

3: Weimar

First impressions. Sense of wellbeing. The Piano Trio and String Quartet torso are performed in Raff's presence. Orchestral musicians and the theatre. Fedor von Milde. Declines Schubert's offer. Close working relationship with Liszt. Relationship with Princess Wittgenstein. The Paris plan is abandoned. Lives in comfort in Weimar. Revision of "*König Alfred*" and the Psalm. Begins his first symphony. Work done for Liszt. Copying and orchestrating. The "Goethe March". Temporary gloomy atmosphere. News from Stuttgart and Switzerland. Performance of an excerpt from "*König Alfred*" at a court concert. Joseph Joachim. Party at Liszt's home. Liszt praises Raff. Unveiling of the Herder memorial. First performance of "*Lohengrin*". Meets up again with Hans von Bülow and his mother. Bernhard Cossmann. Henry Chorley's critique of Raff's Piano Trio. Liszt leaves to go to Bad Eilsen. The Princess' daughter falls ill. Stagnation of artistic life in Weimar. Eduard Genast. Doris Genast. Exchange of letters with Liszt. Rehearsal of "*König Alfred*". Liszt in Weimar; has to leave again. The Princess falls ill. Raff's psychological traumas. Premiere of "*König Alfred*" conducted by Raff. Great, but only local success. Von Bülow in Weimar; close relationship with Raff. Liszt's plans for Raff. "Samson": subject matter and doctoral dissertation. Raff's feelings of discontent and letter to Frau Heinrich. The Ballenstedt music festival. The Berlioz week. Joachim leaves. "*Frühlingsboten*". Songs and Dance Caprices. The "*Fantasie in Ouvertürenform*". "Leaving Weimar". Revision and new production of "*König Alfred*". Hopes to gain position as Kapellmeister. Liszt's testimony on Raff's behalf. Raff is imprisoned. Misses the Karlsruhe music festival. Engagement to Doris Genast.

Like the month spent in Bad Eilsen, the first period of Raff's stay in Weimar was among the happiest in Raff's life. It was replete with hopes, joyful activity and new and fascinating experiences. For the first time he stepped upon soil where the classics had come into being, entering an environment in which, despite the occasional undercurrent of provincialism, intellectual and artistic values were

use of some newly-opened railways. The Hannover-Brunswick-Magdeburg-Halle route opened throughout as early as 1844, for example.

highly prized.¹ Of course, it was only gradually that Raff was accepted by the long-established Weimar families who cherished the memories of Goethe, Schiller, Herder and Wieland like some treasured, living inheritance;² on the other hand, he was acquainted to a greater or lesser degree with all the outstanding newcomers to Weimar – those who had been attracted to go there by Liszt’s reputation and character. Having entered a circle consisting entirely of aspiring artists, Raff enjoyed the sense of wellbeing produced by being recognised and valued by them. Soon after arriving in Weimar, the torso of his String Quartet and his Piano Trio were played for him, with Liszt himself, the violinist Stör and the cellist Apel playing the latter work;³ “*König Alfred*” was to be accepted for performance at the Court Theatre not long after that and there was the prospect of Psalm 121 being performed too. How long he had been waiting to gain a hearing for his music!

Raff had his fill of excitement: there was the theatre, whose manager granted him free admission, and then there were concerts and in particular the famous musical matinees at the Altenburg. He singled out certain individual orchestral musicians for high praise, such as Nabich the trombonist, “the best anywhere in Europe”, that “fantastic trumpeter, Sachse” and “other folk that you can’t find just any old where.”⁴ He had already got to know his splendid future “*König*

¹ Footnote from the original 1925 German edition: there is no need here for a description of post-classical Weimar, nor of the Altenburg circle. The well-known writings in which both are superbly described are mentioned in the bibliography at the end of this book. Footnote to this edition: The Altenburg was a large house on Jenaer Strasse where Liszt lived with Princess Carolyne and her daughter, and where a flourishing intellectual circle grew up around them.

² The small city of Weimar had become Germany’s pre-eminent literary centre through the concurrent presence there of Germany’s greatest writers and poets, Johann Wolfgang von Goethe (1749-1832) and Friedrich von Schiller (1759-1805), together with Johann Gottfried von Herder (1744-1803), a philosopher, theologian and poet and Christoph Martin Wieland (1733-1813), a poet and writer.

