Euryenthe sa mie" and a mediaeval French Miracle Play of our Lady; the Roman de la Violette by Gilbert de Montreuil (Circa 1220). The parallel incident in all these versions is a wager falsely won by means of bribing a waiting woman to secure certain personal belongings of her mistress. In the Romance a lock of hair is secured. In the miracle Play it is a peculiar gift from her husband, a bone from one of his toes. These are used to prove an intimacy leading the husband to seek her death. Failing to accomplish that, various adventures follow, concluded by an establishment of innocence and a happy reunion.

### The Story of Euryanthe.

The opening scene shows a brilliant assembly of Ladies and Nobles in the Royal Castle at Premery welcoming the return of the Knights from the field of battle. This opening scene is introduced by a remarkable overture, one the finest ever written. Then follows the inspiring chorus-- "All Hail to Peace" sung by all the Ladies and Nobles at the festival given by the King to celebrate the return of peace. Adolor, Count of Nevers and Rethel who is betrothed to Euryanthe of Savoy, sings in praise of the love, beauty and virtue of Euryanthe" in heath the Almond Blossom waving". Lysiart, Count of Forest and Beaujolais is also in love with Euryanthe and wagers his lands that he will gain her love and intimates that all women are accessible to seduction. He provokes Adolor so much that he succeeds in making him stake his lands and everything he possesses on his bride's fidelity. Lysiart departs promising to bring a token of Euryanthe's favor.

The second scene we find Euryanthe in the company of Eglantine de Piuset. This lady is a prisoner who has taken refuge in the castle of Nevers, and has ingratiated herself so much with Euryanthe that the latter tenderly befriends the false woman. Asking Euryanthe why she always chooses for her recreation the dreary spot of the park where Adolor's sister Emma lies buried, she is told by her, in confidence, that she prays for Emma, who poisoned herself after her lover



death in battle. Her soul could find no rest until the ring which contained the venom should be wet with the tears of a faithful and innocent maid shed in her extreme need. Thus Eglantine by her deceit and cunning obtains from Auryanthe a knowledge of her love secret only known besides to Adolar, and falsely promises never to reveal it. No sooner has Euryanthe betrayed her bridegroom's secret than she repents doing so, foreboding ill to come. The scene concludes with the arrival of Lysiart who comes to escort Euryanthe to the King's festival and tries in vain to ensnare her innocence.

In Act II Eglantine who has remained at Nevers steals the fatal ring, which has been confided to Euryanthe as part of the love secret, from the sepulchre. As a token of Euryanthe's faithlessness she imparts the ring to Lysiart, who is deploring his want of success in gaining Euryanthe's love on his promising to wed her.

The scene changes to the King's palace where Lysiart having brought Euryanthe to Adolar shows the ring in the presence of the whole court, pretending to have received it from Euryanthe and thus persuading the King and Adolar that he has gained Euryanthe's affection. The poor maiden denies it, but as Lysiart reveals the mystery of the grave, she cannot deny that she has broken her promise of never telling the secret. Her denial is unheeded and the King gives Adolar's lands and title to Lysiart.

Act III. The opening scene shows Adolar leading Euryanthe whom he believes to be false into the wilderness

to kill her. He is attacked by a gigantic serpent and the serpent is about to sting Adolar when Euryanthe throws herself in the way to die instead of her lover. Adolar slays the monster but after her sacrifice he is unable to raise his arm against her and so leaves her to her fate. The King and his hunters who are hunting her, find Euryanthe alone and hear from her how Eglantine obtained the secret. She relates to them the whole story of her error of confiding in the false Eglantine. The King promises to inform Adolar and takes her back with him. Meanwhile Adolar, returning once more to his grounds, is seen by his people. One of them, Bertha, tells him that Euryanthe is innocent and that Eglantine who is about to marry Lysiart and to reign as supreme minister over the country, has been the culprit.

Eglantine, appearing in bridal attire, led by Lysiart suddenly becomes a prey to fearful remorse, when she hears that the hunters are bearing Euryanthe apparently dead body to the castle of Nevers. She sees Emma's ghost and in her anxiety she reveals the whole plot and derides Lysiart, saying she only wanted to get rid of Euryanthe to claim Adolar's love. Her bridegroom stabs her in his fury but is at once seized by the order of the King who just then comes upon the scene. Adolar believing Euryanthe dead, demands a meeting with Lysiart. But the King declares that the murdered must incur the penalty of the laws and Lysiart is led away to die for his perfidy and murder. Euryanthe recovers from her trance and is reunited

to Adolar. Euryanthe the more easily pardons her repentant bridegroom because she has saved his sister's soul by the innocent tears of her misfortune.

## Leading Motives of Euryanthe.

Although the overture to "Euryanthe", is written in Sonata form and constitutes a symphonic piece apparently independent and complete in itself; it is made up largely of themes--taken from the body of the opera. It begins with a theme given out by the whole orchestra. This is followed after eight measures with heavy and pompous chords with a noble movement affecting a march rythm.. This motive symbolizes chivalry.



This motive of chivalry is the theme of Adolar's song in Act I. "My Heart Trusts Heaven to guard my Euryanthe". It occurs again in Act II accompanied to Adolar's words "come to my heart by my strong arm defended.

In gentle contrast to pompous march like theme is the expressive air taken from Adolar's "oh joy that I can scarce contain" in the second act.

In the overture this lovely motive, which might well be called the motive of joy for it expresses pure delight and joy, is played by the strings of the orchestra, the melody being sung by the first violins while the sustained chords are played by the rest of the strings. It is re-

peated a second time in the later part of the overture.

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking "h. dolce" is written in the bass staff. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

Handwritten musical score for the second system. It continues the melodic and harmonic material from the first system. The notation includes various note values, rests, and dynamic markings.

'It is slightly motified when we hear it reproduced in Adolar's "Song of Joy". There we find it written in the key of A flat instead of B flat as in the overture and has a flowing accompaniment.

