

Freudvoll, Leidvoll, Gedankenvoll

Catherine Arrowpoint to Gwendolen Harleth:

‘... We will ask him [Julius Klesmer] to play to us now: he is bound to show us what is good music.’ To be quite safe on this point Herr Klesmer played a composition of his own, a fantasia called *Freudvoll, Leidvoll, Gedankenvoll*—an extensive commentary on some melodic ideas not too grossly evident; and he certainly fetched as much variety and depth of passion out of the piano as that moderately responsive instrument lends itself to, having an imperious magic in his fingers that seemed to send a nerve-thrill through ivory key and wooden hammer, and compel the strings to make a quivering lingering speech for him. (Book One, ‘The Spoiled Child’, Chapter V)

Freudvoll, Leidvoll, Gedankenvoll

Freudvoll	[To be] Joyful
Und leidvoll,	And sorrowful,
Gedankenvoll sein,	Thoughtful,
Langen ¹	[Trying to] Reach
Und bangen	And longing
in schwebender Pein,	In hovering torment,
Himmelhoch jauchzend,	Rejoicing to heaven,
zum Tode betrübt—	depressed unto death—
Glücklich allein	Happy alone
Ist die Seele, die liebt.	Is the soul that loves.

Clärchens 2. Lied (‘Clärchen’s Second Song’), from the play, *Egmont* (1788), by Johann Wolfgang von Goethe (1749-1832), Dritter Aufzug (3rd Act), scene in Clärchens Wohnung (Clärchen’s Home). Clärchen (later Klärchen) and her mother are awaiting the arrival of Egmont, her beloved, while devoting their time to ‘work’ (sewing, knitting, etc).

No present-day annotated edition of *Daniel Deronda* so far seen correctly identifies this allusion, which is a perfect expression of Gwendolen’s plight.

¹ Reichardt (1807) has *hangen* ‘hanging’; ‘suspended’. German does not have a special poetic diction as does English. Poetic effects are achieved by the juxtaposition of contrasting, often disharmonious words so as to produce collocations with powerful imagery. It seems very unlikely that Goethe would have been guilty of such a blatant pleonasm.

Baker's (1981) compilation of the contents of the George Eliot - George Henry Lewis library shows that she possessed not only an edition of Goethe's "Complete Works" (No 341, p 73), but also, as individual literary items, *Egmont*, *Reineke Fuchs* (No 346, p 73), and a few other miscellaneous items. Her copy of *Egmont* is a German-language edition with English notes by C. A. (Carl Adolf) Buchheim (1828-1900), Oxford, 1866, which is not in COPAC.

Cf the following excerpts from the two entries in George Eliot's *Journal* for 1854, during her visit to Weimar, that mention *Egmont*: '14. [October] ... Began to read Egmont, ...' '20 Friday. [October] ... I read Egmont in the evening. ...' (pp 27 & 28.) The Index under Goethe lists other plays, novels, poetry and so forth, a representative selection from Goethe's works, which she read, of course, in German.

Settings

This list has been compiled from various printed and internet sources and there is no guarantee of complete accuracy in individual details, but overall there is general reliability. It is arranged in chronological order by date of composition, in case of tied dates of composition, by date of birth of the composer.

The designation '[**ADB**]' means that there is an article on that composer in the *Allgemeine Deutsche Biographie*, available for print-out on the *ADB*'s website, which it shares with the *Neue Deutsche Biographie*.

The designation [**TLB**] means that there are Index entries for this composer in *Thayer's Life of Beethoven*, Revised and Edited by Elliot Forbes (1917-2006). Princeton, New Jersey: Princeton University Press, 1967. Two Volumes (see below).

Details of items marked with asterisk '*' are due to the website of the Goethe-Museum Düsseldorf, Anton-und-Katharina-Kippenberg-Stiftung, Schloss Jägerhof, Jacobistraße 2, D-40211 Düsseldorf, Germany, which seems to have a library of copies of some of the musical compositions based on Goethe's works, as well as others.