³ This was probably a private “run through” of both works. At the Piano Trio’s public premier in August, Liszt was joined by Joachim and Cossmann. Raff’s cataloguer Schäfer records the Quartet’s *Andante* movement being played in public by Joachim, Stör and Apel together with a violist named Waldbrühl in May 1850.

⁴ Moritz Nabich (1815-1893) and Ernst Sachse (1808-1868).

Alfred", Fedor von Milde,¹ often going on walks with him. Everyone was kind towards him as he, so often the critical one, himself confirmed; and so we can understand when he said of his first weeks in Weimar that, apart from catching an unpleasant and feverish cold, "his circumstances were well-nigh perfect."

At the end of January 1850, having given careful consideration to the matter, Raff decided to decline Schubert's offer of a job in his business. "If I put myself at his disposal, I'll be cutting myself off from all the more noble aspects of the artistic world and rushing into the realm of commerce which may involve a future which could be absolutely ruinous for me. Liszt, the only friend to whom I can turn for support and, in extremis, money, would then be forced to find someone else..." That situation had now been averted. The relationship between the two of them soon recaptured the warmth and cordiality of the first months they had spent together. Raff saw his friend and patron every day: he became part of the family at the Altenburg, Liszt's actual home – e.g. at court, the "*Erbprinz* Hotel" was Liszt's official place of residence – and went almost everywhere with him. In fact at concerts and parties he stayed for as long as Liszt did, "because Liszt is used to me being with him." Whenever the description "my friend" occurs in the letters Raff wrote during this period, it always means Liszt. The occasional critical or angry remark, which was just part of his character, didn't alter the fact of his genuine affection for Liszt; as soon as his bad mood had disappeared, he would prove his affection in every possible way. Von Bülow, who could testify at first hand to the way the two got on together in Weimar, put it like this: "Raff sacrifices half of his own life for Liszt."² For Raff, everything revolved around Liszt in this first period at Weimar. It also seems to have been as a result of Liszt's advice and influence that Raff told his friend in Stuttgart³ that he wasn't

¹ Footnote from the original 1925 German edition: Fedor von Milde, at that time the *Heldenbariton* of the Court Theatre. He was the first interpreter of the role of "Telramund" and died in 1889. Footnote to this edition: Hans Feodor von Milde (1821-1889) created the role of Friedrich von Telramund at the premiere of Wagner's *Lohengrin* in Weimar in August 1850. *Heldenbariton*: lit. heroic baritone.

² Footnote from the original 1925 German edition: Hans von Bülow's Letters, Vol.1, p.338.

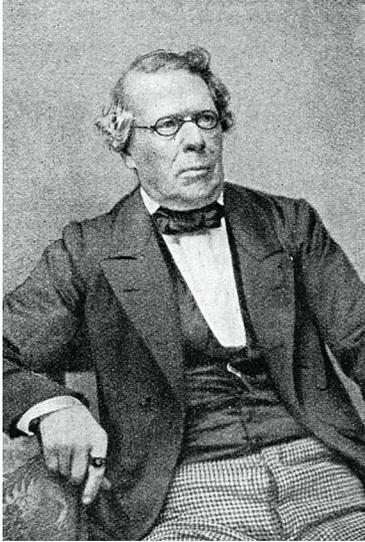
³ i.e. Frau Heinrich.

publishing anything for the time being. "The closer I come to taking the steps which might be decisive for my future, the more cautiously I must tread." He didn't find this very easy because he needed a steady income. He hadn't yet been able to pay off his long-standing debts and it didn't help that the princess, "who unfortunately is in charge of the household budget," gave him somewhat less money than Liszt had actually promised him. "But what I am supposed to do? I can't blame Liszt, can I? He also has far too many expenses and, when compared with the past, he earns so little. That's why I'm not saying a dickybird - no, I'm going to wait patiently until I can actually stand on my own two feet again."