Handwritten musical score for the third system. This system shows a different arrangement of the motif, possibly in a different key or with a different accompaniment as mentioned in the text. It features a treble and bass clef with notes and rests.

The most important as well as the most beautiful motiy of opera is the vision motiv. The first time it is introduced by the use of the band in the Largo episode of the overture, designed to accompany a picture which Weber wished to have disclosed during the music for the purpose of giving coherence to the deplorable defective story of the opera. This vision motiv is made up of mysterious

shifting harmonies played by muted violins, suggestive of the weird and supernatural aspect of the story connected with Auryanthe's description of how the ghost of Emma, sister of Adolar, appeared to her in the sepulcher and told the sad story of her love and suicide.



Reoccurrence is made of the motif wherever a reference is made of the vision. The motif is used in Act I when Euryanthe tells Eglantine the story of Emma's ghost, and in the later part of Act III when Eglantine mad with remorse, has a vision of the Ghost. It reappears in the very last of Act III at the beginning of the phrase of ecstasy of Adolar's "In blissful vision Emma now appears". This time the motif is in the more cheerful major key.

With the entrance of Eglantine we hear the motif of deceit which remains throughout the opera personally attached to her. As we hear it again and again in the orchestra we are reminded of Eglantine's dark plots against Euryanthe. The motif is peculiarly characteristic of intrigue and perfidy.



This motive so artful and cunning proceeds Eglantine's entrance in Act I where Eglantine persuades Euryanthe to confide in her and trust her with the secret which oppresses her. The motif of deceit is repeated during the duet of persuasion and evasion. The motif is elaborated and developed throughout Eglantine's song of exultation "Deceived One". It reappears in Act II when Lysiart is trying to prove Euryanthe's infidelity.

The love motif so plaintively heard in the orchestra, as an interlude to Euryanthe's description of how love came to her in Act I, possesses a charm and an ideal sweetness so well expressing calm happiness and love.

Love.

We find it the theme of the duet between Euryanthe and Adolar in Act II. This time in duet form with the interval of the sixth added.

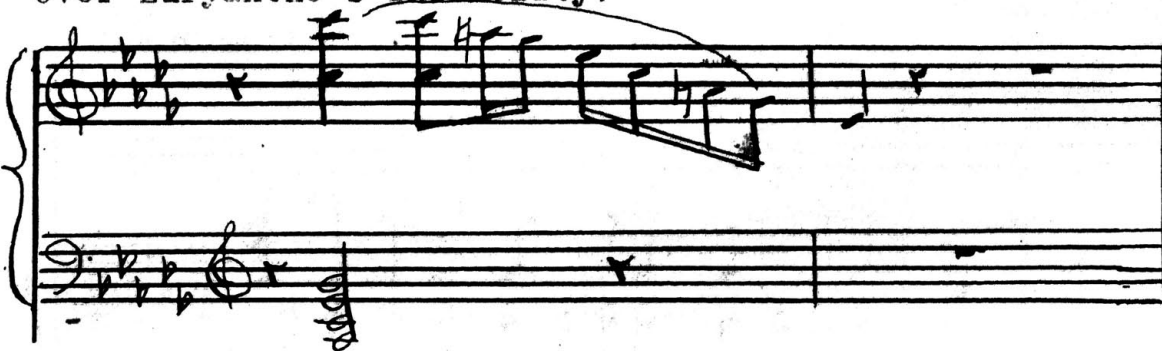
It is most effectively introduced again at the close of the opera in duet between Euryanthe and Adolar after they have been reunited. Here it is developed with chorus ac-

companiment and finally is the theme of the closing chorus.

Another characteristic motif is that of despair which is introduced in the prelude of Lysiarts recitative of despair in having failed in winning Euryanthe's love. The motive is repeated many times in the introduction of Lysiart's song "I Fain would Hide.



On the subject of the motif of Despair, we find that it often undergoes radical changes, thus when we find it the later part of Act II in just a single phrase at the close of Adolar's words "Urge nothing more! Take Money, substance, all", It clearly portrays his utter despair over Euryanthe's infidelity.



When Lysiart leaves Euryanthe in the forest alone we hear the motif of despair as the theme of the orchestral interlude.

As we understand its meaning this sombre episode constitutes one of the most beautiful themes in the opera. We hear it for the last time in the last act as Euryanthe



sinks apparently lifeless to the ground.

We find three motives in Euryanthe which, although they do not constitute Lied motives, are complete in themselves and are absolutely independent. They are regarded as a species of Lieder which are connected by the melodic figures which are designedly introduced into the accompaniments- The principal ones are.

The Motiv of Prayer in Act II

The theme of the Hunters Chorus makes up another independent motive.

This motif of the Hunters Chorus played by the Horns and trombones announced the approach of the royal hunting party in the last act.

Following this motif given out by the orchestra we hear the Hunting Chorus, then the duet "Leave me Till Death o'ertake me" which contains no particular Liek motif.

In the finale of the Last Act we find the splendid wedding march joyous and pompous then in deadly contrast we hear the vision motive as Eglantine overcome with remorse has a vision of Emma's Ghost. The act ends with the reappearance of the love motive as sung in duet with Chorus and ends in a chorus of joy.

## THE LEGEND OF THE HOLY GRAIL AS PRESENTED IN LOHENGRIN.

When Richard Wagner was collecting the materials out of which he built the wonderfully tragic "Tannhauser" he naturally read the famous old medieval poem "The Wartburg Castle". This poem narrating the story of a notable contest of song at the Wartburg Castle dealt with Woefram von Eschenbach as if he were a legendary personage. Wagner knowing that he was a reality procured his great epic "Parsival" and reading it with enthusiasm drew from it much of the material used in the construction of his music drama Parsifal and his more lyric work Lohengrin. It must not be supposed that Wagner accepted the insufficient outline of the story as found in Wolframs poem. Wagner's method was to gather all the versions of a national mythological legend and select the incidents and characters which fitted into his plan.

