

Narrative Strategies in Schubert's Settings of Schiller Texts

by


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### ABSTRACT

Franz Schubert's musical settings of Schiller texts have received little scholarly attention, although they form the second largest number of texts by a single poet that the composer chose to set. Due to the absence of substantial documentation about Schubert's views on Schiller's poetry and his musical-narrative procedures, Schubert's compositional approach to these texts cannot be easily ascertained. A brief survey of O.E. Deutsch's *Thematic Catalogue* reveals that nearly one hundred of Schubert's songs exist in multiple versions. Twenty out of the thirty-two Schiller poems were set to music more than once by Schubert, but have been largely ignored in *Lieder* literature.

This study investigates Schubert's musical treatment of the poetry of Friedrich von Schiller and the composer's reworking of the Schiller settings. The thesis is divided into three chapters. Chapter I examines Schubert's cultural orientation—in particular, the literary and musical influences—which might have triggered his affinity for Schiller poems. Chapter II, which is an analytical study of selected Schiller settings, illustrates that the narrative strategies employed by Schubert were dictated by the internal and external attributes of Schiller's poetic framework. The final chapter provides a comparative assessment of the multiple settings discussed and gives insight into Schubert's changing approach to Schiller texts throughout his compositional career.

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DEDICATED

TO

MY MOTHER JAYA

who always believed in me and taught me to aim high

AND

MY MENTOR, SR M. DAVID f m m

who instilled in me the love of music

## INTRODUCTION

It is hardly surprising that scholars of nineteenth century music are attracted to the subject of Schubert *Lieder* not only did he write over six hundred songs in a short career spanning two decades, but the rich variety in his choice of song texts suggests that the content and structure of German poetry played an influential role in his musical interpretation of the text. As a result, in recent years there has been a spate of publications related to Schubert's music, many of them devoted to his songs. However, despite the proliferation of Schubert song research, there are particular aspects of this genre that have as yet received little attention. One such area is the study of his revisions: nearly a sixth of Schubert's *Lieder* exist in more than one setting, which clearly indicates that revision was an integral part of his compositional process. Another area that has been largely neglected by scholars is Schubert's compositional approach to the texts by Friedrich von Schiller. It is the purpose of this thesis to address these lacunae in Schubert research, namely 1) his musical treatment of the poetry of Friedrich von Schiller (1759-1805), and 2) his reworking of the Schiller settings.

In 1928, Hans Hollander, who was a pioneer in the field of Schubert's revisions, published an article titled "Franz Schubert's Repeated Settings of Same Song Texts"<sup>1</sup> His work was further supplemented by Walther Durr, Marius Flothuis, and most recently, by Werner Thomas<sup>2</sup> All three scholars have examined a few of Schubert's

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<sup>1</sup>Hans Hollander, "Franz Schubert's Repeated Settings of Same Song Texts," *Musical Quarterly* 57 (1928): 563-74.

<sup>2</sup>Walther Durr, "Schubert's Songs and their Poetry: Reflections on Poetic Aspects of Song Composition," and Marius Flothuis, "Schubert Revises Schubert," in *Schubert Studies: Problems of Style and Chronology*, eds. Eva Badura-Skoda and Peter

Schiller settings. Although these studies provide a brief glimpse into Schubert's song technique, they do not explore thoroughly all details pertaining to association between text and music, especially the formal coherence between musical and poetic structure in the Schiller settings.

In general, studies of the Schiller settings have been lukewarm and tolerant at best, ranging to dismissive and scathing. Alec Robertson, for example, claims that

Out of his thirty-one settings of Schiller, Schubert made only one song comparable to his greatest, *Gruppe aus dem Tartarus*, and a good many that are, for him, negligible.<sup>3</sup>

Robertson also proposes that the fault lies in Schiller's poems. He declares that "Schubert, rooted in naive soil, could not fail to register the lack of magic in Schiller poetry,"<sup>4</sup> an assertion made on the basis of the following Goethe quotation:

I cannot but think that Schiller's turn for philosophy ruined his poetry, because this led him to consider the idea far higher than all nature. We see how he plagued himself with the design of separating sentimental from naive poetry. For the former he could find no proper soil, and this brought him into unspeakable perplexity. As if sentimental poetry could exist at all without the naive ground in which, as it were, it has its root.<sup>5</sup>

Goethe's criticism of Schiller's poetry has had an unfortunate influence on Schubert scholarship. Like Robertson, several noted Schubert scholars such as Richard

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Branscombe (Cambridge: Cambridge University Press, 1982) [hereafter Durr, *Schubert Studies* and Flothuis, *Schubert Studies*]. See also Timothy L. Jackson, "Schubert's Revisions of *Der Jungling und der Tod*, D 545 a-b, and *Meerestille*, D 216 a-b," *Musical Quarterly* 75 (1991): 336-61 and Werner Thomas, "Schillergedicht und Schubertlied," in *Schubert-Studien* (Frankfurt am Main: Peter Lang, 1990): 7-80 [hereafter Thomas].