Princess Carolyne Wittgenstein played an important part in Raff's life, even though it was inextricably bound up with that of Liszt. In his letters Raff describes Liszt's relationship with this outstanding woman who loved him with a love that was as rare as it was clear-sighted and truthful. Raff's personal liking for her rose to genuine affection when his mind turned to sweet little Princess Marie who was then in her early teens. Raff also thought it wise under the circumstances for Liszt to set aside his career as a piano virtuoso and to "endeavour to pursue a quiet career as a composer." Here he was in total agreement with the princess; unfortunately, this unanimity was broken by the lady herself. She doubted whether Raff was an artist, seeing him more as an intellectual, and she had already said as much publicly when in Bad Eilsen. This had irritated Raff and made him suspicious of her. Now in Weimar she made the same pronouncements about Raff to Liszt, Stör and Belloni, even going so far as to approach Raff and advise him to take up a career as a mathematician. Of course, this changed when everyone, especially Liszt himself, offered her unimpeachable proof of Raff's musical abilities, and when she finally recognised Raff's usefulness to Liszt. However, he held a grudge against her because she had insulted him, missing no opportunity to contradict the princess during the frequent discussions on artistic matters which took place at the Altenburg or tell her in no uncertain



From top, clockwise: Liszt's residence in Weimar, the Altenburg, sketched by his friend Friedrich Preller; the young violin virtuoso Joseph Joachim, Raff's colleague in Liszt's circle in the early 1850s; his King Alfred, the baritone Fedor von Milde (a portrait from the 1860s).



From top, clockwise: The Genast family: Eduard Genast, Director of the Royal Court Theatre in Weimar, his actress wife Christine (both pictures from the original 1925 German edition) and their daughters, the actress Dorothea (Doris) and her younger sister, the singer Emilie.

terms that her point of view was that of a dilettante.¹ Furthermore, the Princess' German wasn't very good and nor was Raff's French, with the result that the two of them found it even harder to understand each other. The sort of crude and intolerant behaviour which Raff himself admitted he was guilty of – Hans von Bülow later coined the alliterative phrase "Rough Raff" to describe him – may frequently have irritated the princess who no doubt was accustomed to rather more courteous behaviour. She was also afraid that Raff would acquire too much influence over Liszt and perhaps become over-zealous in the pursuit of his own ambitions; Raff, on the other hand, regarded the princess and the power she wielded over Liszt as a bad thing for him in that it drove a wedge between him and his friends. "That woman's love is wearing my friend out," he complained angrily. "And, in her blind love for him, she mollycoddles him (she's not at all musical) and thinks that everything he does is sublime or divine, and this often makes it very difficult for truth to get a look in."

Later in life Raff would recount with boyish delight several occasions when he had managed to get one over the princess. Thus, for example, there was the time when she revealed to him that Liszt wasn't working hard enough (a frequent complaint of hers); he could surely write thirteen Hungarian rhapsodies if only he put his mind to it. Thirteen would be a nice round number; Raff should suggest it to him! So Raff, encountering Liszt as he was returning home, gave him his orders, succinctly and drily: the lady thought he should..., etc., etc. We can understand why Liszt immediately stormed upstairs and started shouting at the princess, while Raff walked away, content with his little prank. Then, on another occasion he was the loser. However, as each party came to recognize the value of the other and because of their love for Liszt who was suffering as a result of this continual conflict, such a long ceasefire developed between them at times that it looked as though peace had finally been achieved. By the spring of 1850 it seems that just such a state of peace had broken out.

¹ Footnote from the original 1925 German edition: Hans von Bülow reports just such a discussion on the subject of Wagner's "*Lohengrin*" (Letters, Vol.1, p.235). "We argued about Wagner; Raff maintained that Wagner followed a system and that '*Lohengrin*' was its logical result; the princess' opinion was that '*Lohengrin*' was fundamentally a lyric and undramatic work and was inferior to '*Tannhäuser*' "

Initially the plan had been for all of them – Liszt, the princess and her daughter, and also Raff – to head for Paris in the autumn. While Liszt's mother and Liszt's former secretary, Belloni,¹ were still with them, there was an in-depth discussion about the matter - and also about another version of the plan. This involved Raff going on ahead by himself as he was studying the scores of Berlioz' Requiem and "Harold in Italy".² They agreed that it would be easy to find introductions for Raff there and Belloni offered to make the necessary arrangements through his contacts with Escudier the publishers and the Paris press.³ However, the whole thing came to nought. Just as Liszt was making up his mind to make Weimar the permanent centre of his creative life, Raff was also preparing to remain by the Ilm and seek his fortune there.⁴

