

# Wagner Revisited

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# Bands in 19<sup>th</sup> Century Germany

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- In the 19<sup>th</sup> Century, military bands in Germany began to assume a greater role in cultural life
- Band music became a widespread form of popular entertainment and leading bandmasters interacted with major composers—notably Hector Berlioz and Richard Wagner.
- A course to train bandmasters was established at the Musikhochschule in Berlin. The Musikhochschule soon become an important training center for European military bandmasters.
- Wilhelm Wieprecht was a civilian who greatly influenced German military bands. He gave several “Monster Concerts” that caught Wagner’s attention, and helped to inspire him with the dramatic possibilities of massed wind instruments.

# Bands in 19<sup>th</sup> Century Germany

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# Bands in 19<sup>th</sup> Century Germany

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# Wagner and Bands

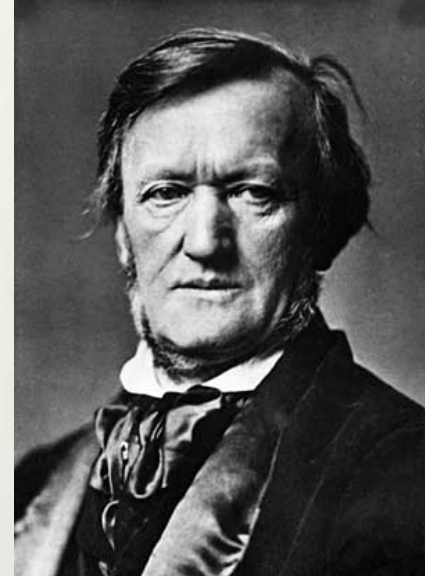
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- Wagner was impressed with Wieprecht's massed band concerts. They no doubt appealed to his sense of drama and spectacle.
- In his orchestral piece, "Rule Britannia" (1836/37), he called for a "large military band" to augment the orchestral forces.
- His interest was stimulated during his sojourn in Paris when he heard Berlioz's "Symphonie Funebre et Triomphale," which he described as Berlioz's greatest work.
- Rienzi (1842) uses military music for dramatic effects, and later works for the stage use increasingly large orchestral wind complements. Many of Wagner's orchestral innovations (e.g. "Wagner tubas") were inspired by Wieprecht's military band instrumental innovations (addition of tenor horns to strengthen middle brass voice).
- Wagner composed four pieces for bands, all of which were marches.

# Wagner's Original Wind Music

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- *Trauermusik* (after Weber's *Euryanthe*, 1844)
- *Huldigungsmarsch* (1864; version for orch. 1871)
- *Kaisermarsch* (1871)
- *Centennial March* (1876)





# Huldigungsmarsch

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- ***Huldigungsmarsch*, (1864, orch. 1871)**
  - Composed to celebrate the birthday of Ludwig II.
  - Original version was for military band; an orchestral arrangement was begun by Wagner, and finished by Joachim Raff.



# Siegfried-Idyll

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RICHARD AND COSIMA WAGNER.

- Wagner's "other" birthday piece—composed (for chamber orchestra) as a "symphonic birthday greeting" for Cosima in 1870.
- A celebration of Cosima's birthday, the completion of Act III of Siegfried and the birth of their son (Siegfried).
- Composed as *Huldigungsmarsch* was being orchestrated.



# Kaisermarsch (1871)

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- In 1871, Germany invaded France and annexed Alsace-Lorraine. The *Kaisermarsch* “pandered to the mood of militant nationalism” following the proclamation of the Second Reich and the German victory. Wagner later scored the piece for orchestra himself and added an optional “people’s chorus.”



