

Barbora Kubečková

Zdeněk Fibich (1850–1900) and his Songs to Goethe: Forgotten Settings?

Kwartalnik Młodych Muzykologów UJ nr 34 (3), 51-73

2017

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Barbora Kubečková

PALACKÝ UNIVERSITY OLOMOUC
MAYNOOTH UNIVERSITY

Zdeněk Fibich (1850–1900) and his Songs to Goethe: Forgotten Settings?

Goethe's Reception among Bohemian Composers

Johann Wolfgang von Goethe, considered as one of the most prolific writers of all time, stood as a literary inspiration for numerous music composers throughout the long 19th century.¹ Although the largest tribute to Goethe's words was made by German-speaking composers, attention to the poet was paid also by musicians from the Czech lands.² Hitherto, this area of research has been neglected and yet there is need to examine how Goethe has been received in the Czech lands and perhaps also how art song developed here in comparison to Austria and Germany.

All composers mentioned in this paper are primarily connected with Prague, the Bohemian capital. Jan Theobald Held (1770–1851), a reputable doctor in Prague and amateur musician was the first Czech resident that musically engaged with Goethe's poems *Nähe des Geliebten* and *Der Fischer*. Fifteen years later in 1815, Václav Jan Tomášek (1774–1850) began working on forty-one musical settings published privately around 1818

-
- 1 This research paper could not be presented without the financial support of Student's grant FF UP Olomouc, IGA 2016, "Osobnosti druhý a žánry novější české a evropské hudby".
 - 2 By the Czech lands I mean Bohemia and Moravia, areas constituting the state from the 11th century.

as *Gedichte von Goethe für den Gesang mit Begleitung des Piano-Forte*, ops. 53-61. Interest in Goethe's work marginally appears in compositions by Václav Jindřich Veit (1806–1864),³ who was inspired to set *Totentanz* (op. 14)⁴ and *Der König in Thule* (op. 37).⁵ The composer I will discuss more carefully, Zdeněk Fibich (1850–1900), was for a long time seen as the last Bohemian composer who had undertaken Goethe's literary legacy in the 19th century. Nonetheless, a few months back I came across a reference to settings of *Heidenröslein* (*sine opus*) and *Gefunden* (*sine opus*) by Otakar Ostrčil (1879–1935) composed in 1898⁶ and Bohuslav Martinů's (1890–1959) Goethe settings⁷ from 1914, forgotten for a long time, which bear testimony to the prevailing 19th century mood.

Fibich's Goethe Settings

Zdeněk Fibich, born in the year of Tomášek's death and whose name is strongly associated with opera and melodrama, made his first compositional attempts with songs, a genre which he wrote all his creative life. Like Schubert, Fibich was inspired by German poets during his teenage years. The first song *Das Hüttental wird stiller* (H. 806) was created in 1863 to the text by Christoph Tiedge soon followed by those of Rückert, Heine and Eichendorff. Fibich produced almost three dozen of songs before his enrolment into Leipzig Conservatoire in October 1865. However, only four preserved songs document Fibich's dynamic compositional activities that time. Apart from *Ich will meine Seele tauchen* (H. 77) published in 1901,⁸ manuscripts of Rückert's *Wunsch* (H. 15) and two Heine settings *König Wiswamitra* (H. 18) and

3 A. Hnilička, *Václav Jindřich Veit*, "Světobzor" 1898-99, vol. 33, No. 8, p. 92.

4 The ballade set for a low voice and piano was dedicated to a bass singer Strakatý, who also premiered the setting. Hoffman's Publishing House in Prague released the setting.

5 The song, most probably originating from 1840s, was published in a collection *Six Songs for Mens Chorus* (*6 vierstimmige Gesänge für Männerst*), Breitkopf und Härtel, Leipzig 1854.

6 O. Ostrčil, *Písňe na texty německý básníků*, ed. M. Kratochvílová, Academus Edition, Praha 2015.

7 *Čtyři malé písňe na Goethův text* (*Four little songs on Goethe's texts*), Opus No. H. 94, 1914 (unpublished), sig. PBM Ab 84.

