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A Comparison Study of the Composers Liszt, Brahms, and Granados

A Treatise

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

Michèle M. Favero

April 22, 1997

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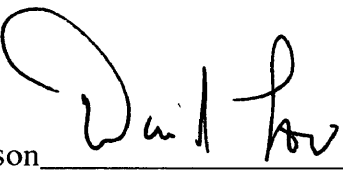
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Treatise Acceptance

Acceptance for the faculty of the Graduate College, University of Nebraska, in partail fulfillment of the requirements for the degree Master of Music, University of Nebraska at Omaha.

Committee

Name	Department/ School
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Chairperson 

Date 4/23/97

A Comparison Study of the Composers Liszt, Brahms and Granados

Investigation of the numerous analyses of the works of Franz Liszt, Johannes Brahms, and Enrique Granados have revealed a dearth of material comparing the basic similarities of the three major composers and their deviations in form. Each attempted to vary and alter the form of his mentor or idol, but their natures and involvement ultimately forced them to return to their own roots.

Liszt the nonconformist and traveling virtuoso, whose dramatic displays caused women to swoon and fling their jewels at his feet, was one of the first musicians to elevate public esteem. In spite of his arrogance at the keyboard, he worked very hard concertizing, giving the proceeds of his concerts to flood victims. He championed the works of Richard Wagner, and cherished his friendships with Frédéric Chopin and Hector Berlioz. This visionary whose harmonic innovations anticipated the 'impressionism' of Claude Debussy, and whose opinions caused great schisms in musical society, influenced several during the nineteenth century.

Brahms disliked Liszt's compositions and disagreed with his philosophy on music, despite Liszt's encouragement of him as a composer. He eschewed program music and his compositions exemplify classical form. His works reflect

his devotion to the classical music architecture within which he introduced many novel thematic developments.

The Catalonian composer whose works reflect both classical and progressive traditions of music composition never met either of the above mentioned. Granados, a pianist, who was active as a recitalist and a teacher composed works that are elegant, poetic, traditional, and innovative.

Those, like Brahms, who felt threatened and disturbed by such non-conformist behavior, pursued their own paths. Brahms, the Classicist, was initially drawn to Liszt and his apostles, but soon became disenchanted with the garishness and the radical ideas of Liszt's following. In spite of Liszt's encouragement of Brahms' compositions, Brahms grew disheartened with the new theories concerning Romantic music, and pursued the art of composition in a more traditional light. Unlike Liszt, Brahms shunned exploitation of new harmonic effects and new tone colors; he concerned himself with composing music of inherent unity, using new or unusual effects only to enhance internal structural nuances. His most monumental works contain no extraneous passages; each theme, each figure, each modulation is implicit in all that has preceded it. Brahms revived a practice to which no notable composer since Beethoven had adhered, he was not entirely isolated from his own milieu, and his stirring realm of the romantic spirit pervaded his music.

The lineage of Franz Liszt, the flamboyant virtuoso pianist and composer remains perplexing. He imagined himself to be of aristocratic heritage, but he was most likely of peasant stock, for his name means “flour” in Hungarian. This man, who championed the ideologies of Alphonse de Lamartine, whose works reflected the progressive musical concepts of Ludwig van Beethoven, and whose compositions have become integral to the repertoire, remains a monumental figure in the history of music. Although many people revered him and championed his compositions, others, namely those of the German School, preferred neither him nor his compositions. Whether he was regarded favorably or unfavorably, his being inspired thousands. Moreover, he influenced the works of Johannes Brahms, a progressive, yet conservative German composer, who was twenty-two years his junior.

Franz Liszt

Liszt’s grandfather, Georg Ádám Liszt (1755-1844), who married three times and raised twenty-five children, oversaw several Eszterházy estates. He was also a schoolteacher, a choirmaster, a parish notary, and a gifted musician, who played the piano, the violin, and the organ. His son, Ádám (1776-1827), inherited these musical gifts, for he became a cellist and performed under Franz Joseph Haydn at the Eszterházy palace in Eisenstadt. At the age of

nineteen, *Ádám Liszt* became a Franciscan novice but was dismissed from the order for “inconsistent and variable character.” Following his dismissal, he enrolled at the University of Pressburg to study philosophy, and expanded his musical understanding under the tutelage of Franz Paul Riegler. Later, he procured the post of an apprentice estate manager from Nicholas II. When free from his tasks, he enveloped himself in musical and theatrical life on the Eszterházy estate. There he befriended Kapellmeister Johann Nepomuk Hummel and J. N. Fuchs, his assistant. In addition to being proficient at the piano, *Ádám Liszt* also played the flute, guitar, violin, and cello (Watson 6).

Not much is known of the exact ancestry of Liszt’s mother, Anna Maria Lager (1788-1866), a south German, whom *Ádám Liszt* married at the age of thirty. She was born in Krems, Lower Austria, to Matthias Lager (1715-96), a fairly prosperous banker, and Franziska Romana, neé Schuhmann (1752-97), the daughter of a Bavarian clockmaker. She was orphaned after the death of her father, in 1796. She lived with relatives until she was old enough to begin working in Vienna (6).

Franz Liszt was born October 22, 1811, at Doborjan (Raiding-Unterfrauenhaid) in Sopron County, on the border of Austria-Hungary (Dobszay 148). Records certify that the great comet of 1811 burned bright in the sky just prior to his birth. Legend has it that Gypsies who camped nearby

read this as a mighty beacon (Morrison 15). As an infant, Liszt was sickly. The low lying marsh- lands of the Burgenland, where he resided, were a continual source of infection, probably of Malaria. There was a profound incidence of infant mortality. His father had him vaccinated, probably for smallpox, the only inoculation available at the time. He occasionally succumbed to feverish attacks and fainting spells, which more than once imperiled his life. His father recalled:

On one occasion, during his second year, we thought him dead and ordered His coffin made. This agitated condition lasted until his sixth year. In that same year he heard me play a concerto by Ries in C sharp minor. He leant over the piano and listened with all ears. In the evening he came in from the garden after a short walk, and sang the theme of the concerto. We made him repeat it. He did not know what he was singing. That was the first indication of his genius. He begged unceasingly for me to teach him the piano (Walker 59).