<sup>3</sup>Alec Robertson, "The Songs," in *The Music of Schubert*, ed. Gerald Abraham (New York: Kennikat Press, 1947): 184 [hereafter Robertson].

<sup>4</sup>Robertson, 184.

<sup>5</sup>Robertson, 184.

Capell, Alfred Einstein, and Dietrich Fischer-Dieskau have taken a rather unflattering view of many of Schubert's Schiller settings. While they grant that the musico-dramatic nature of the Schiller settings most definitely reveal Schubert's genius as a song composer, they continue to maintain that the lengthy ballad-like songs from Schubert's early years with their recitative-arioso alternation and text repetition must be considered "childish" experimental works or "slavish" imitation of Zumsteeg models.<sup>6</sup> These opinions were generally upheld until recently when scholarly articles focusing on the analytical aspects of Schubert revisions of Schiller settings, such as the ones by Durr, Flothuis, and Thomas mentioned earlier, began to surface.

Schubert's settings of Goethe and Schiller poems stand out in the oeuvre because they form the largest number of texts by a single poet that the composer chose to set. The Goethe settings lead the list with 59 poems, followed by 32 texts by Schiller. Even if Goethe and several others since have dismissed Schiller's poetry as the basis for a good musical setting, it is clear that Schubert thought otherwise. Not only did he choose a large number of Schiller texts in his early career, but he also decided to revise them in the years of his maturity.

The following is a table of Schubert's Schiller settings. The first column gives the title of the song, the second the catalogue numbers and date of composition, the third column presents the dates when Schiller originally composed the poems.

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<sup>6</sup>Alfred Einstein, *Schubert*, trans. David Ascoli (London: Cassell, 1951) 139 [hereafter Einstein]. See also Richard Capell, *Schubert's Songs* (New York: Macmillan, 1957) 79 [hereafter Capell], Dietrich Fischer-Dieskau, *Schubert: A Biographical Study of his Songs*, trans. & ed. Kenneth S. Whitton (London: Cassell, 1976) [hereafter Fischer-Dieskau].

Table 1 List of Schubert's Settings of Schiller Texts

Des Mädchens Klage	D 6 (1811), D 191 (1815), D 389 (1816)	1798
Eine Leichenfantasie	D.7 (1811)	1780
Der Jungling am Bache	D 30 (1812), D 192 (1815), D.638 (1819)	1803
Sehnsucht	D.52 (1813), D.636 (1821)	1801
Thekla, eine Geisterstimme	D.73 (1813), D.595 (1817)	1802
Der Taucher	D.77 (1811-13), D.111 (1814)	1797
An Emma	D.113 (1814)	1796
Das Mädchen aus der Fremde	D.117 (1814), D.252 (1815)	1796
Amalia	D.195 (1815)	1780
An die Freude	D.189 (1815)	1785
Das Geheimnis	D.250 (1815), D.793 (1819)	1796
Hoffnung	D.251 (1815), D.637 (1817)	1797
Die Burgschaft	D.246 (1815)	1798
Punschlied	D.253 (1815)	1803
An den Frühling	D.283 (1815), D.587 (1817)	1781
Lied	D.284 (1815)	
Hektors Abschied	D 312 (1815)	1780
Klage der Ceres	D 323 (1815-16)	1796
Laura am Klavier	D.388 (1816)	1781
Die Entzückung an Laura	D.390 (1816), D.577 (1817)	1781
Die vier Weltalter	D.391 (1816)	1802
Ritter Toggenburg	D.397 (1816)	1797
Der Flüchtling	D.402 (1816)	1781
Gruppe aus dem Tartarus	D.396 (1816), D.583 (1817)	1781
Die Erwartung	D.159 (1816)	1796
Elysium	D.584 (1817)	1781
Der Kampf	D.594 (1817)	1785
Der Alpenjäger	D.588 (1817)	1804
Der Graf von Habsburg	D.990 (1818)	1803
Die Gotter Griechenlands	D.677 (1819)	1788
Der Pilgrim	D.794 (1823)	1803
Dithyrambe	D 801 (1824)	1796