8 Z. Fibich, *Zwei Gesänge*, F. A. Urbánek, Praha 1901.

Ende (H. 22) are to be found in the book of songs dated between 1865 and 1871.⁹ The composer's interest in Goethe can be traced as early as 1865 to the duet *Gefunden* (H. 816).¹⁰ The song is one of the first that were written during his musical studies in Leipzig, a place famous at the time for a great amount of public song concerts. The Leipzig period further prompted Fibich's interest in German Lied.¹¹ Apart from settings to Heine which can be traced throughout Fibich's life, three songs for voice and piano, two duets and a composition for solo and choir to Goethe's texts were created until the spring 1867. Regrettably, all these settings have been lost.

Title	Form	Date of Composing	Place of Composing	Opus No.	Manuscript
<i>Gefunden</i>	Soprano, Bass and Piano	1865	Leipzig	Hud. 816	Unknown
<i>Lebt wohl, geliebte Bäume</i>	Soprano and Tenor	4 June 1866	Leipzig	Hud. 820	Unknown
<i>Incidental music to the Drama Clavigo</i>	Voice and Choir	24 November 1866	Leipzig	Hud. 829	Unknown
<i>Am Flusse</i>	Voice and Piano	27 February 1867	Leipzig	Hud. 838	Unknown
<i>Es ist ein Schnee gefallen</i>	Voice and Piano	1 March 1867	Leipzig	Hud. 839	Unknown
<i>Erster Verlust</i>	Voice and Piano	May 1867	Libáň	Hud. 846	Unknown
<i>Zigeunerlied</i>	Voice and mixed Choir	3 June 1869	Žáky	Hud. 115	Unknown
<i>An den Mond</i>	Voice and Piano	10 June 1869	Žáky	Hud. 116	Museum of Music Prague, S80/443

9 Z. Fibich, *Písně*, manuscript, sig. HHO ČMH S80/433.

10 V. Hudec, *Zdeněk Fibich Tématický katalog*, Edition Bärenreiter, Praha 2001, p. 667.

11 *Id.*, *Fibichovo skladatelské mládí. Doba příprav*, SPN, Praha 1966, p. 41.

<i>Nachtlied</i>	Voice and Piano	August 1869	Jilemnice	Hud. 887	Destroyed
<i>Von den Bergen</i>	Voice and Piano	August 1869	Jilemnice	Hud. 119	Unknown
<i>Nähe des Geliebten</i>	Soprano and Alto	1872	Unknown	Hud. 172	Unknown
<i>Wanderers Nachtlied II.</i>	Choir	1873	Unknown	Hud. 185	Unknown
<i>Mignon</i>	Melodram (?)	1900 (?)	Unknown	Hud. 524	Sketch; Museum of Music Prague, XLII D 221

Table 1: Fibich's Settings to Goethe.

After a brief and for Fibich musically disappointing stay in Paris between July 1868 and March 1869, the composer returned to live with his parents at the hunter's lodge. Situated at the edge of a forest in the village of Žáky, this place offered the young musician the perfect habitat to compose his works. In this environment, he returned to Goethe's literary legacy. The creation of *Zigeunerlied* (H. 115), a gypsy song for a solo and choir from the play *Götz von Berlichingen*, was followed by the setting of *An den Mond* (H. 116). Songs *Nachtlied* (H. 887) and *Von den Bergen* (H. 119), dating back to August 1869, correspond with Fibich's encounter with his first wife Růžena Hanušová. During his summer vacation of 1869, the young composer stayed with the family of a miller and baker Josef Hanuš in Jilemnice, a village located at the foot of the Krkonoše Mountains. Here, Fibich met Hanuš's daughter Růžena (1851–1874) whom he married in 1873. The stay in Jilemnice prompted Fibich's compositional activities. Apart from number of vocal pieces, Fibich composed two piano *Bagatelles*, *Serenade* and Overture *Krkonoš*. All the compositions are believed to have been destroyed by the composer most probably during the time he was revising his work in 1897.¹² The apex of Fibich's song settings to Goethe

¹² *Id.*, *Zdeněk Fibich*, SPN, Praha 1971, p. 19.

arose in 1871. Fibich was well aware of the impending relocation of his family to Prague following his father's retirement. Therefore, the young musician intensively worked on his compositions to be able to demonstrate to Prague's audience his abilities and musical knowledge gained abroad.¹³ Just before the departure of Fibich's family to Prague in May 1871, the composer set to music nine poems from *Wilhelm Meisters Lehrjahre* (H. 134), dated between 16 and 21 April.

