Educating for Empathy: Aesthetic Education in Franz Liszt's *Héroïde Funèbre* and Karel Husa's *Music for Prague 1968*

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Abstract

Franz Liszt (1811-1886) and Karel Husa (b. 1921) composed in two different eras, in different compositional languages and, for large portions of their adult lives, on different continents. Yet despite these differences, aspects of their biographies and philosophies of music share striking similarities. My thesis explores the musical philosophies of the two composers and investigates works which seem to exude a similar moral education for the empathy of others. The belief in music's ability to engender moral education has roots in the field of aesthetic education. Philosophers and scholars such as Friedrich Schiller, John Dewey, and Leonard Meyer, among others, have explored the ability of music to excite emotions and develop the moral self. However, within this vast field of research, little has been explored in regards to the concept of empathy in music. Building on the early philosophies of Jean Jacques Rousseau (1712-1778) and Robert Vischer (1847-1933), I argue for the endurance of one interpretation of empathy in music through the 19th and 20th centuries by analyzing and comparing the moral messages and compositional style of Husa's *Music for Prague 1968* with Liszt's symphonic poem *Héroïde Funèbre*. While the morally educative layer of Liszt's symphonic poems has gained traction in recent doctoral scholarship (Basinger, 2002; Fallon-Ludwig, 2010), its appropriation by contemporary wind band music has not been explored.

In particular, this thesis reveals a continuity between Liszt and Husa in their use of program music to communicate and educate for empathy. This continuity of moral purpose is surprising, as such program music has been often thought to have declined in popularity and status after the 19th century. Yet, contemporary wind band works like *Music for Prague 1968* have reinvigorated the program music genre, including the potential social roles of the genre proposed by its 19th century advocates. *Héroïde Funèbre* and *Music for Prague 1968* similarly

call forth empathy for all those who have suffered in the face of war and political oppression. For these composers, their program music held the capacity to educate performers and audiences in empathy for the suffering of others.

Résumé

Franz Liszt (1811-1886) et Karel Husa (né en 1921) ont composé leur musique à deux époques différentes en utilisant des langages compositionnels différents et, durant la majeure partie de leur vie adulte, sur des continents différents. Pourtant, malgré ces différences, certains éléments de leurs biographies et philosophies musicales respectives présentent des ressemblances frappantes. Ma thèse explore les philosophies musicales de ces compositeurs et examine des œuvres qui semblent prodiguer une éducation morale similaire favorisant l'empathie à l'égard d'autrui. La conviction selon laquelle la musique a la capacité d'offrir une éducation morale trouve sa source dans le domaine de l'éducation esthétique. Des philosophes et intellectuels tels Friedrich Schiller, John Dewey et Leonard Meyer, se sont penchés sur la capacité de la musique à susciter des émotions et à développer le Soi moral. Cependant, dans ce vaste domaine de recherche, le concept de l'empathie en musique demeure peu exploré. M'appuyant sur les philosophies de Jean-Jacques Rousseau (1712-1778) et de Robert Vischer (1847-1933), je fais valoir la permanence d'une interprétation de l'empathie dans la musique durant les XIX^{e} et XX^{e} siècles en analysant et en comparant les messages moraux et le style compositionnel de *Music for Prague 1968* de Husa à ceux du poème symphonique *Héroïde funèbre* de Liszt. Si les bourses d'études doctorales accordées récemment (Basinger, 2002; Fallon-Ludwig, 2010) s'intéressent de plus en plus à la dimension éducative sur le plan moral des poèmes

symphoniques de Liszt, son appropriation dans la musique contemporaine destinée aux orchestres d'harmonie n'a pas été étudiée.

Cette thèse révèle en particulier une continuité entre Liszt et Husa en ce qui a trait à leur usage de musique à programme pour communiquer et inculquer l'empathie. La poursuite continue de cette visée morale est surprenante, puisqu'on a souvent pensé que cette musique à programme avait perdu en popularité et en prestige après le XIX^{e} siècle. Pourtant, des œuvres contemporaines pour harmonies telle *Music for Prague 1968* renouvellent le genre de la musique à programme, y compris les rôles possibles du genre sur le plan social comme le proposaient ses chantres du XIX^{e} siècle. *Héroïde funèbre* et *Music for Prague 1968* plaident de façon similaire en faveur d'une empathie pour tous ceux qui ont souffert à cause de la guerre et de l'oppression politique. Pour ces compositeurs, leur musique à programme avait la capacité d'éduquer les interprètes et le public sur l'empathie pour la souffrance d'autrui.

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Introduction

Franz Liszt (1811-1886) and Karel Husa (b. 1921) composed in two different eras, in different compositional languages and, for large portions of their adult lives, on different continents. Yet, despite these differences, aspects of their biographies and musical philosophies share striking similarities. Not only are their early lives comparable in their Eastern European heritages, their experiences with oppressive political regimes, and their international relocations; most significantly for purposes of this thesis, they composed music that seems to share a similar moral purpose. Husa's work for band *Music for Prague 1968*[1] and Liszt's symphonic poem *Héroïde Funèbre*, the focus of this thesis, both appear to encourage empathy for the anguish brought about by political oppression and a hope that freedom will prevail. In this thesis, I contend that the composers' language in describing the program of the works, alongside the compositional techniques they used, promote empathy for the suffering of others. I trace this particular understanding of empathy to philosophies about the moral capacity of music by thinkers such as Jean-Jacques Rousseau (1712-1778) as well as the theories of empathy in 19th century German aesthetics voiced by Robert Vischer (1847-1933).

The belief in music's ability to engender moral education is rooted within the field of aesthetic education. This thesis builds upon existing literature in aesthetic education through an examination of empathy in music; an aspect little treated in the field. I argue for the endurance of one interpretation of empathy in music through the 19th and 20th centuries by analyzing and comparing the moral messages and compositional styles of Husa's *Music for Prague* with Liszt's symphonic poem *Héroïde Funèbre*.

[1] Note that the title of this work is often referred to simply as *Music for Prague* throughout this thesis.

I. Aesthetic Education

The field of aesthetic education research is vast, spanning two and a half centuries. Yet surprisingly, little has been written on the subject of empathy. Philosopher Friedrich Schiller first employed the term "aesthetic education" in his work *On the Aesthetic Education of Man* (1794) to refer to a "humanization" of mankind through the education of art, which he believed would ultimately lead to a free and just society.[2] In this series of letters, Schiller advocated that through art education, the struggle between feeling and intellect—a paradox put forth by Immanuel Kant—could be resolved and a balance found.[3] Schiller claimed that accessing and educating people's emotions, bringing them into harmony with reason, is necessary for freedom.[4] "Art," Schiller contended, "is the daughter of freedom…To arrive at a solution even in the political problem, the road of aesthetics must be pursued, because it is through beauty that we arrive at freedom."[5] This type of education does not necessarily arise from a structured curriculum or pedagogy, but rather is an education of the inner self through exposure to art. Schiller urges people to resist the temptation to engage themselves solely in the "necessity" and "utility" of the political theatre (mentioned above as the "political problem"), and rather nurture the inner spirit through aesthetic education in order to strive towards a moral and free self and society.[6]

Since this early formulation, aesthetic education has taken many conceptual turns. Alexandra Kertz-Welzel examines, for instance, the distinct interpretations of aesthetic education that exist between Germany and the United States of America.[7] She investigates how educators

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[2] Alexandra Kertz-Welzel, "In Search of the Sense and Senses: Aesthetic Education in Germany and the United States," *The Journal of Aesthetic Education* 39 no. 3 (Autumn, 2005): 104.
[3] Ibid.
[4] William F. Wertz, Jr., "A Reader's Guide to Letters on the Aesthetical," *Fidelio: Journal of Poetry, Science, and Statecraft* 14 no. 1-2 (2005): 81.
[5] Friedrich Schiller, *On the Aesthetic Education of Man*, trans. Reginald Snell (Mineola, NY: Dover Publications Inc., 2004), 26.
[6] Ibid.
[7] See Kertz-Welzel, "In Search of the Sense and Senses: Aesthetic Education in Germany and the United States."

in Germany, during the 1960s and 70s, came to the term through a combination of the original Greek meaning of the word "aesthesis" (meaning perception through the senses) and Schiller's ideas of "educating self-determined human beings through art."[8] According to Kertz-Welzel, this German understanding emphasizes the development of the senses and critical consciousness. In the U.S.A. during the same decades however, music educators looked to aesthetic education instead as a philosophy to unify the discipline of music education and justify its importance with its aesthetic value, rather than for external, utilitarian goals.[9] As Kertz-Welzel explains, for American music educators, "Aesthetics is a means to explore the deeper value of music as a guiding principle for the personal philosophy of a music educator."[10] Kertz-Welzel's article illustrates the divergent conceptions of aesthetic education between Germany and the U.S.A., which evidently arise from separate histories and requirements of the two music education systems. However, even within the United States, the field of aesthetic education is in constant conceptual flux, flexing and adapting to the changing priorities in music education.

Central to the development of aesthetic education in the U.S.A. is the work of John Dewey, Susanne Langer, Leonard Meyer, and, more recently, Bennett Reimer and David Elliott.[11] Dewey, Langer, and Meyer investigate meaning and communication through music, yet they rarely mention the concept empathy within musical meaning-making. Meyer, in *Emotion and Meaning in Music,* for instance, investigates relationships between cultural expectations, human emotions, and communication of musical meaning. Although there are three brief and

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[8] Ibid., 106.
[9] Ibid., 108-109.
[10] Ibid., 109.
[11] This multi-disciplinary list is sourced from Kertz-Welzel (2005) and McCarthy and Goble (2002). The works they refer to are: John Dewey, *Art as Experience* (New York: Minton, Balch, and Co., 1934); Susanne Langer, *Feeling and Form* (New York: Scribner's, 1953); Leonard Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956); Bennett Reimer, *A Philosophy of Music Education*, 2nd ed. (Englewood Cliffs NJ: Prentice Hall, 1989); David Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995).

passing usages of the term "empathy" within this seminal work, the concept is not investigated at length. Meyer argues that emotions naturally exist as undifferentiated, and it is in fact the stimuli, and learned responses, that differentiate our affective experiences.[12] Thus, in regards to empathy, he claims that "Even an empathetic response to the materials delineating mood or sentiment does not require a resultant affective experience. We may sympathize with the mood of another individual without having an emotional experience ourselves."[13] While Meyer briefly touches upon the role of empathy within aesthetic education here, particularly in its inherent connection with cultural factors that shape our experience of the affect, the concept of empathy itself is not pursued in any great depth.

In the 1970s, Bennett Reimer built upon Meyer's ideas of musical meaning and established a unified approach to aesthetic education for American educators under the following definition: "The development of sensitivity to the aesthetic qualities of things."[14] More recently, educators such as David Elliott have questioned the aesthetic education establishment for its inadequacy to accommodate cultural differences.[15] Within this rich debate, discussion of the role of empathy is, once again, largely missing. One notable exception, however, is the work of David Swanger, who delves into several issues of aesthetic education, morality, empathy, and the arts in late 20th century American school systems. His articles, including "The Future of Aesthetic Education" and "The Arts, Empathy, and Aristotle" point to a neglect in teaching empathy dating back to Plato and continuing into the organization and functioning of the modern educational system.[16] For a solution to this neglect, Swanger turns to the arts, which he argues

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[12] Ibid., 19.
[13] Ibid., 268.
[14] Marie McCarthy and J. Scott Goble, "Music Education Philosophy: Changing Times," *Music Educators Journal* 89, no. 1 (2002): 21.
[15] Ibid., 22.
[16] David Swanger, "The Future of Aesthetic Education," *The Journal of Aesthetic Education* 17, no 1 (1983); and, "The Arts, Empathy, and Aristotle," *The Journal of Aesthetic Education* 87, no. 1 (Spring, 1993).

can engender feelings of empathy through a shared vision with the artist or subjects of the art work.[17] According to Swanger, empathy is a projection of oneself into the object of contemplation. He effectively distinguishes "empathetic knowledge" (what is learned or comprehended through empathy) from feeling or affect, because of its outwardly projection.[18] Swanger's understanding of empathy as an emotional projection (i.e. outwards) is in many ways similar to the "feeling-into" other's emotional states described in 19th century conceptions of empathy such as that of philosopher Robert Vischer. Yet, Swanger deemphasizes historical examples of the promotion of this kind of aesthetic empathy, arguing that educational philosophy, from Plato to current times, suffers from a conservatism that blocks aesthetic education.[19] This thesis will delve more deeply into 18th and 19th century foundations of the concept of empathy within aesthetic education, and provide examples of its employment in musical works.

In this thesis, the discussion of empathy and the moral role of music draws on the foundations of aesthetic education established by Schiller, rather than the institutional functioning of arts education common in many of the contemporary examples above. Although Schiller does not directly refer to the concept of empathy in his discussion of aesthetic education, his perspectives seem to inform Liszt's ideas in *Héroïde Funèbre* and Husa's notions in *Music for Prague 1968*. The works of Liszt and Husa examined here are interpreted as compositions that encourage reflections on moral education in their practitioners and listeners. This perspective on moral education is steeped in Schiller's ideas of the role of music to transform the human soul. However, while Schiller provided a framework and language with which to discuss aesthetic education, in order to clarify the role of empathy within this framework I look to

[17] Swanger, "The Arts, Empathy, and Aristotle," 43.
[18] Swanger, "The Future of Aesthetic Education," 21.
[19] Ibid., 15.

educational and musical philosophies that describe empathetic experiences in the writings of Jean-Jacques Rousseau and Robert Vischer.

II. Moral messages across repertoires and eras

It is worth noting that the appreciation of Liszt's symphonic poems as having morally-educative properties is a relatively new current within the literature. Recent dissertations have brought to light important social factors in the composition of the symphonic poems; chiefly, they underscore the importance of the written programs to the overall compositional form and social messages Liszt is portraying in the poems.[20] This thesis builds upon that scholarship, investigating the specific nature of the moral message and revealing surprising connections with contemporary wind band repertoire.

Current discourse on the wind band increasingly focuses on the social role of the ensemble, particularly in shaping values and community. Richard Hansen, for example, states,

> Directors must advocate for music in American schools and society, or the musical lives of our students and the future of a vibrant American musical culture is at risk. The band is a powerful agent of community building. As such, it should foster American citizenship and constructive societal values. Moreover, wind band conductors and scholars must foster a global community of musicians in which a multitude of diverse voices are democratically expressed. It is only in making music meaningful to the lives of people, societies, and communities that the wind band heritage can be sustained and advanced.[21]

Although the social values of wind bands and the ensemble's ability for building democracy and community is currently a popular topic of debate in music education, historical information about the moral role of the contemporary band is a lacuna in wind band scholarship. My thesis sets

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[20] See, for example, Bettie-Jo Basinger, "Liszt's Symphonic Poems and the 'New Manifestation of the Human Spirit'" (Ph.D. dissertation, University of California Los Angeles, 2002); and, Sandra J. Fallon-Ludwig "Religious, Philosophical and Social Significance in the Symphonic Poems of Franz Liszt" (Ph.D. dissertation, Brandeis University, 2010).

[21] Richard Hansen, *The American Wind Band: A Cultural History* (Chicago, IL: GIA Publications, 2005), 177.

Husa's highly influential work for wind band, *Music for Prague*, within a historical context of the moral role of music, similarly expressed by Liszt in *Héroïde Funèbre,* and based in philosophies present since classical times.

This thesis does not, however, purport to establish a causal relationship between Liszt and Husa.[22] Instead, it identifies similarities in the two composers' philosophies of the moral role of music and the manifestation of these philosophies in their compositions. For instance, both composers decided to attach a program, or foreword, to their works. Program music was at its height in the 19th century, with composers including Liszt, Hector Berlioz, and Richard Wagner spearheading the movement. In fact, the role of program music described in Liszt's writings such as the essay "Berlioz und seine 'Harold' Symphonie" (1855) encapsulated many of the philosophical debates of the time on the future of music. [23] In the 19th century, particularly within

[22] There is insufficient evidence to suggest that Husa was consciously emulating Liszt's musical philosophy or compositional style, although he was familiar with the symphonic poems. According to the Karel Husa Archive & Gallery for Contemporary Music at Ithaca College in New York, Husa owned a phonorecording of *Les Preludes* and a score of *Tasso*. Mark Radice (Curator, Karel Husa Archive & Gallery for Contemporary Music, Ithaca College School of Music) in e-mail communication with the author, November 2014.

[23] The debate over authorial authenticity of Liszt's writings has permeated Lisztian scholarship. Shadow was cast in early 20th century scholarship as to whether Liszt indeed wrote the essays and articles to which his name is attached, or if they should in fact be attributed to the penmanship of his two lovers: Countess Marie d'Agoult and Princess Carolyne Sayn-Wittgenstein. The most infamous and damaging of these accounts came from Emile Haraszti who wrote a condemning article entitled "Franz Liszt—Author Despite Himself: A History of Mystification" (1947) in which he utilized a comparison with Marie d'Agoult's *Mémoires* to "prove" that she had in fact penned the "Lettres d'un Bachelier ès Musique" (1837-41). However, despite the early skepticism, the discovery of several important holographs and manuscripts has led many recent scholars to support the authenticity of Liszt's authorship. The nature of, and degree to which, Liszt collaborated with d'Agoult and Sayn-Wittgenstein is outside the scope of this thesis and has been covered at length by other scholars (see below). For purposes of this thesis, it is accepted, based on these more recent accounts, that Liszt's writings provide an important window into his philosophical ideals, and should thus not be dismissed. Bettie-Jo Basinger explains, "many of Liszt's artistic principles persist from article to the next. His ideas on the social mission of art, the nature of program music, and the 'subalternity' of musicians can be found in the writings of the Countess years as well as in those of the Princess" (9). The common themes regarding the social mission of art that run through Liszt's writings are similarly explored in this thesis. Particularly, references to humanitarian music and the potential for music to excite empathetic emotions will be shown to be present in several works written in different times in Liszt's life. For arguments supporting Liszt's authorship see: Alan Walker, "The Scribe of Weimar" in *Franz Liszt: the Weimar Years* (Ithaca, NY: Cornell University Press, 1989), 368-396; Jolanta T. Pekacz, Foreword to *The Collected Writings of Franz Liszt Volume 1: F. Chopin*, ed. and trans. by Jolanta T. Pekacz (Plymouth, UK: The Scarecrow Press, inc., 2011), 1-52; Bettie-Jo Basinger, "Liszt's Symphonic Poems and the 'New Manifestation of the Human Spirit'" (Ph.D. dissertation, University of California Los Angeles, 2002), 6-15; and, Sandra J. Fallon-Ludwig "Religious, Philosophical and Social Significance in the Symphonic Poems of Franz Liszt" (Ph.D. dissertation, Brandeis University, 2010), 23-34.

the New German School, program music was inextricably woven with conceptions of the social role of music. However, program music is often reported to have greatly diminished by the mid-20th century. Jonathan Kregor, for instance, argues that we see mid-career reorientations in musical output from emotive, programmatic pieces to objective, autonomous musical works in the oeuvres of composers like Igor Stravinsky, Béla Bartók, Paul Hindemith, and Arnold Schoenberg. Kregor states that this 20th century reorientation "closed the door on a tradition of programmatic composition that had come to characterize a major stream of music of the preceding century."[24] Yet, my research shows that as the wind band canon developed into the late 20th century, the emotive, morally educating function of programmatic music continued to be nurtured.

III. The 20th Century Wind Ensemble and the Search for New Repertoire

Prior to the mid-20th century, European and American wind bands held primarily military or ceremonial functions and much of their repertoire consisted of orchestral transcriptions and military marches.[25] David Whitwell, in a series of articles that attempts to reconcile why the contemporary band is not fully accepted as a cultural force compared to symphonic orchestras for example, explains that when historians of the wind band chart the development of the ensemble, they have to choose a perspective: either they view military bands in the tradition of the Sousa and Gilmore bands as the cultural forbearers of the wind band tradition, with the symphonic traditions of Mozart, Berlioz, and Strauss as peripheral influences. Or, they see the symphonic tradition as the true predecessor of the modern wind band with the military tradition

[24] Jonathan Kregor, *Program Music* (Cambridge: Cambridge University Press, 2015), http://dx.doi.org/10.1017/CBO9781139506397, 280.
[25] Frank Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 3.

as peripheral.[26] Either perspective results in a linear approach to the study of the ensemble, arguably reducing the history of the wind band. Certainly, band repertoire written before the 1950s was primarily reliant on European and British military and symphonic traditions. Frequently performed works such as Holst's *First Suite in Eb* and *Second Suite in F* and Vaughan Williams' *Toccata Marziale* were originally written for military bands. As the instrumentation of the military band became more common in colleges, universities, and communities in the United States in the early 20th century, wind bands grew in size from 50 musicians (the size of Sousa's band) to 80-100 players.[27] The increasing size of these ensembles made it nearly impossible for them to perform the wealth of wind repertoire that was originally composed for smaller groups of wind instruments such as Mozart's *Serenade No. 10 in B flat Major, for Winds* and Strauss's *Serenade in E flat major, for Winds* that called for only 13 performers.[28] Thus, the wind band's repertoire was limited to military marches and orchestral transcriptions.

However, in the 1950s Frederick Fennell (1914-2004), founder of the Eastman School of Music Wind Ensemble, reshaped not just the sound ideal but also the social function of wind groups in institutions of higher education. Fennell created a smaller ensemble of only 45 players modeled on the wind section of Stravinsky's *Rite of Spring*.[29] His primary goal was to create a new type of band, similar in form to earlier wind groups, in order to interest composers in writing new works that highlighted ensemble flexibility and virtuosity. Frustrated by the lack of new compositions for bands in the early 1950s, Fennell wrote:

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[26] Ibid.
[27] Robert E. Foster, *Wind Bands of the World: Chronicle of a Cherished Tradition* (Delray Beach, Florida: Meredith Music Publications, 2013), 152.
[28] Frederick Fennell, *Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band and the Wind Ensemble* (Kenosha, Wisconsin: Leblanc Publications, 1954), 54.
[29] Ibid., 52

> Bands had failed composers and composers had failed to perceive any source for creative ends in that medium which consumed so much of the time of conductors and students in schools everywhere…Where was the band music in the card catalog…? Rare to be found, and yet my colleagues kept reminding me in my searchings that the band was *the people's music*. How could I accept this deaf and blind rationalization when everywhere I turned there were no shelves on which were gathered such music as did exist?[30]

Fennell's response to this perceived creative lack in the composition of works for band was to revise the ensemble:

> Cut it to the bone, no doubling, begin with a concept that grew from the reed, brass, percussion, keyboard resource required for *The Ring* and *The Rite*. Add a section of saxophones, keep all doors open and eyes and ears pointed straight ahead. My long look into the past had given me the courage I needed to move my life with the winds in another direction. I'd have to give it a new name, a fresh look, borrow everything I needed from all that had gone before, chart my course and shove off![31]

Although Fennell had cut the instrumentation in half from the huge university symphonic bands, his main goal was to allow composers freedom of deciding the instrumentation appropriate to their works. Again, describing the ensemble's potential, he wrote: "[The Wind Ensemble] would contain the reed, brass, percussion and keyboard, that had withstood the ravages of time and…we hoped they [composers] might be willing to look upon this as a sonority resource to be used only when and as *they* conceived it—NO INSTRUMENTATION!!!!! suggested or expected."[32] Rather than demanding works from composers that would suit a band of 100 musicians, Fennell had opened the door for experimentation with various combinations of reed, brass and percussion instruments.

These changes to the ensemble also demanded greater player skill and musicianship by requiring soloistic playing, thus demanding a higher level of music education for the students of

[30] Frederick Fennell, *The Wind Ensemble* (Arkadelphia, AR: Delta Publications, 1988), 21.
[31] Ibid., 22.
[32] Ibid., 24.

Eastman, an elite music school.[33] Fennell's vision of the wind ensemble eventually drew the attention of avant-garde composers to wind band music. Among others, Husa, Vincent Persichetti, Aaron Copland, and Krzysztof Penderecki responded to Fennell's initiatives with new, serious works for winds.[34] Frank Battisti explains,

> between 1950-1970…composers who had never before written pieces for winds…contributed works introducing new and fresh compositional styles to wind band/ensemble literature. Many of these new pieces…were considerably more complex and complicated than most found in the repertoire performed by bands at this time.[35]

Fennell's alteration to the size, flexibility, and virtuosity of the wind band expanded the literature available to the ensemble both by allowing opportunities to perform earlier works for winds and for opening new doors to contemporary wind band works.

Simultaneous to the change in instrumentation and repertoire of the wind band within educational settings was an expansion in the social role of the ensemble. Francis McBeth, composer and conductor, states that "No musical medium in the history of music has ever been required to 'wear as many hats' as the band."[36] Indeed, the school or university band was, and still is, typically used to train young musicians, to perform for public and school events and rallies, and to produce high caliber concerts with musically demanding repertoire. Often overlooked, however, is the role of the band in nurturing ethical and moral education. Elizabeth Gould has come closest to highlighting these qualities: "In responding to the material needs and desires of society, bands continue to hold a place characterized less by valour and honour and

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[33] "The wind ensemble offers our students additional training and experience, and the important feeling of individual responsibility which is, perhaps, the greatest advantage of a small and intimate ensemble." Fennell, *Time and the Winds*, 53.
[34] Battisti, *The Winds of Change*, 65.
[35] Ibid.
[36] Francis McBeth, "Assessing the Wind Ensemble" *The Instrumentalist* 46, no. 2 (1992): 27.

more by emotional connection and ethical responsibility."[37] This thesis shows that Husa's piece for wind band *Music for Prague 1968* was one early example of a response to Fennell's changes to the wind band that promoted moral education and an "ethical responsibility."

II. Chapter Outlines

The thesis is divided into four chapters. Chapter 1 briefly explores several philosophical connections between music and empathy. Music's role in promoting empathy is shown to resonate particularly strongly in the writings of philosopher Jean Jacques-Rousseau who insisted upon the importance of education to foster pity, or compassion, through accessing human "passions". Music, according to Rousseau, was particularly adept at accessing the passions and engendering common emotions and feelings of oneness with others. However, the actual term "empathy" was not yet in circulation during Rousseau's time. Using ideas found in Rousseau's moral educational philosophy, the chapter then explores the earliest usage of the term "empathy" by philosopher of German aesthetics Robert Vischer. Vischer described empathy as a "feeling-into" the emotional consciousness of others. He explained the affective experience of empathy as a process—something that can be learned, nurtured and developed.

These early interpretations that describe empathy as a shared emotional consciousness, particularly stimulated through aesthetics, establishes a definition of empathy from which the chapter then explores the musical philosophies of Franz Liszt. Liszt's ideas about the moral role of music and the potential for aesthetic education to uplift and transform society are evident in his writings such as his "Berlioz" essay and the 6-article series "On the Situation of Artists"

[37] Elizabeth Gould, "Re-membering Bands in North America: Gendered Paradoxes and Potentialities," in *Critical Perspectives in Canadian Music Education*, ed. Carol Beynon and Kari K. Veblen (Waterloo, Ontario: Wilfrid Laurier University Press, 2012), 113.

(1835). I argue for a connection between what Liszt termed "Musique Humanitaire" and the education of empathy through music.

Chapter 2 explores several social factors that may have led Liszt and Husa to share their artistic mission of empathetic education. Their experiences with oppressive political regimes and revolution (Liszt: The French Revolution of 1830; Husa: Nazi and Communist regimes) likely provided catalysts for works that encourage empathy for the fallen, vanquished, and suffering people in times of unrest. Interestingly, both composers were removed, temporally and geographically, from the political events about which they were composing. Liszt composed *Héroïde Funèbre*—originally inspired by the 1830 French revolution but eventually a lament for those fallen in war generally—nineteen years after the actual revolution, while living in Weimar, Germany. In 1968, Husa composed his tribute to the resistance of the Czech people during the 1968 Prague uprisings in his cottage on Cayuga Lake, upstate New York, having left Czechoslovakia—his citizenship revoked by the Communist government—as a young man. Their temporal and geographic removals from the events and the international nature of their biographies seemed to have influenced both the moral message and compositional style of these works. Both pieces strive for a broad message of empathy, one that is not limited to a particular event or a particular people, but that speaks to all people, ideally, through its cultural musical references that transcend boundaries.

Chapters 3 and 4 provide analyses of *Héroïde Funèbre* and *Music for Prague 1968,* respectively. First, I investigate the programs of both works for their messages of empathy. While Liszt's program is a philosophical exploration into his thoughts on the constancy and ubiquitous nature of grief, Husa's is a more practical guide to understanding the symbolism embedded within the composition. Yet, both composers similarly rely on the addition of a

program, asking listeners to understand and feel the suffering of people different from themselves. Moreover, the messages presented in the programs shaped many of the formal compositional aspects of the work examined in these chapters.