To turn to the history of the Holy Grail and the romance of it's quest as presented in Wolfram's poem Parsival.

According to the medieval legend the Holy Grail was a cup supposed to have been of emerald and out of which Jesus partook of the Last Supper. In this vessel Joseph of Arimathea caught the last drops of blood that flowed from the wounds of the crucified Saviour. The enraged Jews cast Joseph into prison and left him to die of hunger, but for forty-two years he lay in the dungeoun nourished and in-

vigorated by the sacred vessel which was in his possession. Then Titus released Joseph from prison and Joseph took the Holy Grail to England where it remained an object of pilgrimage and adoration for many years in the keeping of his lineal descendants.

According to another version of the legend The Holy Grail was preserved in Heaven till there should appear on earth a race of heroes worthy to become its guardians. Titurel was the hero chosen of God to found the worship of the Holy Grail among the Gauls. Angels brought the vessel to him and instructed him in its mysteries. He erected a magnificent temple to the Grail on Montsalwatch and then organized a band of guardians of the vessel.

The Grail we are told was only visible to the baptized and only partially if they were tainted by sin. To the pure in heart alone was it perfectly visible.

Every Good Friday a white dove descended from Heaven bearing a white oblation which it laid before the Grail. The Holy vessel gave oracles expressed miraculously in characters which appeared on the surface of the bowl and then vanished. The guardians and those who were privileged to behold it were conscious of a mysterious internal joy, a foretaste of that of heaven. The material blessings are easier to be described.

The Grail stood in place of all food. It supplied its worshipper with meats and drinks, and maintained them in perpetual youth. The day on which the Grail had been seen its guardians were incapable of being wounded or suffering

any hurt. If they fought for eight days after the vision they were susceptible to wounds but not of death. When the faith or the right was in jeopardy a bell rang in the chapel of the Grail and a knight was bound to go forth sword in hand to the defense. Wherever he was, should a question be asked of his condition or office in the temple he was to refuse to answer and at once return to Montsalvatch.

It was incumbent upon those who had charge of the Grail to be chaste in thought word and deed but one of the keepers having broken this condition the Holy Grail dissappeared. From that time it was a favorite enterprise of the knights of King Arthur's Court to go in search for it. Sir Galahad was at last successful in finding it as we read in the Romance of King Arthur. Tennyson has made Sir Galahad the subject of one of the most exquisite of his poems. Lowell has also written of the Quest of the Holy Grail in his "Vision of Sir Launfall".

A more recent writer holds that the Holy Grail was an ideal and when obtained was virtue and not a material vessel.

In the British Legend it is Sir Galahad who achieves the quest of the Grail but in German legend it is Parsival who wins the honor of becoming sovereign of the Grail and Wagner adapts the German legend in presenting the Holy Grail in Lohengrin.

Franz Muncker in his sketch of Wagner's life and works tells us that Wagner obtained his romance for the opera Lohengrin from Wolframs poem recounting the history

of Lohengrin's journey to Elsa of Brabant. In Wolfram's poem, Lohengrin is the eldest of the twin sons of Parsival and it is to him that Parsival bequeathes the precious sovereignty of Keeper of the Holy Grail vessel and from that time a law is promulgated by which all knights of the Holy Grail are forbidden when they have once left the precincts of the fortress to disclose to any earthly ear from what origin they are sprung.

The legend of the Holy Grail as presented in Lohengrin is far more important both from a mythical and literary point of view than the legend of the Swan knight.

The Swan Knight is the theme of many romances though not a hero of any great national epic nor indeed of any work of the first class in literature. Wolfram's poem "Parsival" is the most important which mentions him. As a personality the Swan Knight never seems to have taken real hold of the imagination of the people. It was his action rather than himself that was immortalized.

The legend was popular in the middle ages and the numerous manuscripts we possess differ but little in the main facts of the story. The variation being in name and location. We lack the development of the legend. We possess the <sup>m</sup>germ, we have the fully developed flower but its intermediate stages have disappeared.

Scholars agree that the origin of the swan knight is to be found in the Myth of Skeaf. This Anglo Saxon legend relates how to the coast of Scandia, there drifted a rudderless boat in which, cradled on a sheaf of corn, lay a

sleeping child. To this child the angels gave the name of Sheaf from the sheaf of corn. Grown to manhood he became their king and from him they learned the arts of peace and war. In Beowulf it is added that Sheaf reigned long and when he saw he was about to die he bade his men to lay him in a boat and let him drift away to an unknown distance.

This was the original legend of the Swan Knight. It has been the theme of many romances. We find it so in Southey's "Rudiger". The story of the Swan Knight in the ancient German poem of Lohengrin published from the M.S. in the Vatican and in the Parsival of Wolfram of Eschenbach is as follows:

The Duke of Brabant died leaving an only daughter Elsam. On his deathbed he committed her to the care of Frederick of Telramund a brave knight. After the Duke's death Frederick claimed the hand of Elsam on the plea that it had been promised him but when she refused it he appealed to the emperor, Henry the Fowler asking permission to assert his right in the lists against any champion Elsam might select. Permission was granted and the duchess looked in vain for a knight who would fight in her cause. Then far away in the sacred temple of the Grail at Montsalvatch, tolled the bell untouched by human hands, a signal that help was needed. At once Lohengrin, son of Parsival, was sent to the rescue but whither to he knew not. He stood foot in stirrup ready to mount when a swan appeared on the river drawing a ship. No sooner did

Lohengrin behold this than he exclaimed "Take back the horse to its stable I will go with the Swan whither it shall lead." Trusting in God he took no provision on board. After he had been five days on the water the swan caught a fish, ate half, and gave the other half to Lohengrin.

In the meanwhile the day of ordeal approached and Elsam fell in despair. But when the lists were opened there appeared the boat drawn by the silver swan and in the little vessel lay Lohengrin asleep upon his shield. The swan drew the boat to the landing and the knight awoke sprang ashore and the swan swam away with the vessel. Lohengrin as soon as he heard the story of the misfortune of the Duchess Elsam, undertook to fight in her cause.