Title	First line	Date	Book and Chapter	Main Key
<i>Lied der Mignon</i>	<i>Heiß mich nicht reden</i>	16 April	Book 5, Chap. 16	B♭ major
<i>Lied der Mignon</i>	<i>So lasst mich scheinen</i>	17 April	Book 8, Chap. 2	G major
<i>Lied der Mignon</i>	<i>Kennst du das Land</i>	17 April	Book 3, Chap. 1	A♭ major
<i>Lied der Mignon</i>	<i>Nur wer die Sehnsucht kennt</i>	18 April	Book 4, Chap. 11	C major
<i>Lied des Harfners</i>	<i>An die Türen will ich schleichen</i>	18 April	Book 5, Chap. 14	F# minor
<i>Lied des Harfners</i>	<i>Wer nie sein Brot mit Tränen aß</i>	19 April	Book 8, Chap. 8	E minor
<i>Philines Lied</i>	<i>Singet nicht in Trauertönen</i>	19 April	Book 5, Chap. 10	D major
<i>Des Harfners Lied</i>	<i>Wer sich der Einsamkeit ergibt</i>	20 April	Book 1, Chap. 3	F# minor
<i>Des Harfners Ballade</i>	<i>Was hör' ich draußen von dem Tor</i>	21 April	Book 1, Chap. 8	B♭ major

Table 2: Fibich's Settings *Aus Goethes Wilhelm Meister Lehrjahren*, 16–21 April 1871.

¹³ *Ibid.*, p. 13.

As Fibich's first encounter with Goethe reflects the beginning of his concentrated musical studies abroad, the creation of Fibich's first song cycle matches his farewell to these years. Only two more settings to the German poet appeared after the cycle. Song *Nähe des Geliebten* better known in its Czech translation *Myslím na Tebe* (H. 172/7),¹⁴ produced in 1872, and the second *Wanderers Lied* "Über allen Gipfeln ist Ruh" (H. 185). The latter setting, for male or mixed choir, composed at the year of Fibich's marriage to Růžena Hanušová in 1873, concluded the composer's adolescent life and his musical adaptations to Goethe's poems for good.

Overall, twenty-one Fibich's vocal pieces were inspired by Goethe's literary work. Among them are fifteen songs, four duets, two settings for voice and choir and one piece for mixed choir. For his settings Fibich chose mostly intimate lyrical texts, already set to music by Schubert, Schumann and Robert Franz.¹⁵ 14 out of 21 vocal compositions to Goethe were set by Schubert and 11 by Schumann. The inspiration from these two composers is noticeable in two aspects: firstly, in the choice of poems and secondly, in the compositional approach which I will discuss later. Initially, poems with regular strophic patterns were chosen to train Fibich's early compositional approach. Fibich also worked with a wide range of poems by diverse authors, what taught him to musically differentiate various genres of songs. He often chose lyrical and love themes, poems celebrating nature as well as folk motives, literary themes which were characteristic for his time. Throughout the song settings, Fibich broadened his melodic invention and imaginative thinking, alongside his understanding of the need for unity between words and music. Like his predecessors, Fibich inclined to express melodically poetic meanings, and set out to capture the pinnacle of the mood and poetic atmosphere. According to Fibich himself, this was "the highest task of a modern composition in the genre of song".¹⁶

14 The Czech translation corresponds to the first line of the verse "Ich denke dein", a title under which this song is known even in the Fibich's *Thematic Catalogue* ed. by Vladimír Hudec, p. 220.