Using the established definition of empathy within a framework of aesthetic education, I hope to show that the role of music in exciting moral sentiments—which Liszt insisted were central to the role of the artist and most clearly communicated through programmatic music—retains a strong presence in contemporary wind band works. Contrary to Kregor's claim, program music did not completely die out at the end of the 19th century; rather, the genre and its potential social roles outlined by Liszt can be seen in wind band works such as Husa's *Music for Prague*. The comparison of Liszt and Husa illuminates a striking coherence in their approach to moral education in music, moving beyond a musical tribute to a certain event or people, towards a broad message of empathy for the suffering of mankind and a hope for eventual freedo

Chapter One

Historical Philosophies on Learning Empathy through Music

"It is the moral dignity...of art and artists, whose mission is to express, to manifest, to raise and to divine as it were HUMANITARIAN FEELING in all its aspects." –Franz Liszt

The connection between music and empathy is far from new.[38] However, discussing empathy within the field of music and aesthetics is often problematic as the term "empathy" itself is riddled with multiple and sometimes conflicting meanings—meanings that have undergone significant transformations and wide-ranging applications. This chapter does not attempt to privilege a preferred meaning of empathy nor indeed to establish how music promotes empathy generally. Instead, it investigates the concept of empathy from the perspective of aesthetic education, tracing one strand of empathy that appears in the aesthetic education philosophy of Jean-Jacques Rousseau as well as in the 19th century German term *Einfühlung* (often credited as the origin of our modern term of empathy). Rousseau's writings on education, particularly the development of *pitié* through exposure to music, provides philosophical groundwork for an understanding of empathy evoked through music. The term *Einfühlung,* as used by Robert Vischer in his 1873 dissertation "Über das optische Formegefühl" ("On the Optical Sense of Form"), refers to a "feeling-into" or embodiment of the consciousness of others, leading to an experience of oneness of an individual with others through emotional imagination. Both Rousseau and Vischer perceive empathy as a process and a trait that can be learned and developed. Their conceptions of empathy stand in contrast to many contemporary scientific

[38] For a literature review and evaluation of current and past research on music and empathy from across the disciplines of neuroscience, philosophy, sociology, psychology, anthropology and cultural studies, see: Eric Clarke, Tia DeNora, and Jonna Vuoskoski, "Music, Empathy, and Cultural Understanding," *Physics of Life Reviews* 15 (2015): 61-88.

conceptions that treat empathy as an innate genetic trait.[39] Additionally, like the aesthetic education of Friedrich Schiller, both Rousseau and Vischer describe a transformational capacity that arises from the development of the inner self through empathy. In their estimation, the moral development of the self, particularly through aesthetic means, can lead to freedom both for the person and, ultimately, the state.

The historical foundations of the aesthetic education of empathy explored in this chapter provide an analytic window into the type of moral education present in both Liszt and Husa's works, irrespective of the century that lies between their compositions.

1.1 Aesthetic Education and Jean Jacques Rousseau

Can we learn to empathize within a musical context? Certainly, the idea that music has the capacity to train our moral selves, in other words, to morally educate, is not recent. The idea that music holds moral potential, particularly in its ability to access emotions that activate our sympathy, pity, and understanding for others, is present in philosophical writings on moral education dating back to Plato. Proper musical training was central to Plato's description of the "guardians" of the ideal state, as music, in his view, could affect one's morality at the fundamental level of nurturing the soul. Music, according to Plato's *Republic*, should be simple, harmonious, and well-censored against un-virtuous thoughts. It was thus the duty of the "gifted" musical artist to discern "the true nature of the beautiful and graceful […] and receiv[ing] the good in everything."[40] This kind of education ought to begin early in life, in Plato's account,

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[39] See, for example: Simon Baron-Cohen, *Zero Degrees of Empathy: A New Theory of Human Cruelty and Kindness* (London: Allen Lane, 2011) and Jonna K Vuoskoski and Tuomas Eerola, "Can Sad Music Really Make You Sad? Indirect Measures of Affective States induced by Music and Autobiographical Memories," *Psychology of Aesthetics, Creativity, and the Arts* 6 no. 3 (August, 2012): 204-213.

[40] Plato, *The Republic*, ed. Benjamin Jowett (Campaign, III: Project Gutenberg, 1990), http://mcgill.worldcat.org/title/republic/oclc/49294822&referer=brief_results.

when character was malleable, capable of formation. Because "rhythm and harmony find their way into the inward places of the soul," "musical training," Plato contended, "is a more potent instrument than any other… making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful."[41]

Plato's account is one of the earliest that links music training to moral education, and there are clear links between this argument and the later writings of authors such as Rousseau. However, the concept of empathy within the broader umbrella of moral education is in fact antithetical to Plato's educational philosophy. Rather than promoting a "feeling-into" others through music (for instance, the empathetic imagination of another's grief through music), Plato contends in *The Republic* that only by *tempering* emotions, rather than accessing them, can truth and beauty be attained. In Plato's description of early childhood education, music was used to support the development of reason, before reasoning ability had been established. As Francesco Pelosi explains, "In the absence of a full and developed rationality, music directs youths 'to similarity, friendship and concord with beautiful reason' and prepares conditions so that the passage to the age of reason takes place without strain."[42] Thus, in Plato's account, the moral value of music lay not in its ability to stir emotions that accessed empathetic responses, but rather to gain civic friendship through music that subliminally promoted a rational, harmonious approach to life. While the connection between music and moral education is seen as early as Plato, the concept of developing empathy through aesthetic education follows more closely the educational philosophy of Jean-Jacques Rousseau (who, in his formative years, was exposed to

[41] Ibid.
[42] Francesco Pelosi and Sophie Henderson, *Plato on Music, Soul and Body* (Cambridge: Cambridge University Press, 2010), 21.

classical writers such as Plato and Aristotle[43]) as seen in his writings including the *Second Discourse: Discourse on the Origin of Inequality* (1755), *Émile: Or On Education* (1762), and *Essay on the Origin of Languages* (1781).

Rousseau contended that music activated emotions within us, emotions perhaps previously hidden or repressed, reintroducing or recovering a person's natural goodness. This ability to access our natural emotions was fundamental to leading a moral life. Rousseau's philosophy on the moral education of children, as described in *Émile*, recommends that children be allowed to develop naturally in the early years, away from public influences in order to protect their "natural goodness" and avoid negative forms of self-interest.[44] Central to the moral discourse in *Émile* is the distinction between two passions: *amour de soi* and *amour propre,* which Rousseau had described earlier in his "Second Discourse: Discourse on the Origin of Inequality." *Amour de soi* is a love of self that is authentic and natural, one to be nurtured in youth. It is the love we have for our agency and capacities when not mediated by or through others.[45] Children who are raised in the countryside and educated through a child-centered model, according to Rousseau, are more likely to hold robust *amour de soi*, and not be pulled astray by self-interest. Conversely, the corruption of this passion results in *amour propre*—an expression of our inauthentic selves. *Amour propre* is an egoism, a self-love that results from the

[43] For the connection to Aristotle see: Jean-Jacques Rousseau, "The Discourse on the Origin of Inequality," in *The Social Contract: and Discourses,* ed. G.D.H. Cole (New York: E.P. Dutton and Company Inc., 1950), 175. For a Platonic reading of Rousseau, see: Daniel Cullen, *Freedom in Rousseau's Political Philosophy* (DeKalb: Northern Illinois University Press, 1993).

[44] "This is again one of the reasons why I want to raise Emile in the country far from the rabble of valets—who are, after their masters, the lowest of men—far from the black morals of cities which are covered with a veneer seductive and contagious for children, unlike peasants' vices which, unadorned and in all their coarseness, are more fit to repel than to seduce when there is no advantage in imitating them." Jean Jacques Rousseau, *Emile: Or, On Education*, trans. Allan Bloom (New York: Basic Books, 1979), 95.

[45] Jean-Jacques Rousseau, *The Social Contract: and Discourses,* ed. G.D.H. Cole (New York: E.P. Dutton and Company Inc., 1950).

comparison to others and relies on motivation and praise from others. It is taken by Rousseau to be one of the fundamental causes for the destruction of society.

In Rousseau's educational model, once children have developed a robust *amour de soi* through careful tutelage in the countryside and have reached adolescence, they should be introduced to the public sphere. To bring a child's awareness to society and socialize them in a way that would prevent *amour propre*, Rousseau argued for the importance of *pitié*. *Pitié*, another passion described by Rousseau in both *La Nouvelle Héloïse* and *Émile*, is a love for others and is vital in the moral development of youth:

> Thus is born pity, the first relative sentiment which touches the human heart according to the order of nature. To become sensitive and pitying, the child must know that there are beings like him who suffer what he has suffered, who feel the pain that he has felt, and that there are others whom he ought to conceive of as able to feel them too. In fact, how do we let ourselves be moved by pity if not by transporting ourselves outside of ourselves and identifying with the suffering animal, by leaving, as it were, our own being to take on its being? We suffer only so much as we judge it suffers. It is not in ourselves, it is in him that we suffer. Thus, no one becomes sensitive until his imagination is animated and begins to transport him out of himself.[46]

Rousseau describes here the *process* of going beyond ourselves to identify and adopt the feelings of others in order to shape positively our moral selves. The ability to feel what others are feeling was, for Rousseau, a trait that was capable of being learned and essential in order to develop *amour de soi* early in life. Although the term "empathy" did not appear until Vischer coined the term "Einfühlung" in 1873, Rousseau's description of *pitié*, of going beyond one's own feelings through an emotional imagination to suffer with the sufferings of others, is arguably synonymous with the first usages of the term empathy (discussed later in this chapter).[47]

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[46] Jean-Jacques Rousseau, *Émile or On Education*, trans. Allan Bloom (New York: Basic Books, 1979), 222.

[47] The etymology of the English word empathy derives from E.B. Titchner's translation of the German word Einfühlung in 1909. Although the term derives from Greek "em" ("in") and "pathos" (feeling"), it is separate from the meaning of "empatheia" in ancient Greek which meant "in a state of emotion, affected (by something)." *Oxford English Dictionary Online*, s.v. "Empathy, n.," accessed September 28, 2016, http://www.oed.com.proxy3.library.mcgill.ca/view/Entry/61284?redirectedFrom=empathy

The maxims of *pitié*, expounded in *Émile*, are similarly present within Rousseau's philosophies on music such as found in the *Essay on Origin of Languages*. In the *Essay*, Rousseau explains music's ability to excite fellow-feeling by arousing our emotions: "Music acts more intimately upon us by in a sense arousing in us feelings similar to those, which might be aroused by another…the musician's art consists in substituting for the imperceptible image of the object that of the movements that its presence excites in the heart of the contemplator."[48] Music can, albeit indirectly, excite in people common emotions that bring them together in a feeling of oneness. Julia Simon argues that Rousseau's *Essay on the Origin of Languages* points to the fact that "as humans we create language and music out of a shared need to communicate our inner lives."[49] For Rousseau, the passions *amour de soi* and *pitié* can be ignited by the rhythmic, organized sounds of music. As Simon explains, "the temporal existence of music necessitates the creation of a rhythmic pulse that enables the communication of movement vital to stirring the passions and moral sentiments."[50]

Particularly, for Rousseau, voices raised in unison song held the greatest potential to create a collective, national voice. In *The Essay on the Origin of Languages*, Rousseau argued for the value of melodic, unison music, over the emphasis on systems of harmony that were developing in the late 18th century, in large part because of music's connection to language. He wrote,

> Melody, by imitating the inflections of the voice, expresses complaints, cries of sadness or of joy, threats, and moans; all the vocal signs of the passions are within its scope…It not only imitates, it speaks, and its language, inarticulate and lively, ardent, passionate, has a hundred times more energy than speech itself.[51]

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[48] Rousseau, Jean-Jacques, "Essay on the Origin of Languages" in *Essay on the Origin of Languages and Writings Related to Music*, ed. John T. Scott (Hanover, NH: University Press of New England, 1998), http://site.ebrary.com/id/10696031, 327.
[49] Julia Simon, *Rousseau among the Moderns*: Music, Aesthetics, Politics (University Park, PA: Pennsylvania State University Press, 2103), 35.
[50] Ibid., 33.
[51] Rousseau, "On the Origin of Languages," 322.

He further states that, "The sounds of a melody do not act on us solely as sounds, but as signs of our affections, of our feelings; it is in this way that they excite in us the emotions which they express, and the image of which we recognize in them."[52] The separation of language and music, caused by an over-emphasis on formal, harmonic-based composition during Rousseau's lifetime, "deprived" music of the "moral effects that it used to produce when it was doubly the voice of nature."[53] Therefore, through certain music, one's passions such as *pitié* can be stirred, thereby connecting people and encouraging the authentic, free self.

This education of *amour de soi* and *pitié* through music held broader, political implications in Rousseau's writings. John T. Scott explains, "The image of the unanimous expression of a common will based upon shared passions recalls the legitimate political community of *The Social Contract* and suggests that Rousseau's "general will" should be conceived less as the combined articulation of rational interests than as a unison of voices, as in the singing of a national anthem, a unison based on the affective cultural foundation of common customs, opinions, and mores."[54] This collective *moi commun* could, in Rousseau's estimation, enable the materialization of the general will.[55] In the *Essay*, Rousseau explicitly connects the state of music and language with the state of politics. He explains that "there are languages favourable to liberty: these are sonorous, prosodic, harmonious languages in which discourse can be made out from a distance."[56] Thus, the language of melodic, unison music was favourable not only in moral education and the development of "empathy" but through this moral education, the political liberty envisioned in *The Social Contract* could be achieved.

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[52] Ibid., 323.
[53] Ibid., 331.
[54] John T. Scott, *Essay on the Origins of Languages and Writings Related to Music* (Hanover, NH: University Press of New England, 1998), http://site.ebrary.com/id/10696031, xxxiii.
[55] Simon, *Rousseau among the Moderns*, 39.
[56] Rousseau, "On the Origin of Languages," 332.

1.2 19th Century Roots of "Empathy"

Rousseau's ideas on the moral potential of music, particularly in regard to the development of *pitié* precede the actual usage of the term empathy. Robert Vischer, the son of German writer and philosopher Friedrich Theodor Vischer, provided the earliest writings on the concept of *Einfühlung*, commonly described as the first usage of the term "empathy."[57] His 1873 dissertation "Über das optische Formegefühl" ("On the Optical Sense of Form") was a phenomenological study that sought to establish an understanding of the artistic impulse.[58] His work, according to Harry Francis Mallgrave and Eleftherios Ikonomou, "radically altered the aesthetic discussion of an era."[59] Vischer expanded on his father's work on symbolism in aesthetics, focusing on the question of emotional projection of aesthetic forms.[60] Particularly, Vischer took discussions of this empathetic experience which had begun to be explored by Karl Köstlin (1819-1894) and Hermann Lotze (1817-1881) in a new direction by investigating the "role that subjective feeling plays in conditioning the perception of form."[61] "How," Vischer asks at the beginning of the essay, in responding to aesthetic experiences, "do we arrive at this

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[57] Lauren Wispé, "History of the Concept of Empathy," in *Empathy and its Development*, ed. Nancy Eisenberg and Janet Strayer (Cambridge: Cambridge University Press, 1987), 18.
[58] Harry Francis Mallgrave and Eleftherios Ikonomou, *Empathy, Form and Space: Problems in German Aesthetics, 1873-1893* (Santa Monica, CA: Getty Centre for the History of Art and the Humanities), p. 26.
[59] Ibid., 22. Despite the fact that Vischer wrote the work in 1873, 16 years after Liszt composed *Héroïde Funèbre*, Mallgrave and Ikonomou argue that the ideas that eventually led to Vischer's theory of *Einfühlung* were already well established within German thought by writers such as Friedrich Schlegel, Jean Paul Richter, Gottfried Herder, Kant, and Robert's father, Friedrich Theodor Vischer (17-18). Friedrich Vischer had written on the idea of symbolic interjection of emotions into objective forms and psychological association of ideas, including the idea of emotional projection. According to Mallgrave and Ikonomou, Friedrich Vischer's ideas originally stemmed from a Hegelian perspective of idealistic aesthetics, but turned towards more modern approach in a revision of his earlier work. It was the problem of emotional projection that ignited Robert Vischer's dissertation research (21). Interestingly, Liszt knew the elder Vischer personally, as Vischer often attended Princess Carolyne von Sayn-Wittgenstein's (Liszt's lover and long-time partner) soirées in Zurich. According to Barbara Titus, Liszt, and particularly the Princess, admired Vischer's work, including his treatise on music (See *Recognizing Music as an Art Form: Friedrich Th. Vischer and German Music Criticism, 1848-1887* [Leuven, Belgium: Leuven University Press, 2016], 130-131.)
[60] Mallgrave and Ikonomou, *Empathy, Form and Space*, p. 21.
[61] Ibid., 17.

deep, dark, secure, intimate, yet free, unifying, and contractive feeling?"[62] In attempting to discover the basis for this ultimate emotional state that describes *Einfühlung*, Vischer identifies three levels of the perceptual process. The initial two processes are 1) sensations (both immediate and responsive), which constitute a physiognomic response to external stimuli, and 2) feelings (also both immediate and responsive), which combine an image of the "self" with the aforementioned sensation.[63] However, both these processes, according to Vischer, focus first on the object's form, often disregarding altogether the "inner quality of an object."[64] A third level, to which sensation and feeling strive, is empathy. In Vischer's account, empathy begins in the object's inner core.[65] Sensation and feeling strive towards this third and highest level of emotional response, which represents a true transference of the perceiver into the aesthetic object.[66]

Einfühlung is the transfer of the perceiver's own emotional consciousness towards an aesthetic object and other human beings:

> We thus have the wonderful ability to project and incorporate our own physical form into an objective form, in much the same way as wild fowlers gain access to their quarry by concealing themselves in a blind…Thus I project my own life into the lifeless form, just as I quite justifiably do with another living person. Only ostensibly do I keep my own identity although the object remains distinct.[67]

Although the term *Einfühlung* originates in discussions on the creation of, and response to, aesthetic objects, the idea of "feeling-into" an object is elevated in Vischer's discussion. "Feeling," Vischer explains, "directed exclusively toward oneself is a dull, sterile emotion; it strives on its own accord to reach out beyond itself and yearns for a reciprocal feeling elsewhere.

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[62] Robert Vischer "On the Optical Sense of Form: A Contribution to Aesthetic," in *Empathy, Form and Space: Problems in German Aesthetics, 1873-1893,* ed. and trans. Harry Francis Mallgrave and Eleftherios Ikonomou (Santa Monica, CA: Getty Centre for the History of Art and the Humanities), 90.
[63] Mallgrave and Ikonomou, *Empathy, Form and Space*, 22-23.
[64] Vischer, "On the Optical Sense of Form," 108.
[65] Ibid.
[66] Mallgrave and Ikonomou, *Empathy, Form and Space*, 25.
[67] Ibid., 104.

Only by considering our fellow beings do we ascend to a true emotional life."[68] In *Einfühlung*, the ultimate stage of perceptual processing, one can experience a feeling of oneness with their fellow beings by "feeling-into" their inner, emotional core.

From a philosophical perspective, Vischer's concept is inherently universalist in that *Einfühlung* is ultimately a transcendental process: "it is a pure, free animation of form in which the self…becomes animated by its own activity."[69] One strives, in Vischer's account, to find harmonious union with the world:

> The instinct for happiness discovers that the only magical secret of satisfaction is care for the general human welfare. Thus we rise from the simple love of self to a love of family and species (race) and from there to absolute altruism, philanthropy, and the noble sentiments of civic awareness.[70]

In this way, acquiring empathy is a process, one that intensifies from sensation to feeling to empathy. It is also a morally educative process in that it ultimately leads, according to Vischer, to civic awareness.

One of the earliest translations of Vischer's *Einfühlung* was a lecture given by novelist Vernon Lee (Violet Paget) in London in 1895.[71] However, she translated *Einfühlung* as "sympathy" rather than "empathy". Still, her description of sympathy followed Vischer's conception of *Einfühlung* closely, particularly in the possibility of an emotional projection where one is, as Vischer described, "mysteriously transplanted and magically transformed into this Other."[72] Lee similarly explained that one experiences an enlivening of the self "when our feelings enter, and are absorbed into, the form we perceive."[73] Lauren Wispé argues that both Vischer's and Lee's descriptions of the "feeling-into" another's emotions were instrumental in

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[68] Vischer, "On the Optical Sense of Form," 103.
[69] Mallgrave and Ikonomou, *Empathy, Form and Space*, 26.
[70] Vischer, "On the Optical Sense of Form," 110.
[71] Wispé, "History of the Concept of Empathy," 18.
[72] Vischer, "On the Optical Sense of Form," 104.
[73] As quoted in Lauren Wispé, "History of the Concept of Empathy," 18.

defining empathy: "The hard-core meaning of *Einfühlung*/empathy has always been the process whereby one person 'feels her/himself into' the consciousness of another person. The term has always conveyed the idea of knowing about the awareness of another."[74] Yet, the discrepancies in terminology for this emotional process continued into the 20th century.

In English, "empathy" was first used in reference to *Einfühlung* in Edward Bradford Titchner's *A Text Book of Psychology* (1909-1910). It is from here that it was taken into the psychological discourse and made popular by scholars such as Theodor Lipps.[75] Because of the translations of *Einfühlung* as both sympathy and empathy, these English terms have historically been entwined and conflated. Felicity Laurence, for example, traces the history of empathy both to Vischer as well as to Adam Smith's definition of "sympathy" that describes a universal "fellow feeling," allowing us entrance into the feelings of another through our powers of imagination.[76] For the purposes of this thesis, the understanding of "empathy" reflecting the "feeling-into" outlined by Vischer will be applied.

From the origins of the term *Einfühlung* and the educational philosophies of Rousseau, empathy, within the context of aesthetic education, holds the capability to excite emotions that are similar to others, encouraging a "feeling-into" of the emotional consciousness of another. This definition views empathy as a learned process that could be developed through moral education. Vischer's philosophies about the morally educative potential of aesthetic objects in many regards binds his ideas to Schiller's 1794 work in aesthetic education. Thus, for philosophers like Rousseau, Schiller, and Vischer, music seemed to hold special powers in

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[74] Ibid., 34.
[75] Ibid., 18-19.
[76] Felicity Laurence, "Music and Empathy," in *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, ed. Oliver Urbain (London: I.B. Tauris in association with the Toda Institute for Global Peace and Policy Research, 2008), 16.

stirring people's passions and nurturing empathetic imagination. [77] Moreover, in developing our moral selves through aesthetic education, one not only strives towards a free, moral life, but towards the betterment of society. It is striking how this view of empathy through aesthetic education can be traced through programmatic works, not only of the Romantic period, but to contemporary wind band literature.

1.3 Empathy and Liszt's *Musique Humanitaire*

From Liszt's writings and social encounters, it is clear that he was aware of the philosophies of aesthetic education and empathy put forth by Rousseau and Schiller.[78] In fact, at the beginning of his series of articles "On the Situation of Artists," for instance, Liszt establishes his work in relation to Rousseau's *Dictionnaire de Musique* (1768), stating: "The main focus of these articles is similar to the ideas present in Rousseau's excellent music essay in his *Dictionnaire de musique*, and to some extent, they will help clarify and justify the sharp words of the Genevan composer."[79] The quotation which Liszt cites from Rousseau's *Dictionnaire* (the "sharp words" to which he refers) outlines Rousseau's concerns about the state of music and his desire for musicians to move beyond "the execution of notes" to become philosophers studied not only in musical technique, but in "musical painting, human passions, and the language of

[77] Although Robert Vischer does not refer directly to music in his dissertation which deals with aesthetic objects more generally, his father's writings, upon which Robert based his own research, deal with music substantially. See: Barbara Titus, *Recognizing Music as an Art Form: Friederich Th. Vischer and German Music Criticism, 1848-1887* (Leuven, Belgium: Leuven University Press, 2016).

[78] Robert Vischer wrote his dissertation on *Einfühlung* late in Liszt's life; however, for Liszt's connection with Vischer's father Friedrich Theodor Vischer, see footnote 59. Liszt was also aware of Schiller's writings, directly quoting Schiller's article "Über den Gebrauch des Chor in der Tragödie" in the sixth installment of "On the Situation of Artists." See Franz Liszt and Janita R. Hall-Swadley, *The Collected Writings of Franz Liszt* (Lanham, MD: Scarecrow Press, 2011), 102.

[79] Franz Liszt, "On the Situation of Artists, Six Articles (1835)," in *The Collected Writings of Franz Liszt: Essays and Letters of a Traveling Bachelor of Music*, ed. and trans. Janita R. Hall-Swadley (Lanham, MD: Scarecrow Press, 2011), 77.

nature."[80] Like Rousseau, Liszt begrudged the state of music and music education at the time of writing "On the Situation of Artists," and his ideas built upon Rousseau's theories of enhancing the role of the artist in society.

Liszt describes music similarly to Rousseau in that music holds the capacity to stir our passions and emotions. In his Weimar essay "Berlioz und seine 'Harold' Symphonie" (1855), Liszt states:

> what is it that takes hold of us and sweeps us into the turbulent maelstrom of the passions which carries us out of the world into the harbor of a more beautiful life; is it not music, animated by elemental feeling like that which vibrates in us before it manifests itself, before it solidifies and turns cold in the mold of the idea?[81]

Similarly, in an early part of the essay, Liszt expressed the power of music to access or evoke emotions:

> Music…presents at one and the same time the intensity and the expression of feeling; it is the embodied and intelligible essence of feeling; capable of being apprehended by our senses, it permeates them like a dart, like a ray, like a dew, like a spirit, and fills our soul. If music calls itself the supreme art, if Christian spiritualism has transported it, as alone worthy of Heaven, into the celestial world, this supremacy lies in the pure flames of emotion that beat one another from heart to heart without the aid of reflection, without having to wait on accident for the opportunity of self-assertion; it is breath from mouth to mouth, blood flowing in the arteries of life.[82]

According to this account, music, for Liszt, embodies feeling and affect, leading to a "Hegelian liberation of the soul." According to Hegel, whom Liszt quotes in the Weimar essay, "[music] transforms the momentary state of affection in the inner self into one of self-recognition, into a free introspection, and in this way liberates the heart from oppression and suffering."[83] Music, then, according to Liszt's Hegelian concept, had the power not only to help

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[80] Ibid.
[81] Franz Liszt, "Berlioz and his *Harold Symphony* (1855)," in *Source Readings in Music History*, ed. and trans. Oliver Strunk (New York : W.W. Norton & Co., 1950), 850.
[82] Ibid., 849.
[83] Ibid.

us recognize our own emotions, but in so doing, it leads to freedom; a conception remarkably similar to both Schiller's and Rousseau's.

Reading further into Liszt's writings on the role of music, one may arguably deduce that he saw this accessing of emotions as a potential for moral education. As early as 1835, in the essay "De la Situation des Artistes," Liszt articulates his account of the social mission of art:

> It is the moral dignity...of art and artists, whose mission is to *express*, to *manifest*, to *raise* and to *divine* as it were HUMANITARIAN FEELING in all its aspects. And so a preacher-poet could legitimately say these memorable words: 'The regeneration of art is a social regeneration' [emphasis in original].[84]

This comment, buried in a footnote of the fourth installation of the six-article series, describes Liszt's perspective on the artist's purpose in the moral education of society. Liszt's emphasis on the *regenerative* properties of art and society support an educative understanding of the moral mission of art. According to Liszt, art holds the capacity to morally educate society. Furthermore, the use of "humanitarian" emphasized by Liszt was a term born in the 19th century.[85] Michael N. Barnett argues that compassion, charity and philanthropy were the foundational markers of the term "humanitarianism" in the 19th century.[86] Barnett goes further to explain that in the mid-nineteenth century, the term gradually came to refer to "compassion across boundaries."[87] The term "empathy" was not fully established in Liszt's time, yet the idea of a "feeling-into" others' emotional consciousness was already present in 19th century German

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[84] "C'est la dignité morale, la réhabilitation spirituelle, la consécration sociale et religieuse de l'art et des artistes, dont la mission est *d'exprimer,* de *manifester, d'élever,* et de *diviniser* en quelque sorte LE SENTIMENT HUMANITAIRE sous tous ses aspects. Aussi un prédicateur-poète a pu dire légitimement ces paroles mémorables 'La régénération de l'art, c'est une régénération sociale.'" Franz Liszt, "De La Situation des Artistes, et leur Condition dans la Societé (4e article)," *Gazette Musicale de Paris* 18 (3 May, 1835): 246 as translated by Bettie-Jo Basinger in "Liszt's Symphonic Poems and the 'New Manifestation of the Human Spirit'" (Ph.D. dissertation, University of California Los Angeles, 2002), 109. It is interesting to note that this footnote in the original French article is omitted in Janita R. Hall-Swadley's edition of "On the Situation of Artists, Six Articles (1835)," in *The Collected Writings of Franz Liszt: Essays and Letters of a Traveling Bachelor of Music* (Lanham, MD: Scarecrow Press, 2011).

[85] Michael Barnett, *Empire of Humanity: A History of Humanitarianism* (Ithaca, N.Y.: Cornell University Press, 2011), http://public.eblib.com/choice/publicfullrecord.aspx?p=3138200.

[86] Ibid.

[87] Ibid.

discourse. Though not specifically using Vischer's (later) terminology of *Einfühlung*, Liszt's sentence, particularly his use of the term "humanitarian" within the context of compassion for others can be read as describing the process of acquiring empathy.