Feeling entirely at ease, he described to his motherly friend in Stuttgart the two small rooms that he had found at Donat's, the dealers in ornamental furnishings in Kaufgasse.⁵ He made particular mention of a living room where he took an almost childlike pleasure in the growing and blossoming plants which formed part of its furnishings. There were six flowering plants and an evergreen tree which he watered assiduously. "Above the desk there's a large, varnished cupid made of plaster shooting an arrow and behind it there's also an evergreen flowering plant which has already wound its little branches and leaves some of the way round the shameless deity; beneath it there's a tiny china bust of Liszt..."

Raff's landlord and landlady, who were very fond of him, let him have the room plus furniture and the bedroom next door for four

¹ Footnote from the original 1925 German edition: Both stayed in Weimar from mid-January to mid-March and then travelled back to Paris. Raff mentions in his letters the touching relationship between mother and son.

² Berlioz' *Grande Messe des Morts* (H.75 - 1837) and his *Harold en Italie* (H.68 - 1834).

³ The company founded in 1840 by brothers Marie and Léon Escudier (1809-1881 and 1815-1881) was notable for its music journals and for being Verdi's French publisher.

⁴ The Ilm is the river running through Weimar.

⁵ In Weimar city centre, less than half a mile from Liszt's residence the Altenburg, which was just across the Ilm, beyond the river park and overlooking the city.

talers a month. "You won't believe how at home I feel within these four walls and how much I like working here," he wrote.

Raff's main project during those first few months in Weimar was the revision of the score of "*König Alfred*"; the last movement of Psalm 121 was also rewritten. At the same time, composition work began bit by bit on his first symphony.¹ He had come to the conclusion that a couple of concert overtures which he had initially been planning, "take the same amount of effort as a symphony without making the monumental effect that any large-scale example of the genre normally does. I told Liszt so and he's of the same opinion..." The extent of Liszt's influence upon Raff's writing for the piano is still a matter of debate. A few smaller pieces were written at this time: "a nocturne that isn't too bad" and some arrangements of a minor nature.² Raff had also begun to keep a musical sketchbook after the manner of Schumann's, but it was a long time before it was full. He held firmly to his intention of "creating an enormous splash – but until then keeping quiet about it before giving myself a decent chance of gaining public acceptance."

In any case Raff's productivity slowed down because there was so much else that required his attention in Weimar. In the first place he had "got stuck in for Liszt's benefit" "His Second Concerto is now finished; I did the orchestration which accompanies the solo part and copied it out twice, and I made a copy of his Mass for Four Voices and orchestrated the first number in it.³ The copies of four religious choruses and a Duo for piano and violin, which was composed jointly with the late M. Lafont, are already in Paris: Belloni took them with

¹ Footnote from the original 1925 German edition: This Symphony was repeatedly begun and put away; it was not finished until 1854. The fate of the manuscript is still a matter of debate. Footnote to this edition: According to Schäfer, the Symphony in E minor WoO.18 had five movements: *Allegro appassionato*, *Andante*, *Marsch*, *Scherzo* and *Fuge*. The third and fourth movements were reused by Raff in his Orchestral Suite No.1 op.101, but the rest of the score has not been discovered, so Raff may have destroyed it.

² None of Raff's surviving works from this period are called Nocturne, so identification of this piece, as well as the others mentioned, can only be conjecture.

³ Presumably the *Missa quattuor vocum ad aequales concinente organo* S.8, which was published with only an organ accompaniment after a revision by Liszt in 1869.