The Knight of the Grail prevailed and slew Frederick. Then Elsam surrendered herself and her duchy to him but he would only accept her hand on condition that she should not ask his race. For a while they lived together happily—but finally Elsam asked the fatal question from whence her knight had sprung. Then Lohengrin told her that God had sent him from the custody on the Grail—and then giving her the ring his mother gave him he bade her farewell. The swan reappeared on the river and Lohengrin reentered the boat and departed never to return.

The necessity of the knight leaving his bride the moment she inquired his race connects this story with the Grail myth. According to the rules of the order of the Holy Grail, every knight was bound to return to the temple



immediatly that anyone ask his lineage and office. In the popular legend this reason does not appear because the Graill was a genuine Keltic myth with its roots in the mysteries of druidism.

## The Story of Lohengrin.

The opening scene shows a meadow on the banks of the river Scheldt near Antwerp with King Henry seated under the oak of justice, surrounded by his army and nobles . Opposite the King are the counts and nobles of Brabant at the head of whom is Telramund with Ortrud his wife by his side.

The Herald advances from the King's side to the center of the stage and signals the four royal trumpeters to sound the muster call.

The play is introduced by a remarkable prelude. In describing this prelude Verdi says, "The opening prelude of Lohengrin introduces the Grail motive that furnishes a key to the whole works and which is submitted by a powerfully descriptive instrumentation, revealing in the most delicious harmonies the sacred mysteries of the Christian faith. This wonderful descriptive theme is almost a miracle of contrapuntal ingenuity the most poetic and impressive of Wagner's many dramatic conceptions. The music is rhetorical, poetic, dreamy sacred and triumphant as the subject suggests by which is portrayed with soulful excitation a band of radiant angels bringing to earth the Holy Grail the sacred cup for which so many knightly quests were made. Verdi goes further in his description of this prelude by saying, "With the opening orchestral strains the Heavenly portals seem to swing wide to permit the exit of angelic messengers and as the violins pour out their pianissimo in the highest registers sounding the Grail

motive, a small flocculent mist gathers in the heavens, increasing and descending with music until the cloud is resolved into a choir of angels bearing the sacred cup. The descent is slow; indicated by the low notes until the heavenly band touches the earth when the orchestra bursts into a passionate fortissimo of triumph as the Holy Grail is delivered to the faithful knights consecrated to preserve it. Having performed their mission the angels return to their celestial abode. Their upward flight being described by fading strains until the cloud again diminishes gradually and presently disappears leaving a wondrous calm serene, blissful heavenly.

When the orchestral prologue ceases the Herald asks the assembled lieges and vassals if they will faithfully serve the king to which the men of Brabant declare their loyalty and dedicate themselves to his service. Having thus received their pledges of devotion King Henry announces that he comes to warn the people that Hungarian enemies are about to invade his dominions and then reminding them of what he has done to benefit and strengthen the nation he calls all the men of German blood to rally about him and to stand united in a common defense against the dangers of threatened foes. The Saxons and Thuringians strike their arms and loudly proclaim their resolution to guard the German land.

The King is pleased with this loyal demonstration but he views with pain the strife and civil warfare that disturbs Brabant and he calls upon Telramund guardian of the

dukedom of Brabant to state the cause of the disturbance. Telramund relates how the dying Duke of Brabant confided his children Elsa and Godfrey to his care how tenderly he watched over them and how much sorrow he felt when the young heir having gone out in the forest to walk with his sister one day failed to return.

Telramund then goes on to relate how he could not but suspect Elsa of her brother's murder. He had therefore renounced her hand which he had once hoped to win and had married Ortrud and as nearest kinsman of the duke, he now claims dominion as lawful successor to the land for which he asks the King to give him judgment.

The men are dismayed at such a charge against the beautiful and refuse to believe Telramund's dark accusation.

The King demands to know what special cause the maid could have for such a crime. To this Telramund declares that Elsa murdered her brother prompted by an ambition to reign as sovereign of Brabant and to indulge a secret love for some one who has beguiled her senses.

The king petitions heaven to direct him in forming a just judgment of this awful accusation and orders that Elsa be brought before him to be placed on trial.

## Scene II.

In response to the King's summons Elsa is seen slowly advancing, her countenance sorrowful and her manner timid such a picture of helplessness and purity that the men pity her and hate her accuser. When the King asks Elsa if the charge preferred against her be true she is unable to make any answer than to wail Oh! my brother until the King implores her to confide in him. Suddenly her tongue is loosened and she begins to sing as if in a trance of a vision in which she has had a handsome knight who in the hour of her sorest need shall be her champion.

This sorrowful song awakens fresh sympathy in the king and Elsa's innocence as she sings it is so impressive that the people refuse to believe the maiden guilty of crime but Telramund construes it as a confession that she has a secret lover and he boldly offers to prove the truth of his assertion by fighting against any champion whom she may choose. Elsa accepts this proposal for she hopes her heaven sent champion may appear. And when requested to choose her champion she promises her hand and fortune to him whom heaven shall send to aid her in this extremity.

Upon order of the King four trumpeters blow a summons while the Herald calls aloud: "He who will do battle here on life or death for Elsa of Brabant let him appear.

There is no answering response and Telramund triumphantly declares her cause is of too little worth for any champion to stake life and honor upon it. Elsa protests to the king

that her knight dwells afar and heareth not and begs that the trumpet be sounded again but the second call is like wise unanswered when upon Elsa sinks upon her knees and addresses a prayer to heaven beseeching that as in her distress the Lord had not failed to succor her. She entreats his mercy again that the knight of her vision may be sent to her present aid. A third time the trumpet sound and a moment later those standing nearest the river edge perceive the approach of a handsome young knight in a gleaming pumace drawn by a snowy swan and guided by golden reins. At this marvelous sight the men and women give thanks and welcome the stranger as a knightly champion sent from heaven. Telramend and Ortrud are petrified with surprise and dread but Elsa betrays no emotion esteeming that it is her humility that the Lord has thus rewarded.