Formal Education

Subsequently, his father taught him the rudiments of piano playing, the basics of sight-reading, memorizing, and improvising. Because of his father's broad musical background, Liszt became familiar with the works of Johann Sebastian Bach, Wolfgang Amadeus Mozart, Johann Nepomuk Hummel, and the early works of Ludwig van Beethoven (59). At the age of eight Franz began making public appearances as a pianist. Encouraged by his extraordinary talent, five Hungarian magnates donated a scholarship towards his studies (Dobszay 149), although the

amount granted did not fully cover the costs of his studies. Ádám and Franz moved to Vienna in the spring of 1822 and sought suitable tutors there. The indefatigable Carl Czerny, who taught from eight o'clock in the morning to eight o'clock in the evening became the boy's piano instructor (Morrison 18), and Antonio Salieri became his tutor for singing and theory (Dobszay 149). Czerny, who wrote of the young Liszt in his memoirs reveals:

He was a pale sickly-looking child who swayed about on the stool while playing as if he were drunk, so that I often thought he would fall to the ground. His playing too was irregular, untidy and confused, and he had such little knowledge of the fingering that he simply threw his fingers all over the keyboard in a quite arbitrary way. But despite this, I was astounded at the talent with which Nature endowed him. He played at sight one or two things I gave him with such a natural instinct, that this showed all the more clearly that here Nature has herself created a pianist. It was just the same when...I gave him a theme on which to improvise: without the smallest knowledge of harmony, he still put a touch of genius into his delivery (Watson 9).

Since Antonio Salieri taught Beethoven, and Beethoven taught Czerny, it follows that the influence of these mentors was passed directly to Liszt through Czerny (Dobszay 149). Not only did he learn new repertoire, but after rigorous and varied practice regimens his technique far superseded Czerny's own (Morrison 18). According to legend in 1823, after one of Liszt's concerts, Czerny introduced Liszt to Beethoven. After Liszt performed the first movement of Beethoven's C major Piano Concerto, Beethoven approached him, kissed him on the forehead, and said, "Go! You are one of the fortunate

ones, for you will give joy and happiness to many people. There is nothing better or finer” (15). Encouraged by his son’s successes in Pozsony, Vienna, and Pest, Ádám arranged for him to perform in Paris and London, where he achieved high acclaim (21).

In 1825, an endeavor which Liszt took to task was the composition and the production of his only opera, Don Sanche, in Paris. This opera, which was lost and not rediscovered until 1903, combined the Allegro di Bravera and G minor Scherzo and several other works. It formed Liszt’s earliest and most precocious composition. The Scherzo contains a germ of an idea later found in the Nineteenth Hungarian Rhapsody (1885) (23).

In spite of his successes, in 1827, the conflict of outward acclaim and inner desolation continued to afflict him, and his sense of priestly vocation grew stronger than ever. Natural gaiety gave way to a cloistral sobriety, gregariousness and love of applause to isolation, and his health, to say nothing of the family income, was increasingly jeopardized. His father was compelled to take firm action. In his response to his son’s plea “to be granted the life of the saints and perhaps die the death of the martyrs” he replied:

Because one loves a thing, that is no evidence one is called to it. We have ample proof that your true calling is music, not religion. Love God to the utmost; be a good and true son; and you will then attain to the highest eminence in art, to which you have been predestined by the Almighty (23).

His intense concert schedule had then taken its toll on Liszt's psychological well-being, so both father and son took a holiday in Boulogne. In that time, Liszt recovered from depression, but in bitter irony, his father contracted typhoid fever and died. Liszt noted these final words of his father:

He said that I had a good heart and did not lack intelligence, he feared that women would trouble my life and bring me under their sway. This provision was strange, for at that time, at the age of sixteen, I had no idea what a woman was, and in my simplicity asked my confessor to explain the sixth and the ninth Commandments to me, for I was afraid I might have broken them without knowing I had done so (24).

According to Watson, Liszt's grief was bitter and intense. The death of his father, who he had once affectionately described as a man of "intuitive obstinacy," exacerbated an inner insecurity (24).

After an interval of solitude, Liszt said that, "Poverty, that old mediator between man and evil, tore me from my solitude and meditation and often brought me before a public on whom not only my own but my mother's existence depended" (25). Watson also discovered that Liszt, like many others, became more dissatisfied with society and its conventions. As time passed, he befriended other artists, writers, and musicians whose ideas reflected his own. He began to see what "art *might* be and what the artist *must* be." And, so Liszt's brilliant and seemingly ceaseless career became more concerned with rebelling against conventionalism by helping common man. Throughout all of this turmoil burgeoned an appreciation of his Hungarian roots and the importance

of society and culture (25).

As time passed, Liszt became familiar with the works of Johannes Brahms. He attempted to sway Brahms into becoming an advocate of his musical tenets. Brahms, an innovator of sorts, was well schooled at the art of writing in the classical and contrapuntal traditions, and avoided Liszt's proposal of writing musical compositions which were heavily influenced by art, poetry, or philosophy.

Johannes Brahms

The word ambivalence, according to Webster's Dictionary of the English Language, is the 'simultaneous attraction toward and repulsion from an object...or action'. Karl Geiringer used this definition to describe the personality of Johannes Brahms. In his deeds and opinions, and even in his creative endeavors, he was brimming with contradictions (Bozarth 1).

Perhaps he inherited this characteristic from his father, Johann Jakob Brahms, who was born into a respectable, ethnocentric bourgeois family, whose father was an esteemed inn-and-shopkeeper of Heide in the Dithmarsh, the low country at the mouth of the Elbe. After exasperating his family by running away from home in pursuit of becoming a musician, he forsook the traditions of his forebears, and investigated the likelihood of his dream. After learning various stringed instruments, as well as flute and horn, he traveled

Hamburg, the capital of Lower Germany. Eventually he achieved a modest post as a double bass player at the Stadttheater (Municipal Theater), and, ultimately, in the Philharmonic Orchestra (Niemann 5). He later married Johanna Henrika Christiane Nissen (1789-1865), seventeen years his senior. According to Eduard Marxen, Johanna was, “also of upright character; of no education, it is true, but, as the saying goes, with more mother wit than her husband.” They had three children, Elizabeth Wilhemine Louis (1831-92), Friedrich Fritz (1835-85), and Johannes, born on May 7, 1833 (6). In 1866, a year after Johanna’s death, Jakob again married. On this occasion, he married a widow, Caroline Schnack, who was eighteen years younger than himself. In spite of the sorrow he felt for his mother, after her demise, Brahms remained very close to his parents, his three siblings, and his step-mother and her son, throughout his life (8).