Karl Friedrich Zelter (1758-1832). 1804. [**ADB**] [**TLB**]
*Clärchen. In: Zelter's sämtliche Lieder, Balladen und Romanzen für das Piano-Forte. 1. Heft., Nr. 6. Berlin: Im Kunst und Industrie-Comptoir. 1810. Illustrative recording:

Carl Friedrich Zelter. *Goethe-Lieder*. Songs to Poems by Johann Wolfgang von Goethe. Hans Jörg Mammel, Tenor; Ludwig

Holtmeier (*b* 1964), Klavier. Hammerflüges des Goethe-Hauses Weimar (Nannette Schreiber *née* Stein (1769-1833) [ADB & NDB; vs Familie Stein] 1821. Stiftung Weimarer Klassik. Eine Coproduction mit / A co-production with Mitteldeutscher [sic] Rundfunk. Freiburger Musikforum. Ars Musici CD AM 1255-2. 1998.

Track 3. Clärchen, [1:27]

Mammel has a pleasant tenor voice, but the upper and lower ends sound a bit strained. Sung with the usual restrained passion.

Friedrich Wilhelm Berner (1780-1827). 1804. [ADB]

*Lied aus Egmont. 'Freudvoll und leidvoll'. In: Sechs Gesänge und drey leichte Canons für drey Männerstimmen, 19tes Werk, Nr. 3. Breslau: Bei C. G. Förster.

Friedrich Götzloff (*fl* end 18thC - beg 19thC).² *c*1806.

*Aus dem Egmont. 'Freudvoll und leidvoll.' (*c*1806). In: Deutsche Lieder mit Begleitung des Pianoforte in Musik gesetzt von Fr. Götzloff. Leipzig: Bei Breitkopf und Härtel. *c*1806.

Johann Friedrich Reichardt (1752-1814). 1807. [ADB] [TLB] [There is also an article on his 'Lieblingstochter', Luise Reichardt (1780-1825), 'Liederkomponistin', in ADB.] Reichardt composed *c*1500 Lieder, including 150 settings of poems by Goethe, and composed the music for five *Singspiele* also by Goethe. Clärchens Lied aus Egmont. 'Freudvoll und leidvoll.'

'He occasionally provided two settings of the same passage (*Klärchens Lied*, for example).' (Programme notes to the CD recording by Isabelle Poulenard *et al* below, by Ingeborg Allihn (*b* 1936), translated from the original German by Mary Pardoe, p 11*a*. All later quotations from 'programme notes' are taken from this text.)

In his article on Reichardt in Band 27 (pp 629-648) of ADB, Hans Michael Schletterer (1829-1893), after a less than flattering portrayal of Reichardt's faults of personality (p 629), says in conclusion:

² 'Ein am Ende des 18. Jhs. und Anfange des 19. zu Berlin lebender Diletant, dessen Kompositionen sich eines gewissen Ansehens erfreuten. ...' ('A dilettante living in Berlin at the end of the 18thC and beginning of the 19thC, whose compositions enjoyed a certain reputation.') Robert Eitner (1832-1905), *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten christlicher Zeitrechnung bis Mitte des neunzehnten Jahrhunderts*. 2., verbesserte Auflage. 11 Bände in 6. Graz: Akademische Druck- und Verlagsanstalt, 1959. Band 11, p 298*a*. This reference is due to Nicholas Temperley.

Die Zeitgenossen, welche aus nächster Nähe Genie und Talent nicht aus einander zu halten vermögen, waren von seinen Werken angezogen und begeistert und er fand sich in der gleichen Lage, wie weitaus die meisten unserer gegenwärtigen, ebenfalls vorwiegend grübelnden und reflektirenden, unablässig nach neuen Ausdrucksmitteln suchenden Componisten, die wol von der Gegenwart begriffen und auch gefeiert, von der Zukunft aber, wie zu befürchten steht, ebenfalls bald vergessen sein werden. (p 630)