15 V. Hudec, *Zdeněk Fibich...*, *op. cit.*, p. 25.

16 Z. Fibich, *V Půtrodě*, "Dalibor" 1860, III., No. 16, pp. 123-4, in: V. Hudec, *Zdeněk Fibich...*, *op. cit.*, p. 41.

Aus Goethes Wilhelm Meisters Lehrjahren

To show some examples of Fibich's *Lieder*, I am going to talk about Fibich's settings to Goethe's *Wilhelm Meister Lehrjahre*. As already mentioned, Fibich chose to compose nine songs from Goethe's *Bildungsroman* as he drew to the end of his student years. His decision to first set a unified group of songs to Goethe was not unusual among composers in the 19th century. For example, Schubert and Wagner composed their opus 1 to texts by Goethe. Like Schumann more than two decades earlier, Fibich selected the same poems for his series and omitted the *Spottlied* as a part of the novel. The settings, with the exception of two Mignon's songs, were never published before or after the composer's death nor are there any audio recordings of the settings. Only the handwritten transcript by Fibich leaves us with hope that these songs might have been performed in public, perhaps by a soprano singer Betty Hanušová-Fibichová, the composer's wife, and the bass singer Karel Čech, who often performed Fibich's music.¹⁷ Nonetheless, unlike characters from his operas which were often written for particular performers, none of the settings to *Wilhelm Meister* reveal a dedication or a comment suggesting an intended performer. Furthermore, the composer never effusively enforced his work. In fact, to publish or compose at any cost was a feature truly unfamiliar to Fibich who believed that quality would reveal itself.¹⁸ His aforementioned comment, "unsuitable for print", from the transcript of his collection of *Songs*, does not suggest any intentions to perform it widely or distribute these settings even in his later days. Lied was a form highly popular at the time which provided Fibich with the unnecessary intermediate step on his journey to the creation of more extensive vocal compositions, most notably opera. Fibich was aware of the need to compose greater compositions to Bohemian themes and in the original language in order to be able to approach Prague, the veritable musical centre, and more importantly define his identity as a Czech composer. Therefore, as a part of a first opera to Czech libretto

17 V. Hudec, *Fibichovo skladatelské mládí...*, op. cit., p. 39.

18 J. Kopecký, *Fibich, Zdeněk*, in: *Český hudební slovník osob a institucí*, [online] http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&action=record_detail&id=7521 [accessed: 20.10.2015].

Bukovín, also appear songs composed to their initial Czech texts or to translations from German.¹⁹

The first question to be raised in relation to the *Wilhelm Meister* settings is whether Fibich meant to create a song cycle as claimed by the Czech musicologist Vladimír Hudec or it was intended as a song set. As obvious from the table two, the timeline of the creation of these settings does not follow the order of the poems in Goethe's book. In fact, first of the Mignon's songs were set followed by the four settings of Harper. *Philines Lied* was placed between the four Harper's settings. Additionally for *Lied der Mignon* "Nur wer die Sehnsucht kennt", written as a duet sung by Mignon and Harper in the novel, Fibich set it for solo voice and piano as with the rest of the songs. The song was published in *Sborník skladeb skladatelův českoslovanských* in 1883.²⁰ In the 1890s, when preparing a selection of songs *The Spring Rays* (H. 300), the only one to be chosen from *Wilhelm Meister* song set was *Mignon's Lied* "Kennst du das Land".²¹ By publishing these songs outside the cycle, Fibich made it clear that he valued these Mignon's Lieder more than the others and that he did not intend to rework the series in order to publish it as a cycle.

On the other hand, the song set is unified by Bb major key employed for the initial and final songs. Fibich composed the three Harper's songs, which speak about his sorrow and guilt, with minor keys, while his female counterpart Mignon is represented in major tonalities as a means of creating contrast between both characters. Two Harper's songs are set in the F# minor, a key in the 18th century related with death and afterlife²² as "peace in a silent grave" is what Harper wishes for in *Wer sich des Einsamkeit* (Ex. 1).

19 *Ibid.*

20 Z. Fibich, *Sborník skladeb skladatelův českoslovanských*, F. A. Urbánek, Praha 1883–1884, No. 1.

21 *Id.*, *The Spring Rays* (H. 300), F. A. Urbánek, Praha 1893.

22 S. Youens, *Mendelssohn's Songs*, in: *The Cambridge Companion to Mendelssohn*, Cambridge 2011, pp. 189–205.

Non troppo lento

P

Wer sich der Ein - sam - keit er -

Non troppo lento

pp

ped * *ped* * *ped* * *ped* *

3

poco string.

gibt, ach der ist bald al - lein; ein je - der

poco string.

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

Ex. 1: Z. Fibich, *Wer sich des Einsamkeit*, bb. 1-6.

Fibich employs an ostinato accompaniment to show Harper's constant rumination from which he cannot escape. In a similar manner is a repetitive pattern in piano employed in Mignon's song *So lasst mich scheinen* (Ex. 2).