As was the case with Liszt, Brahms too felt deeply drawn to religion at a young age. The Bible left him deeply inspired, and contributed to his devotion. It was during these early years that the basis of Brahms’s austere North German and Protestant view of life and art grew, together with his profound love for the authentic Protestant chorale and Protestant church music, ingrained in him by Pastor Geffcken of St. Michaelis. Despite years of labor to master the rudiments, a little French, and religious study, he was called, “a

blockhead,” and was a, “natural butt for all the boys,” according to Gustav Hinrichs, a clarinetist in the orchestra of the Municipal Theater. The knowledge which he acquired later in life, apart from musical knowledge, was extensive (Schauffler 35).

Formal Education

At the age of five, young Johannes began taking piano lessons from his father. One day while gazing out a window, during a lesson, he began calling out the names of notes being played by his father. The elder Brahms was naturally amazed to discover his son’s gift of absolute pitch. Furthermore, the youngster had already built himself an infantile but practicable system of notation, without a suggestion that such a procedure already existed. Two years later, he began studying formally under Otto F. W. Cossel, a local pianist, who taught him theory, and who introduced him to the works of J. S. Bach, Czerny, Hummel, and others. By age ten he had progressed so rapidly, that he appeared in a public concert, playing an étude by Heinrich Herz, and the piano part of Beethoven’s wind quintet. An impresario in the audience was so impressed by Brahms’ talent, that he proposed to send the boy to America for a series of concerts. Cossel, discouraged this exploitation and persuaded Eduard Marxen, a respected instructor, to further Brahms’ education (36).

Marxen, who was, according to Niemann, an estimable man and an admirable artist, acquired superb erudition and complete mastery of his profession through many years of study. Despite Marxen's being initially skeptical of Brahms, his opinion changed through the course of time.

On one occasion I had given him a piano work of C. M. Von Weber to study and had gone through it with him in detail; when he came back the next week, he played me the sonata so faultlessly and so perfectly in accordance with my intentions that I praised him for it. He then said: 'I have also practiced it in accordance with another interpretation,' and played it to me in such a way as to bring out the melody in the lower part (Niemann 22).

In 1849, a year after the Hungarian Revolution, some political refugees and other dissidents involved in the uprising appeared in Hamburg. Among those affected was Edward Raman (Hoffman), a Hungarian violinist of Jewish extraction, who was praised highly by Liszt in his book entitled Die Zigeuner. After indicating that Raman would leave for America, the people of Hamburg crowded to his farewell concert, and Brahms, dazzled by his gypsy-like artist's life, offered himself as accompanist. Raman, who immediately recognized Brahms' musicianship, accepted him, and engaged him for an improvised concert-tour through Hanover; after which he intended to introduce him to Joseph Joachim, a fellow Hungarian, whose acquaintance he made at the Vienna Conservatoire (29).

Raman and Liszt are closely associated. While Raman acknowledged

Liszt as a composer, Liszt acknowledged Raman as a prominent violinist, for he dedicated his violin solo in the Benedictus of his Coronation Mass to him. Liszt also found him a position in the royal orchestra and as court violinist to Queen Victoria; Liszt assisted Raman in his political and artistic struggles during Raman's whole life (30).

Credit must be given to Raman for bringing about the meeting between Joachim and Brahms. This gesture initiated a lasting fraternity, and a united artistic alliance between two exceptional personalities, both of whom were dedicated to the same classical standards in art. Joachim, a protégé of Felix Mendelssohn, had performed triumphantly at the Leipzig Gewandhaus and the Crystal Palace in London. As a conductor of the court orchestra, he had been in close association with Liszt and his Weimar circle for some years, but had become alienated from the neo-German allegiance. Since 1853, Joachim conducted the royal orchestra at Hanover, and according to Niemann, regarded Brahms as the great prophet and ingenious virtuoso who gave life to his own classical philosophies of art (30).

In 1853, Joachim advised Brahms to venture to Weimar, to meet Liszt and his disciples. Despite Brahms's dislike of Liszt's followers, he remained at Altenburg for some time. It was there that he heard Liszt perform his Sonata in B minor, and where he dozed off in the middle of the performance. In spite

of the indiscretion, Liszt forgave Brahms, and read through the manuscripts which Brahms had brought with him. He tried to win the young man over as an adherent of the modernist school of program music, through excessive praise of his E flat minor Scherzo, Op.4, but to no avail. Brahms could not remain in such a place where he felt that he did not belong. He stated, “I should have had to lie. And that I could not do” (Schauffler 43).

At the suggestion of Joachim, in the winter of 1853, Brahms resolved to visit some of the musical families while journeying around the Rhineland, armed with notes of introduction. Robert and Clara Schumann, who resided in Düsseldorf, were among those which Joachim strongly recommended that Brahms meet. Although the Schumanns, who had once traveled through Hanover, snubbed Brahms when they neglected to look at some manuscripts which he had left at their hotel, he decided to gather his pride, heed the advice of his friend, and pay them a visit (43).