In drawing attention to the term "humanitarian" in the series of articles that outlines not only his vision for the future social and moral role of artists, but also the future of music education, Liszt connected art with an education for the compassion and empathy for others. In "De la Situation des Artistes," Liszt addresses what he perceives as a lack in quality of music education. He writes, "The majority of teachers and critics by profession rarely concern themselves with what they do and say. What are their artistic concerns? What improvements do they propose? What about social growth?"[88] In response to such questions, Liszt suggests at the end of the final article that music education be introduced into elementary schools where promotion of the development of "a new kind of church music" could transpire.

The "new kind of church music" that Liszt imagined would govern the music education system was similarly steeped in moral education. He again described a "Musique Humanitaire" in his letter "About Church Music of the Future." For Liszt, "Musique humanitaire" brings people together, despite their differences, through an emotional experience created by music[89]:

> Yes, we banish all doubt: soon we will soon hear ringing out in the fields, forests, villages, communities, in the workplace and in the cities, national, moral, political, and religious *Lieder*, melodies, and hymns, which were written, taught, and sung by the Folk—by workers, peasants, craftsmen, lads and young ladies, and men and women!
>
> All great artists, poets, and musicians will bestow their contributions toward this national and eternally rejuvenating harmonic treasure. The State will award public awards to those who, like us, seek the Trinity, where all three of the above classes will finally merge together into one religious, sublime, lofty, and universal Grand Assembly.

[88] Liszt, "On the Situation of Artists," 99.
[89] For a more detailed discussion on Liszt's "Musique Humanitare", see Bettie-Jo Basinger, "Liszt's Symphonic Poems and the 'New Manifestation of the Human Spirit'" (Ph.D. dissertation, University of California Los Angeles, 2002).

> That will be the "*fiat lux*" of Art.[90]

Liszt describes, albeit within the framework of religious music, music that carries a moral message that may be shared by all classes of people. Through this kind of humanitarian art, people could be brought together in common feeling or, one could say, to an emotional "oneness." Through art, society may be uplifted.

In these writings, Liszt rather directly draws connections between art's ability to access empathetic emotions. It is important to note that his brand of compassion for others and the resulting potential for social change, as seen in the example above, is strongly linked to religious transcendence. He believed music could evoke those emotions through which audiences could attain "Truth, Goodness, and Beauty, in order to resemble and stand nearer to their creator."[91] However, underlying his ideals on music, whether referring to the future of church music or (as will be examined in Chapter 3) his programmatic works, seems to be a desire to educate the masses with moral, humanitarian messages that lead to empathy for others.

The perspective on empathy through aesthetic education as a "feeling-into" another's emotional consciousness, leading to individual and societal freedom reaches beyond the 19th century. There is strong evidence of it in contemporary wind band repertoire. Contemporary compositions for wind band that espouse a morally educative message of empathy include Frank Ticheli's *An American Elegy* (2000), written in response to the Columbine High School shootings of 1999 as an "expression of hope" that "serve[s] as one reminder of how fragile and precious life is and how intimately connected we all are as human beings,"[92] and *A Hymn for the Lost and Living* by Eric Ewazen (2002) which captures the emotional response to the events of

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[90] Franz Liszt, "About Church Music of the Future," in *The Collected Writings of Franz Liszt: Essays and Letters of a Traveling Bachelor of Music*, ed. and trans. Janita R. Hall-Swadley (Lanham, MD: Scarecrow Press, 2011), 142.
[91] Philippe Autexier, "The Masonic Thread in Liszt," *Journal of the American Liszt Society* 22 (1987), 3.
[92] Frank Ticheli, Program Note to *An American Elegy* (New York: Manhattan Beach Music, 2000).

9/11, of the "multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city of this country and of this world, leaning on each other for strength and support."[93] Husa's *Music for Prague* is particularly striking in the similarity of its evocation of empathy within the context explored above.

[93] Eric Ewazen, Program Note to *A Hymn for the Lost and Living* (San Antonio, TX: Southern Music Company, 2002).

Chapter 2

Empathy Across Boundaries: Liszt and Husa's Commitment to the Cultivation of Empathy in Musical Composition

"I consider myself an international composer…I have been touched by several cultures. And that ***must*** *show in my music." –Karel Husa*

This chapter explores how Liszt and Husa share a perspective of empathy that not only relies on a "feeling-into" the emotions of others, as described by Rousseau and Vischer, but an empathy that looks to transcend boundaries. Particularly, it claims that the composers' experiences with oppressive regimes and revolutions not only inspired musical compositions, but that these works promote a broadly encompassing empathy for all people who have suffered in wars and oppressive political regimes. An examination of their biographies reveals that this desire to reach beyond an expression of empathy for one event or nation was likely effected by their international relocations and distanced perspectives from the political events about which they were composing. Liszt moved from his native Hungary to spend his formative years amongst liberal thinkers, philosophers and revolutionary supporters in Paris, before settling in Weimar, Germany in the "Nachmärz" period. He composed *Héroïde Funèbre*, which he had begun as a response to the 1830 French Revolutions, 19 years after the event had occurred. Husa, exiled from his home Czechoslovakia by the communist government, similarly spent his formative years in Paris before taking up a professorship in New York, where in 1968 he wrote his response to the Prague Uprisings. Their accumulated cultural experiences and the respective temporal and geographic distance from the events about which they were composing appear to have provided stimulus for works that strive for a message of empathy for the suffering of all victims of oppression, war, and tyranny.

2.1 Liszt and the Social Utopians

Liszt was born in Raiding, Hungary in 1811 during the Napoleonic wars. Throughout his life, he moved: from Hungary to Vienna, then from Paris, to Weimar and finally Rome. He subscribed to a variety of social and political movements and contributed to cultural nation building throughout Europe.[94] His experiences as a young man in Paris in the 1830s—including his encounters with political philosophers as well as exposure to the revolutions themselves—significantly shaped his political views and musical output. Liszt moved to Paris with his parents in December, 1823 where, in the late 1820s and early 1830s, he became acquainted with a number of prominent Parisian artists, writers, and philosophers.[95] Chopin, Paganini, and especially Berlioz influenced Liszt' conceptions of music and the artist's role in society.

It is evident through the content of Liszt's Weimar essay "Berlioz und seine Harold Symphonie" (1855) that Berlioz had a particularly profound impact on Liszt's conceptions about the future of instrumental music. Berlioz's innovations in freeing music from classical content and forms, and the embrace of poetry with music had lasting impressions on Liszt.[96] Lina Ramann explains, "[Liszt's] ideality united God with the world, as he followed the sympathetic sound which the romantic ideas and Berlioz's kind of composition had awakened in him."[97] Yet, Liszt held an inherent optimism and belief in the divine that contrasted Berlioz's "inclination to bitterness."[98] It was this optimism and idealism that drew Liszt to Parisian social movements such as the Saint-Simonians and Abbé Felicité de Lamennais. These connections have been well

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[94] Erika Quinn, *Franz Liszt: A Story of Central European Subjectivity* (Leiden: Brill, 2014), 3.
95 Alan Walker, et al. "Liszt, Franz: Contacts with Parisian Society," Grove Music Online, Oxford Music Online (Oxford University Press), accessed April 8, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/48265pg5.
[96] Lina Ramann, *Franz Liszt, Artist and Man,* trans. Miss E. Cowdery, Vol. 5, 1811-1840 (London: W.H. Auden & Co., 1882), 327.
[97] Ibid., 329.
[98] Ibid., 330.

documented by Liszt scholars;[99] however, the connection between these French thinkers and the development of Liszt's views on aesthetic education bear further exploration here.

Liszt became involved with the Saint-Simonian movement in the months after the July Revolution, and although he never became a full member, eventually publicly disassociating himself from the movement, the doctrines of the social utopians influenced his conceptions of the social role of music for the rest of his life.[100] The Saint-Simonians called for the abolition of the "privileges of birth" and advocated for industrial production to play a central role in social transformation.[101] While in the beginning of the movement art played only a minor role, merely serving industry, Ralph Locke explains that this began to shift around 1828-1830—just preceding the time when Liszt became involved with the movement. A new, vital role for musicians developed to "persuade individuals, classes, and nations to abandon their traditional rivalries and work together in the spirit of *association*."[102] One of the leaders of the movement, Emile Barrault, a vociferous champion for the role of the aesthete in this proposed social change insisted: "In short, only the artist, through the force of that sympathy which allows him to embrace both God and society, is worthy of leading humanity."[103] Liszt's lifelong philosophical concern with the role of the artist in society, as Locke points out, is well known to have been influenced by these early experiences with the Saint-Simonians, particularly Liszt's contact with Barrault.[104] According to Locke, "[Barrault] holds artists responsible for transcending their age,

[99] See, for example: Ralph Locke, "Liszt's Saint-Simonian Adventure," *19th Century Music* 4 no. 3 (1981); Paul Merrick, *Revolution and Religion in the Music of Franz Liszt* (Cambridge: Cambridge University Press, 1987); and Bettie-Jo Basinger, "Liszt's Symphonic Poems and the 'New Manifestation of the Human Spirit'" (Ph.D. dissertation, University of California Los Angeles, 2002).
[100] Ralph Locke, "Liszt's Saint-Simonian Adventure," *19th Century Music* 4 no. 3 (1981): 209-227.
[101] Ibid., 212.
[102] Ibid., 213.
[103] Ibid.
[104] Ibid., 211.

for pointing the way to the coming organic era."[105] Interestingly, Barrault's ideas for the social potential of art and the future role of artists relied heavily on the philosophies of Rousseau.[106] Certainly, Barrault's ideas on the role of art to promote the spirit of association is reminiscent of the aesthetic education theorized by Rousseau. Furthermore, Bettie-Jo Basinger argues that the Saint-Simonian doctrine connects art fundamentally with emotion and thus art holds an active social role in the ethical and moral education of the masses.[107] Liszt's descriptions of the future role of artists in "On the Situation of Artists," as previously noted, echoed Barrault's and Rousseau's theories on music's capacity to bring people together in a feeling of "oneness," and to enable practitioners and listeners to experience the emotions of others. In this way, as Basinger argues, music was seen to play an important part in moral education. Liszt referred to this process as the creation of a humanitarian feeling which was, in his estimation, the future role of the artist. The influence of the Saint-Simonians, with whom Liszt was associated at the time he wrote "On the Situation of Artists," thus likely left an imprint on the development of Liszt's philosophies on the morally educative potential of music.

Another French thinker to whom Liszt was exposed as a young man in Paris was Abbé Félicité de Lammenais. Liszt's association with Lammenais began in 1834, eventually developing into a close friendship. It was *l'Avenir*—a journal established by Lammenais in October 1830 in reaction to the reestablishment of the monarchy after the July revolution—that drew Liszt to the priest's teachings.[108] The journal was established in defense of a liberal Catholicism on the basis of equal rights and sovereignty of the people with the motto "Dieu et la Liberté." The journal's doctrines were central to the religious element in Liszt's moral

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[105] Ralph Locke, *Music, Musicians, and the Saint-Simonians* (Chicago: University of Chicago Press, 1986), 55-56.
[106] Ibid.
[107] Basinger, "Liszt's Symphonic Poems," 120-121.
[108] A. Dégert,"Félicité Robert de Lamennais," in *The Catholic Encyclopedia* (New York: Robert Appleton Company, 1910), http://www.newadvent.org/cathen/08762a.htm.

ideologies. Paul Merrick explains that it was Lamennais' belief that the separation of the papacy from the monarchy and temporal power would lead to a "transcendence" based on constitutional liberty and moral regeneration.[109] This scheme of emotional transcendence achieved through the freedom of man is inherently connected to themes in Liszt's symphonic poems including *Héroïde Funèbre*, *Die Ideale* and *Hunnenschlacht*, and was, according to Merrick, inseparable from the composer's connection to Lamennais.[110] For both Saint-Simon and Lamennais, freedom from oppressive regimes was central not only for the future success of the church, but for the sovereignty of the people. As shown in Chapter 1 above, Liszt saw the realization of the emotional, moral, and spiritual betterment of society as part of the "humanitarian" role of the artist. By extension, one can argue that Liszt held the belief that through aesthetic education, one could realize the political and spiritual freedom sought by Saint-Simon and Lammenais.

2.2 The Cosmopolitan Liszt

Certainly, travel and relocations of the intellectual elite throughout Europe, particularly the movement away from central Europe, was by no means uncommon in the Romantic period. Stemming from the travel of the *philosophes* in the Enlightenment, journeys to intellectual and cultural centres such as Paris were common occurrences. Yet, because of Liszt's establishment in various European centres throughout his life, including Budapest, Paris, Weimar, and Rome, and his highly public persona, the question of his nationality was, in many regards, more hotly contested than that of most of his contemporaries among the intellectual elite. Erika Quinn argues that, "Even during his lifetime, Liszt proved to be a difficult figure to categorize, resisting

[109] Paul Merrick, *Revolution and Religion in the Music of Franz Liszt* (Cambridge: Cambridge University Press, 1987), 7.
[110] Ibid., 21.

attempts to pigeonhole him into national, social, or aesthetic categories."[111] Yet, these attempts are still frequently made; for instance, contemporary Liszt scholarship has variously termed him a "romantic nationalist," "transnationalist," and "transcultural."[112]

The debate on Liszt's nationality seeped into 19th century discussions about the development of new musical genres such as program music. Living in Weimar in the 1850s, Liszt actively engaged with the New Germans and the development of program music, which they believed to be a progressive musical form. The debate over program and absolute music was a manifestation of an interweaving between German culture and politics that arose out of the revolution for German independence in 1848.[113] Erika Quinn argues the New Germans saw program music as capable of challenging the status quo of the conservative autonomists. She states that, "the new musical forms pioneered by Liszt and Wagner served as an antidote for the perceived sorry state of music, and by extension, of the German nation."[114] The adoption and promotion of the new, progressive form was likely influenced by the heated political and cultural atmosphere in Germany during and after the revolutions of 1848. Program music was "well-suited for nationalist purposes," yet, according to Quinn, Liszt's symphonic poems did not engage in direct messages of mono-nationality; rather, by including celebrated national literary texts (such as epic poems) of France and Germany, the poems "expressed [Liszt's] dual artistic

[111] Quinn, *Franz Liszt: A Story of Central European Subjectivity*, 3.
[112] For an example of Liszt portrayed as Romantic nationalist, see Alan Walker, *Franz Liszt: The Weimar Years, 1848-1861* (New York: Knopf, 1993). For a portrayal of Liszt as transnational or transcultural, see, for example: Shay Loya, *Liszt's transcultural Modernism and the Hungarian-Gypsy Tradition* (Rochester: University of Rochester Press, 2011).
[113] Erika Quinn, "Rethinking the Politics of Music in the 1850s and 1860s," in *Liszt's Legacies: based on papers presented at the International Liszt Conference held at Carleton University, Ottawa, Canada, 28-31 July 2011*, ed. James Andrew Deaville and Michael Saffle (Hillsdale, New York: Pendragon Press, 2014), 210.
[114] Quinn, *Franz Liszt: A Story of Central European Subjectivity,* 157.

influences and his sense of cosmopolitanism that could nonetheless serve national development."[115]

Quinn's reference to Liszt's cosmopolitanism above opens interesting perspectives that refine understanding of his internationalism. Cosmopolitanism, like "empathy," is a fluid concept with a long history. During Liszt's time, it held associations with elitism and travel of intellectuals throughout Europe, with Paris as the centre of cosmopolitan European life for many. Dana Gooley contends that Liszt was tied to this cosmopolitan community "by virtue of his elegant [implicitly Parisian] personality, his itinerant lifestyle, and his cosmopolitan philosophical pronouncements."[116] In describing Liszt from this perspective of cosmopolitanism, Gooley polarizes the "cosmopolitan" Liszt with Liszt the "national" (whether Hungarian, German, or French). However, recent discussions of cosmopolitanism within the study of the politics of identity, particularly from a post-structuralist view, reveal another concept of cosmopolitanism, one that takes into consideration the complex dynamics between cosmopolitanism and particularism, and the moral effects this understanding engenders.

Amanda Anderson, for example, provides a compelling description of cosmopolitanism in which she argues that despite the flexibility of the term, several general associations underlie its meaning: "In general, cosmopolitanism endorses reflective distance from one's cultural affiliations, a broad understanding of other cultures and customs, and a belief in universal humanity."[117] Moreover, she argues that "[cosmopolitanism] aims to articulate not simply intellectual programs but ethical ideals for cultivating character and negotiating the experience of

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[115] Ibid., 158.
[116] Dana Gooley, *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004), 118.
[117] Amanda Anderson, *The Way We Argue Now: A Study in the Cultures of Theory* (Princeton, NJ: Princeton University Press, 2006), 72.

otherness."[118] Particularly, she describes a form of inclusionary cosmopolitanism that "finds expression through sympathetic imagination and intercultural exchange."[119] This concept of cosmopolitanism promotes ethical education via nurturing sympathy for multiple cultural affiliations. Bruce Robbins calls this a "density of overlapping allegiances." [120] Such a cosmopolitanism, coherent with Liszt's self-declared sympathies, provides an alternative perspective to the elitist version of cosmopolitanism cited by Gooley.

Although representing more recent usage of the term, this strain of cosmopolitanism has roots in Enlightenment discourse. Rousseau, often labeled as the father of modern nationalism,[121] held a coherent perspective on the moral implications of cosmopolitanism. As Georg Cavallar explains, "Rousseau's moral theory can be understood as an attempt to show that genuine moral cosmopolitanism is compatible with republican patriotism…civic patriotism and cosmopolitanism, if both properly understood and cultivated, do not exclude each other, but can form a synthesis with the help of education."[122] I contend that Liszt's various experiences in European centres formed in him overlapping allegiances of inclusionary cosmopolitanism that fostered a belief in moral education. The development away from strictly national sentiments towards this moral, inclusionary cosmopolitanism can be witnessed in the changes that occurred between 1830 and 1855, in Liszt's original sketches for a Revolutionary Symphony and the same composition's final manifestation as the symphonic poem, *Héroïde Funèbre.*

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[118] Ibid., 74.
[119] Ibid., 73.
[120] Bruce Robbins, *Secular Vocations: Intellectuals, Professionalism, Culture* (London: Verso, 1993), 184.
[121] See, for example: Mads Qvortrup, *Political Philosophy of Jean-Jacques Rousseau: The Impossibility of Reason* (Manchester: Manchester University Press, 2003) and Alfred Cobban, *Rousseau and the Modern State* (London: George Allen and Unwin, 1969).
[122] Georg Cavallar, *Kant's Embedded Cosmopolitanism: History, Philosophy, and the Education of World Citizens* (Boston: De Gruyter, 2015), 80.

2.3. From "Revolutionary Symphony" to *Héroïde Funèbre*

Several authors, including Paul Merrick and Ben Arnold, claim that Liszt's war-related symphonic poems (including *Hungaria 1848*, *Héroïde Funèbre*, and *Hunnenschlacht*) held a seriousness and earnestness that distinguished them from other revolutionary music of the time, which tended to focus on "the victorious, heroic, and adventurous side of war."[123] I contend that Liszt's experiences and philosophical study also led him to compose a lament for the fallen—a morally educative message evoking a broad message of empathy.

Liszt was living in Paris when the 1830 revolutions broke out. With regards to the "Three Glorious Days," Alan Walker states that, "the effect on Liszt was immediate. Hearing the sound of gunfire, he rushed out of doors and witnessed hand-to-hand fighting in the cobbled streets of Montmartre. He joined the crowds shouting in support of General Lafayette."[124] In reaction to the revolution, and clearly supportive of the revolutionaries, Liszt began to sketch a "Revolutionary Symphony," titled simply "Symphonie" and dated "27, 28, 29 Juillet, Paris." As Merrick explains, this symphony was sketched "on the spot" and "represented what the 18-year old Liszt hoped would be the outcome."[125] Liszt attached a short program to the sketch; a stream-of-consciousness that encapsulated the emotional fervor and optimism he felt over the revolution:

> Indignation, vengeance, terror, liberty! Disorder, confused cry (hazy whim), rage…refusal, the march of the royal guard, doubt, uncertainty, crossing opponents...8 dissimilar opponents, attack, battle…march of the national guard, enthusiasm, enthusiasm, enthusiasm!...fragment of Vive Henri IV dispersed. To combine the 'Marseillaise'[126]

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[123] Ben Arnold, "Liszt and the Music of Revolution and War," in *New Light on Liszt and his Music: Essay in Honor of Alan Walker's 65th Birthday*, ed. Alan Walker et al. (Stuyvesant, NY: Pendragon Press, 1997), 2; see also, Merrick, *Revolution and Religion in the Music of Franz Liszt*, 2.
[124] Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847* (New York: Knopf, 1983), 144.
[125] Merrick, *Revolution and Religion in the Music of Franz Liszt*, 2.
[126] indignation, vengeance, terreur, liberté! Désordre, cris confus (vague, bizarrerie), fureur…refus, marche de la garde royale, doute, incertitude, parties croisantes…8 parties différentes, attaque, bataille…marche de la garde nationale, enthousiasm, enthousiasm, enthousiasme!...fragment de Vive Henri IV dispersé. Combiner 'Allons

For reasons known only to himself, Liszt never completed the "Revolutionary Symphony," leaving only his initial sketches and intentions for the work. However, the ideas sat with him for nineteen years and he eventually transformed materials from the first movement into the symphonic poem *Héroïde Funèbre*. According to Céline Carenco, the process occurred in several stages; A 14-page autograph manuscript, entitled *Héroïde Funèbre* and dated "16, 17 novembre 1849" was followed by a full orchestration of the piece in the hand of Joachim Raff, with annotations in Liszt's hand, likely dated between 1854-56. The final version was published in 1857.[127] As Carenco explains, the words in the program to the 1830 "Revolutionary Symphony" were originally exalted, evoking the violence of the bloody revolution. Yet, this sentiment was transformed in *Héroïde Funèbre*, for "a more Hegelian conception of history, and it is Grief (*la Douleur*) that is placed in the centre of the discourse."[128] Unlike the "enthusiasm" of the Revolutionary Symphony, *Héroïde Funèbre* is a more somber work that focuses musically and programmatically on the constancy of grief in the face of war and political oppression.

Sketches of the "Revolutionary Symphony" indicate the work was to include a pastiche of songs, much in the style of Beethoven's Wellington Victory.[129] According to Merrick, included in the sketches for the symphony were references to four songs: A Hussite song, *Ein' feste Burg ist unser Gott*, *La Marseillaise*, and *Vive Henri IV*. Merrick's findings differ from those of Ramann, Searle and Walker, who only note three musical references, excluding Liszt's

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enfants de la patrie.' Céline Carenco, "De La Symphonie Révolutionnaire à la Héroïde Funèbre," in *Grandeur et Finesse: Chopin, Liszt and the Parisian Musical Scene*, ed. Luca Sala (Turnhout: Brepols, 2013), 127; translated in Basinger, "Liszt's Symphonic Poems," 147-148.

[127] Carenco, "De la Symphonie Révolutionnaire," 126.

[128] "Mais dans le programme de la version finale, rédigé par la princesse et repris à son compte par Liszt, le ton et les mots ne sont plus du tout les mêmes: l'usage d'expressions comme « progrès spiral » et « révolution circulaire » évacue la thématique révolutionnaire telle qu'elle était pensée en 1830, *au profit d'une conception plus hégelienne de l'histoire, et c'est la « Douleur » qui est placée au centre du discours*." Ibid., 127; my translation.

[129] Arnold, "Liszt and the Music of Revolution and War," 232.

mention to *Vive Henri IV*.[130] However, *Héroïde Funèbre* abandons the song references, retaining only a brief allusion to *La Marseillaise*, discussed later in this chapter. Many scholars agree that the transformation from this early, heroic piece that was intended to "celebrate the triumph of liberty in the name of God and the people"[131] to *Héroïde Funèbre* illustrates a substantial shift in Liszt's conception of social music.[132] In fact, Carenco contends that the 1849 project took such a turn that it encourages us to view it as a new work, despite the clear ties to the "Revolutionary Symphony."[133] Basinger similarly posits that, "as the transformation from the 'Revolutionary Symphony' into *Héroïde Funèbre* demonstrates, [Liszt] revised his approach to program in 'musique humanitaire' by opting for topics with universal rather than particular appeal."[134]

Liszt's reasons for leaving the "Revolutionary Symphony" unfinished and the motivation for returning to it after such a lengthy passage of time, particularly with this new conceptual approach to revolutionary music, remain unknown. Basinger posits that Liszt waited until settling in Germany to return to the "Revolutionary Symphony" because he agreed with the Saint-Simonian preference for Austro-German music.[135] However, her contention does not take into consideration the complexity of social factors Liszt encountered between the 1830s and 1850s. What precipitated the change in Liszt's outlook from the revolutionary fervor of the 1830s to the more serious, and arguably empathetic, message embedded within *Héroïde Funèbre*? Although the failure of the revolution in 1830 likely quelled some of his enthusiasm for the violent aspects of revolution, I contend that it was Liszt's international relocations, and

[130] Merrick, *Revolution and Religion in the Music of Liszt*, 3.
[131] Ibid., 4.
[132] See: Arnold, "Liszt and the Music of Revolution and War"; Basinger, "Liszt's Symphonic Poems"; Carenco, "De La Symphonie Révolutionnaire à la Héroïde Funèbre"; and, Merrick, *Revolution and Religion in the Music of Liszt*;
[133] Carenco, "De La Symphonie Révolutionnaire à la Héroïde Funèbre," 129.
[134] Basinger, "Liszt's Symphonic Poems," 146.
[135] Ibid., 155. As Locke describes, the Saint-Simonians held a strong disposition for German concert music "for its greater seriousness and its manifest or potential religious qualities." (Locke, *Music, Musicians, and the Saint-Simonians*, 59).

the variety of experience he gained from them, that largely slanted his perception of revolutionary music towards a message of empathy for the suffering of others.

Héroïde Funèbre contains elements from a broad range of European musical traditions, overlapping and interweaving Hungarian, French, and Germanic elements, creating a pan-European work. In subtly expressing multiple national imageries in *Héroïde Funèbre*, rather than the pastiche of national songs that were to evoke more directly the French Revolution in the "Revolutionary Symphony," Liszt highlights a commonality in people's experience of grief. Liszt sets out this shared emotional experience in the program of the work, explored in Chapter 3 below. While maintaining a cosmopolitan particularism through specific national images within the music, Liszt simultaneously invites his listeners to, in Vischer's terms, "feel-into" an experience of grief that they hold in common.

This reading refines the work of others, such as that of Bettie-Jo Basinger, who contends that *Héroïde Funèbre* holds an inherent universalism. Although Basinger does not define her usage of the word "universal" in reference to Liszt's symphonic poems, she draws in part from Liszt's own descriptions of a "universal communion of truth and beauty" which she argues points to the idea of bringing all human beings closer to God.[136] I agree that Liszt held a view of universalism soaked in Christian (and perhaps Hegelian) values, and that in *Héroïde Funèbre* he aims to reach the masses. However, the polarization of "universal" with "national" in Basinger's argument overlooks the complex dynamics between the two present in the work. Rather than dismissing the national sentiments in the work as Basinger does, utilizing Anderson's definition of cosmopolitanism, interwoven national symbols embedded in the musical elements of *Héroïde Funèbre* (shown in Chapter 3) in fact point to our human, emotional commonalities.

A brief example of national symbols Liszt treats in this way in *Héroïde Funèbre* is his

[136] Basinger, "Liszt's Symphonic Poems," 115

reference to *La Marseillaise*. Although Liszt turns to a broader evocation of grief in *Héroïde Funèbre*, he retained reference, albeit subtle, to *La Marseillaise*. The B section of the piece, a bittersweet hymn-like melody in Db major marked *dolce cantabile* is interrupted by a soft trumpet fanfare marked *marziale, solenne* in measure 171. This new theme, an arpeggiation evocative of *La Marseillaise*, grows in intensity to measure 181 with an heroic, perhaps even transfigurative, conclusion (Ex. 2.1). However, this musical moment of hope and optimism is fleeting, eventually leading back to a more somber tone in reference to the constancy of grief (further explained in Chapter 3). Basinger argues that in utilizing the reference to *La Marseillaise*, Liszt refers to a universal representation of *le peuple,* rather than signifying the specific 1830 Parisian revolutions, or even *le peuple français*. In fact, she contends that the reference to the French Revolution in this usage of *La Marseillaise* is tenuous and, as mentioned above, does not hold the symbolic power of French nationalism that it did in the "Revolutionary Symphony."[137]

Similarly, Basinger deemphasizes the national associations with the Hungarian musical idioms (which she refers to as *style Hongrois*)[138] found in the work. Although in *Héroïde Funèbre* Liszt abandoned completely the Hussite hymn from the sketches of the "Revolutionary Symphony," he nonetheless embedded Hungarian musical symbols in the piece. Following a *lento lugubre* introduction, the A section (beginning in measure 32) begins with a funeral march that pays homage to his Hungarian roots. Dotted rhythms, sharply articulated notes, the prominent move up an augmented second from Db to E in the melody, and drone 5ths are all evocative of the "style Hongrois" (Ex. 2.2).