His contemporaries, who because of their close proximity were not able to distinguish between genius and talent, were attracted by his works and enthusiastic about them, and he found himself in the same position as are by far most of our present-day, predominantly brooding and ponderous composers, incessantly in search of new means of expression, who to be sure are understood and celebrated by the present, but who will soon be, as is to be feared, forgotten by the future. [DAR]

But Schletterer praises Reichardt for some of his settings of certain of Goethe's poems, and calls 'Freudvoll und leidvoll' *hinreißend*: 'thrilling', 'rapturous' (p 647). Illustrative recording:

Johann Friedrich Reichardt, *Lieder & Sonaten*. Isabelle Poulenard (b 1961), soprano; Arthur Schoonderwoerd, pianoforte. Also other works with Massimo Spadano, violin; Laurent Stewart, harpischord. A co-production of West Deutscher Rundfunk (WDR) with AUVIDIS/ASTRÉE. Recorded March 1998. CD E 8595.

Track 12. Klärchens Lied (E flat major) / J. W. von Goethe.

[1:00]

Sung with full voice, but also simple restraint and perfect expression.

The programme notes are a good summary by a free-lance professional musician of Reichardt's life and dedication to writing *Lieder* of the kind which Schubert's supplanted: perfect correspondence and reciprocal harmony between words and music, with no expressive excesses which might threaten to intrude on their unity, a view that Reichardt shared with Goethe, which must be what made their partnership so fruitful.

Mozart, Beethoven, and later Schubert, produced musical settings of Goethe's Lieder, but the poet nevertheless preferred the works of Reichardt. Indeed, Reichardt managed to achieve an ideal blend of singing and poetry which was perfectly in keeping with Goethe's ideals: the two arts should each 'develop (...) for itself and from itself; they should mutually condition one another, then mutually set each other free.' (End of programme notes p 11b)

Ludwig van Beethoven (1770-1827). 1810.
'Freudvoll und leidvoll'. Clärchen's first song was set to music by Ludwig van Beethoven, in *Egmont, Musik zu Goethes Trauerspiel für Orchester*, Op. 84 ('Incidental Music to Goethe's Tragedy') (1810). No. 4. *Andante con moto* — *Allegro assai vivace*. [ADB] The numbering refers to the incidental music to the play, sometimes given as 'Opus 84b'. The overture itself has no number, or a separate opus number.

The orchestral setting is beautifully sung by Gundula Janowitz (b 1937), soprano with the Berlin Philharmonic, in the recording of all of Beethoven's Egmont music in the CD conducted by Herbert von Karajan (1908-1989) (Deutsche Grammophon 1970, recorded c 1965). The disc also contains Janowitz's rendering of 'Die Trommel gerühret'.

Johann Christoph Kienlen (1783/4-1829). 1810.
*Freudvoll und leidvoll, In: *Zwölf Lieder von Göthe mit Begleitung des Piano-Forte in Musik gesetzt und Ihro Majestät der Königin von Baiern Friederike Wilhelmine Caroline (1776-1841) in aller tiefster Ehrfurcht gewidmet von Kienlen, Königl. Baier. Musikdirector*. Leipzig: Bei A. Kühnel, Bureau de Musique. 1810. Nr. 8.

Franz Peter Schubert (1797-1828). 1815. [ADB] [TLB]
Die Liebe, D210. Published 1838.

Heinrich Rudolf Willmers (1821-1878). c1848.
Freudvoll und Leidvoll. Opus 2, Nr. 1, Schuberth & Co.

Franz (Ferencz) Liszt (1811-1886). 1844. Published 1847; revised 1860. [ADB] [TLB]
Freudvoll und leidvoll.³

³ Franz Liszt, 'Freudvoll und Leidvoll' (Goethe), song for voice and piano, dedicated to Ary Scheffer [(1795-1858), French painter of Dutch extraction; painted Liszt 1835], 25 June 1844 (published Vienna, 1847, revised 1860). In: Franz Liszt, *Musikalische Werke*, (eds.) F. Busoni, P. Raabe *et al.* (Leipzig, 1907-1936). For MS

There are two settings of this song (Searle No 280), of three settings in all.