Upon his arrival at the Schumann household he was warmly received. From those moments onward, another lasting friendship commenced, which profoundly influenced Brahms. Schumann greatly praised Brahms for his C major Piano Sonata, Op.1, and soon wrote a momentous article called Neue Bahnen or (New Paths) (ten years after editorship) in the Neue Zeitschrift für Musik, about his new and talented friend. On an issue dated 28 October 1853

the article read:

I thought, while following the tendencies of this chosen band with the deepest sympathy, that sooner or later after this preparation someone would and must appear, fated to give us the ideal expression of the times, one who would not fully gain his mastery by gradual stages, but rather would spring fully armed like Minerva from the head of Kronion. And he has come, a young blood at whose cradle graces and heroes mounted guard. His name is Johannes Brahms, from Hamburg, where he has been creating in obscure silence...recommended to me recently by an esteemed and well-known master. He carries all the marks of one who has received a call. Seated at the piano, he began to disclose wonderful regions... There were sonatas, or rather veiled symphonies; songs whose poetry would be clear even if one were ignorant of the words, though a profound singing melody runs through them all; individual piano pieces of almost demonic nature and charming form; then sonatas for violin and piano, quartets for strings-- and all so different from one another that each seemed to flow from a fresh spring... When he waves his magic wand where the power of great orchestral and choral masses will aid him, then we shall be shown still more wonderful glimpses into the secrets of the spirit-world. May the highest Genius strengthen him for this... His contemporaries salute him on his first journey through the world where wounds may await him, but also palms and laurels; we welcome him as a powerful fighter (MacDonald 18).

Unfortunately for Brahms, this abrupt and grand extolation of such a young composer produced several adversaries, especially Liszt's apostles. Soon thereafter, Schumann convinced a publisher in Leipzig to print some of Brahms's first few compositions, such as the F minor Sonata for Piano, Op.5. When he returned to Leipzig, Brahms again met Liszt, who celebrated his compositions extensively; who again strived to persuade him to join the ranks of the "New Germans", and who introduced him to musical figures from the

New German School such as Hector Berlioz, who greatly admired his work (Schauffler 45). Brahms was heartily glad to make it up with that “wonderful fellow” Liszt, but with North German conservatism, he refused him all allegiance as a great artist and would have nothing to do with his noisy host of followers. According to Joachim, after a discussion with Brahms about the incident, he recalled that:

Liszt was at Berlioz’s concert with all his apostles (Raman among them); it has done them endless harm. The exaggerated applause of the Weimar clique called forth determined opposition. I am nervous about his own concert on Monday. In spite of the vehement efforts of a few Leipzigers (Heinrich von Sahr and others) to prevent it, my first visit on Friday was to Liszt. I had a very friendly reception. From Raman, too, I was careful to avoid all that might suggest ideas and memories of the past. Raman has changed very much for the worse. Liszt also called upon me, with Cornelius and others. On Friday I went to see David (Quartet), as well as Liszt, Berlioz, etc. On Sunday I even went to see Brendel, in spite of the wry faces pulled by the Leipzigers ...Berlioz praised me with such infinite warmth and cordiality that the others humbly followed suit. Yesterday evening at Moscheles’s he was equally friendly. I ought to be very grateful to him. On Monday Liszt is coming here again (very much to the disadvantage of Berlioz) (Niemann 53).

The musical philosophy upon which Brahms and Joachim strongly concurred emphasized clarity, balance, and proportion; it relied on the aspects of simplicity, objectivity, and the elevation of form over content. This is what is known as Neoclassicism. It exhibited many of the particular manifestations of Romantic music, but its style was more or less founded on absolute music, or non-programmatic music. Neoclassicism among nineteenth century

composers was a look to the past, spanning from Gregorian chant to Franz Joseph Haydn. It was not until the 1840s when a definite turning point arose, which signaled a change from the character piece and the art-song to the symphony and chamber music.

Simplicity in Neoclassic music suggests not only a return to clear-cut musical forms, but also to the simplification of other musical constituents as well, such as harmony. Around a 1860, diatonic chords became accepted again. At the beginning of the Romantic movement, however, altered chords and chromatic modulations of Liszt and his followers became more conventional. The return to diatonicism was a return to Beethoven's accent on tonality rather than harmonic color, a broadened tonality in which naturals of flattened mediant and submediants were vital tonal anchors or modulatory pivots. Added to this were Schubert's free interchange between major and minor harmonies, a renewed emphasis on secondary triads exterior to the dominant-tonic axis, and the use of altered or borrowed chords when desired. The result was a greatly widened harmonic vocabulary, diatonic in nature, that allowed for modulations to remote keys. Brahms, for example, found that modulations to the flattened submediant or mediant could be extended by using a minor form of this same chord as a further pivot, thus permitting modulation to even more remote keys. Brahms had diatonically widened the ideas about tonality,

just as Liszt had expanded them chromatically (Longyear 185).

If Neoclassicism refrained from the hazards of eccentricity, grandiloquence, seeming chaos, or excessive subjectivity, its idiom had snares of its own, such as: imitations, sterile academism, triviality, or triteness. It was written according to a formula and, thus, its musical events were anticipated. It lacked distinction because its essence and its sonorities were too similar to that of a major composer the time (186).

The “New German School,” whose ideas countered those of the Neoclassicists, believed that Beethoven had said all that was worth saying in the media of absolute music. Symphonies, sonatas, and string quartets produced by other composers after his death were inferior models. No one after Beethoven could produce compositions with as much ingenuity or as much impact. Liszt and Berlioz had shown that the symphonic poem was the new means of perfect expression, and new orchestral colors were accessible to the composer. Virtuosity and flamboyance were the fashion. Beethoven’s ideas for the enrichment of the large instrumental cycle led to large works intended to be played without pauses between its movements and with thematic links between them--à la Schubert’s “Wanderer” Fantasy D760, and F minor Fantasies. Harmonic and instrumental colors were to provide the main passageways for musical expression in new forms, instrumental or vocal, and,

thus, provide enlightenment and emotional release for an audience that had to be instructed through musical journalism (146).

Neue Zeitschrift für Musik and the New German School

Schumann believed that the frivolous music from abroad had permeated the German concert and opera stage during the years of Beethoven. “Rossini reigned supreme in the theater,” he later reminisced, “and among pianists Herz and Franz Hünten had the field pretty much to themselves.” So excessive was the influence of Italian and French opera and of the Parisian piano virtuoso that it was, in his opinion, inconceivable for a serious native composer to get a fair hearing. The all-encompassing German musical press, and particularly the local Allgemeine musikalische Zeitung, exhibited little concern in altering prevailing conditions. In 1834, a group of like-minded friends established the Neue Zeitschrift für Musik (New Journal for Music). For approximately ten years Schumann supervised, managed, and edited the twice-weekly issues of the journal, which contributed nearly a thousand pages of copy, consisting of reviews of published music, editorials, and articles on a multitude of musical subjects. In his writings, Schumann consistently excoriated the grand opera and its chic constituents, censured all things Italian, and lauded the canons of Romantic musical heroes from Bach to Beethoven, Schubert, and colleagues such as Frédéric Chopin

and Mendelssohn (Plantiga 224).