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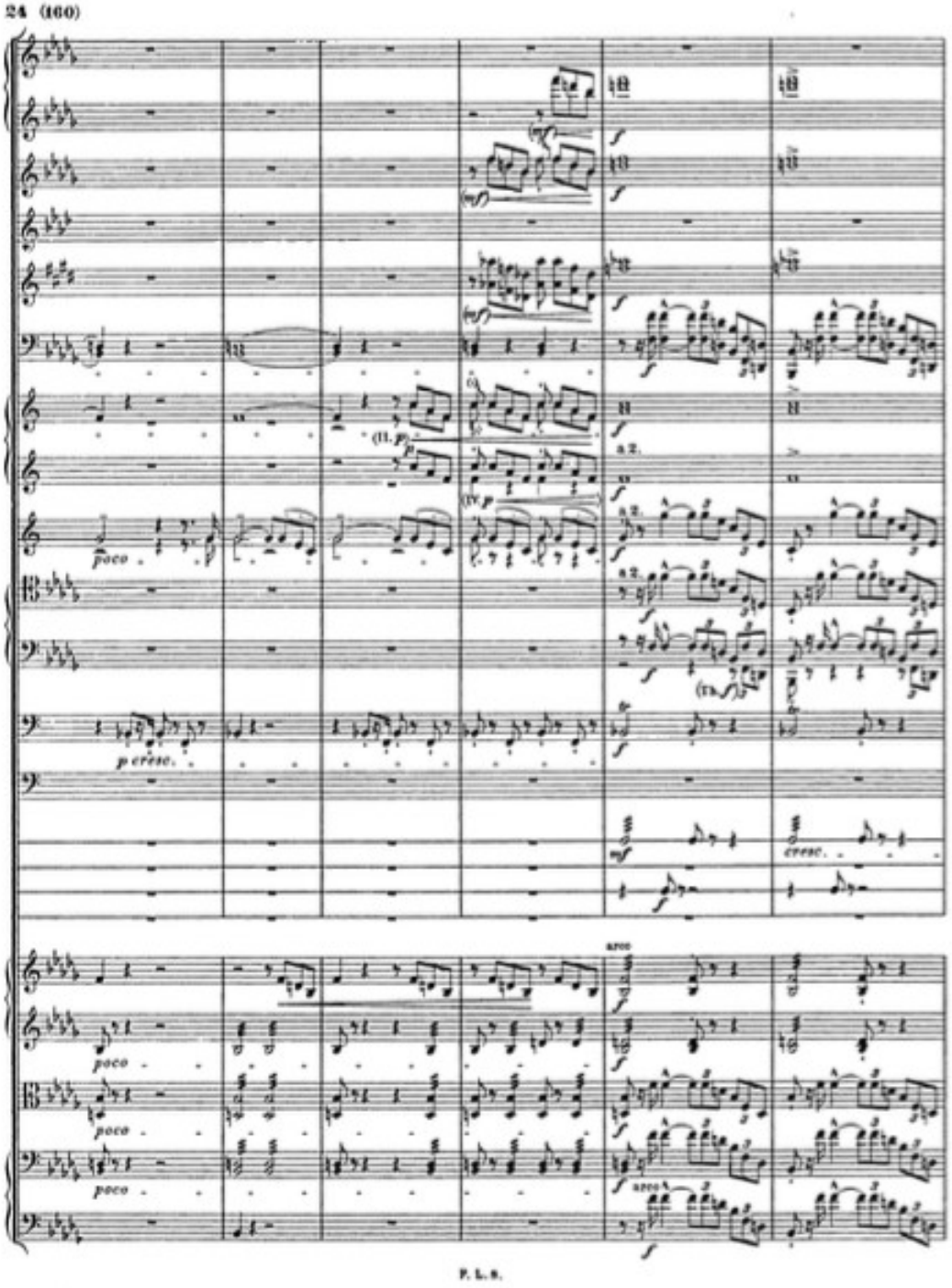
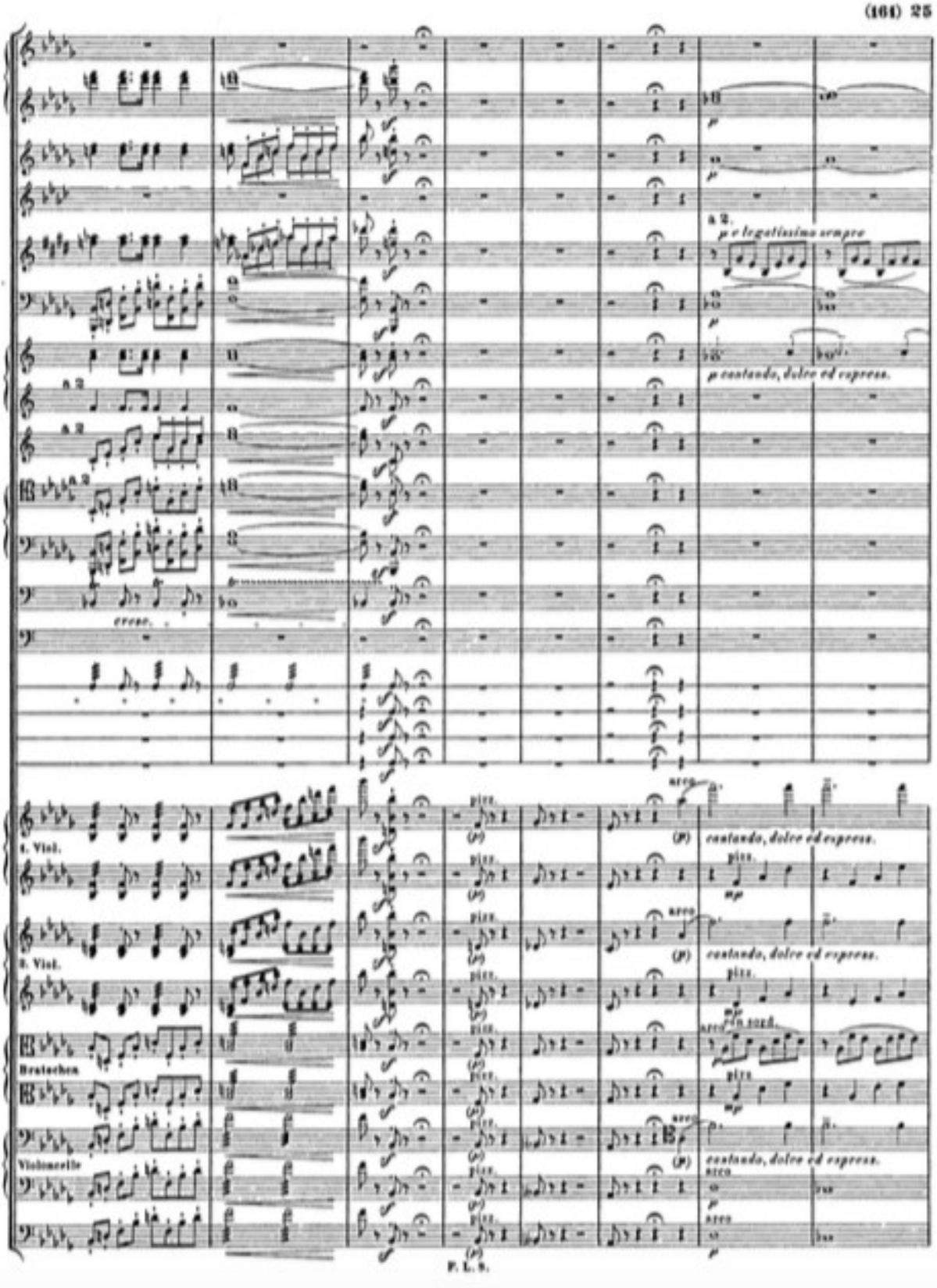
[137] Ibid., 164-167.

[138] Although Basinger employs the term "style Hongrois" in reference to Liszt's use of Hungarian musical traditions, this thesis refers to these styles as "Verbunkos," as described in Chapter 3.

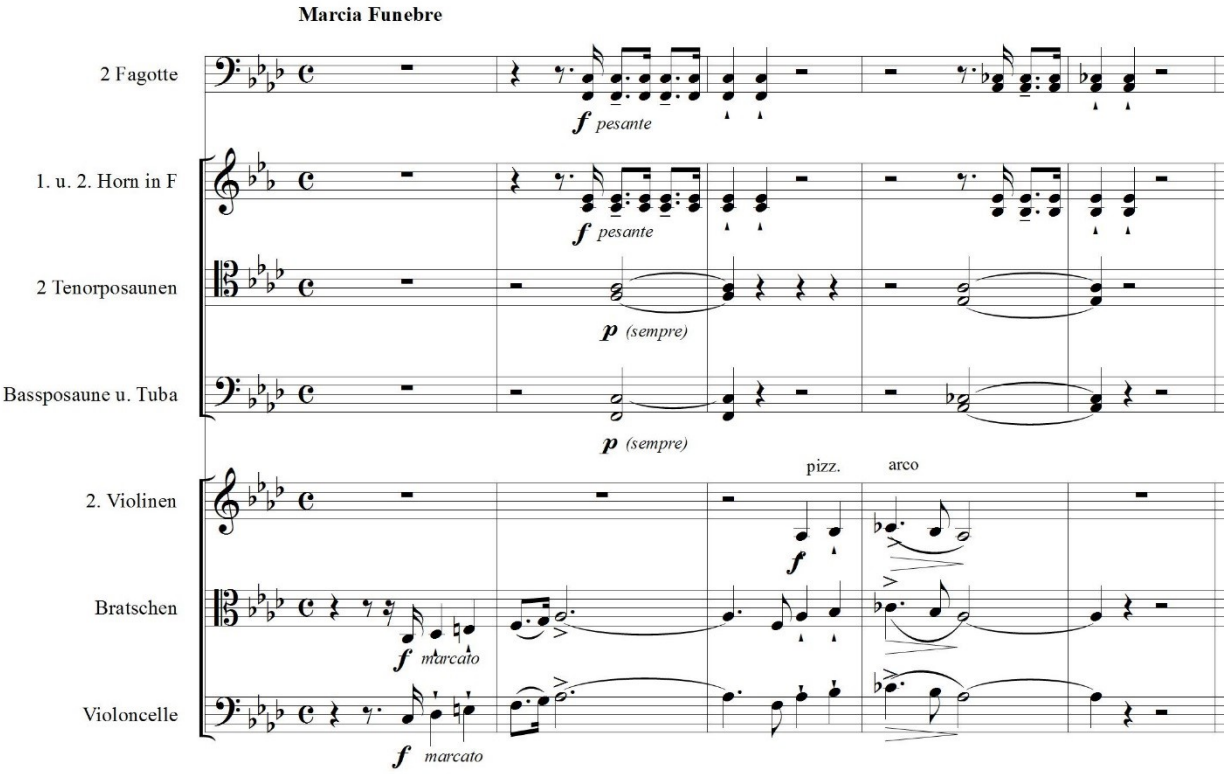
Example 2.1: Héroïde Funèbre, mm. 173-186[139]



[139] *Héroide Funèbre* is in the public domain. All score excerpts for this work were retrieved from http://imslp.org/wiki/Héroïde_funèbre,_S.102_(Liszt,_Franz).


(161) 25
a 2.
p e legatissimo sempre
p cantando, dolce ed espress.
a 2
cresc.
arco
(p) cantando, dolce ed espress.
1. Viol.
2. Viol.
Bratschen
Violoncelle
pizz.
arco
mp
p
P. L. 9.

Example 2.2: Héroïde Funèbre, mm. 32-36



Basinger contends that the clear reference to the "style Hongrois" utilized in *Héroïde Funèbre* suggests a stronger association that Liszt holds between emotional pain and the Gypsy culture, when compared to a nationalistic message. In effect, she views the reference to *La Marseillaise* and the "style Hongrois" as capable of undermining the universality of Liszt's work.[140] I propose a more nuanced perspective which does not categorize *Héroïde Funèbre* as either universal or national, but rather a cosmopolitan work that utilizes national references to establish an empathy for people of different backgrounds. Rather than shying away from national messages, Liszt emphasizes that despite our cultural differences, people share an experience of grief that is explained in the work's program.

Liszt's programmatic work *Héroïde Funèbre* arguably evolves out of his diverse

[140] Ibid., 172-173.

experiences throughout Europe and his engagements with cultural liberalism. The work strives, as will be further shown through a detailed analysis in Chapter 3, towards a moral cosmopolitanism that utilizes national symbols to evoke and educate for an empathetic, pan-European understanding.

2.4. Husa's Trans-Atlantic Experiences

Karel Husa was no stranger to the suppression of freedoms, and his early years paralleled Liszt's in many ways. Like Liszt, Husa grew up in Eastern Europe, eventually moving as a young man to Paris. Husa was born in Prague on August 17th, 1921 and although he was born during a rare period of Czech independence (1918-1938), he remembers well watching the arrival of the Nazis from an apartment window on March 15th, 1939.[141] Shortly after the Nazi invasion, Husa was drafted to work at a factory in Dresden in 1939, but never reported for duty. Fortunately, because of his previous engagement working in his father's business, he was able to avoid the draft and continue his work and studies.[142]

In 1946 Husa left Czechoslovakia to take a French government fellowship in Paris to study with Arthur Honegger. In 1947 he returned to Prague to receive a diploma from the Academy of Musical Arts, which Hitchens describes as equivalent to a Doctor of Musical Arts degree today.[143] Husa departed again for Paris in 1948 and because his fellowship was expiring, he applied for a UNESCO Fellowship in order to remain in France. However, during a brief trip back to Prague in 1948, the newly formed communist government in Czechoslovakia urged him to remain in the country to conduct the Czechoslovakia Radio Orchestra. Husa declined this offer

[141] Donald Malcolm McLaurin, "The Life and Works of Karel Husa with Emphasis on the Significance of his Contribution to the Wind Band" (Ph.D. dissertation, Florida State University, 1985), 13.
[142] Susan Hayes Hitchens, *Karel-Husa: A Bio-bibliography* (New York: Greenwood Press, 1991), 4.
[143] Ibid., 6.

and once again returned to Paris. In 1949, upon the expiration of his Czech passport, the communist government issued him an ultimatum: return to Czechoslovakia or the government would revoke his passport. Husa decided to remain in Paris as a refugee under the protection of the French Government. Regarding this decision, he states,

> My main reasons for not returning when ordered to were artistic, not only political… Being very young still, I didn't want to let anyone interfere with my plans, and thought I knew better than the Government…I wanted to prove I was a composer, before I went back to live in Czechoslovakia.[144]

Husa seems to have been less openly political than Liszt. Yet, his early experiences with oppression in, and exile from, Czechoslovakia and subsequently significant time spent living and working outside his own country clearly shaped his compositional output. In fact, world events seeped into his thinking and works, particularly those compositions which he terms his "manifests." According to Husa, his three "manifests" are works intended to address issues of international concern: *Music for Prague 1968* (1969), *Apotheosis of This Earth* (1971) and *The Trojan Women* (1980).[145] *Music for Prague 1968* was composed in response to the Prague Spring uprisings in Czechoslovakia and represents Husa's commitment to universal ideals of hope and freedom from oppression. Subsequently, Husa showed his commitment to world issues in two other manifests: *Apotheosis of This Earth*, like *Music for Prague,* was also composed for wind band and addresses his concern with humanity's destruction and pollution of our environment, and the ballet *The Trojan Women* that *"*deals with the horrors of the war, immense suffering, murdering of innocents, annihilation of freedom but also with the dignity of nobility of the captured women, awaiting their departure into slavery."[146] In explaining his reactions to world events and their effect on his compositional output, Husa states, "Like all people, I watch

[144] Ibid., 6-7.
[145] Byron Adams (Professor of Musicology, University of California Riverside and former composition student of Husa) in discussion with the author, September 2016.
[146] Karel Husa, Composer's Note to *The Trojan Women* (New York: Associated Music Publishers, 1981).

world events on television. I see the space shuttles from Cape Canaveral from our windows and meditate on our both incredibly beautiful and utterly cruel world on our one of billions of planets…It is hard not to bring some of these pictures into my music."[147]

Not all of Husa's music carries explicit political messages; in fact, much of his output does not include a program, and his albeit limited writings on music do not overtly focus on the role of the artist and music in society. Yet, as will be shown through an analysis of *Music for Prague 1968* in Chapter 4, we see strong evocations of his moral and political conceptions in his programmatic music. Although *Music for Prague 1968* was composed in reaction to the Russian invasion of Czechoslovakia, he desired the message of freedom from oppression to be accessible to a broader audience.[148] Husa directly stated: "I don't think of it [*Music for Prague 1968*] as a political message for one country. It is universal."[149] Similarly, describing the motivation behind the composition of the ballet *The Trojan Women* Husa writes, "I want my music to move people, to alert them to this kind of tragedy…I want them to realize that, even though 2,000 years have passed since the fall of Troy, we still have war and killing and no freedom."[150] Through these descriptions of the social role Husa sees for music, it is evident that he strives for a broad message of freedom through an understanding of the suffering of others. As it will be shown, this kind of understanding is an emotional one, brought about through musical symbols and imagery that aim to awaken our empathy.

Notably, Husa's three "manifests," the most ideological of his compositions, were all commissioned by and composed for youth ensembles, particularly university bands and

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[147] Karel Husa, "Karel Husa" in *Composers on Composing for Band*, ed. Mark Camphouse (Chicago: GIA Publications, 2002), 211.
[148] See Chapter 4 for a full background and analysis of *Music for Prague 1968.*
[149] Marc Shulgold, "'Music for Prague': Karel Husa: Putting His Convictions to Music," *Los Angeles Times* (Los Angeles, CA), March 1, 1986.
[150] Hitchens, *Karel Husa: A Bio-Bibliography*, 13.

orchestras.[151] In imbuing the works with moral messages such as those quoted above, Husa significantly targeted his discourse at teenagers and young adults in their formative years. However, it should be noted that this was not the only, or perhaps even the primary reason that Husa selected the wind band ensemble. Husa has been described as a "pragmatist,"[152] turning to the wind band in part because of the ensemble's general openness to new works with a modern compositional language. Husa explains, "One has to appreciate the interest of bands and their directors in contemporary music. They are looking for new works more than our orchestras, whose literature extends back some 300 years, which they and the audiences love…the band is a wonderful champion of the living composer."[153] The wind band provided a vehicle that Husa perceived as more receptive to modern compositional language. Moreover, this desire for new literature was compounded by the changing situation of the wind band, as discussed in the introduction of this thesis. Leaders such as Frederick Fennell were in search of new, quality literature during the mid 20th century, the same era in which Husa composed the work. As Cornell University in Ithaca, New York is located only ninety miles from Eastman School of Music in Rochester, Husa was likely an important local connection for Fennell in this transformation of wind band literature.

Practical reasons aside, the educative function of the wind band cannot be overlooked. Husa's decision to set *Music for Prague* for wind band, rather than for symphony orchestra, reveals the target audience for his moral-educative message. Husa moved to the United States in September, 1954 to take a position as Professor of composition and orchestra conductor at

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[151] *Music for Prague, 1968* was commissioned by the Ithaca College Band, Kenneth Snapp, director in 1969; *Apotheosis of this Earth* was commissioned by the Michigan Band and Orchestra Association, performed by the University of Michigan Symphonic Band in 1971; *The Trojan Women* was commissioned by the University of Louisville School of Music, premiered in 1981.

[152] David Brackett (Professor of Musicology, McGill University and former composition student of Husa) in discussion with the author, January 2015.

[153] Husa, "Karel Husa," 212.

Cornell University in Ithaca, New York. Prior to this university posting, he had little experience working with youth.[154] Yet, throughout the rest of his career, he worked extensively with young musicians. In fact, it was only after moving to the USA and engaging with young people that Husa turned to composing programmatic wind band compositions. That is to say, when Husa desired to communicate a moral message through his compositions, he not only turned to the genre of program music, but also to the wind band ensemble which was at the time, and still is, populated primarily by teenagers and young adults. In this way, Husa's music for wind band, particularly his two manifests for band, exemplifies music's potential to offer moral education for youth.

During the time Husa was composing *Music for Prague*, the popularity of community wind bands in the USA had diminished, but the bands were thriving within schools and universities.[155] *Music for Prague* was commissioned by the Ithaca College Concert Band and premiered at the Music Educators' National Conference in 1969. It addresses university level students as they begin to transition into adult, public life. It may be noted that this developmental stage, Rousseau argued, was the ideal time for introducing *pitié*. Husa encourages the development of compassion and empathy through the programmatic message of his work not only for the Czech people in the face of political oppression, but for the struggle for freedom felt by all those who are oppressed. Husa explains that when working with young people on *Music for Prague 1968*, "...if I tell them about the value and necessity of freedom, how it is important

[154] Hitchens, *Karel Husa: A Bio-Bibliography,* 13.
[155] Frederick Fennell, *Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band and the Wind Ensemble* (Kenosha, WI: Leblanc Publications, Inc., 1954), 46. Fennell explains that the diminishment of bands in communities occurred around the turn of the century: "When the American people began to take to the road in their automobiles and get their entertainment from…the radio, the professional concert band began to disappear as an important medium of public music making. The new-found mediums of individual entertainment which were to be had in the phonography, ma-jong, bridge, and prohibition, were overshadowed only by the advent of the American jazz band" (40). Following World War I, school music programs began to boom due to the "advent of free class instrumentation during school hours," the band instrument manufacturing business that had boomed during the war to support military instruments, and the rise of American school band contests.

to have a (musical) piece that manifests freedom—well, so many of them respond with incredible strength."[156] It appears that music holds, for Husa, a transformative power, particularly for youth. Through music, and more particularly in the combination of language, teaching, and music, one may be taught to value and appreciate freedom by empathizing with those who are suffering from a lack of it.

Both Liszt and Husa turned to program music not only in response to political events, but, more intriguingly, while removed from them. Liszt, as it has been shown, did not complete the "Revolutionary Symphony" in Paris in 1830; rather, the piece took its final form as *Héroïde Funèbre* only once he settled in Weimar, nineteen years after the initial conflict to which he was responding. Husa's response to the Prague spring uprisings was not delayed like Liszt's response to the 1830 revolutions, as he composed *Music for Prague 1968* in the year of the crisis. However, Husa composed the piece at a great geographical distance to the political event. Husa had been away from Czechoslovakia for almost two decades (he was exiled in 1949). Similar to the difficulty in ascribing a label to Liszt's international persona, Husa's international experiences—moving from Czechoslovakia to Paris and then to the USA—arguably led to a trans-Atlantic perspective in several of his works.

Husa had left Czechoslovakia as a young adult and never returned permanently to his country as he had originally intended; yet, he held a belief in the diasporic community of Czech artists throughout the world, despite their physical distance from each other. In an interview in 2006, he stated, "We [Czechoslovakians] have been a nation of exiled musicians for hundreds of years…the Czech poet Karel Toman said in a poem: 'like raindrops we have dispersed all over the immense world.'"[157] Husa's continued connection to Czechoslovakia is clear in compositions

[156] Shulgold, "Putting His Convictions to Music."
[157] Jaromír Havlík, "'Like raindrops we have dispersed all over the immense world': An interview with Karel Husa,"

such as *Music for Prague*, *Mosaïques* (1961), and *Smetana Fanfare* (1984). *Mosaïques*, one of Husa's earliest serial works for large orchestra, utilizes similar techniques to *Music for Prague* to convey his sentiments for home. Regarding *Mosaïques*, Husa writes, "Properly speaking, there is no program in this work, which is composed in a rather strict serial technique. When I was writing *Mosaïques* however, Prague, the city where I was born, was much on my mind."[158] The featured percussion in the opening of *Mosaïques*, particularly the solo chimes, is symbolic of the "City of a Hundred Towers;" a musical topos that Husa employs again in *Music for Prague* to evoke the city's long historical struggle for freedom, and its persistence to those ends. The *Smetana Fanfare*, another work for wind band, was composed in honour of Bedrich Smetana's centennial in 1984. According to Mark Davis Scatterday, Smetana was a significant influence on Husa; particularly "his sincerity of feeling and his expression of the struggle for national identity and freedom in Czechoslovakia."[159] Smetana's set of six symphonic poems *Ma Vlast* [*My Country*] (1874-1879) was particularly influential, both in Czech culture and on Husa, as a symbol of the power of the Czech resistance to Nazi forces. In fact, the principal Hussite theme upon which *Music for Prague* is built was first utilized by Smetana in *Ma Vlast*. These works, among others in Husa's oeuvre, not only hold importance for Husa's visions or memories of Czechoslovakia, but also illuminate his ongoing connection and attention to musical and cultural life in his home country.

Although the works above carried overt national signifiers, Husa was not merely attempting to narrate the history of Czechoslovakia, but rather to bring the culture, the suffering,

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Czech Music 3 (2006): 5.

[158] Boston Symphony Orchestra, *Boston Symphony Orchestra [program]* vol. 87, (Boston, Massachusetts, 1967-68), 1440.

[159] Mark Davis Scatterday, "Karel Husa's *Smetana Fanfare*: An Analysis and Discussion of Performance Issues," in *The Wind Band and its Repertoire: Two decades of Research as Published in the College Band Directors National Association Journal*, ed. Michael Votta, Jr. (Miami, Florida: Warner Bros., 2003), 136.

and the triumphs of the Czech people to a wider, international audience. In an interview with the Los Angeles Times in 1986, Husa stated, "I consider myself an international composer…I have been touched by several cultures. And that *must* show in my music."[160] In *Music for Prague*, Husa did not attempt to convey solely Czech-specific nationalistic messages; rather, he utilized his experiences with oppression and suffering in Czechoslovakia to evoke a broad message of empathy through his work. Like Liszt, he accomplished this through interweaving musical elements from various cultures which he accumulated through his international experiences, as well as through the narrative of the work. These influences are explored in Chapter 4.

John von Rhein wrote regarding *Music for Prague*, "There is an important body of 20th-century works that arose out of their composers' need to express intensely personal reactions to tragic or cataclysmic events in recent history."[161] Certainly, *Music for Prague* began as an "intensely personal reaction," as Husa explains, "I thought about writing for Prague for some time because the longer I am away from the city...the more I remember the beauty of it."[162] Yet, I argue the work is not only his inner reflections of his homeland, but also a moral, cosmopolitan message to foster the development of empathy in young people. Mark Radice, curator for the Husa archives, contended that "*Music for Prague 1968* speaks to anyone who is willing to listen—regardless of age. The score is an affirmation of human dignity, not just in Czechoslovakia, but the human dignity of all people of all ages in all places."[163]

I contend that the similarity between the type of moral education in *Music for Prague* and *Héroïde Funèbre* is due in part to the similarities in their composers' international, cosmopolitan

[160] Schulgold, "Putting his Convictions to Music."
[161] John von Rhein, "Leinsdorf Rekindles Cataclysm of 'Prague,'" *Chicago Tribune* (Chicago, IL), December 13, 1986.
[162] Karel Husa, "Music for Prague 1968," in *The College and University Band: An Anthology of Papers from the Conferences of the College Band Directors National Association, 1941-1975*, ed. David Whitwell and Acton Ostling (Reston, VA: Music Educators National Conference, 1977), 259.
[163] Mark Radice (Curator, Karel Husa Archive & Gallery for Contemporary Music, Ithaca College School of Music) in discussion with the author, July 2016.

perspectives. Their experiences with oppressive political regimes, their relocations away from these regimes, and their continued connection to their homelands led to works that, while written in response to specific political events and utilizing a variety of national musical idioms, strove to transcend boundaries and promote a "feeling-into" the emotional experiences of others on a broader scale. Chapters 3 and 4 provide close readings of the programs, forms, and compositional techniques in *Héroïde Funèbre* and *Music for Prague 1968* in order to examine the ways in which these messages of empathy are embedded within the works.

Chapter 3

Sharing Grief: Program and Musical Analysis of *Héroïde Funèbre*

"Everything may change in human societies…but Grief remains the same." –Franz Liszt

Liszt's philosophical ideals regarding the social mission of art and the artist, in relation to the development of an empathetic perspective, as discussed in the previous chapters, were influenced by his pan-European experiences. These experiences and his emerging philosophy can be shown, in both the program and compositional style of his eighth symphonic poem *Héroïde Funèbre,* to transcend boundaries in a message of empathy for the suffering and grief of others. Liszt poetically describes a commonality in the experience of grief in the program to this work, encouraging people to "feel-into" the grief of all those who have suffered in war, irrespective of their political affiliations or cultural backgrounds. I contend that he expressed this programmatic message in *Héroïde Funèbre* by juxtaposing and interweaving musical elements drawn from the various European cultures in which he lived. The musical imagery that Liszt uses to express grief draws on Western European funeral topoi and Hungarian harmonic and rhythmic idioms, which are briefly juxtaposed with the French Anthem *La Marseillaise*. A dual function form and layered harmonic structures establish the complex nature of this work. Unlike Bettie-Jo Basinger's attempt to deemphasize the national references of the Hungarian and French musical elements, I argue that these musical images retain associations to their homelands. When interwoven in the compositional fabric of the work and wedded to the emotional message of the program, the musical elements join in an inclusionary cosmopolitan perspective to express Liszt's argument about the shared emotional experience of grief. In other words, *Héroïde*

Funèbre goes beyond one particular peoples' expression of grief, promoting a more general empathetic imagination for the grief and suffering of others.