# Centennial March (1876)

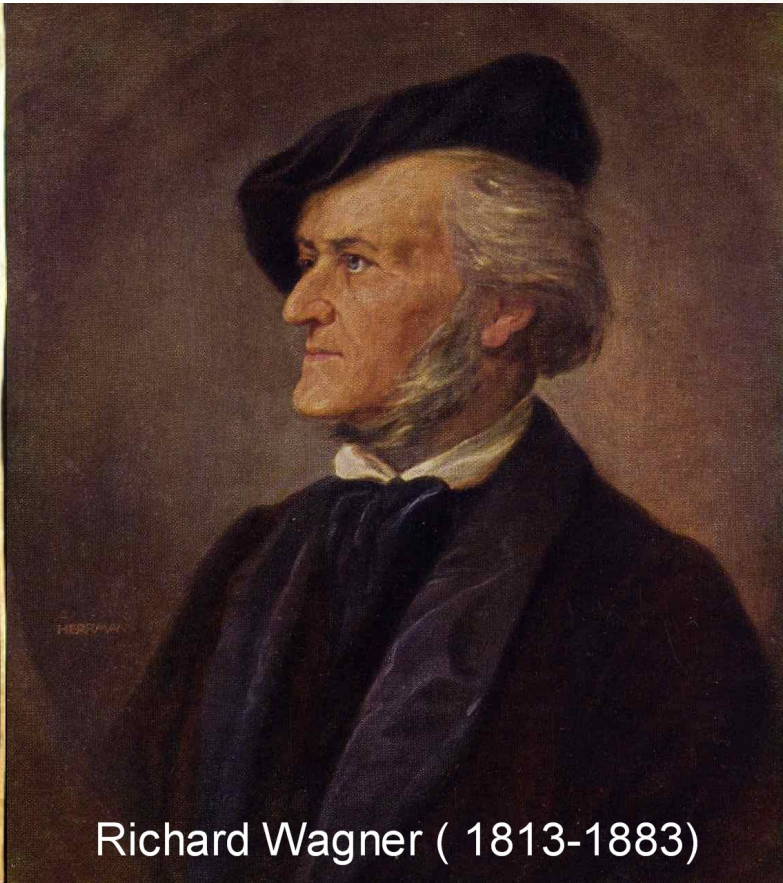
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- The *Grosser Festmarsch* (Grand Festival March), known in English as the “Centennial March” was commissioned in 1876 to celebrate the hundredth anniversary of American independence.
- Happy July 4<sup>th</sup>!
- Centennial Exposition entry in Wikipedia...



# Wagner and Berlioz

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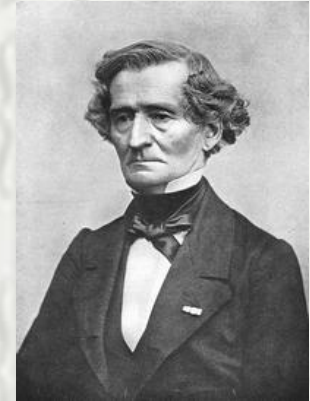
Richard Wagner ( 1813-1883)



# Wagner and Berlioz

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Nov./Dec. 1839: Berlioz gives premiere of his *Roméo et Juliette, symphonie dramatique*. Wagner is present at the performance and calls it “a revelation.”

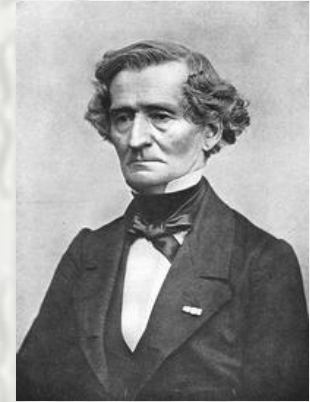


12 Jan. 1840: Wagner completes first movement of a “Faust Symphony” (that later became his *Faust Overture*).

# Wagner and Berlioz

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July 1840: Berlioz gives premiere of his *Grande symphonie funèbre et triomphale*. Wagner is again present at the performance—he regards it as Berlioz’s finest work.



December 1844: Wagner premieres *Trauermusik*

# Trauermusik (1844)

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- One of the landmark works of the 19<sup>th</sup> century wind repertoire.
- By far Wagner's best known and most-performed work for winds.
- It was one of Wagner's favorite pieces. In *Mein Leben* he wrote, "I had never before achieved anything that corresponded so perfectly to its purpose."