Hungarian and Gypsy Influence

It seemed that the Hungarian and gypsy cultures influenced both Liszt and Brahms, at young ages. For Liszt, the interest lay in the tribes of Gypsies who journeyed across the plains (“puszta”) of Hungary. In his book, Des Bohémians et leur musique en Hongrie, he described these dark-faced nomads, whose ancestors had entered Hungary from India and then to Eastern Europe, around the fifteenth century. They prospered; unlike their relatives in Russia, Poland, and Turkey, who were subject to persecutions which decimated their numbers. By the nineteenth century, tens of thousands of gypsies resided in Hungary. While they lived in close proximity to the fair-skinned Magyars, these nomads were culturally sequestered from their new neighbors. They often camped outside of Raiding, and it was there that Liszt became intrigued by their way of life, and, especially, their music. It responded completely to feeling and emotion, which gave it an impulsive aura.

This improvisatory nature of Tzigane (Gypsy) music, of the Danube basin, coincided with his view that music was something fundamental to mankind. This art had been preserved by an ancient people who had received no formal training whatsoever, who could not read music notation, who were illiterate by the civilized standards of the day, and whose music had managed

to survive across the generations. (Walker 65).

The Tziganes produced some phenomenal musicians. One of the most renowned, who left a very firm impression on Liszt, was János Bihari, the Romány violinist:

I was just beginning to grow up (wrote Liszt) when I heard this great man in 1822...He used to play for hours on end, without giving the slightest thought to the passing of time...his musical cascades fell in rainbow profusion, of gliding along in a soft murmur.....His performances must have distilled into my very soul the essence of some generous and exhilarating wine; for when I think of his playing, the emotions I then experienced were like one of those mysterious elixirs concocted in the secret laboratories of those alchemists of the Middle Ages (63).

Bihari formed one of the most renowned, touring Gypsy bands in the early nineteenth century. They played in the *verbunkos* style, (recruiting pieces), which, at that time, had attained its pinnacle of evolution. He and his virtuosic band proved to be adept interpreters of the music, which became synonymous with the national dances of the region. They competently expanded its message to the Hungarians, who, for so long, had been scoffed at for imitating foreign practices. They internationalized two dances known as the *friska* and the *csárdás*. One of the favorite renderings was Bihari's fiery arrangement of the Hungarian *Rakoczy* March, a melody which he was reputed to have composed.

Liszt expressed his perceptions about this Romány's vitality, expertise, and musicianship. In the 1840s, when Liszt composed the series of fifteen

Hungarian Rhapsodies, he must have envisioned these childhood scenes, and attempted to enshrine them in these unique creations (Dobszay 133).

Another feature of Gypsy music which Liszt regarded highly was the incorporation of improvisation, which he too learned, perfected, and included in his recitals. During the 1840s, his elaborations on standard repertoire, were publicly announced in advance and looked on positively, but as time progressed, his incessant innovations had an adverse effect on his name. After poor reviews, he abandoned the practice and took a more rigorous view of the printed text. In his eyes, something fresh and creative had to occur during each act of music making, in order for it to be justified at all (Walker 63).

Brahms that he became enthralled with the Magyar and Zigeuner melodies, in 1848. After meeting Raman he avidly collected old vocal and instrumental music and folksongs. The main constituent of Raman's repertoire was of these passionate tunes, which left a lasting imprint upon Brahms' musical language. Early in 1853, the two of them first performed a recital in Winsen, and then, due to publicenthusiasm, went to Celle, Lüneburg, and Hanover, in north Germany. Each time they performed, Raman performed renditions of Hungarian melodies (MacDonald 12).

One example of Brahms's fascination for these Hungarian idioms is represented in the Piano Quartet in G minor, op 25. The first of three

quartets, it contains several structural and stylistic surprises, even though it has the typical four-movement design. Viewed as a whole, it combines a dour sonata movement with a Gypsy finale. The second movement, the scherzo, has a very individual fleeting 9/8 mood, with muted strings, forming the normal movement into a tone poem, which Brahms retitled 'intermezzo,' on Clara's advice. Clara Schumann and Joachim believed the work to be somewhat undisciplined; the first two movements contain several instances of Sturm und Drang. The third movement represents itself as a full-hearted song and Romantic march. The Finale movement, a 'Rondo alla Zingarese', which contains five melodies, illustrates the sheer uncontrollable spirit of the Gypsy csárdás. Within the work, Brahms struggled with the form, as did many other composers of the day. He desired to integrate the extremes of expression represented by Beethovenian intensity with Schubertian expansiveness (Musgrave 97, Evans 115).

Stylistic Traits of Liszt and Brahms

Liszt was psychologically an extremely complex and contradictory person, and the same can be said for his music. Although much difficulty lies in encapsulating these intricacies, some elements of his style are quite prominent. Several of Liszt's advanced harmonic and melodic devices are occasionally encountered in his early piano works, such as altered chords,

unresolved dissonances, tonic chords with added sixths, root movements between thirds or tritones, or even whole-tone scales. A favorite device is the planing of similar chordal sonorities: first or second inversion triads, parallel thirds (sometimes with another set in contrary motion), diminished sevenths to create stormy effects, or empty perfect fourths or fifths to create an effect of austerity or horror. Conversely, Liszt often uses chords of the augmented sixth as climactic harmonizations of “bel canto” melodies, whether drawn from operas he transcribed or his own cantabile themes.

Liszt’s application of counterpoint is chiefly marked by dramatic use of fugal techniques, but usually the fugal writing becomes homophonic after the entrance of the subject in all the voices. Occasionally there is a fugal development, as in the inversion of the subjects in the fugue of the B minor Sonata.