1st setting. (i) c1844; (ii) revision c1860.

2nd setting. c1848.

There is also an album-leaf from the Album of Marie Princessin zu Sayn-Wittgenstein (1837-1920) (1847): *Albumblatt* for Piano, Searle No 166n. *Freudvoll und leidvoll*. Duration: c0:51.

Anton Gregor'evich Rubinstein (1829-1894). 1864.

Sechs deutsche Lieder für eine Singstimme mit Pianoforte, Opus 57, No. 4. Leipzig: B. Senft. (In one of seven such sets of song settings of German texts by Rubinstein.)

Ernest Vietor (*fl* 1905-1930). 1933.

Aus Egmont. Opus 10, No 1.

Cor (Cornelis Wilhelmus) de Groot (1914-1993), *Wonne der Liebe*, (194?) in 7 Goethe Lieder, No 2.

Vincenzo Righini (1756-1812). *nd* Righini's setting of *Freudvoll und Leidvoll* has not been traced, but it is known that Beethoven used it as the basis of a set of variations.

Beethoven's setting, sung by Antonie Adamberger, as recounted by Thayer

Alexander Wheelock Thayer (1817-1897), spent his life working on his factual biography of Beethoven, eschewing idle speculation about or fanciful reconstructions of Beethoven's putative inner artistic and emotional states. Thayer did not live to finish his *magnum opus*. Three volumes of a German edition, in collaboration with Hermann Deiters (1833-1907), appeared during his lifetime (see below). The first English-language edition was published in 1921 by Henry Edward Krehbiel (1854-1923), revised as:

Alexander Wheelock Thayer, *Life of Beethoven*. Revised and Edited by Elliot Forbes (1917-2006), Revised Edition. Princeton, New Jersey: Princeton University Press, 1967.

examples of 1844 and 1860 versions see Peter Raabe, *Liszt's Schafften*, 2nd rev. edn (Tutzing: H. Schneider, 1968), p. 344.

The publishers give this account of Thayer's method:

...Thayer's approach to biography was to present in chronological order the factual evidence concerning Beethoven, the man and his work, and to eliminate the analysis and aesthetic evaluation of the music. To gather the material necessary for such an undertaking, he went to Europe; there, he spent most of his life seeking out those persons still alive who had known Beethoven and studying the sources that were available. His biography succeeded in clearing away the romantic fiction that was then, in the 1870's, current and gave for the first time a full account of the composer's life which was based on reliable, historical method. (*pb* on back cover of both volumes of the paper back edition of Forbes's revision.)

Beethoven's understanding of the character of Clärchen as a feisty, self-confident young woman is reflected in the following valuable eye-witness account from Thayer.

... the first performance [of *Egmont*] with Beethoven's music was on the evening of June 15th [1810]. Clärchen was played here by Antonie Adamberger (1790-1867)—a young actress alike distinguished for her beauty, her genius and her virtues—whose marriage in 1817 to the distinguished archaeologist Joseph Calasanza von Arneth (1791-1863) was a distinct loss to the Vienna stage. The two songs which Clärchen has to sing necessarily brought Fräulein Adamberger for the moment into personal relations with Beethoven, concerning which she wrote to the present author [Thayer] the following simple and pleasing account under date January 5, 1867:

. . . I approached him [Beethoven] without embarrassment when my aunt of blessed memory, my teacher and benefactress, called me to her room and presented me to him. To his question: "Can you sing?" I replied without embarrassment with a decided [*sic; sc* 'self-confident' DAR] "No!" Beethoven regarded me with amazement and said laughingly: "No? But I am to compose the songs in 'Egmont' for you." I answered very simply that I had sung only four months and had then ceased because of hoarseness and the fear that continued exertion in the practice of

declamation might injure my voice. Then he said jovially with an adoption of the Viennese dialect: “That will be a pretty how do you do!”—but on his part it turned out to be something glorious.