him.¹ I orchestrated and copied out a *Héroïde funèbre*,² and did the same with “*Die Macht der Musik*”, the vocal piece I once showed you,³ and the *Goethemarsch*...⁴ He recounted how he had once made a disparaging comment about Conradi’s orchestration, to which Liszt had replied: “If you’re going to criticise something, you have to be able to do it better yourself.”⁵ Raff took him at his word and produced a new orchestration, to Liszt’s complete satisfaction; Liszt told everyone that Raff was the author. “I am now working on the revision of the Tasso overture,”⁶ Raff reported (in February 1850), going on to say: “I continue to take care of a certain amount of Liszt’s correspondence; among them was a memoir, around 45 pages in length, about the Goethe Foundation⁷ which I have recently translated translated from French and of which I have made two copies. (It was intended for the heir of the Grand Duke)...” From time to time Raff, while working, was beset by strange, gloomy sensations that may have had some physical cause. His chest began to heave “in that jerky, sickly fashion that I always experience when I unconsciously hold my breath while I’m working; because of my peculiar emotional disposition I find I’ve entered a state of elation in which a sort of fever makes my pulse race...” He described being overcome in just such a fashion while he was orchestrating Liszt’s *Héroïde funèbre*: “the broad, gloomy motifs which I was supposed to render in dark instrumental timbres” penetrated deep into his soul.

However, at that time in his life such things passed as quickly as a bad dream: normally speaking, young Raff felt fine, especially as the hope

¹ Liszt’s *Grand Duo Concertant sur la Romance de M. Lafont “Le Marin”* S.128, was written ca. 1837 and revised in 1849. Charles Philippe Lafont (1781-1839) was a French violinist and composer.

² This was revised in 1858 and published as Liszt’s eighth symphonic poem. See also d^{nk}+ZB^l.

³ “The Power of Music” S.302, a song.

⁴ Liszt’s orchestral Festival March for the Goethe Jubilee Celebration S.115.

⁵ August Eduard Moritz Conradi (1821-1873), a composer, organist and conductor who had been Raff’s predecessor as Liszt’s assistant for eighteen months in 1848 and 1849, leaving Weimar to become *Kapellmeister* in Stettin.

⁶ Liszt’s second Symphonic Poem *Tasso, Lamento e Trionfo* S.96.

⁷ Footnote from the original 1925 German edition: The Goethe Foundation had been planned by Liszt and was to involve a competition for the arts which would come round every few years.

he cherished of being famous one day helped him to get over the fact that so far he had enjoyed only modest success. In fact he had no real worries at all. Affectionate, motherly letters and reports about all his friends would arrive from Stuttgart, even though they were too infrequent for the terribly impatient Raff. He also received heartening news from home. His next eldest brother and his eldest sister were gradually approaching the point when they would have enough money to live on¹ and Raff's father, now sixty-one years of age, was spending his leisure time composing polkas. "Surely he can't blame me now for wanting to play music when I was eighteen," Raff remarked humorously. Otherwise, everything was well at home and Raff, who never lost his sense of family, felt greatly comforted as a result.

Liszt cherished the hope that, in time, a good job would be found for Raff in Weimar. This suited Raff "because his job would leave him enough time to satisfy his passion for composition".

Towards the spring, an excerpt from "*König Alfred*" was given its first performance at a court concert. Liszt had long wanted Raff to allow the overture of the opera to be performed; it was just that Raff didn't want the fate of his opera to be dependent upon a performance of the overture which might not be well received. Then Liszt sprang a surprise on him by having the relevant four-part vocal section from the opera secretly written out and rehearsed: the upshot was that Raff only heard about what was going on two days before the event. He had to compose another twenty bars because the piece turned out to be a little too short; then there was a brief run-through and in the court concert on the Sunday "the piece went off magnificently. Liszt accompanied marvellously and the singers did what they were supposed to do". Liszt introduced Raff as his old friend and companion to the prince's son and heir, who later became Grand Duke Karl Alexander;² the princess and Liszt had a lengthy conversation with the Grand Duke and his wife about Raff and his work. A few weeks later advertisements for "*König Alfred*" were put

¹ Kaspar Raff, the eldest of his brothers, would have been 19 years old in 1850.

² Karl Alexander (1818-1901) became Grand Duke of Saxe-Weimar-Eisenach in 1853.

up at the Court Theatre and the start of rehearsals fixed for September.