From the standpoint of tonality, Liszt and colleague Richard Wagner broke down the tonal structure of nineteenth-century music. Modal writing, planing of intervals or chords, emphasis of tritones, replacement of the circle of fifths to the circle of thirds, and chromatically altered chords all contributed to the schisms between the conservatives and the liberals within Romantic musical circles.

One final, and important feature of Liszt which was influenced by

Schubert's "Wanderer" Fantasy and by Beethoven's expansion of sonata form, is thematic transformation or metamorphosis. The most significant work which completely represents this is Liszt's B minor Sonata of 1853. From 1849 on, he was immersed in various sonata-type works with alternatives to the classical sonata form. He desired to conceptualize the three- or four- movement form within one continuous structure, in which the features of each movement correspond to the principal sections of sonata form. The Konzertsolo, arranged for piano and orchestra, and, later, for two pianos as the Concerto pathétique, anticipates the B minor Sonata due to its melody and form. This integration of form, strongly present in compositions of the Weimar period, has a profound affect on the course of musical history (Watson 239).

Brahms also used several ingenious devices but, in spite of these innovations, was still considered stylistically more traditional than Liszt. His melodies emphasize the triad (characteristic of German folk song), and triadic leaps give a strength and energy to even the most contemplative passages. When the melodies tend to be long, as in reflective works like the B major Trio, E minor Cello Sonata, and B flat major String Sextet, they indicate that the work is to be lengthy. Brahms's long melodic arches are even evident when interruptions must be taken for breath, or when the melody seems disrupted by rests, as in the third movement of the Op. 108 Violin Sonata (Longyear

195).

Brahms's motivic extension of phrases, termed "developing variation" by Arnold Schönberg, elucidates the practice of constructing themes from small motivic cells, melodic and rhythmic, that are incessantly being altered; new ideas emerge from others that preceded it. By contrast, in Liszt's transformation of themes the initial motivic outline is retained, though the mode or meter may change. Brahms generously used both sequence and thematic transformation, developing variations in a variety of structural levels and media that were vital to his achievement. Expansive melodies, such as in the slow movement of the Second Symphony, or in Brahms' most abstract, untuneful, and uncompromising motivic writing, such as the first movement of the C minor String Quartet, are such examples (195).

The importance of rhythm in Brahms's compositions was an element he shared with Beethoven, Schumann, and Berlioz; it elevated his music to prominent levels. Although Brahms occasionally used irregular meters or added more beats to measures to extend phrases or delay cadences, he relied mainly on syncopation. Cross-rhythms, with triplets in one hand and duplets in the other, are manifest in his piano music and song accompaniments.

Brahms's most impressive rhythmic device is hemiola, which pervades most of his movements in 3/4 or 6/8 meter. Usually, metrical patterns of 3/4

transfer prominence to measures of 6/8 or vice versa; they were also be combined which provides yet another variety of cross-rhythm.

Though Brahms was the most contrapuntal composer of the nineteenth century, he was the least pretentious about it. Whereas other composers called attention to contrapuntalism, he plainly used it as a means to retain the rhythmic propulsion from becoming mundane.

Brahms used distinct harmonies from the “new German school,” specifically the half-diminished seventh chord as a dominant preparation in cadences. For him, harmony was strictly functional, neither coloristic nor rhetorical. Not only did he love folksong, but he yearned for authentic sounding harmonizations requiring a lavish use of secondary triads, even to the point of clouding the tonal center of the melody (199).

In his sonata-form movements Brahms follows the styles of middle- to late-period Beethoven, late Schubert, and Schumann and Chopin. Sometimes the articulations will be intelligible, with significant variance between themes, but in the more complex works his inclination is to veil the limitations between sections. Customarily, there is a complex segmentation of theme-groups, which often contain two short ideas that are indirectly related, and are constantly reinterpreted. When repetition of the exposition is not indicated, the developments typically commence with restatement of the opening theme

in the tonic, giving the effect of a repeated exposition. Frequently in the developments, even as early as the piano sonatas, he gives great significance to one or more areas of tonal stability.

Liszt was a universal European figure, not confined to periods and nations. He was a genius who enriched the Hungarian culture, and who dedicated his life to the education and the salvation of millions of people. Occasional, individuals in the government and in the music world felt unnerved by his beliefs and passions, but others considered his extraordinary exuberance toward non-traditional forms of music and thought delightful.

Although Brahms's and Liszt's ideas differed, both men remain remarkably similar. Both are highly regarded as geniuses who were greatly influenced by religion, and both created exemplary classical works. Liszt declared himself Hungarian, whilst incorporating the whole of European culture into his thinking. This unique and dynamic Magyar occupies a place in Paris, Rome, Weimar, Pest, French Romanticism, Catholicism, German culture, and in the Hungarian Academy of Music. Brahms, on the other hand, considered himself primarily a North German, who quietly pursued music that had stemmed from the Viennese classical tradition, and who endeavored to keep such practices alive.

Enrique Granados

Another composer who was inspired by Liszt and the new German school of Brahms and Schumann, was Enrique Joaquín Granados y Campiña, born July 27, 1867, in Lleida, Spain. His mother, Enriqueta Elvira Campiña, was from Santander, in Galicia; while his father, Calixto Granados Armenteros (an army captain in the Navarra Regiment), had been born in the Spanish colony of Cuba. He was stationed as Military Governor in Santa Cruz de Tenerife for three and a half years, following a short assignment in Lleida. According to an entry from Granados's diary, the family relocated to Barcelona in 1874 and resided in the Carrer Fenosa. Later, in the Passeig de Gracia, young Granados began studying solfege and piano with a family friend and musical dilettante, Captain José Junqueda (Hess 5).

Formal Education

In 1879, he studied piano at Barcelona's Escolania de la Mercé with Francesc Jurnet. In the 1870s, Granados performed for Peter II, the deposed Emperor of Brazil, when he accompanied Jurnet on his tour of Europe. After returning to Barcelona, Granados was advised to study with the foremost piano instructor in Barcelona, Joan Baptista Pujol. A graduate of the Paris Conservatory and a composer of lauded opera paraphrases, Pujol originated a piano method, Nuevo mecanismo del piano (A New Approach to Piano

Technique), and trained a generation of Catalan pianists, in which Granados was included. Pujol's contribution of the so-called Catalan Piano School has been characterized by "clarity, color, and mastery of the secrets of the pedals...an improvisatory style of playing, with all its attendant facilities of elaboration and embellishment" (Hess 6).