# Trauermusik (1844)

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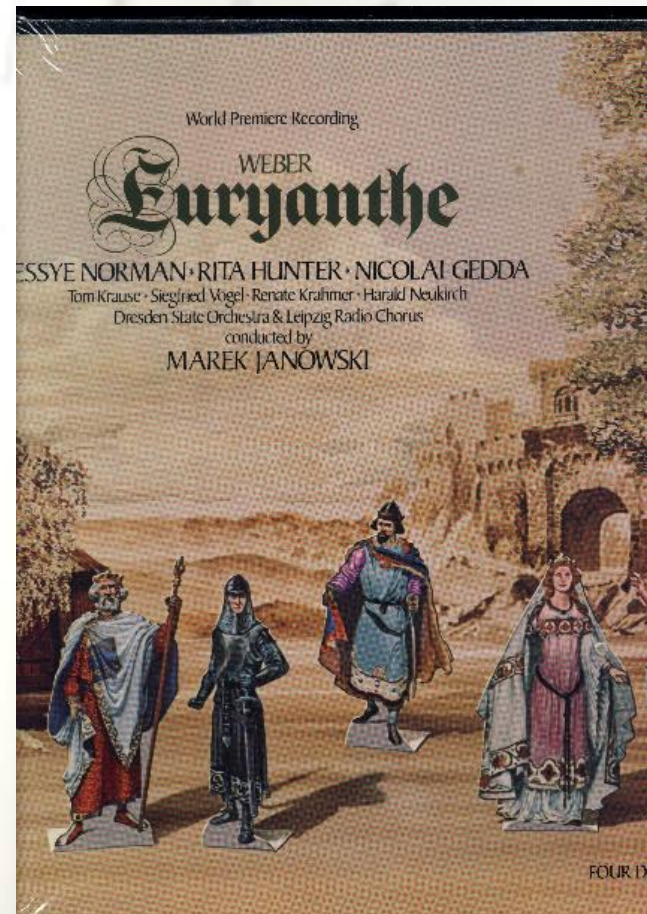
- In December 1844, the remains of Carl Maria von Weber were moved from English to German soil, accompanied by Weber's eldest surviving son.
- Wagner composed *Trauermusik* for the torch-light procession to Weber's final resting-place, the Catholic cemetery in Dresden.



# Trauermusik (1844)

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- The work is Wagner's "band transcription" of music from Weber's opera, *Euryanthe*.
- He took complete passages from the opera, keeping melodies, harmonies, chord voicings and textures intact, and set them for winds.



# Trauermusik (1844)

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**Wagner**

**Weber**

mm. 1-15

Overture, mm. 129-143  
("Spirit vision" music)

mm.  
17-71

Euryanthe's Cavatina  
"*Hier dicht am Quell*," Act  
III, Scene 4 (No. 17)

"Coda"

Act III, Scene 11 ("Spirit  
Vision" scene)

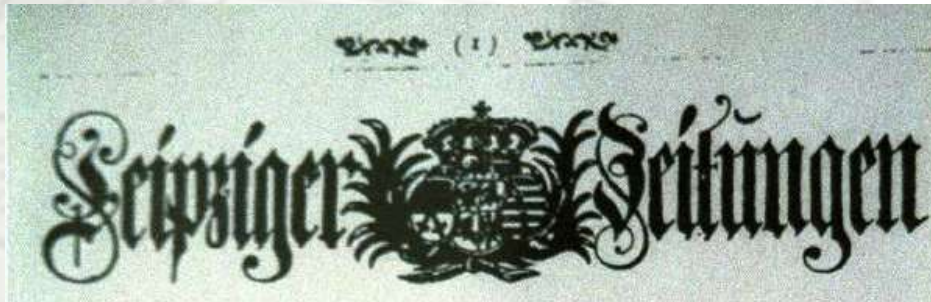




# Trauermusik (1844)

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- **Wagner, *Mein Leben*:** “...I undertook to provide the necessary *Trauermusik*. I put two motives from Euryanthe together...[into a] very good symphonic piece that I specially orchestrated for 80 selected wind instruments.



- **Leipziger Zeitung, 17 December 1844:** “The first act of the solemn transference of the remains of Carl Maria von Weber is now complete...at 6 PM 100 torch bearers arrived...[then] the procession began, flanked on both sides by the torch bearers. In front, 80 men of the military bands played a *Trauermusik* by Kapellmeister Wagner on wind instruments and with muffled drums.

# Trauermusik (1844)

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- **Deutsche Allgemeine Zeitung, Leipzig, 18 December 1844:** They opened with the [bands] of the Communal Guard and the regiments garrisoned here playing a “*Trauermarsch*” composed by Kapellmeister Wagner on themes by Weber...”