We went to the pianoforte and rummaging around in my music. . . he found on top of the pile the well-known rondo with recitative from Niccolò Antonio Zingarelli’s (1752-1837) *Romeo and Juliet* [*Giulietta e Romeo* (1796)]. “Do you sing that?” he asked with a laugh which shook him as he sat down hesitatingly to play the accompaniment. Just as innocently and unsuspectingly as I had chatted with him and laughed, I now reeled off the air. Then a kind look came into his eye, he stroked my forehead with his hand and said: “Very well, now I know”—he came back in three days and sang the songs for me a few times. After I had memorized them in a few days he left me with the words: “There, that’s right. So, so that’s the way, now sing thus, don’t let anybody persuade you to do differently and see that you do not put a *mortant* in it.” He went; I never saw him again in my room. Only at the rehearsal when conducting he frequently nodded to me pleasantly and benevolently. One of the old gentlemen expressed the opinion that the songs which the master, counting on certain effects, had set for orchestra, ought to be accompanied on a guitar. Then he turned his head most comically and, with his eyes flaming, said, “He knows!” [*sic; sc* ‘understands’ DAR]

(Thayer-Forbes 1967, I: Chapter XXIII. Decrease in Productivity — Therese Malfatti [(1792-1851), one of Beethoven’s infatuations] — Bettina [von] Brentano [another], pp 484-485.)

The original German text is fuller and differs in details from Forbes’ version given above. We reproduce here the version of the letter as published in:

Alexander Wheelock Thayer. *Ludwig van Beethoven’s Leben*. Nach dem originalen Manuskript deutsch bearbeitet von Hermann Deiters (1833-1907). Dritter Band. 2. Auflage. Mit Benutzung von hinterlassenen Materialien des Verfassers [Thayer] neu bearbeitet und ergänzt von Hugo Riemann (1840-1919). Leipzig: Druck und Verlag von Breitkopf & Härtel, 1911. Fünftes Kapitel: Das Jahr 1810.

... die erste Aufführung fand statt am Abende Donnerstags den 24 Mai 1810 [*sic*].

„Wien am 5. Jänner 1867.

.....
Da Sie sich die schöne Aufgabe machten, kleine Züge aus dem Leben Beethovens zu sammeln, um sie zu einem Lebensbilde des großen Meisters zu vereinigen, so geschieht es gewiß nicht aus Selbstsucht, sondern aus Achtung für den Namen Beethovens, wenn ich mit Zagen daran gehe, Ihnen die Veranlassung zu schildern, die mich mit ihm zusammenführte.

Ich war damals ein kindliches heiteres fröhlich junges Ding, das dieses Mannes Werth nicht zu schätzen wußte, und dem er auch gar nicht imponirte, während ich jetzt — mit sechs und siebenzig Jahren, das Glück ihn gekannt zu haben vollkommen fühle. Daher kam es auch, daß ich ihm ohne alle Befangenheit entgegentrat, als meine selige Tante, meine Erzieherin und Wohlthäterin, mich auf ihr Zimmer rufen ließ und ihn mir nannte. — Seine Frage: „Können Sie singen?“ beantwortete ich ohne Verlegenheit mit einem unbefangenen Nein!⁴ Erstaunt betrachtete mich Beethoven und sagte lachend: „Nein? Ich soll ja die Lieder zum Egmont für Sie setzen.“ — Ich versetzte ganz einfach, daß ich nur vier Monate gesungen, nach einer Heiserkeit aber aufgehört, weil man fürchtete, daß bei meinem angestregten Studium des Recitirens mein Organ leiden könnte. Da sagte er lustig im scherzhaft angenommenen Wiener Dialect: „Nun, das wird was sauberes werden,, — und von seiner Seite wurde es etwas Herrliches.