As the days passed, life for Raff was greatly enriched by the growing number of important personal contacts that he was making. In April Joachim, then nineteen, came over from Leipzig to visit Liszt who didn't rest until he had secured the services of the wonderful violinist for the summer of 1850 in Weimar. "We became friends straight away," Raff announced, acting as guide for the newcomer round all the places of interest: Schiller's house, the chateau, etc. (Goethe's house was not yet open to the public). When they signed the visitors' books, they had fun seeing how nice their two names looked, one written under the other:

Joseph Joachim
Joseph Joachim Raff¹

At one of Liszt's matinees, he and Joachim played the *Eclogue Fantastique*² which Raff had composed in Stuttgart; a few days later at an evening party, again at Liszt's house, Joachim, Stör, Walbrühl and Apel played the fugal *Adagio* from Raff's First String Quartet which then had to be repeated by popular demand despite coming at the end of a very long programme. "This *Adagio*," Raff wrote to his friend in Stuttgart, "was written beneath the apple tree in the "Güte", as was the second movement, and I should have finished the whole quartet there. You see, it's as if the d...³ is in the detail: I just can't finish it."

Raff related how delighted Liszt was with the work. "He turned to those standing around, amongst whom were the theatre manager and several other eminent artists, such as the painters Preller and Diez, the composer Saloman, the organist Dr Töpfer, etc.⁴ and said: "He's

¹ Footnote from the original 1925 German edition: "I don't go around with anybody here apart from Raff and his Christian names". Hans von Bülow, in the 1st Volume of his Letters, p.347. Footnote to this edition: i.e Raff and Joseph Joachim.

² Later published as *Aus der Schweiz*.

³ Here Helene Raff writes: "T.....", clearly meaning "Teufel", i.e. "devil".

⁴ Friedrich Preller (1804-1878) was a professor at the Royal Art School in Weimar and Samuel Friedrich Diez (1803 1873) was a court painter in several small German states,

studied hard and knows what he's doing. Mark my words! In a few years he'll be right at the top." "While you're still alive, I hope to make more progress," I replied. "No, no," he said, "when someone's made as much progress as you already have, he can afford to do without outside help, although I will never fail you." You can see how understanding he is towards me..."

Meanwhile the new score of "*König Alfred*" was nearing completion – "an enormous undertaking", as Raff himself put it. Almost the whole thing was re-orchestrated "taking into account the usual budget set for North German orchestras"; the work itself which, as Raff put it, had already struck terror into the hearts of the members of the theatre orchestra, was to be performed at the end of October or beginning of November. Liszt intended to take charge of the first rehearsals and after that Raff himself was to play a role in the production of the opera. In the meantime, Raff found himself swamped by a flood of commitments with the result that he referred to himself as a "veritable dogsbody" who barely had time to catch his breath. From the beginning of July until the end of August he was busy working on Liszt's "*Prometheus*", which he had to copy out and partially orchestrate,¹ and then he had to copy out a *Militärmarsch* and a *Festchor* by Liszt for the celebrations due in August.² On 25th August the ceremonial unveiling of the stature of Herder took place; to mark the occasion, Herder's "*Der entfesselte Prometheus*"³ was performed in a production by Genast,⁴ with music by Liszt. Then, on 28th the first performance of "*Lohengrin*" took place.⁵

The population of Weimar, the actual citizens of the city, gave a somewhat cautious welcome to Wagner's music – this despite the

including Saxe-Weimar-Eisenach. Johann Gottlob Töpfer (1791-1870) was the organist in Weimar's principal church.

¹ Raff's completion and orchestration of Liszt's sketches for the Prometheus Overture (WoO.14A) has survived and been published in 2002 by Edition Nordstern. Although some material is shared, it is significantly different from the familiar Prometheus which eventually became Liszt's fifth symphonic poem S.99, published in 1855.

² "Military March" and "Festival Chorus".

³ "Prometheus Unbound": a dramatic poem written right at the end of his life.

⁴ Eduard Franz Genast (1797-1866) was Director of the Court Theatre.

⁵ Richard Wagner's sixth opera, written between 1846 and 1848.

warm support given to it by the artistically-minded Grand Duchess; ¹ even among the performers opinions were divided. For example, the heldentenor ² who sang *Lohengrin* declared it to be “a thankless and strenuous role”.³ The city was teeming with visitors - devotees of classicism who had come to celebrate Herder, as well as supporters of the widely condemned New Direction who wanted to experience “Prometheus”, and especially “*Lohengrin*”. Hans von Bülow too had hurried to Weimar with his mother; this was the first time since Stuttgart that either of them had seen Raff. In letters to her daughter,⁴ who had stayed at home, Frau von Bülow praised Liszt’s kindness towards her, as well as Raff’s friendship and his “disciplined hard work” ... “He’s an absolute treasure as far as Liszt is concerned.”