# Trauermusik (1844)

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## THE GREAT TITLE CONTROVERSY: TRAUERMUSIK OR TRAUERSINFONIE?

- The case for *Trauermusik*:
  - The 1844 MS (Wagner's autograph, or AP) is untitled.
  - Wagner knew and referred to Berlioz's *Grande symphonie funèbre et triomphale* by the German title, "*Trauersinfonie*."
  - He *never* used that term in any of his correspondence when referring to his piece—he always called it "*Trauermusik*."
    - "...look in Dresden for my score of the *Trauermusik* on the occasion of Weber's burial...the orchestral parts must still exist...you could publish [it] in full score and in piano arrangement." (Letter to Wilhelm Fritzsche, 31 May 1871)
    - "It seems that I am very irritated with you! Who gave you the right to arrange and publish my *Trauermusik*?" (unsent letter to Hermann Mueller, 22 June 1871)
  - *Trauermusik* is a generic term meaning "funeral music." It shows up frequently (e.g. Mozart's *Maurische Trauermusik*). This title is like calling a piece, "sonata," or "symphony."



# Trauermusik (1844)

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## THE GREAT TITLE CONTROVERSY: TRAUERMUSIK OR TRAUERSINFONIE?

- The case for *Trauersonfonie*:
  - An MS dating from the 1870s in the hand of Dresden copyist Karl Mehner, and an MS dating from the 1880s in the hand of Felix Mottl both bear the title “*Trauersonfonie*.”
  - These MSS have other significant differences from the AP (meter is alla breve, etc.)
  - Their authenticity is vouched for by third parties
  - This has led to speculation (Keith Kinder) that Wagner actually prepared two versions of this work: a “ceremonial” version titled *Trauermusik*, and a “concert” version titled *Trauersonfonie*.

# Trauermusik (1844)

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## SOURCES FOR THE WORK

AP = The autograph MS in Wagner's hand with the date 15 Nov. 1844 (also in Wagner's hand).

Title: None.

Currently in the Staatsbibliothek Berlin.

# Trauermusik (1844)

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## SOURCES FOR THE WORK

### Instrumentation for AP

flute (5 players)	2nd F horn (4)
1st oboe (4)	1st Bb horn (3)
2nd oboe (3)	2nd Bb horn (3)
1st clarinet "a" (5)	1st F trumpet (3)
1st clarinet "b" (5)	2nd F trumpet (3)
2nd clarinet "a" (5)	alto trombone (3)
2nd clarinet "b" (5)	tenor trombone (3)
1st bassoon (5)	bass trombone (3)
2nd bassoon (5)	tuba (4)
1st F horn (4)	muffled drums (6? 20?)



# Trauermusik (1844)

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## SOURCES FOR THE WORK

MeP = A score in the hand of the Dresden copyist Carl Mehner. Undated.

Title: *Trauersinfonie zur feierlichen Beisetzung der Asche Carl Maria von Weber's  
Ausgeführt während des Zuges vom Ausschiffungsplatze bis an den Freidhof zu  
Friedrichstadt am 14ten December 1844 nach Melodien der Euryanthe arrangirt von  
Richard Wagner.*

Instrumentation: Same as AP

Currently in the Staatsbibliothek Berlin

# Trauermusik (1844)

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## SOURCES FOR THE WORK

MoP = A score in the hand of Wagner's student and protégé, Felix Mottl. Undated.

Title: *Trauersinfonie zur feierlichen Beisetzung der Asche Carl Maria von Weber's Ausgeführt während des Zuges vom Ausschiffsplatz bis an den Freidhof zu Friedrichstadt (corrected to "Dresden") am 14ten December 1844 nach Melodien der Euryanthe arrangirt von Richard Wagner. Tichatschek*

Instrumentation: Same as AP

Notes: Mottl asserted that this title page was printed (not handwritten), and that Wagner himself corrected "Friedrichstadt" to "Dresden." This is taken as evidence that the "Trauersinfonie" title had—to some extent at least—Wagner's blessing.