Leaving the life of the touring piano virtuoso which he had enjoyed until then, Franz Liszt settled in Weimar, Germany in 1848. During his thirteen years in Weimar, Liszt focused much of his attention on composing and conducting. He began experimenting with compositions for orchestra, a medium that he largely had not explored in earlier years.[164] Out of this experimentation came a form of orchestral composition that Liszt termed the "Symphonische Dichtung" ("symphonic poem"): a single-movement work with an accompanying text, creating what Liszt defined as a "harmonious union" of music and language.[165] As shown in previous chapters Liszt developed and championed a vision of the social mission of art and artists, one steeped in ideals of moral education. In essays and letters, particularly "Berlioz und seine 'Harold' Symphonie" and "On the Situation of Artists," Liszt points to the particular power of program music to engage audiences in this social mission.

This discussion of the relationship of the symphonic poems to Liszt's desire to communicate morally educative ideals draws in part from the work of Bettie-Jo Basinger. Her doctoral dissertation (2002) explores the symphonic poems *Mazeppa*, *Héroïde Funèbre, Hunnenschlacht, Tasso,* and *Orpheus* with particular focus on the structural importance of the programs to the works' social meanings.[166] She argues that the use of programs for Liszt was both "a new manifestation of the human spirit," capable of expressing a "modern way of thinking" in the 19th century, as well as a means of communicating moral and spiritual

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[164] Alan Walker, et al. "Liszt, Franz: To Weimar," *Grove Music Online*, accessed March 18, 2016, *Oxford Music Online*, http://www.oxfordmusiconline.com.proxy3.library.mcgill.ca/subscriber/article/grove/music/48265pg11.
[165] Franz Liszt, "Berlioz and his *Harold Symphony* (1855)," *Source Readings in Music History*, ed. Oliver Strunk (New York: W.W. Norton & Co., 1950), 853.
[166] Bettie-Jo Basinger, "Liszt's Symphonic Poems and the 'New Manifestation of the Human Spirit'" (Ph.D. dissertation, University of California Los Angeles, 2002). Basinger has not published on this topic, although she has spoken at numerous conferences. See: http://music.utah.edu/faculty/bettie-jo-basinger.php.

instruction to mass audiences.[167] According to Basinger, whether through the embodiment of the affective (rather than plot-driven) narrative of a modern, Romantic hero (*Tasso, Orpheus*, and *Mazeppa*), or through the personification and universalization of human suffering (*Héroïde Funèbre)*, music, for Liszt, must "offer moral and spiritual instruction to the masses."[168] While I agree with many of Basinger's conclusions regarding the morally educative nature of Liszt's symphonic poems, this chapter provides a more focused and arguably more nuanced discussion by paying greater attention to the value of empathy as found in *Héroïde Funèbre.*

3.1. The Program

The connection between program music and empathy is perhaps most evident in Liszt's Weimar essay "Berlioz und seine 'Harold' Symphonie". The essay, written in response to critiques regarding Berlioz's programmatic work, not only explains Liszt's views on the social mission of art to access our emotions, as discussed in Chapter 1, but also provides his views regarding the future of instrumental music and his contribution to the 19th century debate regarding the utility of program music. Liszt explains that through the addition of a program, the emotions the composer is communicating through the music may be more clearly perceived:

> The painter-symphonist, however, setting himself the task of reproducing with equal clarity a picture clearly present in his mind, of developing a series of emotional states which are unequivocally and definitely latent in his consciousness—why may he not, through a program, strive to make himself fully intelligible?

Liszt's aim is not merely to mimic images through the addition of the program, but to communicate emotional states clearly. And if, as he stated in "De la Situation des Artistes," the moral mission of art is to evoke humanitarian feeling, then it follows that the emotional states communicated through the combination of music and text ought to promote compassion, or

[167] Ibid., 355
[168] Ibid.

empathy, across boundaries and excite in its practitioners and listeners a desire to uplift others from oppression and suffering. Program music, with its ability to clarify the composer's intentions and meaning, was, according to Liszt, "an imperative necessity[y] of a moment in our social life, in our *ethical training*, and as such will sooner or later clear a path for [itself]."[169] In this way, Liszt, I have maintained, saw music as performing a strong morally-educative function in society.

The accompanying program for Liszt's eighth symphonic poem, *Héroïde Funèbre*, follows closely the moral mission set forth in his writings mentioned above. The title of the work, which means a "heroic elegy,"[170] describes a lament for fallen heroes. Built into this title are funereal connotations, including grief. The program was written by Liszt, rather than derived from a famous poem or literary figure, as was the case with many of his other symphonic poems including *Die Ideale, Hamlet,* and *Orpheus*. The program for *Héroïde Funèbre* describes an affect rather than a narrative. It is Liszt's personal reaction and his deep feelings regarding human suffering and the "universal" experience of grief. His program personifies grief, describing its constancy and unwavering nature through time, human progress, and cultural differences. Liszt insists that despite human differences, grief is commonly experienced:

> But in this perpetual transformation of objects and impressions there are those which survive all changes, all variations, and whose nature is unchangeable. Such, amongst others, and above all is Grief, whose gloomy presence we regard always with the same terror, the same sympathetic respect, and the same shuddering attraction, whether she visit the good, or the wicked, the vanquished, or the conquerors, the wise or the foolish, the strong or the feeble.[171]

It is worth noting here that Liszt includes in the human responses to grief, a "sympathetic respect," encouraging a view that we might sympathize, and empathize, with others who

[169] Liszt, "Berlioz," 868; my emphasis.
[170] Keith T. Johns, *The Symphonic Poems of Franz Liszt,* rev. and ed. by Michael Saffle, Franz Liszt Studies Series No. 3 (Stuyvesant, NY: Pendragon Press, 1997), 64.
[171] Franz Liszt, program included in *Héroïde Funèbre* (Leipzig: Breitkopf & Härtel, 1909).

experience grief.

The experience of grief described in the program is situated specifically within a political framework. Liszt refers to the causes for grief arising from "two opposing camps, and still reeking with blood recently shed," explaining that "everywhere and always is heard among the trumpets of victory a low accompaniment of death-rattles."[172] Despite the political and cultural differences that so often resulted in violent confrontations during his lifetime, Liszt argues that there resides in all these a common experience of grief. The program further reads, "Taking their origins from two opposing camps, and still reeking with blood recently shed, griefs recognize each other as sisters, because they are the fatal mowers of all pride, the great levellers [sic] of all destinies. Everything may change in human societies…but Grief remains the same."[173] In the program, Liszt encourages his listeners to recognize grief within themselves, irrespective of which side of a conflict they take, and to understand this emotion as a shared human experience—one that, because we share it, allows us to "feel-into" the experience of others, as described by Vischer. In this way, the program to *Héroïde Funèbre* is consonant with his description of "Musique Humanitaire" where he describes similar feelings aroused by music in all classes of people.[174] By drawing attention to the conception of a common experience of grief, and encouraging a "sympathetic respect," Liszt reflects Vischer's point that emotion "strives on its own accord to reach out beyond itself and yearns for a reciprocal feeling elsewhere."[175] As "griefs recognize each other as sisters," so there is a reciprocal feeling, a feeling of oneness that

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[172] Ibid.
[173] Ibid. Liszt uses both a capitalized version of "Grief" as well as "griefs" with a lowercase. The capital indicates his personification of the emotion, whereas his reference to "griefs" takes into account different kinds of grief that still recognize their inherent commonality.
[174] Liszt, "About Church Music of the Future," in *The Collected Writings of Franz Liszt: Essays and Letters of a Traveling Bachelor of Music*, ed. and trans. Janita R. Hall-Swadley (Lanham, MD: Scarecrow Press, 2011), 142.
[175] Robert Vischer "On the Optical Sense of Form: A Contribution to Aesthetic," in *Empathy, Form and Space: Problems in German Aesthetics, 1873-1893,* ed. and trans. Harry Francis Mallgrave and Eleftherios Ikonomou (Santa Monica, CA: Getty Centre for the History of Art and the Humanities), 103.

can be achieved despite people's differences. In this case, the shared feeling is activated through musical expression. Thus, Liszt is morally educating his listeners through empathizing with the conditions of others through the program for *Héroïde Funèbre*.

Liszt refers more directly to art's role within this process of grief and empathy at the end of the program for *Héroïde Funèbre*:

> In these wars and massacres which follow each other, sinister games, whatever may be the colour of the flags which rise proud and daring one against the other, over the two camps, they float steeped in heroic blood and inexhaustible tears. *It is for art to throw her transfiguring veil upon the tomb of the brave, to encircle the dead and dying with her golden halo, so that they may be envied by the living.*[176]

Although *Héroïde Funèbre* focuses on the constancy of grief in times of revolution, war, and upheaval, Liszt simultaneously offers the view that art, and especially music, through the recognition that the grief and suffering of others holds likeness to our own, renders transfiguration of the soul possible. Liszt exudes a similar message of empathy for the oppressed in an earlier letter to Adophe Picet in 1837. He writes:

> [Artists] have exalted the love and joys of rich people long enough. Now the hour has come to restore courage to the weak and alleviate the oppressed's suffering! Art must remind the Folk of the beautiful task, the heroic resolutions, and the strength of humanity! God's providence must be declared anew for them, show them that a better day has dawned, and from great virtue hope will arise.[177]

The manifestation of this hope for humanity in *Héroïde Funèbre* was possible through the recognition of an emotional commonality, again, an empathetic "feeling-into" the suffering of others. The use of a program allowed Liszt to communicate precisely these emotional states that grounded the work, orienting the work to moral education.

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[176] Ibid; my emphasis.
[177] Franz Liszt, "To Adolphe Picet, September, 1837," from "Letters of a Traveling Bachelor of Music," in *Collected Writings of Franz Liszt*, ed. Janita R. Hall-Swadley (Lanham, MD: Scarecrow Press, 2011), 355.

3.2. Musical Analysis

As Kieth T. Johns notes, Liszt musically evokes the feeling of grief in *Héroïde Funèbre* in such a way that very directly links the program to the music.[178] The work is, in his judgment, a straightforward example of a funeral march. Indeed, the composition can be shown to represent directly the conception of grief and empathy for the suffering of others, as described in the program, through its form and musical symbols. However, the work is not easily reduced to a simple funeral march. A close analysis of the work, in conjunction with the social forces examined in Chapter 2, reveals cosmopolitan elements that lend a more nuanced portrayal of the experience of grief. This reading goes beyond demonstrating the connection between grief and funeral topoi, as outlined in Johns' analysis, and uncovers a musical representation of cosmopolitan empathy espoused in Liszt's programmatic message.

Substantial debate exists regarding the most appropriate analytic approach to bring to the symphonic poems, including *Héroïde Funèbre*. Johns summarizes the various scholarly opinions regarding the form of the symphonic poems into four schools of thought: 1. early criticisms that saw the works as formless and structureless; 2. several contemporary scholars, such as Humphrey Searle, who analyze the poems based on extra-musical features such as the structural paradigm whose form reflects patterns of human thought; 3. analyses that begin with sonata-allegro form as the structural paradigm (see Kaplan, 1984 and Dahlhaus, 1976); 4. and finally, Johns' own approach, which examines each poem individually with a mixture of structural paradigms.[179] Reading the symphonic poems individually, and not applying one particular structural form to the entire series of works, allows one to combine both programmatic and formal elements in order to gain a more holistic understanding of particular works. This

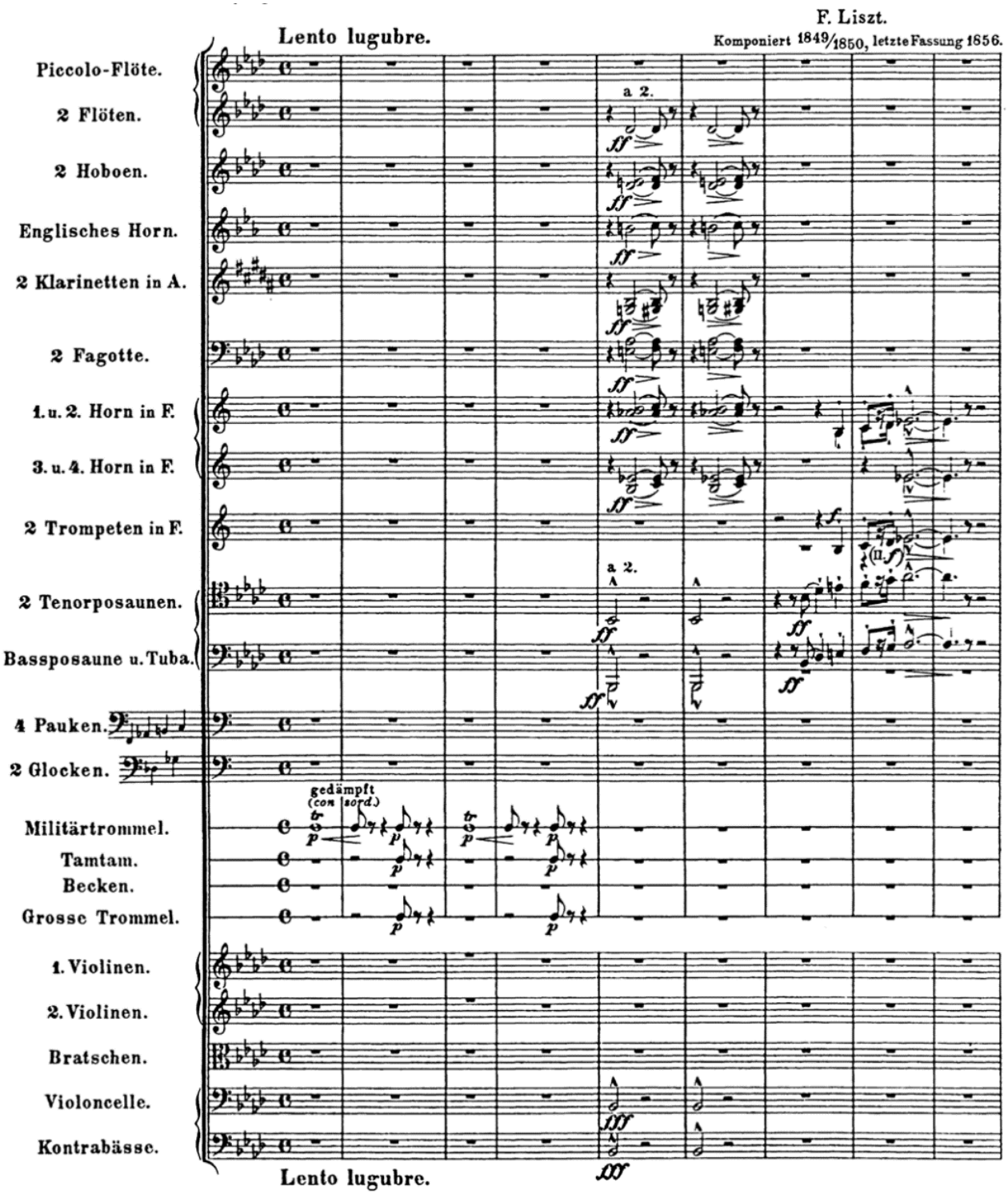
[178] Johns, *The Symphonic Poems of Franz Liszt,* 49. Johns in fact calls the connection between music and program in *Héroïde Funèbre* "so obvious that a distinction between program and music disappears."
[179] Ibid., 5-8.

approach has the potential of uncovering a plurality of forms within one piece. However, as noted above, Johns argues that *Héroïde Funèbre* is structured simply as a march in ternary form: "It is a funeral march pure and simple, built on a single theme."[180] At first glance this analysis appears persuasive. The work begins with a 31-measure introduction marked *Lento lugubre* that sets the stage for the appearance of funeral march topoi. The introduction begins with four measures of snare drum, tamtam, and bass drum in a militaristic, but *piano*, style. This is followed by dense and harmonically dissonant chords in the woodwinds and horns which lead to the first melodic line that rises from the depths of the low brass.[181] The first nine measures repeat, followed by *legato* contrasting theme, resulting in an a, a^1, b introduction. Indeed, the introduction closely adheres to many of the criteria Johns employs for the funeral march topoi: a slow march tempo, dotted rhythms, low instruments, and a dark timbre (Ex. 3.1).

[180] Ibid., 64.

[181] Both Johns and Linda Popovic indicate the difficulty in analyzing the opening chords. Johns refers to the entire introduction as harmonically "unstable." Popovic argues that while one could interpret the opening sonorities as enharmonic spellings of a progression in bVI, this interpretation "reduces the interesting and innovative harmonic motion on the surface to a standard and almost trivial harmonic progression." Thus, she looks instead to pitch class set 4-27 to describe the harmony of these opening measures. Johns, *The Symphonic Poems of Franz Liszt,* 56; and, Linda Popovic, "Liszt's Harmonic Polymorphism: Tonal and Non-Tonal Aspects in Héroïde Funèbre," *Music Analysis* 15 no. 1 (1996): 44.

Example 3.1: Héroïde Funèbre, mm. 1-9



Section A (mm. 32-152), following the introduction, is marked *Marcia funebre.* Its principal theme solidifies the funeral topoi introduced in the opening measures. The main theme begins in *marcato* in the low strings, supported by a dotted funeral march rhythm in the bassoons and horns, marked *pesante*. This section is somewhat more harmonically settled than the introduction, beginning with a clear statement in F harmonic minor (Ex. 2.2).[182] The main theme closely represents the expression of funereal grief described in the program through its timbre, orchestration and rhythms.

The first section is contrasted with a *Più lento* in m. 153 that Johns refers to as the B section in the overall ternary form of the work. This contrasts the funeral march opening with a hymn-like, *dolce cantabile* melody that is sorrowful yet sweet. At m. 213, the *Marcia funebre* theme returns, in a faster, more agitated variation. According to Johns, this is A^1, the final section in the ternary form. Within this overarching, if cosmetic view of the work's structure, Johns' analysis holds true. Indeed, Liszt has utilized funeral march topoi and ternary form (from Classical 18th century Western art music) in a rather conventional way. However, as Basinger points out, while this is an accurate formal analysis, it overlooks many of the details and nuances in the score.[183]

In order to account for the complex nature of the work, both Basinger and Michael Saffle argue that *Héroïde Funèbre* is in fact a dual-function form: a hybrid of a ternary march and sonata-allegro form.[184] Just as labelling the work as ternary overlooks the details of the music, the label of sonata-allegro alone is tenuous because of the blurring of formal boundaries that

[182] Although, as discussed later, this harmonic stability is short lived as the theme moves through sequences.
[183] Basinger, "Liszt's Symphonic Poems," 177.
[184] Michael Saffle, "Orchestral Works," in *The Liszt Companion*, ed. Ben Arnold (Wesport CT: Greenwood Press, 2002), 253.

occurs in the course of the work.[185] For instance, while the *Marcia funebre* may be labelled as Theme I and the *Più lento* as Theme II within a sonata allegro framework, the would-be development at m. 213 also acts in many regards as a recapitulation. Saffle argues that the scherzo-like *Più Agitato* section, or A^1 in ternary form, functions as both the development and recapitulation of a sonata-allegro form.[186] Following the *Più lento*, Liszt repeats, almost identically, measures 70-107 from the A, or exposition, section (the primary difference lies in a slight alteration and thickening of orchestration). While in many ways this marks a return to the beginning of the work, a stronger recapitulation with the reappearance of the *Marcia funebre* theme occurs later at m. 250. Moreover, the *Più lento* contains developmental traits, including the fragmentation of the *Marcia funebre* theme. This dual function form establishes the cyclical return of the grief described in the program—musically expressed in the return of the *Marcia funebre*—while also setting the stage for more complex overlapping of musical ideas which are found in the work.

Another layer of analysis reveals the presence of *verbunkos* idiomatic writing. [187] *Verbunkos* refers to traditional Hungarian (particularly Magyar) dance music. According to Shay Loya, Liszt was likely well versed in the oral tradition and literature of *verbunkos*, having grown up in the Western Hungarian district of Sopron, where it was extremely popular.[188] In fact, in writing the Hungarian Rhapsodies (which it is worth noting were composed between 1846-53;

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[185] Basinger, "Liszt's Symphonic Poems," 178.
[186] Saffle, "Orchestral Works," 253.
[187] Accurately defining the *verbunkos* musical dialect is complex, as the term itself derives from the 20th century and applied retrospectively to the Hungarian-Gypsy musical tradition. However, for purposes of this thesis, I rely upon Shay Loya's distinction between "style hongrois" and "Verbunkos". Loya explains that "style hongrois" refers to exoticist representations of Hungarian traditional music in Western music, "Verbunkos" assumes Liszt's familiarity with the Hungarian music traditions. For a detailed discussion on the historical development of this tradition as well as the growth of the term *verbunkos*, see Loya, "Chapter Two: Verbunkos," in *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition*, 58-85.
[188] Shay Loya, *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition* (Rochester, NY: University of Rochester Press, 2011), 82.

the same period as *Héroïde Funèbre,* 1849-1857), Liszt "appointed himself a latter-day national bard of Hungary," fusing together Hungarian traditional music and art music in attempts to create a higher art form.[189]

Elements of *verbunkos* are clear from the beginning of *Héroïde Funèbre*. The four measure *Marcia funebre* theme presented in mm. 32-35 is repeated twice, moving upwards in a sequential pattern from F minor to Ab major to B minor between mm. 32-43 (Ex. 3.2). This pattern encompasses both the melodic sequence and structural harmonic movement. Melodically speaking, the augmented second movement in F minor from $\hat{3}$ to $\#\hat{4}$ (here from Ab to B) is a common, albeit often racialized and stereotyped, representation of the *verbunkos* tradition.[190] It represents what is often referred to as the "gypsy scale," or what Loya, in attempts to de-racialize the term so as to allow for a more transcultural understanding, calls the *verbunkos*-minor scale.[191] The opening theme displays further *verbunkos* elements such as dotted and short-long rhythms, Lombard rhythms that parallel the natural accents of the Hungarian language, and sharply accented notes.

The prominence of the *verbunkos* idiom, particularly the tritone and augmented 2nd movement to $\#\hat{4}$ is likely linked with Liszt's Hungarian roots. However, the *verbunkos* elements, particularly the dotted rhythms, also provide alternative readings to the funeral march topoi in the *Marcia funebre* theme. When viewed in combination, in what Robbins might call a "density of overlapping allegiances," the expression of grief in the opening theme's sequences is not simply a Western European funeral march, nor a unique expression of grief over the failed Hungarian revolutions. These references are fused, yielding a pan-European, cosmopolitan representation of grief.

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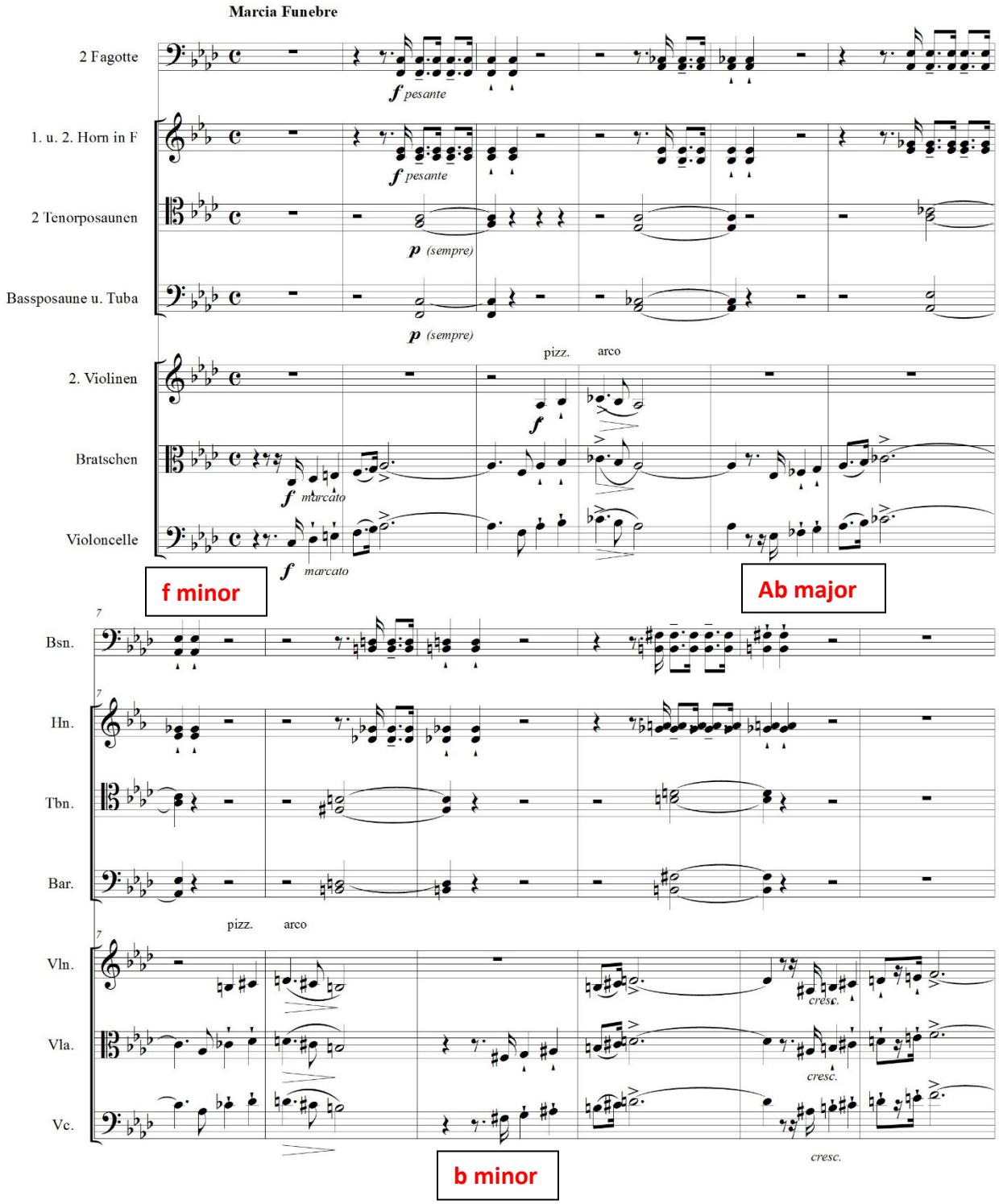
[189] Ibid.
[190] Ibid., 9.
[191] Ibid., 9-10.

Example 3.2 Héroïde Funèbre, mm. 32-43

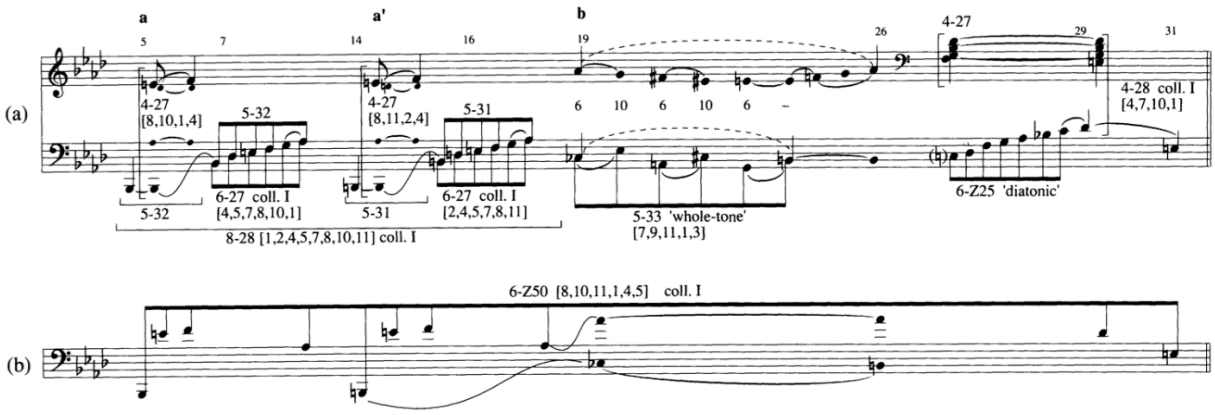


A synthesis of musical idioms is also found in the harmonic language of the piece. Linda Popovic, in her analysis of the tonal structures in *Héroïde Funèbre,* argues that there exists simultaneous tonal and non-tonal characteristics that work together in conjunction, rather than in opposition to each other.[192] She points out that while we may analyze the background harmonic structure of the piece with more traditional harmonic language, the surface harmonic structure is more unconventional. Popovic suggests a reading of the surface harmonies based on octatonicism. Her analysis of the non-tonal aspects of the work are rooted in the introductory passage that Johns refers to as harmonically "unstable."[193] The ambiguous chordal harmonies in mm. 5 and 14 of the introduction, she contends, can be analyzed as two instances of pitch class set 4-27. Furthermore, the collection of pitches in the a and a^1 sections of the introduction (mm. 1-18) encompass the complete octatonic set 8-28 (1, 2, 4, 5, 7, 8, 10, 11) (Ex. 3.3). Her analytic basis is rooted in the prominent pitches of the introduction. Particularly, the move from Bb in the low brass and strings in m. 5 to Bà in the same instruments in m. 14, as well as the Ab closing pitch of the section are central to her construction of pc sets. She further argues that the large-scale linear motion of the introduction as a whole may be represented by the octatonic hexachord 6-Z50 (8, 10, 11, 1, 4, 5). These pitches, as well as the augmented second from Db to E are present both in sets 8-28 and 6-Z50, which she continues to trace through the sequential movement of the theme in the *Marcia funebre*.