This was a stressful period for Raff; you see, *Lohengrin* had made a great impression on him and he frequently had to stand in for his master, Liszt, when it came to welcoming famous guests. Besides all this, he was the regular correspondent of the Leipzig “*Signale*”⁵ newspaper in which all articles signed *xyz* and all reviews bearing the code *mf* were actually written by him. The same thing applied to the *Illustrierte Zeitung* and the *Deutsche Allgemeine Zeitung*.⁶ In order to secure Joachim’s services in Weimar, Raff had to travel to Leipzig several times; all this was supposed to be finalised quickly - before Liszt, who was anxious to leave, actually departed. He had to go to Bad Eilsen as, once again, Princess Carolyne was to take a cure there with her daughter.

At a chamber music soiree during the August celebrations, Raff’s Piano Trio was played “to perfection” by Liszt, Joachim and

¹ Grand Duchess Maria Pavlovna of Russia (1786–1859).

² lit. heroic tenor: a tenor with a voice of weight and authority, akin to a baritone but with a higher range.

³ The role of *Lohengrin* was created by Karl Beck (1814-1879), tenor, an Austrian.

⁴ Footnote from the original 1925 German edition: Isidore von Bülow, later Frau von Bojanowski - see Hans von Bülow’s Letters, Vol.1, p.129.

⁵ “Signals”.

⁶ “Illustrated Newspaper” and “German General Newspaper”. Footnote from the original 1925 German edition: Even if we were to quote examples of Raff’s writings, no clear idea would be gained of how wide-ranging they are. However, consideration is being given to the possible publication of a selection of Raff’s essays in musical criticism.

Cossmann – the master cellist having also become a member of the Weimar Orchestra a short while before. The positive result of this was the first foreign critical assessment of Raff’s music: Henry Chorley from London, who had been in the audience, discussed the work in the Athenaeum, describing it as “excellent in places”, although of course enormously difficult.¹ “It is written in the New German style, but is more orderly and more tuneful than much contemporary music of that school.” Raff also had his String Quartet played “to absolute perfection” by David,² Joachim, Stör and Cossmann. “But then that’s a bunch of virtuosi you don’t get together every day...” Subsequently, the Duo (originally Caprice) for Cello and Piano, which Raff had composed in Stuttgart, had to be repeated by popular demand when Cossmann and Alexander Winterberger played it. A Nocturne for Violin and Piano was also well received, especially by the female members of the audience. “I played it with Joachim – he’s like a younger brother to me here...I like this musical form [i.e. the nocturne]: it’s the ideal way to soothe my troubled mind...”³

Liszt’s departure, planned for the end of September, was now postponed until 19th October. It was agreed beforehand that the premiere of “*König Alfred*” would take place in February and that Liszt would conduct. Raff used the time he now had to make further extensive changes, including textual ones: he had come to the conclusion that his opera needed them after hearing “the three most important works of the moment: Wagner’s ‘*Lohengrin*’, Schumann’s ‘*Genoveva*’ and Meyerbeer’s ‘*Le Prophète*’”, the last two in Leipzig.⁴

¹ Henry Fothergill Chorley (1808–1872) was an English literary, art and music critic and editor. The Athenaeum was a literary magazine published in London between 1828 and 1921.

² Footnote from the original 1925 German edition: Ferdinand David (1810–1973), a violinist and composer, was leader of the orchestra in Leipzig at that time. He was staying in Weimar because he was attending the Festival.

³ This was the first of his *Deux Nocturnes pour Piano et Violin*, Op.58 which was newly composed. The second piece followed in Spring 1852 and they were published by Heinrichshofen on 1854. On re-publication by Schuberth in 1861 they were renamed the *Zwei Fantasie-Stücke* (Two Fantasy Pieces).

⁴ Robert Schumann’s opera *Genoveva* was first performed on 25 June 1850 in Leipzig. It had poor reviews and there were only three performances. In contrast, Giacomo Meyerbeer’s *Le Prophète*, which was first staged in Paris on 16 April 1849, was a runaway success and became one of the era’s most popular operas.