10

ruh' ich ei - ne klei - ne Stil - le, dann öff - net sich der fri - sche

pp

mf

ped * *ped* * *ped* * *ped* *

Ex. 2: Z. Fibich, *So lasst mich scheinen*, bb. 10-12.

Song, set in G major key, pinpoints Mignon's reconciliation when she speaks of leaving all her toil and sorrow behind. As a mantra or a prayer repeats the ostinato pattern which carries Mignon's hope to be as untroubled as a child again once her life's pilgrimage reaches its end. Another aspect Fibich uses to underline the simplicity of a setting is doubling the vocal melody in the piano part as is demonstrated on the earlier song of *An den Mond* (Ex. 3).

An den Mond
aus den Liedern von Goethe

Johann Wolfgang Goethe Zdeněk Fibich

Tranquillo assai

Fül-lest wie-der Busch und Thal

Tranquillo assai

p
sempre legato

6

still mit Ne- bel - glanz, lö- sest end-lich auch ein mal mei - ne See - le

The image shows a musical score for the song 'An den Mond' by Zdeněk Fibich, based on the poem by Johann Wolfgang Goethe. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Tranquillo assai'. The piano part includes dynamics like 'p' and 'sempre legato'. The lyrics are in German. The score is divided into two systems, with the second system starting at measure 6.

Ex. 3: Z. Fibich, *An den Mond*, bb. 1-10.

Although the poem is not a part of the *Wilhelm Meister's* book, the setting deserves a note. Here Fibich set to music only first three out of the nine stanzas, a sole feature in his Goethe settings.

The best known and very often set *Lied der Mignon* “Kennst du das Land” proves Fibich’s major strength; his ability to combine musical drama with a lyrical melody (Ex. 4).

Sostenuto. *mp* *solenne e splendido*

Zda znáš ten kraj, kde ci - tron roz - kví -
Kennst du das Land, wo die Ci - tro - nen

Sostenuto. *mp* *sorde ed oscuro*

tá a v tem - ném lou - bí o - ranž pro - svi - tá, kde vá - nek
blüh'n, im dun - kein Laub die Gold - o - ran - gen glüh'n, ein sanf - ter

jem - ný s mo - dré vý se děhne, kde klid ná
Wind vom blau - en Him - mel weht die Myr - te

myr - ta, laur se vzhů - ru
still und hoch der Lor - beer

u. 770.

Ex. 4: Z. Fibich, *Lied der Mignon* “Kennst du das Land”.

misterioso e considerato

pne, o zda jej znáš? ó zda jej
 steht? Kennst du es wohl? kennst du es

Poco a poco più mosso.
Desiderioso.

znáš? V ten sad, v ten sad, tam chtě-la
 wohl? Da - hin! da - hin möcht ich mit

bych, mi - len če můj, se brát, v ten sad, v ten
 dir, o mein Ge - lieb - ter, ziehn! Da - hin, da

sad, tam chtě-la bych, mi - len če můj, se brát.
 hin! möcht ich mit dir, o mein Ge - lieb - ter zieh'n!

* u. 770.

Ex. 4: Z. Fibich, *Lied der Mignon* "Kennst du das Land".

mf *Solemn.*
 Zda znáš ten dům, kdo slou - py
 Kennst du das Haus, auf Säu - len

Tempo I.
mf
 ne - sou krov, kde zá - ří síň a
 ruht sein Dach, es glänzt der Saal, es

mf *p* *sordido oscuro*
 z kom - nat třípy - ti kov, a so - - - chy
 schim - mert das Ge - mach, und Mar - - - mor -

mf *pp*
 z mra - - mo - ru zří na mne kol: rci, ja - ký,
 bil - der stehn und sehn mich an: was hat man

dí - - tě mé, tě schvá - - til
 dir du ar - - - mes Kind ge -

u. 770.

Ex. 4: Z. Fibich, *Lied der Mignon* "Kennst du das Land".

misterioso

bol? than? Ó zda jej znáš? Kennst du es wohl? ó zda jej kennst du es

Poco più mosso p desiderioso

znáš? wohl? V ten hrad, Da - hin! v ten hrad, Da - hin

tam möcht' ich mit bych, o - chran - ce můj, se schüt - zer

brát, zieh'n! v ten hrad, Da - hin! v ten hrad, Da - hin

tam möcht' ich mit bych, o - chran - ce můj, se brát. zieh'n!