When the boat gains the shore Lohengrin the Swan Knight steps upon the bank and I think his appearance must be dazzling for he is described as clothed in a coat of silver mail a gleaming helmet surmounted by a swan on his head, a burnished shield at his back, a golden horn and flashing sword at his side. All differentially bare their heads at which Elsa turns and discovers the ideal of her dreams and recognizes that it is the knight that heaven has sent to be her champion. Leaving his boat Lohengrin dismissed the swan in a pretty air. "I Give Thee Thanks My Pretty Swan".

After this the swan slowly sails down the river and out of sight and Lohengrin salutes the King to which the King makes reply that he conceives the power and purpose

that has brought so valiant a knight to this place is this dread hour.

The King has judged aright for Lohengrin is quick to announce his object to appear as champion of the innocent maid but turning to Elsa he proffers his service upon condition.

Lohengrin in professing his love for Elsa makes declaration of her innocence and charges Telramund with falsehood which with Heaven's assistance he will compel him to recant.

The Brabantians believing that some mysterious power is possessed by the stranger Counsel Telramund to refuse to wage battle since disaster must overtake him but he disregards their warnings and invites a combat.

The King now orders that the field be measured and that three Saxon nobles shall attend Lohengrin and as many Brabantians appear for Telramund. The Herald then gives the final word of caution forbidding any to interfere and ordering that the fight shall be a fair and open quarrel without resort to magic. The king petitions heaven that the guilty one may be punished.

At the conclusion the king strikes his sword three times against the shield that hangs on the oak tree.

The battle that follows is a brief one for Lohengrin soon defeats his enemy but magnanimously spares his life.

Then turning to Elsa who thanks him passionately for saving her he clasps her in his arms, while Telramund and Ortrud his wife bewail the ill fortune that has brought them

to disgrace and marvel at the power of the stranger knight.

Elsa the king and the chorus rejoice and praise the valiant knight in a chorus of joy in which Elsa sings. Oh joy! Oh joy! Oh that my tongue thy name could praise, the songs of the angels for thee I would up raise. My Lord here I confess thee. I'll live for thee alone! Wilt thou divinely bless me, of take me, take me for thine own.

Amid the general rejoicing the Saxon youths place Lohengrin upon his shield and Elsa upon the shield of the king and lifting them on their shoulders bear them off in triumph to the glad accompaniment of Martial strains.

We sing to thee-- We praise thee  
 To the highest honor raise thee  
 Stranger we here greet thee delighted-  
 . Wrong thou has righted  
 We gladly greet thee here.  
 Thee, thee we sing alone  
 Thy name shall live in story  
 Oh never will be one to rival thee in glory.



### Leading Motives in Lohengrin.

The Introduction or Prelude of Lohengrin is intended to describe the return of the Holy Grail to the mountain of the pious knights in the midst of a band of angels. One single motive, wonderfully developed appears in the Prelude. It symbolized "The Grail"

This mysterious motive first appears in the upper regions of the divided violins, then passes to the wood winds, to the violas, violin cellos, clarinets, horns and bassons, then bursts into a crescendo of the trumpets and trombones indicating the fortissimo of triumph as the Holy Grail is delivered to the faithful knights. Gradually the music fades away and dies in the muted violins leaving a wondrous calm, serene and heavenly. This brief motive appears many times throughout the opera. After the Prelude we hear it again in the introductory bass to "Elsa Dream" in which she relates her vision of the knight. The next time that we hear it is in the third scene of the first act when the

violins play it softly as Lohengrin appears in the skiff drawn by the swan reminding us that the Knight of the Holy Grail approaches. Again we hear it played by the Stringed orchestra when Lohengrin announces himself as champion of the innocent Elsa. The trumpets and trombones give it out before the Herald announces the wedding. This time however the motive is heard in a new key, the key of C major. We hear it again and again throughout the opera for it is the most important of the liet motive of Lohengrin and it is repeated effectively in the closing act where Lohengrin promises to reveal the knowledge for which Elsa asks. It is a reminder of what Lohengrin is about to relate; that he is the Knight of the Holy Grail. This Grail motive characteristically appears in the Prelude of the opera and is also the closing motive of the opera.

The Elsa motive is the next to appear when Elsa enters in response to the King's summons we hear the orchestra on the following motive.

Elsa.

This motive of Elsa appears again at the close of her promise to Lohengrin. This time modulating into another key. In the introductory Prelude of the second act the festive music heard from the Palace is followed by the Elsa motive in a new key again. It reappears in the last act in a

minor key depicting Elsa in a mournful, humiliating state when she realizes she is to lose Lohengrin.

It seems full of hope and resignation and remains personally attached to her. This same theme is almost immediately reproduced in a slightly modified form in the story which relates of her dream.

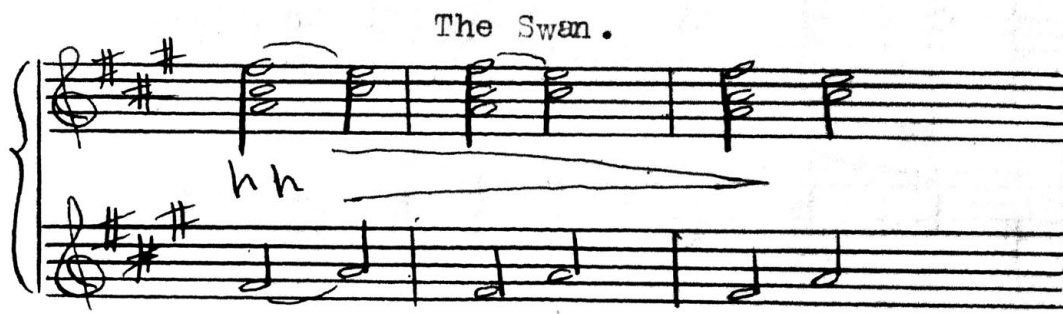
## Elsa.