In 1880, Granados's studies with Pujol commenced; and in 1883 he won an academy-sponsored contest, the Concurs Pujol. Besides Isaac Albéniz (a former Pedrell student), the Concurs Pujol jury included Felip Pedrell, an important critic, musicologist, teacher, and composer. Pedrell later became the most significant mentor in Granados's musical career; in the following year Granados began harmony and composition instruction with him (6).

Compositional Style

Although Granados's studies with Pedrell taught him rudiments, Pedrell's influence on Granados is vague. Although the studies of rudimentary techniques helped to shape Granados's mature style, Pedrell failed to provide Granados and his other students with a secure technical foundation. One theory about Pedrell's negligence arose from his being essentially self-taught. This void in Pedrell's education could explain why Granados lacked finesse when composing larger forms. He tended to redundantly repeat modulatory passages or phrases, and showed a want of technical discipline in his passage

work. Another example of Pedrell's weakness when composing larger forms has also been suggested by his vast, unsuccessful operatic trilogy, Els Pirineus, reminiscent of the Wagnerian grandiosity, of which he was thoroughly enthralled. Although lacking as an instructor, Pedrell is justly acknowledged for having launched the nineteenth-century "Spanish musical renaissance," primarily through his transcription of hundreds of regional folk tunes and his aspiration to expose his students to the rich Spanish heritage. All were urged to embrace Spanish musical nationalism in their own way, as evidence in the sharply defined personalities of Granados, Albéniz, and Manuel de Falla.

According to Henri Collet, the French musicologist:

No musician less resembles Albéniz, Turina, or Falla than Granados, who stands in contrast to his compatriots as does Rousseau to Balzac, as Delacroix to Goya, as Chopin to Mussorgsky, as romanticism to realism.

Should one attribute the incurable romanticism of Granados to his heritage, Cuban father, Galician by his mother? To this curious mixture of Celtic nostalgia and voluptuous Creole unconcern? The truth is that in the Spanish musical renaissance of the twentieth century, Granados gives the appearance of a belated nineteenth-century composer despite the new ideas in the Goyescas, to which he owes his fame (Gillespie 321, Groves 7: 629).

Granados has also been censured by those in Spanish society for being less "Spanish" in his music than Albéniz. Perhaps it is so that his works do not sound necessarily authentic, as those of his contemporaries, but his subjective approach carried him beyond the limitations of actual Hispanicism. With

Granados, Hispanicism served only as a basic outline, a means to an end. The outline for Liszt and Brahms were the Magyar and Viennese traditions. Each of these three composers used diverse types of folksong to achieve varying effects; and their developments, due to folksong, allowed them to create their own styles of musical expression. Several other composers, since have emulated their methods, but few have achieved such high standards and acclaim in their works as these.

The technical figures which encompass Granados's music are those containing thirds and contrapuntal figurations. At times, there is also a disregard of the traditional practices of keyboard notation; but all these things, according to Gillespie, "must be recognized as offshoots of his tonal language, as necessary components of his stylistic dictates" (321).

Three periods encompass the pianistic production of Granados. In his compositional period: the nationalistic, the romantic, and the goyesca. The four dance collections which incorporate adapted themes of Spanish folklore, and have added stature to Granados's reputation as a nationalistic composer are the Danzas Españolas, published as a complete set in 1900. Other monumental works include Goyescas, which appeared in 1911, and Escenas Románticas, which was composed before Goyescas, but was published in 1912. In a letter to Joaquín Malats, Granados wrote:

I have composed a collection of '*goyescas*' of great sweep and difficulty. They are the reward of my efforts to arrive. They say I have arrived. I fell in love with Goya's psychology, with his palette. With him and the Duchess of Alba; with his lady *maja*, with his models, with his quarrels, his loves and his flirtations (321 and Clavier 22).

Goyescas, along with Escenas Románticas, are pieces which have been berated due to their lack of form. Although both suites give the impression of having an improvisatory nature, they are actually coherent, unified works. The music is typically nineteenth-century Romantic, vaguely reminiscent of Chopin, Liszt, and Schumann; but there are also traces of original modulations and some highly individual harmonic relations, and characteristic melodic writing à la Granados.

The title "Romantic Scenes" symbolizes the spirit of composers of both schools of thought in the nineteenth century: those who favored absolute music, and those who preferred programmatic music. Manifested in the first two of the works are compositional characteristics that closely parallel those of Chopin. The titles of those works "Mazurka" and "Berceuse," is yet another point which seems to imitate Chopin's style. While the lush texture of closely-spaced, pseudo-polyphonic lines of the third and fifth pieces, entitled "Lento" and "Allegro appassionato," are comparable to those of Schumann and Brahms, the cadenza-like passages, the free rhythmic construction, and the tonal abstruseness that results from the juxtaposition of divergent harmonies

are all examples of the direct correlation to Liszt. At times, this weakening of tonal relations can be attributed to the influence of modal coloring, prominent in the Spanish national folk idiom.

Unlike the first two pieces of Escenas Románticas, the third is untitled, although it is said to have been titled “El poeta y el ruizeñor” (“The Poet and the Nightingale”). The form of the piece is ABCAB, where the A and C sections are to be played expressively, the B section is cadenza-like in character, with fast trills, alternating notes, and arpeggios, like that of a bird song. The sections exhibit qualities cultivated by nineteenth-century composers such as Liszt, Schumann, and Brahms. In section C, nationalistic qualities expressed prominently in Spanish music, such as tonal ambiguity and references to Spanish folk music, are displayed in detail. Existing throughout the work is a modal quality, prominent toward the end of the nineteenth century, which signals a weakening of the tonal system. Avoidance of expected resolutions and the redefinition of tones with regard to chord membership most express this effect (Lopez 27).

Paris

In September 1887, Granados went to Paris in hopes of entering the Paris Conservatory. After a long illness from typhoid, he was unable to take the entrance examinations, and, consequently, by the time he had recovered he

had passed the age limit for admission. In spite of this setback, he studied with Charles Wilfrid de Bériot, a teacher in the conservatory (Hess 7).