U. 770.

Ex. 4: Z. Fibich, *Lied der Mignon* "Kennst du das Land".

mf solenne

Tempo I.

Zda znáš ten vrch a stez - ku
Kennst du den Berg und sei - nen

mf *m. s.* *mf*

o - blač - nou? Tu sou - mar svou si ces - tu hle - dá
Wol - ken - steg, das Maul - thier sucht im Ne - bel sei - nen

p *m. s.* *p*

p con orrore

mhou, a v slu - - - jích dlí ten ten
Weg; in Höh - - - len nohnt der der

dra - - ků - sta - rý rod, tu
Dra - - chen al - te Brut, es

U. 770.

Ex. 4: Z. Fibich, *Lied der Mignon* "Kennst du das Land".

ská - ly spád a
stürzt der Fels und

pres něj spou - sta vod:
ü - ber ihn die Fluth?

misterioso
pp 3
Ó zda jej
Kennst du ihn

znáš, ó zda jej znáš? V ten
wohl? Kennst du ihn wohl? Da -

U. 770.

Ex. 4: Z. Fibich, *Lied der Mignon* "Kennst du das Land".

Poco più mosso.
desiderioso

chlad, v ten chlad, tam chtě - la
hin! Da - hin geht un - ser

bych, můj ot - ce, v pouť se brát, v ten chlad, v ten
Weg, o Va - ter lass uns ziehn! Da - hin! Da -

chlad, tam chtě - la bych, můj ot - ce,
hin geht un - ser Weg, o Va - ter

v pouť se brát. (Upraveno dle překladu Lad. Quisa.)
lass uns ziehn! (Goethe.)

U. 770.

Ex. 4: Z. Fibich, *Lied der Mignon* "Kennst du das Land".

Fibich was a melodic composer. His understanding of singing, which mirrors in his songs, was perhaps based on his initial knowledge of folk songs which was subsequently broadened when studying the 19th century Lied composers. The mid-register span of the vocal line allows the singer to employ various colours in order to grasp Mignon's evolution. It is interesting to see how Fibich responded to the drama of the poem. The mood of the initial two stanzas is outlined by the major key of A \flat . The broken chord at the beginning induces an impression of a dream which takes Mignon back to her childhood. Sweet memories briefly suggest bitterness with the sudden switch to minor chords on the words "dunkeln Laub" ("dark leafage"), an anticipation of Mignon's grief. The tension softens on the repetitive questioning "Kennst du das Land" ("Do you know the land") so it can find its apex on the words "There I would like to go with you, my beloved". To emphasise Mignon's urgency and expectation for an answer which does not come, Fibich repeats both lines twice. The poem finds its pinnacle in the third stanza. As a contrast, Fibich places the last part in the parallel A \flat minor key which corresponds with the growing darkness of the poem. Unhappy Mignon recalls her journey from Italy and pleads with Wilhelm to take her there. In a contrasting way to previous settings Fibich shows his ability to use the piano independently in order to create the exalted atmosphere of the poem. The patterns in the accompaniment change throughout the setting to mirror Mignon's confusion as she fluctuates between the past and present. Marked "con orrore" ("with horror"), the third stanza brings darkness on the second line which recalls a mysterious but surely painful reminiscence from Mignon's past. Above the distressed piano figure of thirty-second notes, the tension culminates to the melodic apex on a fortissimo E \flat prolonged for two and half bars above the word "Fluth". Then the appeasement follows to quietly ask "Do you know it, indeed?" for the last time.

On 21 April 1871, Fibich created the last setting to *Wilhelm Meister*. The poem in Goethe's collected poetry known as *Der Sanger* which Schumann entitled *Ballade des Harfners*, a title taken over by Fibich for his setting. Occupied with the final poem, the young composer decided to take a challenge and close the song set with a through composed setting, for Fibich an unexplored form even outside this cycle. Perhaps not as confident with his own compositional skills or resonating with Schumann's Lied, Fibich in his adaptation alters the setting of his predecessor to create his own version. Both settings use the B \flat major key, 4/4 metre and the harp-like arpeggio effect, to frame the song (Ex. 5a).