In this same passage "Elsa's Dream" which is introduced by the motive of the Grail then the Elsa motive, appears a new theme representing Lohengrin, clad in his white silver array as she had seen him in her dream and as we actually see him later in the Act.

## Lohengrin.

This motive is soon followed by that of Elsa motive as she appears in answer to the King's summons. The Herald and his four trumpeters sound two successive calls and Elsa kneels in prayer similar to Elizabeth's prayer in Tannhauser accompanied by a chorus of women and her prayer ends with a plaintive reminder of her own motive. Then Lohengrin appears in the distance as if in answer to her prayer. The orchestra sounds the Lohengrin motive followed immediately by that of Glory which assume a character of ceremony and impressiveness.

When Lohengrin lands from the skiff drawn by the Swan we hear the Grail motive. Immediately followed by the Swan motive as Lohengrin blesses and takes leave of his Swan in the graceful Swan Song.



A peculiarity of this Swan motive is that the harmonies are the exact reverse of the Grail motive VI. 1 showing the connection of the Swan with The Holy Grail. The Swan motive is effectively introduced again the Third Act when Elsa, remorseful over the breaking of her promise, has a presentiment that the Swan is coming to take Lohengrin away. It is most effective in the later part of the last act when Lohengrin advances to the bank and bends over the Swan. Here we hear the Swan motive played by the violing only preceding the

This Lohengrin motif so characteristic, graceful, bold and chivalrous, accompanies the valiant knight in all heroic circumstances with slight transformation as the knight appears in different phases. We find it occurring many times throughout the opera up to the moment when Lohengrin departs and there after having been presented in the usual triumphal form it goes into the minor key thus giving the mournful tones as Lohengrin departs and is seen in the distance with head bent and sorrowfully leaning on his shield in the skiff.

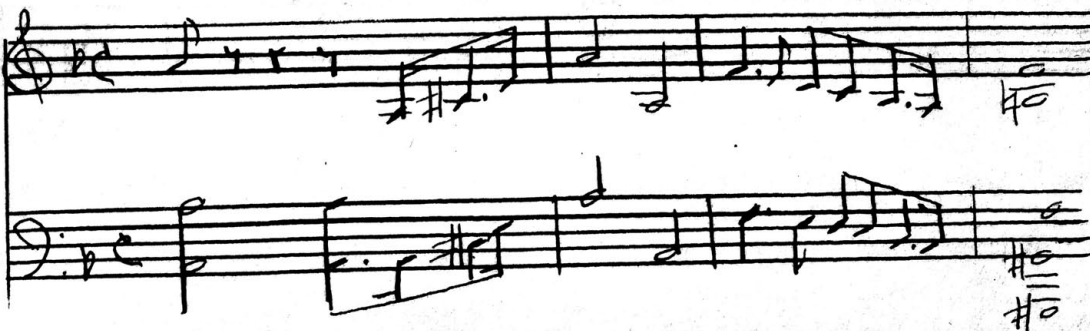
Another motive that we hear for the first time in "Elsa's Dream" is the one of Exultation or Glory. It seems to proclaim the great deeds of Lohengrin.



This is found again in Act I Scene III on the arrival of the hero Lohengrin and also in the final scene of Act III.

Following Frederick's accusation the King Proposes the judgement of God. The motive introduced is the motive of ceremony sometimes called The Judgement of God. It is similar to the Treaty in "The Ring of the

Ceremony.



pathetic farewell song of Lohengrin.

Closely following the Swan is the strange and impressive theme which forms a part of the first entrance recitative of Lohengrin and which accompanies his enacting of the promise that Elsa shall never know his name and shall not even seek to know it. This theme is associated with the Mystery of the name. When Lohengrin informs Elsa that he cannot undertake her defense except on the express condition that she gives her promise not to ask him to reveal his name, race, and from whence he came, we hear this motive which Lohengrin repeats with insistence, the second time in a higher key which gives it more force.

Mystery of the Name.

The image shows a handwritten musical score for the piece 'Mystery of the Name'. It consists of six staves of music. The first staff is a single melodic line in G major (one sharp) with a 4/4 time signature. It begins with a dynamic marking of *p* and a *z* (accendo) marking. The second and third staves are grouped by a brace on the left and contain piano accompaniment. The fourth staff continues the melodic line. The fifth and sixth staves are also grouped by a brace on the left and contain further piano accompaniment. The score includes various musical notations such as notes, rests, stems, and dynamic markings.

In the scene of the combat, the laws of which are first proclaimed by the Herald, we again hear the introductory motive of ceremony or judgment of God. Then the King's Prayer fol-

lowed with chorus. The combat is accompanied by this motive of ceremony which is heard at each attack of either adversary. The motive of Lohengrin however is heard when he is about to strike the blow which makes him victor. Elsa hails his victory with a song of joy which is taken up by the chorus. In this we hear the old motive of Glory or Exultation newly developed. This chorus of joy brilliantly closes the first act at the close of which as the curtain is about to fall the orchestra again sounds the motive of Lohengrin.

The second act reveals two new motives, both of which are heard in the introductory Prelude of the Second act. The motive of conspiracy is muttered on the low tones of the violin cellos at the beginning of the Prelude. This motive is always present when the evil plotting Ortrud is on the stage.

#### Conspiracy.



This conspiracy motive reappears, particularly in the duet between Ortrud and Frederick.

The other motive so frequently heard in the orchestra when Ortrud is seeking to fill Elsa's mind with doubt regarding the purity and origin of her knight appears for the first time in the introductory prelude about ten bars after its commencement. This is also played by the violin cellos.

#### Doubt.



In the duet between Ortrud and Frederick we find this doubt motive repeated, mingled and developed with the motive of the mystery of the name. These are perhaps the two strongest Liet motives in the opera because they so clearly tell that Ortrud is seeking to fill Elsa's heart with doubts regarding the origin of her Knight and wanting to inspire her with curiosity regarding the mystery which surrounds his name. In the balcony scene of the second act we recognize these same two motives played by the orchestra during Elsa's duet with Ortrude.