# Trauermusik (1844)

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## EDITIONS OF THE WORK

RW: 1926 Collected Works Edition, edited by Michael Balling. Balling notes that he did not work from the autograph (which was presumed lost), but from “a copy of the autograph, provided by Felix Mottl, which was in the possession of Mrs. Rudolf Tichatscheck of Dresden.” [MoP]

Differences from AP: Meter signature (*alla breve*), tempo marking (“*Andante maestoso*” instead of “*Adagio*”), missing trombone chord in m.16, numerous differences in articulation markings.



# Trauermusik (1844)

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## EDITIONS OF THE WORK

Leidzen: Performing edition made from WWV, I by Erik Leidzen in 1947 for the Goldman band, published in 1949 by Associated Music Publishers.

Differences from AP: Has all variations of WWV, I. In addition, it is re-orchestrated for “modern band” (three clarinet parts instead of four, three cornet parts instead of two trumpet parts, saxophones and euphoniums added, chords re-voiced)

# Trauermusik (1844)

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## EDITIONS OF THE WORK

VB: Performing edition prepared in 1992 from AP by Michael Votta, published in 1994 by Ludwig Music with optional parts for saxophones and euphoniums added by John Boyd.

Differences from AP: None, if played without optional parts.

# Trauermusik (1844)

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## EDITIONS OF THE WORK

NWA: *Richard Wagner: Sämtliche Werke*. The second complete edition (still in progress), and one that aspires to maintain the highest critical standards. Begun in 1970 by B. Schott's Söhne of Mainz, in cooperation with the Bavarian Academy of Fine Arts. The original general editors were Egon Voss and the late Carl Dahlhaus. The score to *Trauermusik* is in Series 18, volume II (Orchesterwerke), published in 1999.

Title used: *Trauermusik*

Differences from AP: None. Extensive documentation of variations between AP, MeP, MoP



# Trauermusik (1844)

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## PERFORMANCE HISTORY

- 1<sup>st</sup> performance at Weber's re-interment
- MeP has a marginal inscription attributing a performance in Munich in 1885 by Hermann Levi (a Wagner protégé)—difficult to document.
- AP has a press clipping attached documenting that this “rarely heard work” was performed in Zittau, but is undated (likely in early 1880s).
- There is also a note on AP that it was sent to Julius Laube, and may have been performed by him in the late 1880s.
- Felix Mottl performed the work in Munich in 1905 (likely using MoP)
- Fritz Busch performed the work in Dresden (opera house balcony) on the 100<sup>th</sup> anniversary of Weber's death—June 5, 1926.

# Trauermusik (1844)

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## PERFORMANCE PRACTICES

- There are, therefore, two “versions” of this piece that modern ensembles can perform:
  1. “Trauermusik” = AP -> Votta/Boyd (NWA)
  2. “Trauersinfonie” = MoP->Leidzen
- From 1949-1994, Leidzen was the only version generally available for bands to perform, beginning around 1980 several lists of suggested changes began to emerge. Keating Johnson was the first to make a detailed comparison of AP and Leidzen.

# **Trauermusik (1844)**

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## **PERFORMANCE PRACTICES**

- The “Trauermusik” version is the only one that can be definitely attributed to Wagner’s intentions
- If the tempo and meter indications are followed, it will be at the same speed as Weber’s original music and Wagner’s original. It should last about 7 minutes in performance.
- One then has to solve the instrumentation question.



# Trauermusik (1844)

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## PERFORMANCE PRACTICES

- AP calls for 75 winds, of which 7 are oboes, 10 are bassoons and 14 are horns. The best solution for concert performance is to reduce the instrumentation, but keep approximate proportions.

flute (2 players)

1st oboe (1)

2nd oboe (1)

1st clarinet “a” (2)

1st clarinet “b” (2)

2nd clarinet “a” (2)

2nd clarinet “b” (2)

1st bassoon (2)

2nd bassoon (2)

1st F horn (2)

2nd F horn (2)

1st Bb horn (1)

2nd Bb horn (1)

1<sup>st</sup> F trumpet (1)

2<sup>nd</sup> F trumpet (1)

alto trombone (1)

tenor trombone (1)

bass trombone (1)

tuba (2)

muffled drums (2)

# **Trauermusik (1844)**

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## **PERFORMANCE PRACTICES**

- The “Trauersinfonie” version needs to be played “as is.” If the tempo and meter indications are followed it will be twice as fast as Weber’s original music and AP, and would last about 4 minutes in performance.