Maestoso

ppp una corda

5
Was hör ich drau-ßen vor dem Tor was auf der Brüc-ke schal-len? Laßt den Ge

mf

tutti corde

Ex. 5a: Z. Fibich, *Ballade des Harfners* "Was hör ich draußen", bb. 1-8.

16 *meno mosso*

Der Kna-be kam, der Kö-nig

p *mf* *meno mosso*

19 *piu moto*

rief laßt mir he-rein den Al-ten.

mf

23 *Andante* *mf* *p* *p*

Andante

Ge-grü-ßet seid ihr ed-len Herrn, ge-grüßt ihr schö-nen

Ex. 5b: Z. Fibich, *Ballade des Harfners* "Was hör ich draußen", bb. 16-27.

Since there are three characters in the ballade, Fibich musically depicts each of them in a different manner (Ex. 5b).

The king's questioning is raised in the piano tacet after hearing music from the outside depicted by the arpeggio piano introduction. His short motif reappears when the narrator describes the king's appreciation of the singer's music in the stanza 3. Throughout the setting the vocal line oscillates between the elemental intervals of the narrator who guides us through the tale and cantabile singing of the protagonist. His entrance before the king is accompanied with a trumpet-like fanfare combining a semiquaver with a crotchet repeated three times each a third higher (bars 20-22). Alteration of the pattern to a dotted quaver and semiquaver motif reappears above the word "knights" in the stanza 4. Fibich's inspiration from Schumann's and Schubert's settings mirrors the constant change of the accompaniment similar to the one we have seen in the setting of "Kennst du das Land". Arpeggios alternate with blocks of chords or broken chords sometimes changed to melodic treble. In the third and repetitively sixth stanza appear sextuplets running through both piano hands underscoring the Harper's performance. This figuration was a commonly used feature in settings of this poem by diverse composers. By combining the accompanimental patterns, Fibich underscores differences between the three characters of the setting.

Conclusion

Fibich's romantic personality is reflected in his Lieder. In the twenty-one Goethe settings composed between 1865 and 1873, we can trace the early compositional approach of the young music student, his development and, finally, the rise of his first song set on the threshold of his new life as a composer. Regardless that, the song cycle *Aus Goethes Wilhelm Meister Lehrjahren* represents the peak of Fibich's preparation in the genre of Lied, they remind in the shadow of his larger compositions. This brief paper is a starting point when capturing Fibich's Goethe settings. A broader research on Fibich and the Lied needs to be done in order to clarify ongoing questions and to contribute to a broader perception of the 19th century song studies.

Abstract

Johann Wolfgang von Goethe (1749–1832) is considered as one of the most influential cultural figures of his age. His literary work attracted composers throughout the 19th century and beyond. Goethe himself appreciated musical settings of his literary works, as, in his opinion, lyrical poetry without music did not seem complete.

One of the numerous composers who tackled Goethe's words was Zdeněk Fibich (1850–1900), a Bohemian composer whose name is strongly associated with the genres of opera and melodrama. However, only little is known about his primary compositional attempts in the area of songs. Inspired by settings of Schubert and Schumann the composer was addressed by German poets such as Rückert, Heine, Eichendorff and Goethe. Moreover, song settings to both German and Czech literary models were emerging throughout Fibich's life. Similarly to Schubert, Fibich's first Lieder are dated back to his teen hood. *Gefunden*, Fibich's first musical encounter with Goethe, was written as early as 1865. In my paper, I have examined nine settings to *Wilhelm Meister Lehrjahren*, which originated between 16 and 21 April 1871. Numerous reasons led me to examine these particular songs. Firstly, Fibich's Goethe settings have been neglected by musicologists as well as performers. None of eleven vocal pieces have been published or recorded to date. Secondly, there is need for a comparative study of these songs with other settings to Goethe. My research addresses the lacuna in the 19th century song studies while asking the following questions: Do the songs have much to offer in comparison to songs by Schubert, Schumann, Wolf and others? What stands behind the omission of the songs? This paper is a starting point in uncovering the significance of forgotten Fibich's Goethe settings.

Keywords

19th Century Song, Zdeněk Fibich, Johann Wolfgang von Goethe, Czech Lands

Abstrakt

Zdeněk Fibich (1850–1900) i jego pieśni do słów Goethego – opracowania zapomniane?