There is no use made of Liet-motive again until Scene V. which opens with the King's call immediately followed by the motive Lohengrin; then, when Frederick tries to attribute Lohengrin's victory to trickery or magic we hear the bold reappearance of the Judgement motive. At the close of the second act there appears in the orchestra in succession the doubt motive, the motive of mystery regarding the name and the motive of conspiracy. As the King, Elsa and Lohengrin are about to enter the Church we again here the motive of mystery. Act III is introduced with a joyous wedding march followed by the Bridal chorus--Faithful and True. In this last act we hear no new Liet motive but all the former ones are used freely. In the duet between Lohengrin and Elsa where Elsa manifests her uncontrollable curiosity we hear the motive of mystery of the name twice



Repeated also the motive of doubt is heard more and more insistent and finally as Elsa puts the fatal question the motive of mystery furiously breaks out in the orchestra. When Lohengrin kills Ortrud and the body is carried out we hear the strains of the motive of ceremony. In the last part of the opera when Elsa appears before the King, nobles and warriors it is again by the warning motive which she has violated that she is announced.. It is intertwined with the motive of doubt. The motive of Elsa is the third to appear and is in the minor key which makes it seem as mournful and humiliated as herself. As the remains of Frederick are brought before the King we again hear the motive of judgement which reminds us that it is God who has struck him; when Lohengrin relates the splendors of Mont Salvat the home of the Knights of the Holy Grail, the Grail motive is heard again in its mysterious blending of harmonies. Finally as Lohengrin pronounced his own name the motive of Lohengrin is loudly proclaimed by the trumpets of the orchestra. Then as Lohengrin is about to depart we again hear the Swan motive with its sweet and calm harmony. When the dove comes to home over the head of the hen we hear the solemn Grail motive, then that of Lohengrin united with that of Glory or exultation. When Lohengrin disappears we hear the Glory motive repeated in the minor key and finally the opera ends as it began with the sacred harmony of the Grail motive.

The leading cast of characters in Lohengrin are the same in number as in Euryanthe, a quartet in each case. We have the heroine and justly accused in the characters of Elsa and Euryanthe, the nobleman who aspires to the hand of the heroine and failing in his wooing becomes an enemy to the heroine in each case Iysiart in "Euryanthe", and Frederick in Lohengrin. There we have the hero or knight who defends. In Lohengrin it is the knight of the Holy Grail who defends Elsa, in Euryanthe it is Adolar who defends the Euryanthe. We could not find a more obvious parallel than the characters of Ortrud and Eglantine as intriguing women. In the personalities of Elsa and Euryanthe we have a striking resemblance. Both are unworldly gentle maidens but lacking in strength of character to resist telling that which they had promised not to tell. There is perhaps more excuse for Elsa than for Euryanthe for there was a motive for her wanting to know her hero knight's name and from whence he came. It was no more than the natural curiosity of any woman to want to know things which pertain to her lover's purity and worthiness. This natural curiosity was increased by the ever insinuating Ortrud who did everything to make Elsa distrustful and doubtful. Euryanthe had nothing to gain by betraying Adolar's secret. She with her angelic silliness never daring to speak out, when a word might have explained all and saved all, now timid as a fawn now offering to rush like a lioness into the

arms of death, was simply a weak character modelled on the idea of love and beauty as a contrast to the wicked plotting Eglantine.

Eglantine and Ortrud representing the evil principle in "Euryanthe" and "Lohengrin" were in each the most powerful and original figures in the opera. Ortrud is a political woman who does not know love. Her sphere is politics. "Politics in a man is detestible" says Wagner but "a political woman is an atrocity". There is one kind of love in Ortrud, the love of past generations that have perished, the insane bride of ancestry which can only utter itself in hatred of all that exists. Ortrud's pride of ancestry becomes a murderous fanaticism. It is therefore not jealousy of Elsa in reference to Frederick that sways Ortrud but her whole passion is revealed in the scene of the Second Act where, after Elsa disappears from the balcony she starts up from the cathedral steps and invokes her long forgotten gods. She thinks only of the old and is therefore hostile to all that is new in the most terrible sense of the word. Eglantine looking back on the glories still shining through the gates of her lost Paradise is urged on by the evil passions of envy, jealousy, and wounded pride and dared to achieve the worst and wickedest possible. These two characters of fallen angels are perhaps the greatest in similarity of all the characters in Lohengrin and Euryanthe.

In the characters of Lysiart and Frederick we have much the same situation, both intriguing against the heroines. Both are desirous of wealth and seek to gain it by winning the hand of the heroine and both failing in this did everything to plot against them. In Weber's portrayal of the villain Lysiart we have a man, who from the first moment of his coarseness doubts of woman's virtue to his murder of Eglantine, was a typical rough reckless sensual hacking and hewing knight of the Middle Ages. Wagner does not make his character of Frederick so typical of the villain.

Lohengrin and Adolar the defending knights in each opera are very similar. Adolar a weak minded heavy footed hero whose very name suggests weakness--a creature with no attribute but muscle was far less a hero than Lohengrin whose every movement showed chivalry and strength of character.

Wagner had a better conception of the power of dramatic construction than did Weber. In Lohengrin Wagner realized the necessity of the separation of the two lovers in the closing act. Some friends accustomed to operas with happy endings prevailed upon him so far that at one time he seriously contemplated a change of the plot permitting Lohengrin to remain with Elsa. Further reflection however convinced him that such a change would mar the tragedy completely for the scene of Lohengrin's farewell is one of the most pathetic in all literature. Wagner

thus makes a tragedy of Lohengrin while Weber failed in dramatic construction because of the happy ending in Euryanthe. It would have been much stronger in dramatic situation if in the last scene the lovers were separated as in "Lohengrin". Another reason of Weber's failure in dramatic construction is compared to Wagner was that Wagner wrote his own librettos and thus could make the dramatic situation as he wanted it. His idea was that the composer should be his own poet, that the play should be based on some national legend and that the drama should possess intrinsic merit and be always of paramount importance while the music should reflect its motion faithfully. The result was that Wagner's operas are models of poetic beauty and literary skill while Weber's Euryanthe was almost a failure because of the deplorably poor libretto. Like Weber Wagner's first law was that the text or libretto once written by the poet, all other persons having to do the work, composer, stage architect, scene painter, costumer conductor, stage manager, and singing actors should aim at one thing only, the most perfect and life like embodiment of the poet's thought.

