

Week 4

German Nationalism in Early Nineteenth-Century Music

Germanness in *Fidelio* (1805, 1806, 1814)

- Final chorus (“Wer ein holdes Weib errungen”)

Weber: *Der Freischütz* (1821) Agathe's Cavatina "Wie nahte mir der Schlummer"—Scena and Cantabile

Agathe
Wie, nahte mir der Schlummer,
Bevor ich ihn geseh'n? –
Ja, Liebe pflegt mit Kummer
Stets Hand in Hand zu geh'n!
Ob Mond auf seinem Pfad wohl lacht?

Welch' schöne Nacht! –

Leise, leise, fromme Weise!
Schwing' dich auf zum Sternenkreise.
Lied, erschalle! Feiernd walle
Mein Gebet zur Himmelshalle! –

O wie hell die gold'nen Sterne,
Mit wie reinem Glanz sie glüh'n!
Nur dort in der Berge Ferne
Scheint ein Wetter aufzuzieh'n.
Dort am Wald auch schwebt ein Heer
Düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren,
Sende deiner Engel Schaaren! –

AGATHA
How did sleep come to me
Before I saw him?
Yes love and anxiousness take care
Always to go hand in hand.
Is the moon too laughing on its course?
She opens the balcony door to reveal a star-bright night.
What a beautiful night!
Goes on to the balcony and raises her hands in pure rapture.
Softly, softly, my pure song!
Waft yourself to the region of stars.
Resound, my song! Solemnly float
My prayer to the halls of heaven!
looking out
O how bright the golden stars are,
With how pure a gleam they glow!
There only, in the distant mountains
A storm seems to be brewing up.
There too in the forest hovers a clump
Of dark clouds, brooding and heavy.

To you I turn my hands,
Lord without beginning or end!
From dangers to guard us
Send your hosts of angels!



"Scena:" 0:00

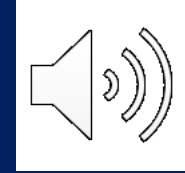
"Cantabile:" 1:16

"Tempo di Mezzo:" 3:30

"Cabaletta:" 5:30

Wagner on *Der Freischütz* (1841)

- “Der Freischütz (To the Paris Public),” *Gazette Musicale*, May 1841
- “Le Freischütz (Report to Germany),” *Dresdner Abend-Zeitung*, July 1841
- Only Germans could come up with a libretto like this (closer to nature than other races)
- Critique of French opera’s decision to use recitatives vs. spoken dialogue (spoken dialogue is more natural)
- Organic unity of score=Germanness
- French=sensual
- Civilization (French) vs. Kultur (German)



German Nationalism in the Symphony

- Felix Mendelssohn, Symphony No. 2 in B-flat Major (“Lobgesang”)
- Nationalism through historicism
- Written for the 1840 celebrations of the 400th anniversary of Gutenberg’s invention of the printing press
- Gutenberg viewed as proto-Protestant and proto-German-nationalist
- German superiority
- Germanness in Mendelssohn’s symphony expressed through references to the past
- Opening—slow introduction—referencing Bach, Handel, Haydn, and Schubert (also organicism b/c opening motto comes back in MVT 2)
- Second Part of MVT I: waltz idea mixed in with a chorale-like idea (Ein’ feste Burg)—LUTHERAN CHORALE-LIKE (13:45)