Wir gingen an das Klavier und meine Musikalien — alte Erbstücke von meinem Vater — die ich alle wie ein Papagei ihm nachsang und zu dieser Stunde auswendig weiß umstörend, fand er oben auf das allbekante Rondo mit Recitation aus Romeo und Julie von Zingarelli [Ombra adorata aspetta: scena e rondo di Romeo e Giulietta]. ‚Das singen Sie‘, rief er lachend heraus, daß es ihn schüttelte, indem er sich zweifelnd zum Accompagniren

⁴ The complete final edition of Thayer's text is also available on CD-ROM, in the series Kleine Digitale Bibliothek, Berlin, Directmedia, 2007, no. 34. The text of Adamberger's letter on the CD contains an unfortunate lacuna: the word 'unbefangenen' before the first 'Nein' is missing, and then also: 'Erstaunt betrachtete mich Beethoven und sagte lachend'.

setzte. Eben so harmlos als ich mit ihm schwätzte und lachte, sang ich meine Arie herunter. Da wurde sein Auge sehr wohlwollend, er strich mir mit der Hand über die Stirne und sagte: „Ja so, jetzt weiß ich es“ — kam nach drei Tagen wieder und sang mir die Lieder einigemal vor. Als ich sie nach wenigen Tagen inne hatte, ging er von mir, mit den Worten: „So, jetzt ists recht. So, so ists recht, so singen Sie, lassen Sie sich nichts einreden und machen mir nicht ein Mortant hinein.“ Er ging, ich sah ihn in meinem Zimmer nie mehr.

Nur auf der Probe, als er dirigierte, nickte er mir öfters freundlich wohlwollend zu. Einer der alten Herren meinte, man solle die Lieder, welche der Meister auf die Begleitung dieses Effects mit dem Orchester gesetzt hatte, in der Scene nur mit einer Guitarre begleiten. Da drehte er äußerst komisch den Kopf herüber und sagte mit einem flammenden Blick: „Der versteht!“

(pp 201-202. Punctuation including inconsistencies or *Ungereimtheiten* as in the original printed text retained.)

The first performance took place on the evening of Tuesday 24th May 1810 [*sic*. This is the date of the first performance of the revival of the play; the music was first heard at the fourth performance; see Thayer-Forbes, which gives the date as ‘June 15th’]

Vienna, 5th January 1867

As you have undertaken the noble task of assembling a complete biography of Beethoven from small details of the Master’s everyday life, I am responding diffidently, out of concern for the good name of Beethoven and certainly not out vanity, by describing the circumstances that brought me into contact with him.

At the time, I was a childlike, high-spirited, young thing, who could not know the worth of this great man and was not over-awed by him, though now, at the age of 76, I fully appreciate my good fortune in making his acquaintance. So, I was not at all self-conscious when my aunt, of blessed memory, my teacher and benefactress, called me into her room and introduced me to him. Nor was I embarrassed to answer his enquiry, “Can you sing?”, with a resounding No! Beethoven stared at me in smiling amazement, saying, “No? But I’m to set the Egmont songs for

you.” I explained simply that I had sung for only four months and stopped after signs of hoarseness, as it was feared that further exertions would damage my voice. Then he exclaimed playfully in mock Viennese dialect, “Well, this’ll do the trick.” And coming from him, it was just wonderful.

We went over to the piano and, rummaging through my music — old pieces of my father’s that I used to parrot off to him and still knew by heart — he came across the well-known Rondo Recitative from Zingarelli’s *Romeo and Juliet* [Ombra adorata aspetta: scena e rondo di Romeo e Giulietta]. “Sing me *that*”, he exclaimed, shaking with laughter, as he sat down hesitantly to accompany me. I rattled off my aria as guilelessly as I had laughed and chattered with him. A benevolent look came into his eyes, and he stroked my forehead with his hand, saying, “So, now I know”. Three days later, he returned and sang me the songs several times. A few days later, when I had mastered them, he left with the words: “That’s it; that’s just right. Sing it just like that, don’t be tempted to slip in any *mordants*.” He left, and I never saw him again in my room.

But at the rehearsal, which he conducted himself, he gave many a friendly and benevolent nod in my direction. One of the old players said that songs on stage should only be accompanied by a guitar, whose effect the Master had reproduced with the full orchestra. Then, with the most comical tilt of the head and flashing eyes, he exclaimed, “He’s got it”. [JNG — DAR]