Motionless as was the spectral element in the opera of Euryanthe and utterly unnecessary as it was for the dramatic development of the plot, Weber would not give up the idea. He was wont naturally to people his world of art with spectres and spirits which as long as they occupied his mind had a real existence in his fancy. It

was his plan to have a tableau temporarily disclosed by the withdrawal of the curtain during the largo episode of the overture of Euryanthe. The tableau having a bearing on the ghostly part of the dramatic tale. This idea not only shows Weber's appreciation of the fundamental defect of the libretto but also indicates his anxiety to establish a more intimate relationship between the instrumental introduction and the drama. This idea of Weber's was imitated by Wagner in his adoption of the method to have a picture or tableau of Heavenly angels bearing the Holy Grail to Earth presented during the Prelude played by the orchestra which represented the Grail motive.

Liet motive is an objective or subjective idea which assumes a musical form, it is the musical embodiment of an idea and Wagner is not the first nor only one who has thus thought in music and given to a character a fact or a particular impression, a form which is clearly recognizable and perceptible to the hearing. The origin of the Liet motive may be traced to Gluck Mozart and Beethoven but more fully developed in Weber. Thus we find the greatest example of Weber's influence upon Wagner in this development of the Liet motive to express individual character through the means of musical ~~elaboration~~. Wagner was not at first so much influenced by it as we find only a mere reference to it in his first opera "Der Fliegende Hollander" and only one or two characteristic forms in "Senta's Ballad" in Tannhauser we find five typical motives and nine at

least in Lohengrin clearly characterized. In Lohengrin like in Euryanthe the employment of the Liet motive is intermittent and episodic being limited to certain important scenes to which they are intended forcibly to call attention. However in Lohengrin they constitute a more important part in the symphonic development than in Euryanthe. In Lohengrin like in Euryanthe the Liet motive is short, simple and early to recognize and remember another noticeable likeness to Wagner's use of the Liet motive, in Lohengrin like Weber's in Euryanthe, is that it is almost always presented for the first time with the words determining the meaning attached to it or at a moment when the scenic action shows its signification. Afterwards it may be represented with modification in rhythm, harmonization, broken into fragments or even changed in character. In Euryanthe the Liet motives are more modified in their repetitions and not so easily recognizable as in Lohengrin, more modified as to rhythm and often changed in character. In Lohengrin we find them more clearly recognizable the only difference being in the harmonization. Wagner was thus able to develop his characters and show their change in character by means of the change in the harmonization of the motive representing the character. He especially develops the character of Elsa, by a shifting of harmonies showing the weak shifting character. Also in the motive of Lohengrin we find a change in harmonization. When we first see Lohengrin in the first act of the opera we hear the theme given out in a bold, chivalrous motive while in

in the last part of the opera where Lohengrin sadly departs we hear the Liet motive given out in the minor key immediately after the usual key. Thus it put on mourning and the music alone makes us realize the change in Lohengrin. Weber did not develop his liet motive this way and thus lost the characterization of the person. Most frequently in Euryanthe the Liet motive consists of a melodious figure of several notes but in Lohengrin the Liet motive assumes an invariable harmonic form.

The matter of recitative v.s. spoken dialogue originated with Weber. This was one of the great influences of Weber to be found in Wagner's operas. Weber betrayed something of the 'prentice hand in his recitatives but he effected a sort of interweaving of the scene, an accompanied recitative of more than usual length and dramatic quality with the aria that did much to relax the strictures of conventional form. It is more by his interweaving of the scene with the aria than by banishing spoken dialogue Weber did the best service to the opera in Germany. In this dramatic extension of the aria he was most especially imitated by Wagner. This sort of thing was one of the chief items in the Lohengrin score. There is a strong Weberish streak in Lohengrin. All the borrowings, however as colored with Wagner's own individuality.

Weber was one of the forward men of his art one whose principles and methods are as vital now as they were when he was alive. It is through Wagner's reinstatement of them



that they are acquiring validity in new fields. Weber's full statue can only be seen in the light which the example of Wagner throws off on him. This light goes out in several directions but in each instance it discloses Weber as a precursor. The root of Wagner's romanticism strikes through Weber's. The whole of German opera down to Wagner's latest works is colored from Weber's spirit. The characteristics which distinguish Wagner from the older type of musicians are precisely those first found in Weber. Thus it was Weber that produced the work which was not only the climax of the romantic musical period but confused all the beauties of the school in their highest development while it avoided as far as possible all the errors. The production of Weber's genius to the world not only as a rallying standard for opposing parties but as a turning point in the progress of Art stamped him as a revolutionist rather than a reformer--a prophet to be looked up to by his disciples. And thus Marschner and Kreuzner may be traced to "Der Freischutz", the popular fortune of Mendelssohn to "Oberon" while upon the path of Euryanthe marched the high priest of the so called "music of the future", Wagner. Wagner never desired his indebtedness to Weber, but if he had it would have availed him nothing while the representatives of the evil principle in "Euryanthe" and "Lohengrin" present so obvious a parallel not to mention Wagner's drafts upon the "external apparatus of Weber's score. The reform not only in composition but also in representation achieved by Wagner is an artistic legacy from Weber. "It is but the interest of the five talents given into

the hands of a faithful servant who buried them not into the ground but traded them and made them five other talents".

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