[192] Popovic, "Liszt's Harmonic Polymorphism," 42.
[193] Johns, *The Symphonic Poems of Franz Liszt,* 64

Example 3.3: Héroïde Funèbre analysis graph (Popovic, 46).

Ex. 2 *Héroïde funèbre*, introduction, bars 1–31, linear graph



Because of the F minor key signature throughout the first 151 measures and the tonic arrival on F minor tonic at the beginning of the *Marcia funebre*, Popovic points out there is a more traditional background harmonic structure at work. She argues that the introduction could be read in this light as a move from a subdominant seventh (mm. 5-9) to a diminished seventh that functions as a dominant of the dominant (mm. 14-17) with a prolongation from mm. 19-26 and a dominant ninth chord with 4-3 suspension leading to the tonic in m. 32.[194] However, as mentioned above, this picture leaves out the more complex surface harmonies. While Popovic's argument that "Liszt has superimposed a harmonically colourful and innovative musical surface over a conventional background structure" is indeed captivating in its perception of two musical ideas occurring simultaneously, it arguably overlooks the *verbunkos* implications of the central tones upon which she bases her pc set analysis. The augmented second from Db to E and the move from $\hat{3}$ to #$\hat{4}$ are, as shown above, idiomatic to the *verbunkos* tradition. Therefore, the

[194] Popovic, "Liszt's Harmonic Polymorphism," 44.

surface harmonies carry a strikingly "Hungarian" quality, and work in conjunction with the more traditional background harmonies and formal structures from Western European art music.

Not only do these blended layers provide a richness and depth to the work (which could have been written as a more traditional funeral march), they echo Liszt's statement in the program that grief is the "great leveller of all destinies." He is expanding the conception of grief represented by the funeral march style to evoke images of suffering not only in Western Europe (triggered by the 1830 and 1848 revolutions), but also in is Hungarian homeland. This encourages a search for commonality of emotional experiences across different cultures. Liszt is musically, as well as programmatically, promoting an empathetic understanding of grief that relies on "feeling-into" another's emotions through a shared "one-ness" or commonality of emotional experience. In a similar expression of empathy, Vischer explained,

> The kindred sensation [Mitempfindung] and sympathy [Mitgefühl] that we might have, for instance, for a wounded soldier becomes a more profound emotional experience as we expand our transposed and sympathetic self into a general human self in such a way that the purity of all human existence appears sullied by this one image of suffering.[195]

It may be recalled that Liszt concluded the program for *Héroïde Funèbre* with the social mission of art in transfiguring the dead so that they might be "envied by the living." As he wrote to Picet, art must "remind the Folk of the beautiful task, the heroic resolutions, and the strength of humanity." Unusually, the strong drive to a hopeful conclusion, to a musical apotheosis achieved through thematic transformation that is common in his other symphonic poems,[196] is not present in *Héroïde Funèbre.* Instead, the constancy of grief described in the program is evoked musically by the cyclic return of the *Marcia funebre* theme. The constancy of grief governs the structure of the work (heard in the inherent repetition of both ternary and sonata-

[195] Robert Vischer "On the Optical Sense of Form," 110.
[196] Johns lists *Tasso*, *Les Préludes*, *Mazeppa*, *Hungaria* and *Die Ideale* as exemplars of the apotheosis topoi. Johns, *The Symphonic Poems of Franz Liszt,* 20.

allegro forms), and derives directly from the work's program—illustrating the structural importance of the program to the work. Liszt makes clear in the program that it is the constancy of grief that is common to all people, and thus it is arguably in part because of the unrelenting nature of grief that we may come to understand and empathize with one another.

Yet, despite the persistence of grief, *Héroïde Funèbre* is not without hope. In fact, Ben Arnold insists that Liszt's optimism and the idea of hope penetrates the work.[197] One such instance, as mentioned in Chapter 2, is the appearance of *La Marseillaise* in the *Più lento* section. An arpeggiation evoking *La Marseillaise* bursts forth out of the sombre, hymn-like melody in a triumphal statement in Bb major, gradually gaining strength through thickening orchestration (Ex. 2.1). Perhaps this musical reference was meant to capture the "trumpets of victory" that represented the "cloaks of triumph and festal garments to hide a mourning which [man] did not know how to throw off." Although each time the theme recedes back into the sorrowful second theme (*dolce cantabile*), there are echoes of the humanist hope of a young Liszt that was prominent in the vibrancy of the "Revolutionary Symphony" sketches. The French theme also adds an additional cultural layer to the cosmopolitan perspective of the work, drawing on a symbol of hope for freedom that Liszt gained in his experiences in Paris during the 1830 revolutions.

Still, a subtler, yet more convincing, indication of the presence of hope is found in the overall harmonic movement of the work. As Basinger demonstrates, there is a "forward momentum" to the piece, created in part by the constant sequencing of the main theme.[198] Sequential patterns introduced at the beginning of the *Marcia funebre* section occur twice in the first section of the work (mm. 50-61 and mm. 108-119), each sequence set in ascending tonal

[197] Ben Arnold, "Liszt and the Music of Revolution and War," in *New Light on Liszt and his Music: Essay in Honor of Alan Walker's 65th Birthday*, ed. Alan Walker et al. (Stuyvesant, NY: Pendragon Press, 1997), 229.
[198] Basinger, "Liszt's Symphonic Poems," 181.

motion from F minor to Ab major to B minor. However, in this last iteration, the final sequence moves to a triumphant B major, rather than B minor. Thus, the sequence, after striving towards minor, surprises with a more hopeful B major in overcoming, or transcending grief. This arrival erupts into heroic, apotheosis-like expressions (m. 119 and mm. 260-266). Although the darker tonalities and timbres, representing the persistence of grief, continue to re-exert themselves, there simultaneously exist glimpses of hope. The outbreaks of B major may also foreshadow the final chord of the piece, which ends on the tonic major, signifying hope—a possible transcendence above suffering—in the midst of the prominent presence of grief.

According to his writings on the social role of music, Liszt held that music could help people to discover their emotions and help them empathize with the conditions and emotions of others. In *Héroïde Funèbre,* he aims to express the grief that he holds to be shared regardless of different cultural backgrounds within Europe. Liszt blends influences in a cosmopolitan message of empathy for the suffering and oppression of others. Thus, *Héroïde Funèbre* attempts to teach its listeners that by understanding others' grief, through an empathy that is activated by emotional responses to music and text, a transfiguration of society may occur.

Chapter 4

A Collective Voice: Program and Musical Analysis of *Music for Prague 1968*

"…a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation." –Karel Husa

Karel Husa was intimately familiar with suffering caused by oppressive political regimes, having grown up in Czechoslovakia through both the Nazi occupation and communist governments. Although Husa left Czechoslovakia in 1946 for Paris, and later moved permanently to the U.S.A., he remained keenly aware of developments in his home country. The Prague Spring of 1968, to which Husa was responding with *Music for Prague 1968*, was the reaction of the Soviet Union to proposed liberal reforms for Czechoslovakia, which had been under a Marxist-Leninist regime since the 1920s. In 1968, the government of Alexander Dubečk proposed progressive reforms for Czechoslovakia. Dubečk sought to endow "communism with a human face," proposing economic liberalization reforms, respect for freedom of speech and free press, and greater freedom of movement outside of Czechoslovakia.[199] An invasion of Czechoslovakia by the Warsaw Pact nations followed. Christopher Neal notes that the Prague Spring was the first European crisis to occur after the spread of mass communications, taking place in the "glare of publicity,"[200] and allowing global access into the "freedom rediscovered and lost again"[201] of the Czech people. Husa, hearing about the invasion of Czechoslovakia by

[199] Martin Palouş, "Revolutions and Revolutionaries, Lessons of the Years of Crises: Three Czech Encounters with Freedom", in *Promises of 1968 Crisis, Illusion, and Utopia*, ed. Vladimir Tismaneanu (Budapest: Central European University Press, 2011) http://public.eblib.com/choice/publicfullrecord.aspx?p=3137306, 23.
[200] Christopher Neal, "Karel Husa's *Music for Prague 1968*: An Exploration of Compositional Process and Historical Background" (D.MA. dissertation, University of Oklahoma, 2002), 89.
[201] Martin Palouş, "Revolutions and Revolutionaries," 21.

the Eastern Bloc on August 21st, 1968 on the radio at his summer cottage on Cayuga Lake, felt compelled to respond.[202]

Music for Prague 1968 was an anomaly within the wind band repertoire at that time for its timely and overt response to a political event. Seen in this way, the work serves as an early example of a morally-educative wind band work. Richard Hansen notes that in the 1960s and 1970s, wind band compositions did not carry references to the political, even the tumultuous American political events at the time. Wind band compositions reflecting issues such as the Vietnam War and civil rights did not exist, emerging only years after these political circumstances.[203] This chapter investigates the message of empathy espoused in Husa's response to the events in Czechoslovakia through an analysis of the program and compositional techniques of this work.

4.1. The Program

The program for *Music for Prague 1968,* in contrast to Liszt's lengthy program to *Héroïde Funèbre,* is concise and practical—a guide for how to interpret particular musical elements in the composition that held symbolic meaning for Husa. Embedded in the program is Husa's call for a connection between the audience/performers of the piece and the suffering of the Czech people. The full program reads:

> Three main motivic ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first

[202] Michael Votta, *The wind band and its repertoire: two decades of research as published in the College Band Directors National Association Journal* (Miami, FL: Warner Bros, 2003), 123.
[203] For example, David Gillingham's *Heroes Lost and Fallen*, a memorial for the victims of the Vietnam War, was composed in 1989. Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, IL: GIA Publications, Inc., 2005), 104-107.

> movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety.
>
> The second idea is the sound of bells throughout: Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.
>
> The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.
>
> Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning… [a] symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.[204]

Like *Héroïde Funèbre, Music for Prague* points to the brutality of war and oppression, recognizing the sacrifice of the fallen and oppressed. Particularly, the motivic development of an old Hussite hymn "Ye Warriors of God and His Law" unifies the piece, highlighting the history of oppression of the Czech people. The history of Czechoslovakia is marked with oppressive regimes: The Romans, Hapsburgs, Austro-Hungarians, Nazis, and the Communist Party all suppressed freedom and independence. The 15th century Hussite warriors were followers of Bohemian priest Jan Hus (1370-1415) who was an outspoken proponent for religious reform, and wary of the corruption prevalent in the Catholic Church.[205] Although the Hussites were eventually defeated, Husa explains in the program of *Music for Prague* that "'Ye Warriors of God and Law' [was] a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation." Although after the war in 1918, Czechoslovakia entered a twenty-year period of independence, it was one of the few in the country's long history, and Husa's reference to the song captures this prolonged struggle for freedom.

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[204] Karel Husa, Program Note to *Music for Prague, 1968: for Concert Band* (New York: Associated Music Publishers, 1969).
[205] Neal, "Karel Husa's *Music for Prague 1968*," 31-32.

Neal argues that by utilizing the Hussite hymn as a unifying device, the composition does not focus on the 1968 crisis alone. Instead, it reaches towards a more "universal" expression by "recognizing *Music for Prague 1968* not only as an historical snapshot of the actual invasion" but highlighting the Czech history of oppression as a "continuum rather than an isolated event."[206] Neal further states that, "[Husa] compels us to mourn not only for the casualties of the 1968 invasion, but also for the Warriors of God throughout the generations who stood in their defense of their beloved homeland."[207] The following analysis of the work reveals that it is not only a representation of the long historical suffering of the Czech people, but rather moves beyond a message of a particular event or people, creating a broad expression of empathy for the suffering of others. This morally educative message is developed through the work's narrative structure, in particular the composition of a collective, unison human "voice" whose strength may lead to freedom from oppression.

4.2. Musical Analysis

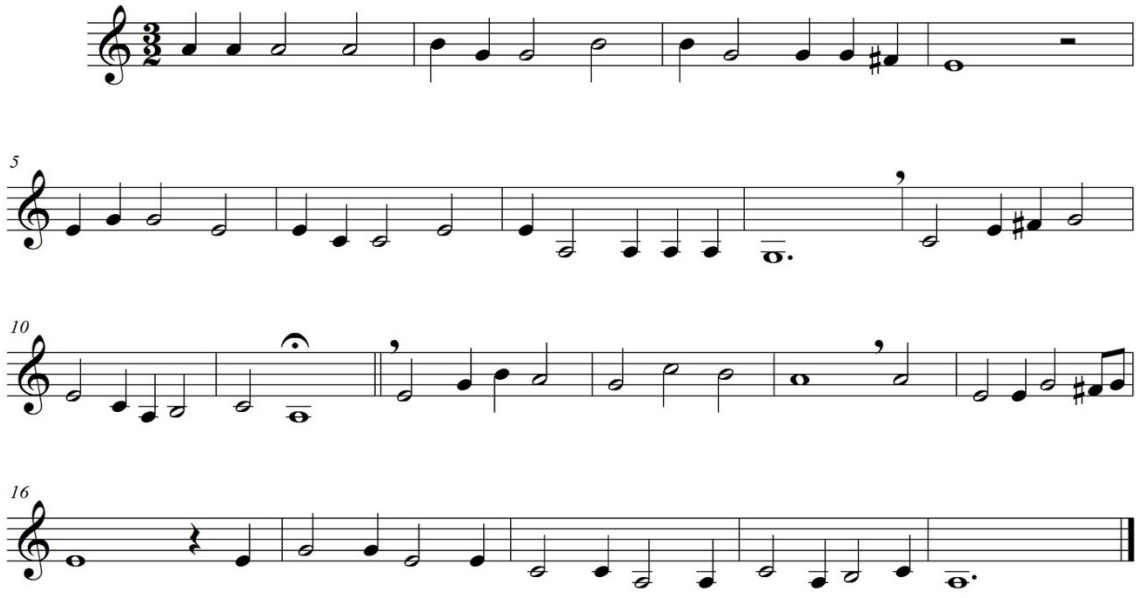
Liszt had relied upon Western music topoi conventions in order to express the funereal grief in *Héroïde Funèbre*, overlapping and synthesizing them with national Hungarian and French musical idioms and symbols. This arguably expanded his message to achieve a broader, cosmopolitan empathy. Husa similarly relies upon an overlapping of musical symbolism to express anxiety, tragedy and eventual hope in the face of oppression that can be felt across cultures. Most prominently, Husa employs a Czech song of resistance as the foundation for nearly all the musical ideas in the work. However, other key influences permeate the composition: the Czech song is developed in serial compositional language (that Husa absorbed

[206] Ibid., 5
[207] Ibid., 99.

in his years in Paris), and is arranged for an American wind band. The cultural associations with the Czech hymn, the social symbolism associated with the use of serial techniques as argued by Neal, and the timbral associations of the American wind band are interwoven and synthesized into a trans-Atlantic expression of empathy.

The work's foreword outlines more detailed symbols of Prague: the ringing of the bells and the bird calls that Husa associates with his memories of the city. Husa makes clear in the foreword, as well as in his own analysis of the work, that the primary binding musical element is the use of the Hussite song "Ye Warriors of God and His Law."[208] In an essay published almost a decade after he wrote the work (see Appendix B), Husa provides the following version of the song taken from his own copy of a Czech folk song book:

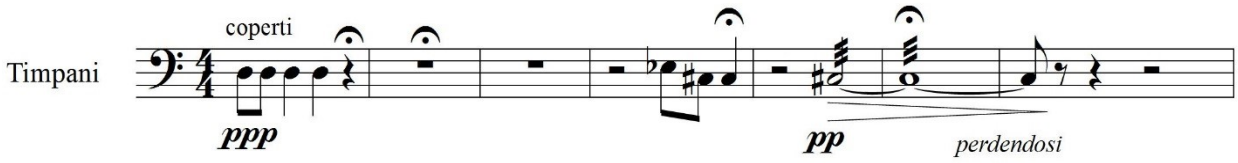
Example 4.1: Zdoz jste bozi bojovnici ("Ye Warriors of God")[209]



[208] Karel Husa, "Composers' Analyses of their Works for Band: Music for Prague 1968" in *The College and University Band: An Anthology of Papers from the Conferences of the College Band Directors National Association 1941-1975*, Ed. David Whitwell and Acton Eric Ostling (Reston, VA: Music Educators National Conference, 1977), 260.
[209] Ibid., 260.

The song, which Husa transposes down a fifth from A in his folk song book to D in *Music for Prague*, is never heard in its entirety; Husa uses only the first four measures. However, this short excerpt functions as the foundation for nearly all of the work's thematic material. The song is introduced in the opening measures in the timpani (*ppp*). In this opening melody, Husa slightly alters the original intervals, flattening the E and sharpening the C in order to "preserve the tension of ascending and descending movements"[210] (Ex. 4.2). This is an interesting compositional choice, and while Husa provides only musical explanations for the decision to alter the intervals of the song, there is arguably an underlying programmatic effect, as explained below.

Example 4.2: Music for Prague 1968, mm. 1-6, timpani



Although clear iterations of the theme are only heard in the first and fourth movements, this intervallically modified version of the theme appears in each of the four movements of the work, embedded within the various tone rows. The altered theme is developed throughout the piece; however, in its final appearance at the end of the work—a strikingly triumphant unison declaration—the original intervals of the song are restored. Christopher Neal argues that this original version at the end evokes "the purity of the Czech spirit, unfettered in its resolve to resist oppression."[211] Overall, the work features a strong narrative arch and the progression from the uncertain initial utterance of the Hussite song in the timpani with altered intervals, to the final

[210] Ibid.
[211] Neal, "Karel Husa's *Music for Prague 1968*," 112.

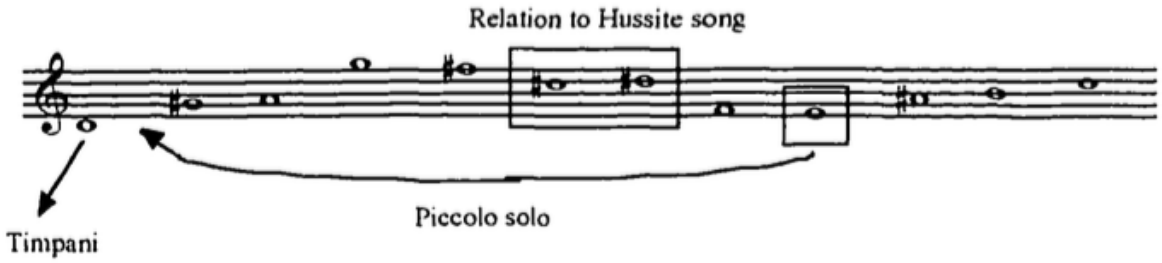
declaration where voices are joined together in a unified statement of resistance, strongly invites an interpretation of the work as progressing from uncertainty to unanimous resistance. What is more, Husa explains that he ends the piece not on D—the central note of the work—but on E, in a "gesture of defiance and hope."[212] Although only the first few notes of the Czech hymn are used, the importance of the song as explained by Husa in the program and the strong unison statement at the conclusion in its original form, makes clear Husa's association between the song and the resistance of the Czech people.

Music for Prague is, at its core, a serial composition. Husa utilizes the 12-tone technique freely for purposes of symbolism and musical program rather than focusing on any abstract schemes. In Neal's detailed analysis, he argues that Husa's use of the 12-tone technique progresses with increasing strictness over the first three movements, at which point an "emotional breaking point" occurs.[213] The fourth and final movement of the piece, according to Neal, is a freer evocation of earlier thematic ideas, pulling away from the serial constraint of the earlier movements. He thus argues that the strict adherence to serialism is meant to capture the oppression of the Czech people, and the loosening from serialism in the fourth movement indicates an increasing freedom from this oppression, providing a strong narrative arch to Husa's moral message.

The first tone-row is established at the opening of the first movement, in a piccolo solo over the timpani's expression of the Hussite theme. This piccolo line follows, albeit very freely, the following tone row (Ex. 4.3):

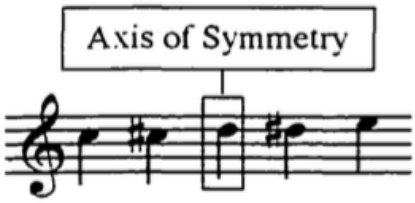
[212] Husa, "Composers' Analyses," 261.
[213] Neal, "Karel Husa's *Music for Prague 1968*," 13.

Example 4.3: "Introduction and Fanfare," Tone Row[214]



This piccolo solo also references the bird calls to which Husa refers in the work's program. Husa points out that the middle two notes of the row, C# and D# relate to the altered pitches from the Hussite song. Moreover, these two pitches, explains Husa, tend towards D which, although the piece is not in any key, acts as a strong centre for the first and last movements of the piece.[215] Neal points out that the D centre pitch, combined with the two altered and two original pitches of the Hussite theme, create a pitch class set that function as the basis of the tone rows for the first two movements.[216]

Example 4.4: Christopher Neal's Pitch Class Set from the Combination of Altered and Original Notes from "Ye Warriors of God"



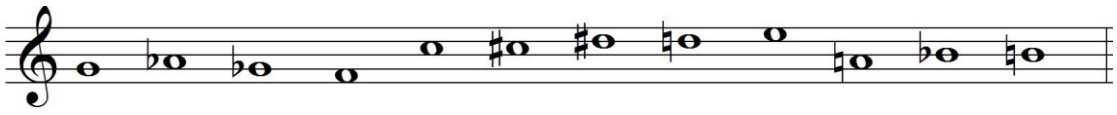
After the introduction in the first movement, the trumpets break through with a unison, fanfare melody, structured around the aforementioned central pitches and beginning on D. As development of the initial ideas occur in the middle of the movement, there is no strict serialism; however, the melodic unit derived from the Hussite theme is passed around the ensemble (first in

[214] Husa, "Composers' Analyses," 262.
[215] Ibid, 262 and 260.
[216] Neal, "Karel Husa's *Music for Prague 1968*," 16.

the trumpets at m. 65 and gradually adding saxophones, upper woodwinds, lower woodwinds, and low brass at staggered rhythmic intervals) creating increasing tension, and leading to an eruption of an aleatoric passage at m. 81. Out of the "chaos" of this section, the timpani breaks through with an iteration (at *forte*) of the Hussite theme. Although this movement is based on serial techniques, it does not employ them in a strict manner.

The second and third movements, however, use serial techniques more rigidly. Although Neal argues that the third movement, a solo for percussion, is the most constrained with regards to serialism, Byron Adams analyses the second movement as featuring the strictest adherence to this compositional technique.[217] Certainly, serialism in the second movement is much more layered and sophisticated than the in first movement. The tone row for the movement (Ex. 4.5) again strongly relates to Husa's adaptation of the Hussite theme in that the pitches in the middle of the row are chromatic half-steps from C-E: the notes of the original and altered Hussite melody.

Example 4.5: "Aria" Tone Row[218]



The pitched percussion instruments and tubas establish this row in the opening measures of the second movement. While the tubas, later joined by other low brass instruments including horns, slowly progress through the row over the first 30 measures of the movement, the percussion instruments utilize the low brass pitches as the starting pitches of their rows, which repeat every two and a half measures. For example, the tubas provide the first pitch of the row, G, in measure

[217] Byron Adams, "Karel Husa's *Music for Prague 1968*: An Interpretive Analysis" *The Instrumentalist* 42, no. 3 (October 1987): 21.
[218] Husa, "Composers' Analyses," 262.

1, and the percussion follows with the rest of the notes in the series; in measure 3, the tubas play the second pitch of the row, Ab, the percussion follows with pitches 3-4-5-6-7-8-9-10-11-12-1-2, and so on.

After a freer middle and climactic section from letters J to L with full orchestration, overlapping motivic ideas, and militaristic horn calls, there is a retrograde inversion of the "Aria" tone row, heard primarily in the saxophones. At this point, the relentless consistency of the percussion rhythms could be read as evoking a ticking clock. Husa himself explains this movement, particularly the melodic line in the saxophones, as the "anguish, fear, and desolation in awaiting what will come next;" the percussion instruments in particular express "anguish or obsession."[219] Husa uses both the continual repetition of the tone row and the timbres and colours of the highlighted instruments to create sonic effects that transmit to listeners the anguish that is fueled by fearful anticipation, obsessive and unwavering.

The third movement is scored solely for percussion instruments, and represents for Husa "a quiet night before a storm."[220] For the composer, the snare drum represents the militaristic, oppressive occupant.[221] Neal describes how percussion 1, 2, and 3 are strictly serialized in timbre, rhythm and dynamics in a palindrome form from letter N to letter P.[222] The turning point between P0 and RI is letter O. Due to the strict mirror writing in these parts (the snare and vibraphone are excluded from the serial palindrome), it does appear that this movement marks the height of strictness in Husa's handling of serial technique in the work. The fourth movement is based on three contrasting passages according to Husa: the solo clarinet line at letter A (Ex. 4.6), the trumpet melody at letter C (Ex. 4.7) and the clarinet and saxes at letter F (ex. 4.8). Husa

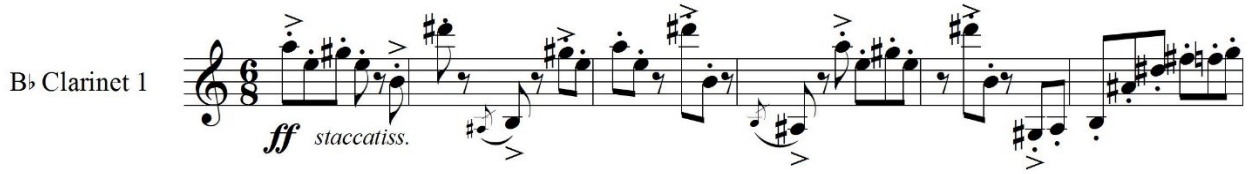
[219] Ibid., 264.
[220] Ibid.
[221] Ibid.
[222] Neal, "Karel Husa's *Music for Prague 1968*," 72.

notes that these three passages are rhythmically difficult and emulate Czech folk dance music. However, the passages do not follow any serial structure; rather, they are small motivic patterns developed throughout the movement. The work concludes with a unison declaration of the Hussite hymn.

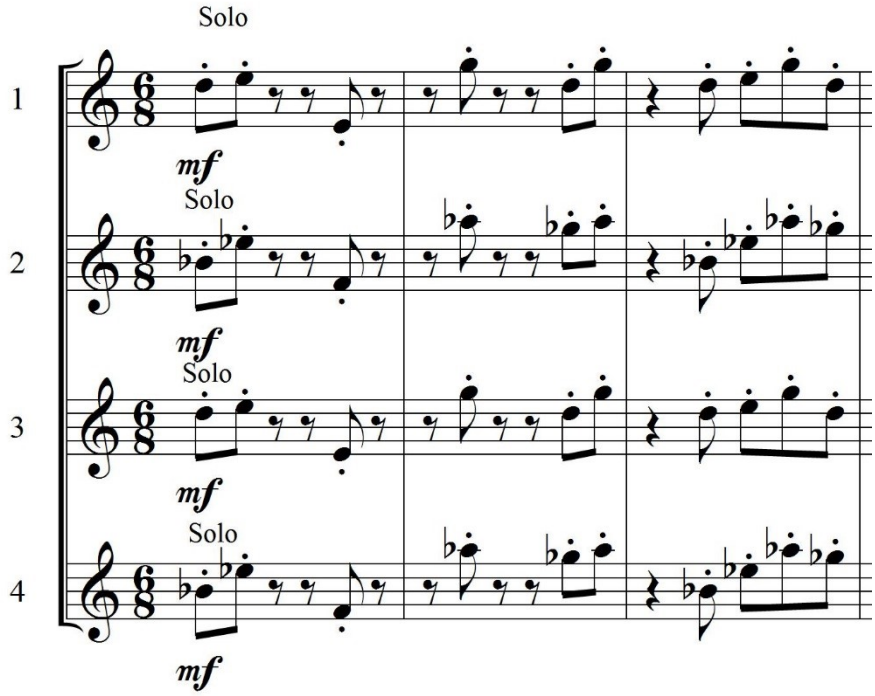
The use of, and release from, serial techniques in the same work have led to various interpretations. In the 1950s, for instance, the then avant-garde genre of serialism was seen as capable of subverting the conformity and authoritarianism imposed by movements like socialist realism.[223] It was, in essence, working against the constraint and oppression associated at the time with tonally secure music. However, Neal interprets the increasing rigidity of the serial techniques in *Music for Prague* as evoking the increasing oppression and constraint on the Czech people.[224] Therefore, the narrative of the work—a progression from increasing oppression and anguish to a breakthrough of freedom—relies on Western discourse on the symbolism of serialism, as well as a national Czech song and allusions to Czech folk dances. These compositional techniques portray the grief and anguish of the Czech people and their persistence for freedom, but also broaden the moral message to a wider audience.

[223] Mark Carroll, "Commitment or Abrogation? Avant-Garde Music and Jean-Paul Satre's Idea of Committed Art," *Music & Letters* 83, no. 2 (November 2002): 591.
[224] Neal, "Karel Husa's *Music for Prague 1968*," 3.