Johann Wolfgang von Goethe (1749-1832) jest uważany za jedną z najbardziej wpływowych postaci kultury swego czasu, a jego dorobek literacki inspirował wielu kompozytorów dziewiętnastowiecznych i późniejszych. Sam Goethe cenił muzyczne opracowania swoich dzieł, gdyż jego zdaniem poezja bez muzyki nie wydawała się kompletna.

Jednym z wielu kompozytorów, którzy inspirowali się wierszami Goethego, był Zdeněk Fibich (1850-1900), czeski kompozytor, którego nazwisko mocno związane jest z gatunkami opery i melodramatu. Niewiele jednak wiadomo o jego pierwszych próbach kompozytorskich w dziedzinie pieśni. Zainspirowany opracowaniami Schuberta i Schumanna kompozytor cenił takich niemieckich poetów, jak Rückert, Heine, Eichendorff i Goethe. Ponadto podczas całego życia Fibich sięgał po teksty poetów niemieckich i czeskich. Podobnie jak w przypadku Schuberta, pierwsze Lieder Fibicha pochodzą z czasów, kiedy kompozytor był nastolatkiem. *Gefunden*, jego pierwsze muzyczne opracowanie tekstu Goethego, powstało już w 1865 roku. W niniejszym artykule przestudiowałem dziewięć opracowań tekstu *Wilhelm Meister Lehrjahren*, które powstały między 16 a 21 kwietnia 1871 roku. Do zbadań tych konkretnych pieśni skłoniły mnie liczne powody. Po pierwsze, utwory Fibicha do tekstów Goethego były długo zaniegrywane zarówno przez muzykologów, jak i wykonawców – dotychczas żaden z jedenastu utworów wokalnych nie został wydany ani zarejestrowany. Po drugie, potrzebne jest przeprowadzenie porównawczych studiów zestawiających te pieśni z innymi opracowaniami tekstów Goethego. Moje badania mają na celu wypełnić lukę, jaka powstała w badaniach nad gatunkiem pieśni w XIX wieku oraz odpowiedzieć na zaistniałe pytania: Jak pieśni Fibicha wypadają w porównaniu z pieśniami Schuberta, Schumanna, Wolfa i innych? Dlaczego dotychczas nie zostały przebadane? Ten artykuł został zamierzony jako punkt wyjścia dla ustalenia znaczenia zapomnianych pieśni Fibicha do tekstów Goethego.

Słowa kluczowe

pieśń w XIX wieku, Zdeněk Fibich, Johann Wolfgang von Goethe, kraje czeskie

Bibliography

- Byrne Bodley L., *Schubert's Goethe Settings*, Routledge 2003.
- DeLong K., *Tomášek's Goethe Lieder*, "Kosmas" 1988, vol. 7, pp. 71-90.
- Fibich Z., *Písně*, sig. S80/433 MČH HHO, Czech Museum of Music, Praha.
- Finson J. W., *Robert Schumann: The Book of Songs*, Cambridge 2007.
- Kopecký J., *Fibich, Zdeněk*, in: *Český hudební slovník osob a institucí*, [online] http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&action=record_detail&id=7521 [accessed 20.10.2015].
- Hudec V., *Fibichovo skladatelské mládí. Doba příprav*, SPN, Praha 1966.
- Hudec V., *Zdeněk Fibich*, SPN, Praha 1971.
- Hudec V., *Zdeněk Fibich Tématický katalog*, Praha 2001.
- Hnilička A., *Václav Jindřich Veit*, "Světobor" 1898-99, vol. 33, No. 8.
- Němec Z., *Vlastní životopis Václava Jana Tomáška*, Praha 1941.
- Ostrčil O., *Písně na texty německých básníků*, ed. M. Kratochvílová, Praha 2015.
- Richter C. L., *Zdenko Fibich, Eine Musikalische Silhouette*, Fr. A. Urbánek, Prag 1900.
- Smaczny J., *Goethe and the Czechs*, in: *Goethe: Musical Poet, Musical Catalyst*, ed. by L. Byrne, Dublin 2004, pp. 159-184.
- Tarantová M., *V. J. Tomášek*, Praha, 1946.
- Youens S., *Mendelssohn's Songs*, in: *The Cambridge Companion to Mendelssohn*, 2011, pp. 189-205.