

Lesson 7 Liszt in Weimar and Symphonic poem: An another New German School



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Kandinsky was influenced
by **Richard Wagner's *Lohengrin***
during his stay in Germany.

The New Weimar (1832–1918) and Liszt

The time after Goethe's death, Weimar remained an influential cultural center through fostering music.

In 1842, Franz Liszt moved to Weimar to become the Grand Ducal court conductor (宮廷楽長). Liszt was happy about it because he could organize big scale music programs including the premiere of Richard Wagner's *Lohengrin* (1850) in the city.

The Weimar School of Music was founded in 1872 as Germany's first orchestra school. Richard Strauss worked also between 1889 and 1894 as the second conductor for the court orchestra.

His works such as *Don Juan* and *Macbeth* was performed by the Staatskapelle Weimar.



The [Goethe-Schiller Monument](#)

Concert overture (opening) as a new program

In the second quarter of the 19th century, the future of the symphonic genre seemed uncertain (musicologist Mark Bonds).

Many composers continued to write symphonies, "there were a growing sense that these works were aesthetically far inferior to Beethoven's....

The real question was whether the genre could continue to flourish and grow".

Then, composers began to explore the "more compact form" of the concert overture (opening) "...as a vehicle to blend musical, narrative and pictural ideas“ such as Mendelssohn's overtures *A Midsummer Night's Dream* (1826) and *The Hebrides* (1830).

To achieve his objectives, Liszt tried a flexible method for opening movement.

Les Préludes.

<https://www.youtube.com/watch?v=jb2bkVQwtBs>

4:30 ~ so beautiful

He wanted to expand single-movement works to the most important part of the symphony.

The symphonic poem 交響詩

To capture these dramatic and evocative qualities while achieving the scale of an opening movement, he combined elements of overture and symphony in a modified sonata design.

A symphonic poem is a piece of orchestral music, in a single continuous movement, which illustrates or evokes the content of a poem, short story, novel, painting, landscape.

The German term *Tondichtung* (tone poem) appeared in 1828. Franz Liszt applied the term *Symphonische Dichtung* to his 13 works.

They are intended to inspire listeners to imagine scenes, images, specific ideas or moods following traditional patterns of musical form, to encourage literary, pictorial and dramatic associations in music.

there are three goals:

- ① it related music to outside sources
- ② it often combined multiple movements in a single principal section
- ③ it elevated instrumental **program music** (標題音樂) higher than **opera**.

The symphonic poem remained from the 1840s until the 1920s.

The first 12 between 1848 and 1858 ; the last, *Von der Wiege bis zum Grabe* (*From the Cradle to the Grave*), followed in 1882. These works helped establish the genre of orchestral program music—compositions to illustrate an extra-musical plan derived from a play, poem, painting or work of nature. They inspired the **symphonic poems** of Bedřich Smetana, Antonín Dvořák, Richard Strauss and others.

Liszt created his method through two compositional practices.

① The first one was **cyclic form** (movements reflect one another's content).

Liszt took Beethoven's practice (separate movements into a single-movement).

Many of Liszt's mature works follow this pattern,
Les Préludes.

② The second was **thematic transformation** 主題変換, a type of variation in which one theme is changed, into something new.

主題変換は、置換、拡張、縮小、および断片化を使用してテーマを変更することにより、ライトモチーフ（テーマ）を開発する音楽技法。

Liszt's works displayed the interplay of musical themes and tonal 'landscape' of the Romantic symphony(Hugh Macdonald) .

Thematic transformation was used by Mozart and Haydn.

In the final movement of Ninth Symphony, Beethoven transformed the theme of the "Ode to Joy" into a Turkish march.

Weber and **Berlioz** transformed themes, and Schubert used it to bind the movements of his *Wanderer Fantasy (Schubert-Liszt)*.

https://www.youtube.com/watch?v=SMnu_EZ3sUs

Liszt tried to perfect the creation of longer formal structures through thematic transformation, in the symphonic poems. In others works: Second Piano Concerto

<https://www.youtube.com/watch?v=1Gu4Y5f3KMo>

and **Piano Sonata in B minor**, he cut sections of conventional musical development and preserve sections of thematic transformation.

Symphonic poem after Liszt : Bohemian, Russian, and French

Bohemians and Russians used this form as a vehicle for the **nationalist** ideas in their respective countries at this time.

Bedřich Smetana visited Liszt in Weimar in the summer of 1857. He heard the first performances of the *Faust Symphony* and the symphonic poem *Die Ideale*.

Influenced by Liszt's efforts, Smetana began a series of symphonic works on literary subjects:

Richard III (1857-8)

Wallenstein's Camp (1858-9)

Hakonarl (1860–61).

A piano work *Macbeth a*

čarodějnice (*Macbeth and the Witches*, 1859).

Smetana planned these works as "a compact series of episodes" drawn from literary sources “, as a dramatist .“

He used musical themes to represent specific characters; following French composer **Hector Berlioz** *symphony Romé o et Juliette* than that of Liszt.



Bedřich Smetana (1824 – 1884)

Czech composer who pioneered the development of a musical style that became closely identified with his country's aspirations to independent statehood.

He is regarded as the father of Czech music. Internationally he is best known for his opera *The Bartered Bride* and for the symphonic cycle *Má vlast* ("My Homeland"), which portrays the history, legends and landscape of Bohemia.

It contains the famous symphonic poem "Vltava", also popularly known by its German name "Die Moldau" (in English, "The Moldau").

<https://www.youtube.com/watch?v=gTKsHwqalr4>



Bohemia is the westernmost and largest **historical region** of the present-day **Czech Republic**.

Bohemia sometimes refers to the entire Czech territory, including **Moravia** and **Czech Silesia**.

The symphonic poem in France **Camille Saint-Saëns**

The symphonic poem came into vogue in France in the 1870s, supported by Société Nationale and promotion of younger French composers.

In 1872, Camille Saint-Saëns composed his *Le rouet d'Omphale*, with three more.

the most famous of which became the *Danse macabre* (1874).

In all four of these works Saint-Saëns experimented with orchestration and thematic transformation.

La jeunesse d'Hercule (1877) was closest to Liszt's idea. The other three concentrate —spinning, riding, dancing.

Spartacus (Camille Saint-Saëns - Spartacus Overture (1863))

; he used it in his Fourth Piano Concerto and Third Symphony.