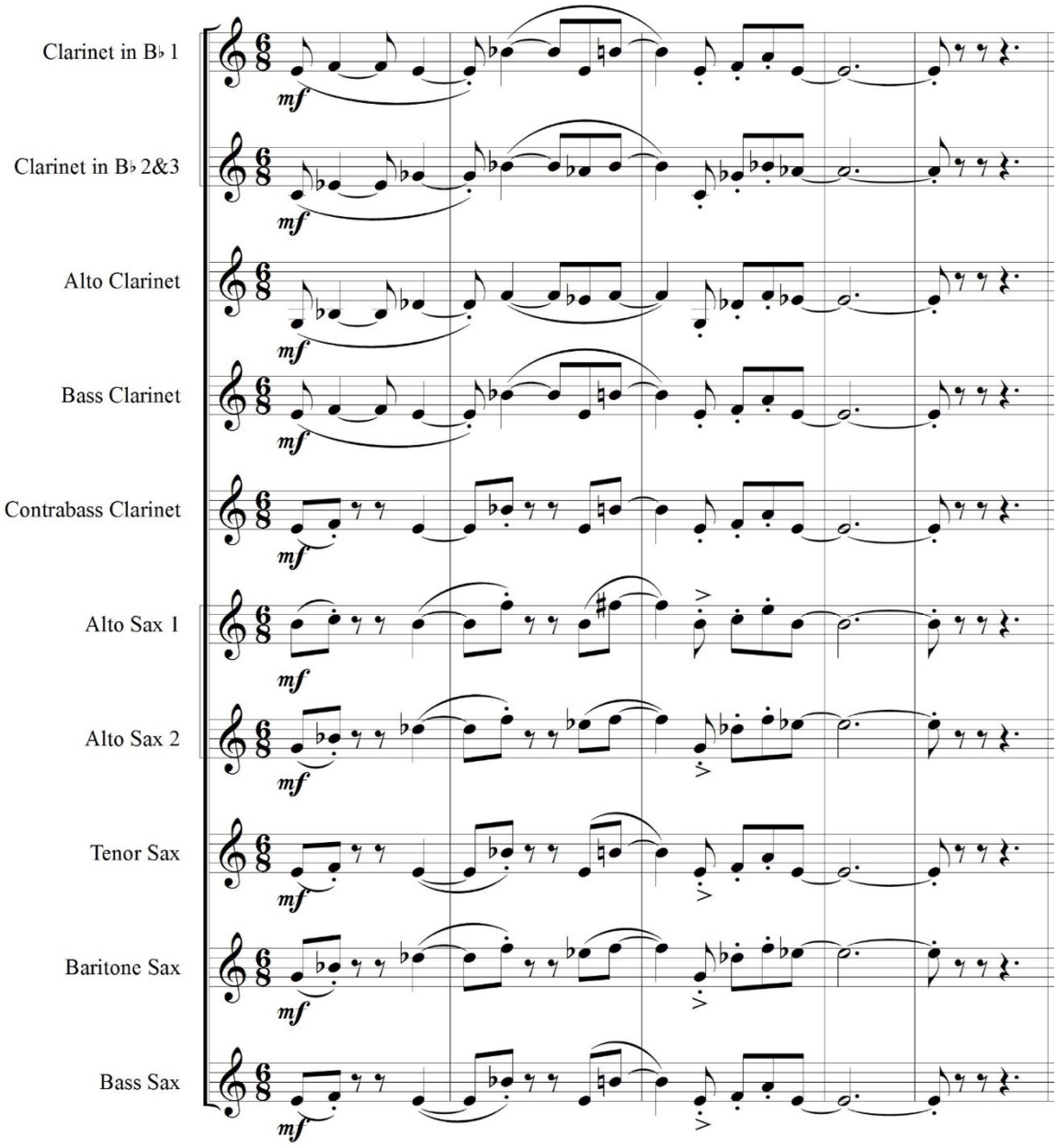
Example 4.6: Music for Prague 1968, "Toccata and Chorale" mm. 20-25, Bb Clarinets.



Example 4.7: Music for Prague 1968, "Toccata and Chorale" mm. 55-57, trumpets.



Example 4.8: Music for Prague 1968, "Toccata and Chorale" mm. 115-119, Clarinets and Saxophones.



One of the most striking compositional tools that Husa employs in the expression of empathy in *Music for Prague* is his choice of instrumentation and popular associations with the timbres of these instruments. Certainly, Husa's expanded use of percussion instruments is utilized in the narrative of militaristic oppression (often represented by the snare drum) and the

chiming of the bells of Prague (in pitched percussion instruments). In fact, Husa often discusses the ability of percussion instruments to produce astounding colours and emotions, and his experimentation with the percussion section in the third movement of *Music for Prague* is also evident in many of his other works.[225] Also within the narrative of *Music for Prague* is the piccolo's timbre, which evokes for Husa images of the bird calls as a "symbol of liberty."[226] The explicit connections to these particular instrumental timbres in the program could be said to elicit empathetic understanding for the Czech people when heard in the context of the piece. However, subtler timbral choices move beyond this overt symbolism.

In scoring *Music for Prague* for wind band instruments, Husa was highlighting their distinctive timbral qualities. For instance, Husa refers to the saxophone timbre (an instrumental family not commonly found in orchestras) as the "vox humana" stating that "they have a tremendous ability to sing, sound strong and loud, and yet remain expressive."[227] To Husa, saxophones held a particular humanistic vocal quality and emotive power that could carry deep pathos. In describing the melodic line in the second movement "Aria," played by the saxophones, Husa explains that it represents "the anguish, fear, and desolation in awaiting what will come next."[228] The four saxophone parts (plus the contrabass and bass clarinets) in this movement are striking as they proceed in complete unison (albeit in different registers) throughout the movement (ex. 4.9). [229] In this unison expression by the "vox humana," saxophones transform into the voice of the people, a human collective in their utterance of "anguish and fear."

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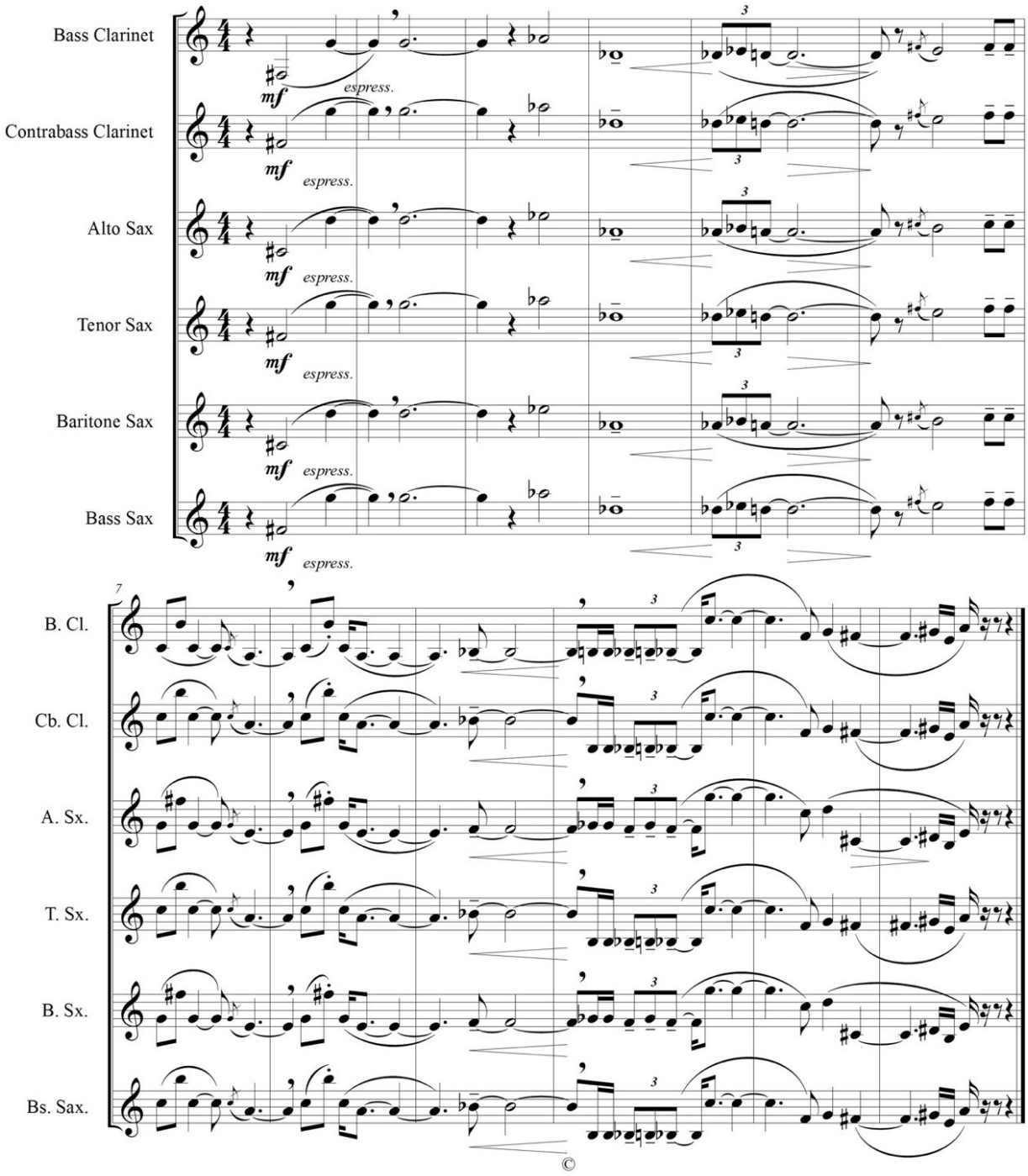
[225] Karel Husa, "Some thoughts on Percussion," *Woodwind World, Brass and Percussion* 14 (June 1975), 28-29. Further examples of Husa's exploration with percussion colours include his *Concerto for Percussion and Wind Ensemble* (1970) and *Divertimento for Brass and Percussion* (1958).
[226] Husa, Program Note to *Music for Prague, 1968*.
[227] Husa, "Composers' Analyses," 264.
[228] Ibid.
[229] The melody in fact derives from the tone row of the second movement. It appears initially as the retrograde inversion, transposed down a perfect 5th. This row is then heard in retrograde at the end of the movement.

Example 4.9: Music for Prague 1968, "Aria" mm. 4-15, Low Clarinets and Saxophones.



Clarke, DeNora and Vuoskoski point to recent musicological discourse that suggests that musical expression, in its resemblance to human vocal and motor expressions of emotion, can

become a "virtual person" and, as such, a vehicle for empathy.[230] Writings by Cumming (2000), McClary (2004) and Kramer (2001; 2003) investigate human subjectivity and the concept that music holds attributes of an idealized person or community of people.[231] Husa is direct in his explanation of the human-like saxophone timbre, and in giving pride of place to unison saxophones is constructing a sense of (human) collective identity through the instruments' timbral associations. The saxophones are united in their shared experience of anguish resulting from oppression (represented by the unrelenting percussion and brass tone rows). Thus, the saxophone parts adopt attributes of a virtual, united human community with which audiences and the young musicians performing the work may empathize.

As Clarke, DeNora and Vuoskoski propose, "Music and musicking…can be viewed as a rich environment in which more or less active participants (listeners and makers) can engage with the real and virtual subjectivities of other real and virtual participants, and in doing so come to experience (and perhaps increasingly understand) the cultural perspective that those others (real or virtual) inhabit."[232] This description is coherent with empathy that relies on a "feeling-into" others' grief. Clarke, DeNora and Vuoskoski go on to argue that it is in the "inter-subjective character of empathy/fellow-feeling/sympathy…that music has 'special properties'."[233] By orchestrating the melody of the second movement in unison saxophones, Husa created a collective engagement in the experience of anguish. The movement thus provides a musical environment in which the listeners and participants can empathize with the suffering of the Czech people, but also encourages "musickers" to reach beyond the specific political context and participate in a shared experience of these emotions.

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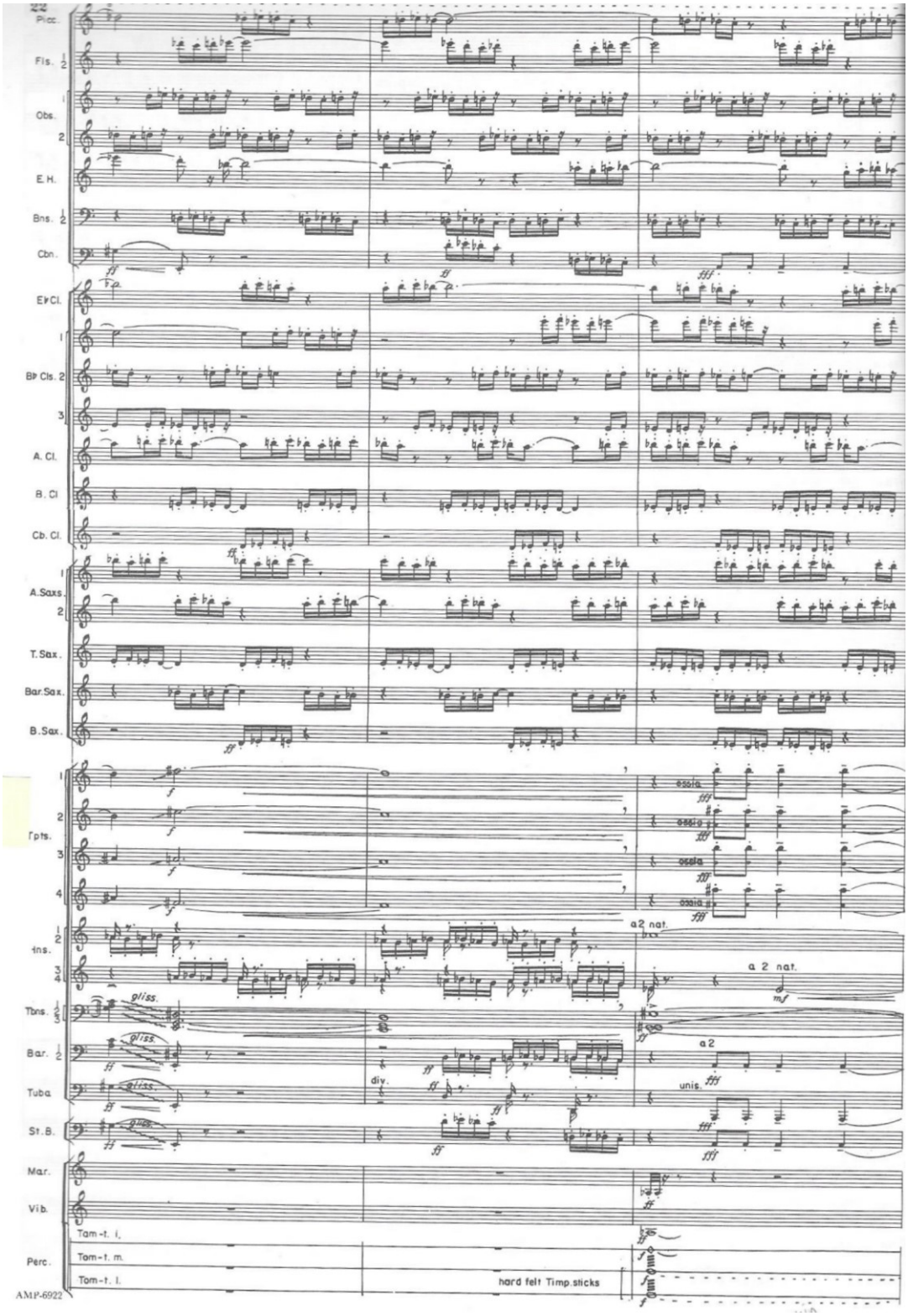
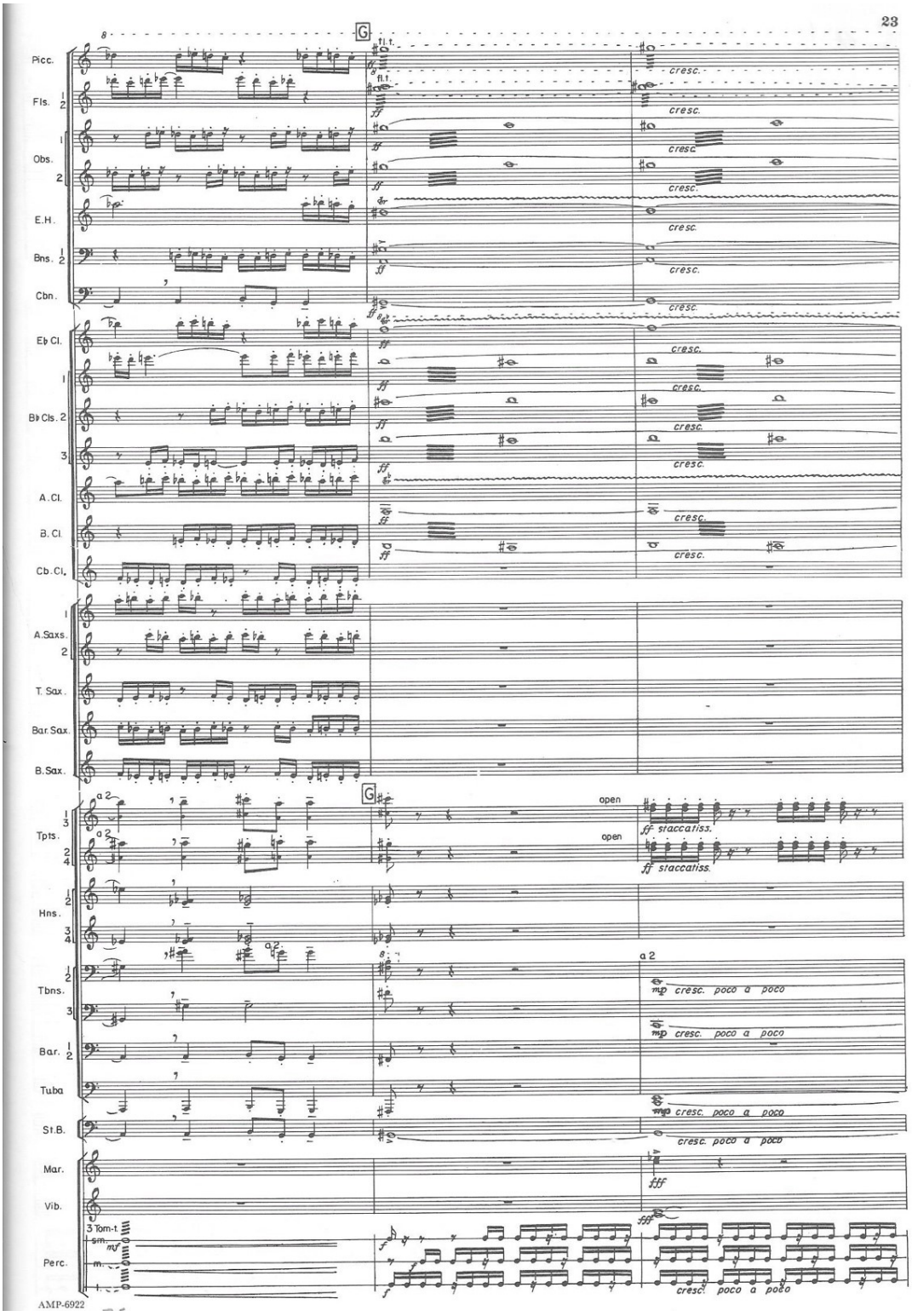
[230] Eric Clarke, Tia DeNora, and Jonna Vuoskoski, "Music, Empathy, and Cultural Understanding," *Physics of Life Reviews* 15 (2015): 71.
[231] Ibid.
[232] Ibid., 72.
[233] Ibid., 82.

The use of unison writing in the work is central to the communication of Husa's message. Near the end of the fourth movement (beginning in m. 306), the timpani reintroduces the Hussite melody, as in the opening of the work, but this time in a *ff* dynamic. The rest of the ensemble's voices enter overtop of the timpani, one instrument at a time from highest to lowest, at *pianissimo* dynamics. Husa acknowledges the juxtaposition of these dynamics and offers the following interpretation: "Why this pianissimo while the timpani is pounding some of the heaviest notes? The symbol was more and more people from afar joining a warrior on the drum and uniting in the song."[234] This gradual joining of voices leads to a collective, unison expression in the last measures of the work as all instruments unite in a hopeful call for resistance to oppression. In this way, *Music for Prague* leads even more strongly than *Héroïde Funèbre* to an optimistic, transcendent, conclusion. This result is reached by bringing together disparate voices. In the first movement, Husa builds intensity by juxtaposing motivic elements throughout the ensemble, as if everyone was shouting on top of each other (Ex. 4.10). The chaos reaches its peak in the aleatoric passage at measure 81. However, the work progresses from such disjunct "voices" to a unified "voice" by the end of the work (Ex. 4.11).

[234] Husa, "Composers' Analyses," 265.

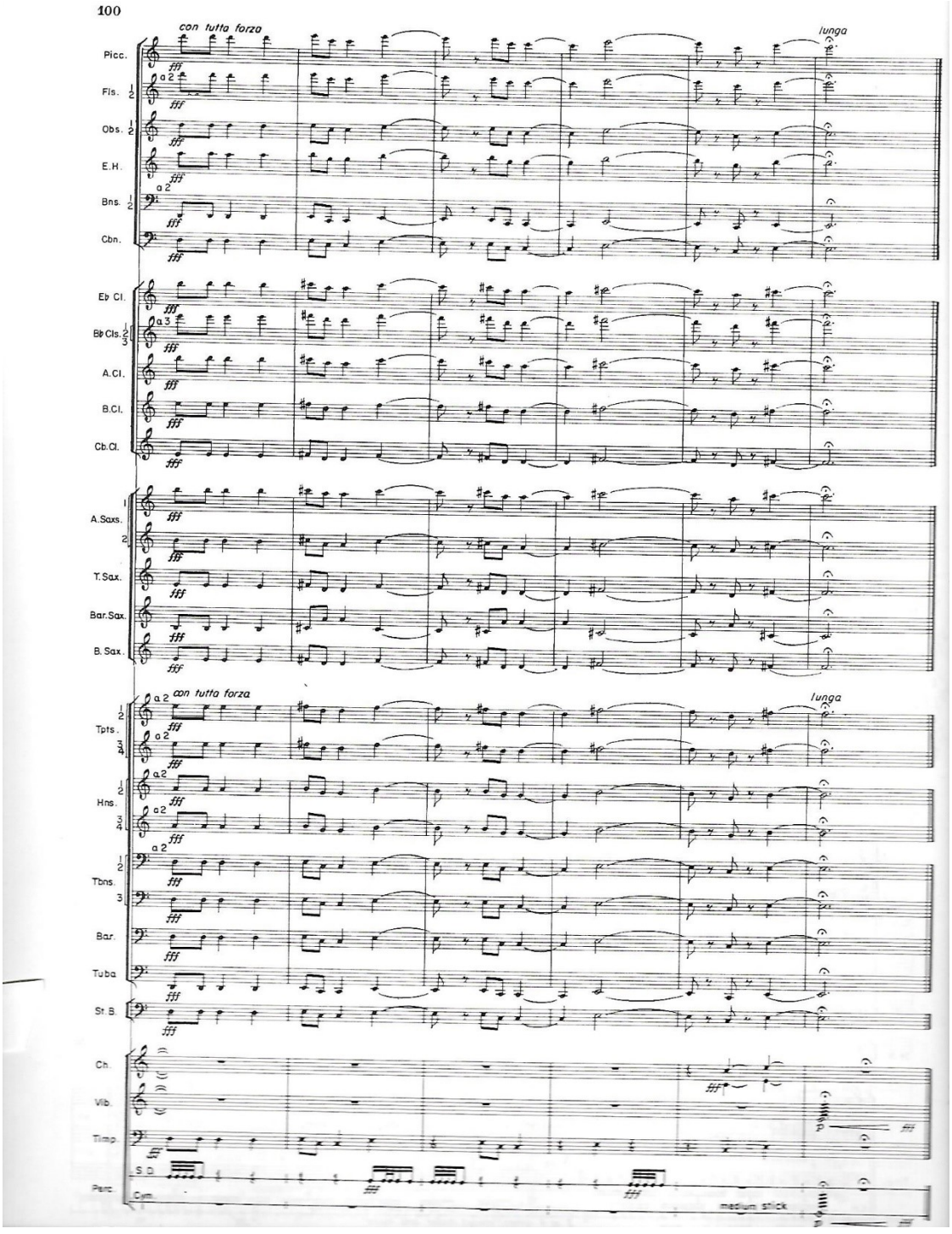
Example 4.10: Music for Prague 1968, "Introduction and Fanfare," mm. 72-77.





MUSIC FOR PRAGUE
By Karel Husa

Example 4.11: Music for Prague 1968, "Toccata and Chorale," mm. 324-329



Mark Radice explains that "viewing the news broadcasts showing events in Prague, probably triggered empathetic sentiments in Mr. Husa himself."[235] The empathy Husa felt for his homeland is broadened in *Music for Prague*. Utilizing elements in one work from Czech folk music, Western serialism, and American wind band instrumentation, Husa broadens the feeling of empathy he had for his homeland to a shared emotional experience. Student musicians and listeners are invited to empathize with the Czech people's oppression, to "feel-into" their suffering, and to come together in a unison expression of freedom.

Despite the composition's broad message of empathy, its use of serialism raises questions regarding its general accessibility. If, as has been suggested, Husa desired his "manifest" to speak to a broad audience, does the work's language actually limit its accessibility for the general public? University-level band members and concert-goers—often consisting primarily of family and friends of the young musicians—may not be well-versed in serial musical language, or its broader associations. This issue extends back to the origins of serialism. Jean-Paul Sartre, for instance, argued that the appeal of avant-garde music (serialism in the 1950s), was limited to "a handful of specialists, found, by necessity, among the privileged classes."[236] Although serialism was no longer an avant-garde genre when Husa composed *Music for Prague*, its accessibility, attractiveness, and popularity for the wider populace remains a question.

However, the symbolism that is central to the work and outlined expressly in the piece's foreward, may help to open the door of understanding for audiences, particularly the youth performing the work. Elliott Galkin expressed that:

> Husa is one of the few composers of today whose musical philosophy seems to be a practical one…Unlike some composers who maintain that modern music must, by its

[235] Mark Radice (Curator, Karel Husa Archive & Gallery for Contemporary Music, Ithaca College School of Music) in discussion with the author, July 2016.
[236] Carroll, "Commitment or Abrogation," 598.

> intricate and experimental character, find itself isolated from the general public…Husa is anxious to make the most contemporary musical styles, and the most personal—his own—accessible to young and large audiences.[237]

The program of *Music for Prague* is key to its accessibility. Not only does it guide musicians and audience members in understanding the symbolic character of music Husa used, which had personal meaning for the composer, it also educates them in the role that empathy could play in striving towards freedom. The work's intentions extend beyond any single musical language that may have limited appeal; the music purposes a collective voice that enables a "feeling-into" the suffering and hope of others.

[237] Quoted in Donald McLaurin, "The Life and Works of Karel Husa with Emphasis on the Significance of his Contribution to the Wind Band" (Ph.D. dissertation, The Florida State University, 1985), 128.

Conclusion

Franz Liszt and Karel Husa used programmatic elements in *Héroïde Funèbre* and *Music for Prague 1968* to express messages to the audiences and performers of their works. By combining written programs and music, the composers communicated the emotional inspirations and social missions to which they were committed. The messages of these works not only bring attention to human suffering, they strive to build shared emotional experiences between the subjects of the works and their performers and listeners. This empathy-building—one that arises out of emotional responses to music—can be traced to late 18th and 19th century ideals of aesthetic education.

In composing *Héroïde Funèbre* and *Music for Prague 1968,* Liszt and Husa shared a morally educative goal. Rather than solely nurturing empathy for a particular people or event, they sought to encourage an empathy that transcends boundaries, where people may empathize with others irrespective of culture or background. Liszt expressed these sentiments in his writings on music when he described the "humanitarian" role of the artist in society. In *Héroïde Funèbre*, his conception of humanitarianism is manifested in a program that describes a shared experience of grief for those who have fallen in wars and conflicts. Liszt urges musicians and listeners to discover the feeling of grief within themselves so that they might understand—and empathize—with the grief of others. This sentiment is woven into the compositional fabric of the work through a synthesis of musical symbols of grief derived from his Hungarian, French, and German experiences.

A similar expression of empathy permeates Husa's *Music for Prague*. Although the work was composed in reaction to a specific political conflict in his homeland Czechoslovakia, Husa insists that *Music for Prague* is a "universal" work. In other words, its relevance reaches beyond

the suffering of the Czech people. Like *Héroïde Funèbre*, *Music for Prague* utilizes a variety of compositional techniques that Husa gained through his international relocations. The work is built upon a Hussite theme that signifies the long history of oppression in Czechoslovakia. However, Western contemporary compositional techniques (serialism) and timbral qualities of American wind band instruments create a broader narrative that strives towards a unified human expression of freedom from oppression. Although Liszt and Husa composed these two works over a century apart, both pieces encourage listeners and performers to empathize, or feel-into, the suffering of others, to take another's suffering as their own. Thus may society be transfigured and freedom obtained. For both composers, music carried the potential to activate these empathetic emotions, ultimately leading to a shared feeling of "oneness."