Under the tutelage of de Bériot's Granados was incessantly subjected to improvisation and the insistence of perfection in tone production, achieved through pedal technique. Although the addition of preludes to initiate concerts had waned by the late nineteenth century, improvisation still shaped many of Granados' performances. Already adept as an improviser, his work with de Bériot only strengthened this natural ability (Hess 8).

The impact of French music on Granados's compositional style is more abstruse. French music was at a transitional point; the influence of the Franco-Belgian school led by César Franck and Vincent d'Indy was beginning to ebb, and "Impressionism" was not yet a profound musical force. Debussy, for example, had composed little but early "Wagnerian" songs and Two Arabesques for piano. Being more of a conservative composer, Granados initiated contacts with more conservative French musical circles, such as the affiliations with d'Indy and the Schola Cantorum (Hess 8).

Although Granados maintained ties with Paris throughout his career, the modern French idiom never led him to Albéniz, whose style was more impressionistic and progressive. Granados's mature style reveals the late-Romantic propensity for meandering chromaticism, virtuosic flourishes, and

thematic reminiscence. It has been maintained that his juxtaposition of modal and tonal writing and his use of the augmented triad, “which he frequently used as a coloristic tonality” can be ascribed to French influence. He was unlike Albéniz, and, indeed, most of his Spanish near contemporaries-- in having no singular feeling for the culture of his native region. Rather, he was strongly attracted to the Castilian *tonadilla* and to Spanish art of the Classical and early Romantic periods (Groves 7: 628).

A record of Granados’s evolution as a composer during the Paris years can be ascertained in the recently unearthed Album: Paris, 1888, a collection of nearly forty piano miniatures and sketches. According to an early biographer, Henri Collet, the Jota for Miel de la Alcarria was also created in Paris, as were many of the Twelve Spanish Dances (Hess 8).

In 1889, Granados returned to Barcelona, where he taught, composed, and performed. In 1890, he founded the Society of Classical Concerts, a subscription series for the promotion of symphonic and chamber music, in Barcelona. During the politically troubled early years of the century, many subscription series or “academies” were begun only to disappear within a few seasons; but, the society survived due to outside financial support. Other successful ventures from 1900 onward, included: the founding of the Wagner Association, an organization dedicated to the study of Wagner scores and

translation of Wagner into Catalan; in 1904, recitals of all-Schumann and all-Chopin programs; the founding of the Chamber Music Association of Barcelona; and three pedagogical essays about his students' progress, pedaling technique, and general pedagogy. The most lasting and prominent of these ventures was the establishment of the Granados Academy in 1901 (Hess 21).

The small academy included the study of piano, solfège, beginning harmony, voice, and several stringed instruments. Its teaching philosophy, based on that of Pujol, cultivated the individual student's musical personality. A new facility was donated, in 1912, by one of Granados's early patrons, Dr. Salvador Andreu i Grau, a pharmacist. In 1914, in keeping with Granados's interest in chamber music, the Granados Academy organized a series of chamber music evenings called Cap-Vespres Musicals. The evening concerts were performed in conjunction with another small conservatory, the Ainaud Academy. In addition, a "Trio Granados" was founded in 1909 (Hess 23).

Artistic Maturity

During the first decade of the twentieth century, the Spanish musical idiom or renaissance of Spanish music, manifested itself in Spain and France. In France, Albéniz began his Iberia suite, twelve impressions for piano in which he combined his own musical syntax with unrivaled technical demands. Falla's La Vida Breve attracted international notice; in Barcelona, the foundation

stone was laid for the Palau de la Música Catalan, the brick, glass, and mosaic structure conceived by Domènech I Mutaner in pure modernist spirit; and Granados, likewise, received extensive recognition and greater professional stability (23).

In 1903, the director of the Madrid Conservatory, Tomás Bréton, organized a contest in which a faculty jury would award a cash prize to the composer of an Allegro de concierto. The composition would serve as an examination piece for graduating students. Twenty-four composers submitted Allegro de concierto, and, after reviewing the three finalists, the jury decided in Granados' favor, unanimously. Its Lisztian virtuosity and sophisticated pedal technique have made Allegro de concierto one of Granados's more enduring works (Hess 24).

On June 21, 1903, Granados' Melodia for violin and piano was premiered at the Teatre de Catalunya; on May 27, 1904, Granados's friendship with Belgian violinist Eugene Ysaye was initiated with a performance of Brahms Sonata in D minor Op.108 and several paraphrases at Barcelona's Teatre de les Arts. Granados's Escenas Románticas, the series of new piano miniatures whose intriguing textures and vocal style foreshadow Goyescas, appears to have received its first performance on November 20 of the same year (Hess 24).

An examination of the compositions of Granados reveals that he retained many of the principles of the early Romantic masters, such as Liszt, Schumann, and Chopin. He valued Romantic ideals, but he also felt drawn to the Spanish elements of music from the Andalusian region of Spain. In some instances, his compositions dealt with either one or both aspects of his interest, as is the case with Valses poeticos, Bocetos, and the Spanish Dances. In other cases, he included both the dramatic and the nationalistic elements, such as in Goyescas and in Escenas Románticas. He was a man influenced by people, more than he was by his surroundings. His compositions are evidence of his study of humanity.

Literary, pictorial, and other nonmusical sources were often an inspiration for Romantic composers, such as Liszt and Granados. Consequently, programmatic works lead to the development of several new genres.

Not only was there a development of new forms of music, there continued to be an evolution of the more traditional or nonrepresentational forms of music by composers such as Brahms, Liszt, and Granados.

In all genres, uniqueness of expression was highly prized. By the end of the nineteenth century Romanticism had modified musical language in several ways. Tonal centers of pieces had disintegrated through the use of augmented

and diminished triads; through the use of ninth, eleventh, and thirteenth chords; and through the use of chromaticism. Folk idioms also became more prevalent.

The Romantic era was a period of divergence and antithesis, discernable not only between generations or among different composers living at the same time, but even within the works of individual composers. Romantic musical style can only be characterized as fluid rather than stable. In the second half of the century, numerous differing styles existed simultaneously and developed independently.

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