Although this thesis focused on the existence of Rousseau, Schiller, and Vischer's ideals in Husa's composition for wind band, the topic invites further study as Husa is not alone in composing wind band pieces for the moral education of youth. In fact, based on my personal experiences as a secondary school music teacher and conductor, many pieces recently composed for the developing musician include an explanatory program, and within these there exist a wide array of moral messages. A brief search on JWPepper.com about the September 11, 2001 tragedy, for instance, provides more than a dozen wind band works at a variety of performance levels that were written in response to the event. Many of these are composed in a highly emotional style that seeks to express the grief and pathos felt by the American nation. Are these works also informed by music's capacity to foster empathy for the suffering of others as in Liszt and Husa's works? Do students respond to the performance of these wind band compositions with an increased ability to empathize more broadly? Are other forms of moral education that focus on, for example, minority identities or social differences present within the wind band

repertoire? These questions require empirical study of the effects of current wind band repertoire, particularly the works aimed at students and young adults.

Since Plato's day, there has been a belief that music can carry the potential for moral education. Nineteenth century composers such as Liszt saw the greatest potential for moral education in the union of language and music in program music. Although commonly thought to have died out at the end of the 19th century, programmatic works continue to be composed for contemporary wind band ensembles, especially those comprising young people. The depth to which the historical perspectives on empathy and moral education presented in this thesis persist in educational wind band literature remains to be seen; however, it is clear that like Rousseau, Schiller, Liszt, and Husa there are still composers and music educators who believe in the central role music can play in the moral and ethical education of our youth.

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Appendix A: Full text of program to *Héroïde Funèbre*[238]

HELDENKLAGE.

SYMPHONISCHE DICHTUNG Nr. 8 VON F. LISZT.

Man hat mehrfach von einer Symphonie gesprochen, welche wir im Jahre 1830 komponiert haben. Verschiedene Gründe haben uns veranlasst, sie im Portefeuille zu bewahren. Indem wir aber diese Reihe von symphonischen Dichtungen veröffentlichen, fügen wir ein Fragment jenes Werkes, den ersten Teil desselben, bei. —

Der menschliche Geist, weit entfernt, in grösserer Stabilität zu verharren, als die übrige Natur, erscheint im Gegenteil beweglicher als irgend etwas. Wie man auch seine beständige Tätigkeit bezeichnen möge, als fortschreitende Entwicklung, als spiralförmige Bewegung oder als einfachen Kreislauf, so steht eines immer fest: dass er bei Völkern wie bei Individuen niemals gänzlichem Stagnieren anheimfällt. In stetem Wechsel erscheinen und vergehen die Dinge wie ein Traum, wie die Wellen einer ewig zu den Küsten der Jahrhunderte emporschwellenden Flut, so dass einerseits die Ansichten unaufhörlich sich ändern, wir andrerseits sie verschieden auffassen. Dieser zweifache Impuls hat zur Folge, dass viele Gesichtspunkte in unsrer geistigen Anschauung notwendig sich verändern, dass unser Verstand sie in sehr verschiedene Rahmen fasst, dass sie in unserem Geiste in durchaus veränderten Färbungen sich wiederspiegeln. Von dieser unaufhörlichen Umwandlung der Gegenstände und Eindrücke sind aber einige ausgenommen, welche jeden Wechsel überdauern, welche ihrer Natur nach unveränderlich sind. So unter andern und vor allem der Schmerz, dessen finstre Gegenwart uns immer denselben Schauer einflösst, und zu ehrerbietigem Beugen zwingt, uns sympathisch anzieht, während er uns mit Schrecken erfüllt, uns immer gleiches Beben empfinden lässt, suche er nun Gute oder Böse, Sieger oder Besiegte, Weise oder Sinnlose, Mächtige oder Schwache heim. In welchem Herzen, auf welchem Boden er immer seine giftschwangere Vegetation ausbreiten möge, woher er stamme, welches sein Ursprung sei, sobald er in seiner wahrhaften Grösse vor uns steht, ist er erhaben und erheischt unsere Ehrfurcht. Aus zwei feindlichen Lagern hervorgegangen und rauchend von jüngst vergossnem Blut, erkennen die Schmerzen sich als Sprossen desselben Stammes; sie sind die schicksalwaltenden unabwendbaren Schnitter jedes Stolzes, die unerbittlichen Ebner aller Geschicke. Alles ist in der menschlichen Gesellschaft dem Wechsel untertan, Sitte und Kultus, Gesetze und Ideen: der Schmerz bleibt stets ein und derselbe, wie er es seit dem Anfangs der Dinge gewesen ist. Reiche wer-

HÉROÏDE FUNÈBRE.

POÈME SYMPHONIQUE No. 8 DE F. LISZT.

On a parlé plusieurs fois d'une symphonie que nous avons composée en 1830. Diverses raisons nous ont engagé à la garder en portefeuille. Cependant, en publiant *cette série* de poèmes symphoniques, nous avons voulu y insérer un fragment de cet ouvrage, sa première partie.

L'esprit humain, loin d'être plus stable que le reste de la nature, nous apparaît au contraire plus mouvementé que quoi que ce soit. De quelque nom qu'on appelle sa constante activité, marche, progrès spiral, ou simplement révolution circulaire, toujours est-il constaté qu'il ne reste jamais stationnaire ni dans les peuples, ni dans les individus. De leur côté les choses, jamais immobiles, comme les vagues d'une marée éternellement montante sur la plage des siècles, avancent et passent; on dirait un songe. Ainsi d'une part, les aspects diffèrent sans cesse, de l'autre, nous ne les considérons plus de même. De cette double impulsion il résulte, que bien des points de vue changent nécessairement pour les yeux de notre esprit: celui-ci les embrasse dans les cadres divers, et ceux-là s'y réfléchissent sous des couleurs très dissemblables. Mais dans cette perpétuelle transformation d'objets et d'impressions, il en est qui survivent à tous les changements, à toutes les mutations, et dont la nature est invariable. Telle entr'autres et surtout la Douleur, dont nous contemplons la morne présence toujours avec le même pâle recueillement, la même terreur secrète, le même respect sympathique et la même frémissante attraction, soit qu'elle visite les bons ou les méchants, les vaincus ou les vainqueurs, les sages ou les insensés, les forts ou les faibles. Quel que soit le cœur et le sol sur lesquels elle étend sa végétation funeste et vénéneuse, quelles que soient son extraction et son origine, sitôt qu'elle grandit de toute sa hauteur elle nous paraît auguste, elle impose la révérence. Sorties de deux camps ennemis, et fumantes encore d'un sang fraîchement versé, les douleurs se reconnaissent pour sœurs, car elles sont les fatidiques faucheuses de tous les orgueils, les grandes nivileuses de toutes les destinées. Tout peut changer dans les sociétés humaines, mœurs et cultes, lois et idées; la Douleur reste une même chose; elle reste ce qu'elle a été depuis le commencement des temps. Les empires croulent, les civilisations s'effacent, la science conquiert des mondes, l'intelligence humaine luit d'une lumière toujours plus intense; rien ne fait pâlir son intensité, rien ne la déplace du siège où elle règne en notre âme,

HEROIC ELEGY.

SYMPHONIC POEM No. 8 BY F. LISZT.

People have often spoken of a symphony which I composed in 1830. For many reasons I decided on keeping it in my portfolio. Nevertheless, on publishing this series of Symphonic Poems, I have thought well to include a fragment of this work, viz. its first movement.

The human mind far from being more stable than the rest of nature, on the contrary seems to be more changeable than anything else. By whatever term its constant activity, march, spiral progress, or merely circular revolution may be called, it is always to be found, that it never remains stationary either among people or individuals. On their side things ever immovable like the waves of an ever mounting tide on the shores of ages advance and pass; one might call it a dream. Thus on the one hand its aspects constantly change; on the other, we no longer consider them in the same way. The double result of this impulsion is that many points of view necessarily change for the eyes of our mind. The latter embrace them in different frames, and the former reflect them under very dissimilar colours. But in this perpetual transformation of objects and impressions there are those which survive all changes, all variations, and whose nature is unchangeable. Such, amongst others, and above all, is Grief, whose gloomy presence we regard always with the same wan contemplation, the same secret terror, the same sympathetic respect, and the same shuddering attraction, whether she visit the good, or the wicked, the vanquished, or the conquerors, the wise or the foolish, the strong or the feeble. Whatever may be the heart and the soil upon which she spreads her poisonous vegetation, whatever may be her extraction and her origin, as soon as she rises to all her greatness she appears to us august, she imposes reverence. Taking their origin from two opposing camps, and still reeking with blood recently shed, griefs recognise each other as sisters, because they are the fatal mowers of all pride, the great levellers of all destinies. Everything may change in human societies, manners, religions, laws, and ideas, but Grief remains the same, she remains what she has been since the beginning of time. Empires fall, civilisations die out, science conquers the world, human intelligence shines with an always more intense light, nothing displaces her from the seat where she reigns in our soul, nothing expels her from her privileges of eldership, nothing modifies her solemn and inexorable supremacy. Her tears are al-

[238] Franz Liszt, program to *Héroïde Funèbre*, in *Franz Liszt: Musikalische Werke Serie 1 Band 4* (Leipzig: Breitkopf & Härtel, 1909), 137-138.

den erschüttert, Civilisationen verblühen, die Wissenschaft erobert neue Welten, der menschliche Geist leuchtet stets intensiver — durch nichts aber wird die Intensität des Schmerzes gebleicht, durch nichts wird er von dem Sitz entthront, auf welchem er herrscht in unsrer Seele, nichts vermag ihm die Vorrechte der Erstgeburt zu entreissen, nichts mildert sein feierliches, unerbittliches Obwalten. Die Tränen, die er erzeugt, sind immer dasselbe bittere brennende Nass, sein Schluchzen moduliert immer in denselben durchschneidenden Tönen, mit unveränderlicher Monotonie pflanzt sein Verzagen sich fort. Seine dunkle Ader strömt durch alle Herzen und verbreitet unheilbare Wunden in ihnen. Über alle Zeiten und Orte weht sein Leichenpanier.

Wenn es uns gelungen ist, einige seiner Accente zu Klängen zu gestalten, das Kolorit seiner roten Finsternisse wiederzugeben, wenn wir vermocht haben, die Verheerung zu schildern, welche sich niedersenkt auf Trümmer, die Majestät, welche um verödete Ruinen schwebt, dem Schweigen eine Stimme zu leihen, das auf Katastrophen folgt, den Schrei des Entsetzens während Schreckensereignissen nachtönen zu machen, wenn wir die trüben Scenen erschaut und richtig erfasst haben, wie sie die, den Hingang einer alten Ordnung der Dinge oder das Entstehen einer neuen stets begleitende, allgemeine Not im Gefolge hat — so möchte unser Bild immer und überall als wahr befunden werden. Auf jener zweischneidigen Schwelle, welche jedes blutige Ereignis zwischen Vergangenheit und Zukunft stellt, bleiben Leid, Angst, Trauer und Leichenzüge immer und überall dieselben. In jede Siegesfanfare mischt sich immer und überall eine trübe Begleitung von Sterbeseufzern und Angstrufen, Gebeten und Lästerungen, gepresstem Schluchzen und Scheidegrüssen. Man möchte sagen, dass der Mensch mit triumphalen Kostümen und Festkleidern sich nur bedecke, um den Trauerflor zu verbergen, der wie ein Epiderm dicht verwachsen ist mit seiner sterblichen Hülle.

De Maistre bemerkt, dass man auf je Tausende von Jahren als seltne Ausnahmen nur einige rechnen kann, in welchen Frieden auf Erden herrschte, auf dieser Arena, wo Völker wie Gladiatoren sich bekämpfen und wo die Tapfersten, wenn sie in die Schranken treten, vor dem Schicksal als Meister und der Vorsehung als Schiedsrichter sich neigen. Welches auch die Farben der Fahnen sein mögen, welche in diesen gleich unheilvollen Spielen aufeinander folgenden Kriegen und Verwüstungen sich kühn und stolz in den feindlichen Lagern gegeneinander stellen — alle sind in Heldenblut, in unversiegbare Tränen getaucht. Da naht die Kunst und hüllt den Grabhügel der Tapfern in ihren schimmernden Schleier, und krönt Sterbende und Tote mit ihrer Glorie, auf dass ihr Los neidenswert sei vor den Lebenden.

rien ne l'expulse de ses privilèges de primogéniture, rien ne modifie sa solennelle et inexorable suprématie. Ses larmes sont toujours de la même eau amère et brûlante: ses sanglots sont toujours modulés sur les mêmes notes stridentes et lamentables; ses défaillances se perpétuent avec une inaltérable monotonie; sa veine noire court à travers chaque cœur, et son dard brûlant contagie chaque âme de quelque incurable blessure. Son étendard funéraire flotte sur tous les temps et tous les lieux.

Si nous avons su recueillir quelques-uns de ses accents, si nous avons saisi le sombre coloris de ses rouges ténèbres, si nous avons réussi à peindre la désolation qui s'abat sur les décombres et les majestés qui se répandent sur les ruines, à prêter une voix aux silences qui suivent les catastrophes, à répéter les cris effarés jetés durant les désastres; si nous avons bien écouté et bien entendu les lugubres scènes qui se jouent dans les calamités publiques produites par la mort ou la naissance d'un ordre de choses, un pareil tableau peut être vrai partout et toujours. Sur ce seuil tranchant que tout événement sanglant bâtit entre le passé et l'avenir, les souffrances, les angoisses, les regrets, les funérailles se ressemblent partout et toujours. Partout et toujours on entend sous les fanfares de la victoire, un sourd accompagnement de râles et de gémissements, d'oraisons et de blasphèmes, de soupirs et d'adieux, et l'on pourrait croire que l'homme ne revêt des manteaux de triomphe et des habits de fête, que pour cacher un deuil qu'il ne saurait dépouiller, comme s'il était un invisible épiderme.

De Maistre observe que sur des milliers d'années, c'est à peine si l'on en pourrait compter quelques-unes durant lesquelles, par rare exception, la paix régna sur cette terre, qui ressemble ainsi à une arène où les peuples se combattent comme jadis les gladiateurs, et où les plus valeureux en entrant en lice, saluent le Destin leur maître, et la Providence leur arbitre. Dans ses guerres et ces carnages qui se succèdent, sinistres jeux, quelle que soit la couleur des drapeaux qui se lèvent fiers et hardis l'un contre l'autre, sur les deux camps ils flottent trempés de sang héroïque et de larmes intarissables. A l'Art de jeter son voile transfigurant sur la tombe des vaillants, d'encercler de son nimbe d'or les morts et les mourants, pour qu'ils soient enviés des vivants.

F. Liszt.

ways of the same bitter and burning water: her sobs are always modulated upon the same harsh and lamentable notes; her swoons continue with unalterable monotony; her black poison circulates through each heart, and her burning dart infects each soul with some incurable wound. Her funeral banner floats upon all times and all places.

If we have known how to gather some of her accents, if we have seized the sombre colouring of her red darkness, if we have succeeded in painting the desolation which falls upon the heaps of rubbish and the majesties which spread themselves upon the ruins, in lending a voice to the silence which follows catastrophes, in repeating the wild cries uttered during disasters; if we have listened and heard well the mournful scenes enacted in the public calamities produced by the death or birth of an order of things, such a picture can be everywhere and always true. Upon this two-sided threshold which each bleeding event builds between the past and the future, sufferings, anguish, regrets, funerals are everywhere and always the same. Everywhere and always is heard among the trumpets of victory a low accompaniment of death-rattles, and of groans, of prayers and of blasphemies, of sighs and farewells, and one could believe that man only puts on the cloak of triumph and festal garments to hide a mourning which he did not know how to throw off, as if it were an invisible skin.

De Maistre observes that during thousands of years, only a few could be counted when by a rare exception, peace reigned upon this earth, which thus resembles an arena where people fight, as of old the gladiators did; and where the bravest in entering the lists salute Destiny as their master, and Providence as their arbitrator. In these wars, and massacres which follow each other, sinister games, whatever may be the colour of the flags which rise proud and daring one against the other, over the two camps, they float steeped in heroic blood and in inexhaustible tears. It is for art to throw her transfiguring veil upon the tomb of the brave, to encircle the dead and dying with her golden halo, so that they may be envied by the living.

Appendix B: Karel Husa's analysis of *Music for Prague 1968*[239]

Music for Prague 1968

Karel Husa/1971

It was late August 1968 when I decided to write a composition dedicated to the city in which I was born. I thought about writing for Prague for some time because the longer I am away from the city (I left Czechoslovakia in 1946), the more I remember the beauty of it. In my idealization, I see Prague as more beautiful, perhaps, than it really is.

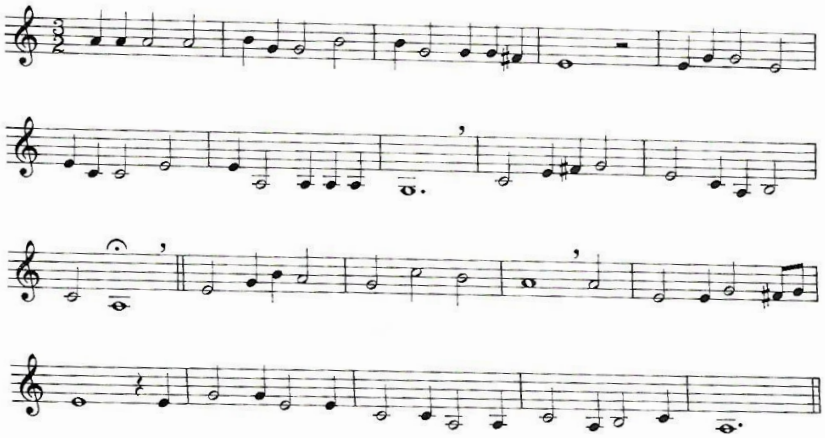
During those tragic and dark moments for Czechoslovakia in August 1968, I suddenly felt the necessity to write this piece so long meditated. My friend and colleague Kenneth Snapp, then director of bands at Ithaca College, had mentioned to me the possibility of commissioning a work for his band to play at the MENC Convention in Washington in January 1969. I was sure the music I would write for Prague would be scored for concert band, a medium I have admired for a long time. The combination of wind and brass instruments with percussion fascinated me and the unexplored possibilities of new sounds and combinations of instruments attracted me. I am not speaking against the orchestra; it is a medium I have written much for and participate in as both conductor and violinist. However, so much great music has been written for orchestra and strings that it is difficult to produce new works in which orchestral

[239] Karel Husa, "Composers' Analyses of their Works for Band: Music for Prague 1968," in *The College and University Band: An Anthology of Papers from the Conferences of the College Band Directors National Association, 1941-1975*, ed. David Whitwell and Acton Ostling (Reston, VA: Music Educators National Conference, 1977), 259-266.

musicians would be interested. I had already written one piece for concert band in 1967—a *Concerto for Saxophone and Wind Ensemble.*

As I started to compose, the old Hussite religious song "Ye Warriors of God and His Law" came to my mind. There are several notations of this song; the one I remembered and found in my Czech song book is as follows:

Zdoz jste bozi bojovnici ("Ye Warriors of God")



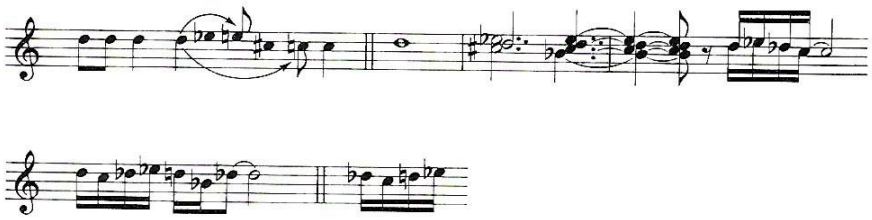
I used only the first four measures (or less). For instance, in the introduction, the timpani constantly develops the first and second measures. E is flatted and C sharped in order to preserve the tension of ascending and descending movements. The following fast fanfare in trumpets (at letter C) also evolves for the song. And of course it is used in many forms: diminution (first movement, two measures before G), augmentation (at T in the last movement), or close to the original speed (last movement, nine measures after M). Although *Music for Prague 1968* is not written in any tonality, the song's use at the beginning and end of the work gives it a strong "center note," which is D, even if the last unison at the end is on E. I have mentioned in the preface a few examples of symbolism. An-

other can be the ending of the work on the E, which is the highest note in the chorale. This note, together with the A (two measures before V) that I put one octave higher in the trumpets although the line of the song descends, is a gesture of defiance and hope.

Another unifying thread in the work is a chorale-like motif of three notes, always harmonized. It appears at the beginning in flutes, clarinets, and horns (measures 3-4), reappears at A and seven measures after A in clarinets, and at B in horns, trombones, and tubas. Later, in the aria at K and six after K, it shows up in the brass instruments. It appears again in the last movement, nine after Q (in baritones, tubas, contrabassoon, and string bass for the first two chords and in horns for the third), six before R, and at R itself in its strongest form ever, underlying the climax of the work.

Some passages, such as measures 3-9 after E in the first movement and a related passage in the fourth movement around L, are combinations of both the song and the chorale motif.

Shorter and fast figures throughout the whole work also evolve from the song:

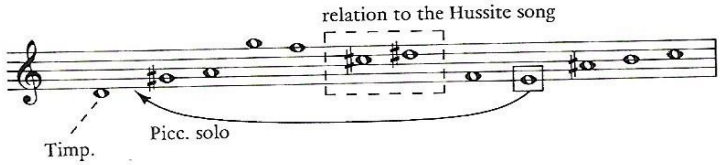


These figures appear frequently: seven measures after C in trumpets, one measure after D in woodwinds, at E in saxophones, and two measures after in marimba. They also occur in the second movement three measures before and four measures after K in the woodwinds, in the interlude at O and after in the vibraphone, and again in the fourth movement.

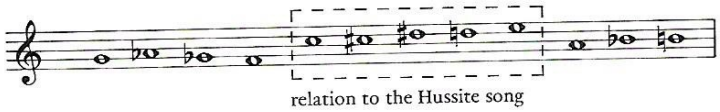
In the first movement, six measures after E, this figure flashes from one instrument to another, first in trumpets, later with added saxophones, and even later with all woodwinds and other brass. It is necessary for the trumpets to play with bells up so that the dif-

ferent sounds of mutes are heard over the ensemble. In the first movement the baritone saxophone melody one measure after B should emerge from the other sound more and more strongly until it dominates, two measures before C. I have added here the bass saxophone and contrabass clarinet, but as these are not always available, the baritone saxophone in this case has to play as loud as possible and then go back just before C into piano.

Other material used in the construction are several rows of twelve tones. They are treated very freely, repeating many notes, sometimes using the twelve notes not in order, not avoiding occasional octaves, and so on. For instance, in the beginning of the introduction, the original sketch of the row was:



However, in the piccolo the E is used sooner than the G-sharp, and also the Hussite song is used independently from the row in the timpani part. The aria, for instance, has another row:



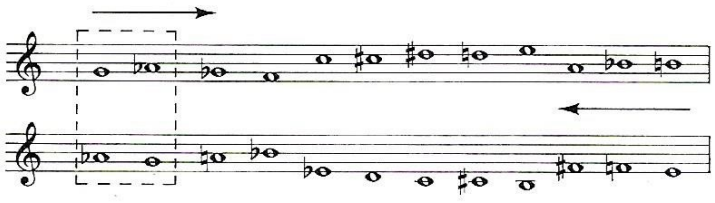
It spreads forward and then backward as "pedal" throughout the piece. The G starts in tubas, followed by A-flat in measure 3; baritones bring out G-flat and three measures later the F comes from tubas; C is played by the second and third trombones five measures before I, and three before I the baritones bring out D-flat. At I the horns play E-flat, followed by a D in the tubas and later E by the trombones. Even later A will sound in the baritones and B in the horns.

Now, as I go backwards in the row, I have decided to eliminate the B-flat in the brass (but it will sound in the vibraphone and ma-

rimba at J simultaneously with the B-natural). The B-flat in brass instruments has been reserved for the climaxing section, measure 4 after K, in trombones, tubas, string bass, bassoons, and contrabassoon, and later also in baritones. Then we go backwards in the row: four measures before L, tubas, string bass, and trombones bring in the A; E, D-sharp, and C-sharp are part of the harmony before and after (at L in oboes and first and second trumpet, for instance); D is played at L by all horns, which also play the following note of the row, the C six measures after L; two measures later the F appears in oboes, English horn, and third clarinet; the same instruments, together with all clarinets, will play F-sharp at M.

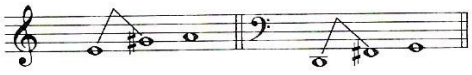
In the four measures before M, the A-flat will start to sound in flutes, piccolo, and E-flat clarinet. These instruments will play the last note, G; at the end they will be joined by vibraphone and marimba. The row also is used at the beginning of the aria in the vibraphone and marimba; the first tone, G, being in tubas, the vibraphone and marimba play tones two to twelve and start again. Tubas come with their second tone (A-flat), and marimba and vibraphone continue with tones three to twelve and one, two; baritones follow with tone three (G-flat), and so forth.

On the other hand, the saxophones with all clarinets (except the small E-flat) finish with playing note E. This is the same note that the aria started on and derives from the retrograde inversion of the same row started by tubas at the beginning of the aria. It is, in addition, transposed:



I already have mentioned that diminutions of the song are included before and after K, mostly in the woodwinds. There is another important figure that repeats itself in the free middle part of

the aria; it is the major third and minor second intervals that start the first movement:



It appears three and five measures after K in the low instruments (brass and woodwinds) and seven after K in saxophones, trombones, horns, and bass clarinet. The role of the percussion instruments is to express anguish or obsession. The title of aria might be a little surprising; it is, of course, not an aria in an operatic sense. I have given it to the saxophones purposely; they have the tremendous ability to sing, sound strong and loud, and yet remain expressive. Their vibrating quality may be close to what we call vox humana on the organ. And this is what this melodic line is about: the anguish, fear, and desolation in awaiting what will come next.

The "next" is prolonged by the interlude: a quiet night, but the sort of quietness before an explosion or storm. I have chosen the metallic percussion instruments to give an impression of bell sounds, and the snare drum to symbolize the occupant. From the point of construction, the interlude takes considerable time: the pitches as well as the rhythm and the dynamics are serialized from the last note in N until the first note in P. I made a few adjustments, but otherwise the structure is rather strict.

The letter O divides the part with cymbals, triangles, and tam-tam (percussion 1, 2, and 3) in half; from the last antique cymbal note the score reads exactly in retrograde inversion backwards to letter O; this is strict mirror rewriting. The only difference is the note before last on antique cymbal (percussion 2), which was added in order to resolve the trill and add one sound I felt was necessary. The vibraphone line has been added later and has an independent, nonrepeating, and nonretrograde line.

Percussion instruments are spread as much as possible around the ensemble for the necessary space effect. If all percussion is put into a small area, the sounds come from one direction and are much too close. I also divided the antique cymbals, triangles, cymbals,

and tam-tams among the players rather than give each player the same kind of instrument. The idea was to have these instruments (as well as chimes, vibraphone, and marimba) sound like bells of Prague coming from the city as well as from surrounding hills. I have used the E and B antique cymbals because many orchestras own them for Debussy's *Afternoon of a Faun*. The C has been chosen to match the E and B.

The toccata in the fourth movement is rather straightforward, with contrasting passages: the first in the clarinet solo at A and later in all B♭ clarinets; another in trumpets at C; and still another, a variant of the latter that now sounds more lyrical in clarinets and saxophones at F. All of the toccata is difficult rhythmically; the accents and the rests are placed in a rather intricate way. It may very well remind one of Czech folk dance music. At the end of the toccata at the letter S, my idea of the entrance of the first flute was to wait a long time so that the preceding D of the chime nearly disappears. Then the flutist will try to start as softly as possible without an accent, matching the disappearing sound of the chime in a way to bring it back to us; all instruments should later enter the same way, with no attack on the start but rather sneaking into the existing sound and then extending it by crescendos and decrescendos. Some people have wondered about this passage at S. Why this pianissimo while the timpani is pounding some of the heaviest notes? The symbol was more and more people from afar joining a warrior on the drum and uniting in the song.

The aleatory passage at the end, letter V, as well as before H in the first movement, is to be played fortissimo. The individual players should choose those notes that they play well and that sound strong. Also at letter V there should be two chimes players, each one with two hammers. The sound is much more powerful than with only one, even a strong player.

In regard to baritone mutes, they have been written in as *ad libitum*. Not too many bands have such mutes; however, they are very effective and should be used if possible. There is one passage not marked muted, but the baritones should play with mutes in the beginning introduction, measures 2-6 after B. At letter C they should take off the mutes for the rest of the first movement.

Although we proofread the score and parts several times before publication, there are a few mistakes that escaped us. The most important is the metronome marking of the second movement aria. It should read that a quarter—not an eighth—note equals approximately 60-66.

In the introduction, all flutes should play two measures before B (indication tutti missing there). In the interlude, the indication "not necessarily in tempo" extends to the fourth beat two measures before P. The vibraphonist should be together and in tempo with the conductor on this fourth beat A, as well as on the following ones.