Table I shows that Schubert's compositions between 1811-1816 feature at least 20 settings of poetic texts by Schiller, many of them in multiple versions. Undoubtedly, Schubert had a particular passion for the works of Schiller during the years of his apprenticeship. After 1816, his interest in Schiller decreases considerably. There are only seven new Schiller settings during this period, although on several occasions he returns to earlier songs and revises them. The last Schiller setting is *Dithyrambe* from 1824, which suggests that even in the years of his maturity, Schubert never completely ignored Schiller's works.

The object of this thesis is to investigate the structural and expressive aspects of Schubert settings of Schiller texts, employing music analysis and criticism. The study will focus on selected songs that exist in more than one version. An analytical approach to these songs will bring to the foreground significant details regarding tonal organisation, musical form, and the incorporation of poetic rhythms into the vocal lines. A comparative critical appraisal of the various settings of the same text will answer pertinent questions related to Schubert's purpose of reworking an original song composition. This methodology will facilitate the discussion regarding the relationship between words and music in these interesting *Lieder*.

The thesis is divided into three chapters. The first chapter concerns Schubert's cultural orientation, in particular, the discussion will consider the literary and musical influences which might have kindled his interest in Schiller texts. To gain a better understanding of the poet and the origins of the texts, a brief overview of Schiller's literary career is provided, focusing, in particular, on his poems. Schiller's poetic output can be classified into three periods, awareness of which is pivotal while

examining the patterns that emerge in Schubert's choice of texts. Were his choices limited to one particular period of Schiller's poetic career, and if so, why?

The second chapter examines the relationship between text and music in selected Schubert settings of Schiller texts that exist in multiple versions. The songs are divided into two categories, viz , revisions, and versions<sup>7</sup> The classification "revisions" refers to settings of the same texts in which the musical structure is retained except for minor modifications. For example, the two settings of *Der Taucher*, D. 77 and D. 111 (1811-1814) and *Dithyrambe* D. 801 a-b (1824) present the same melody and piano accompaniment with the introduction of a few new piano interludes. The term "versions" refers to entirely different settings of the same text, for instance, the two versions of *Des Mädchens Klage* D. 6 (1811) and D. 191 (1815), with the former being a through-composed setting and the latter being a strophic setting. Two lists of songs that fall under the categories just described are provided in Table II<sup>8</sup>

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<sup>7</sup>Flothuis used a similar method in his study on Schubert revisions, see Flothuis, *Schubert Studies*, 61-84.

<sup>8</sup>In Table II please note that some of the multiple settings fall under both categories. For example, *Des Mädchens Klage* exists in three different versions, as well, there are two revisions of the strophic version D. 191.

Table II. List of songs existing in multiple settings

a Versions

Des Mädchens Klage	D.6, D.191, D.389
Der Jungling am Bache	D.30, D.192, D.638
Thekla, eine Geisterstimme	D.73, D.595
Das Mädchen aus der Fremde	D.117, D.252
Das Geheimnis	D.250, D.793
Hoffnung	D.251, D.637
An den Frühling	D.283, D.587
Die Entzückung an Laura	D.390, D.577
Gruppe aus dem Tartarus	D 396, D 583

b Revisions

Des Mädchens Klage	D. 191 a-b
Der Jungling am Bache	D.638 a-b
Sehnsucht	D.636 a-b-c
Thekla, eine Geisterstimme	D.595 a-b
Der Taucher	D.77, D.111
An Emma	D.113 a-b
An den Frühling	D.587 a-b
Hektors Abschied	D.312 a-b
Laura am Klavier	D.388 a-b
Die Entzückung an Laura	D.577 a-b
Die Erwartung	D.159 a-b
Der Alpenjäger	D.588 a-b
Die Gotter Griechenlands	D.677 a-b
Der Pilgrim	D.794 a-b
Dithyrambe	D 801 a-b

The final chapter is a comparative critical appraisal of the multiple settings analyzed in this study. An examination of observations made by Schubert scholars with respect to the subject of revisions of same song texts almost unanimously supports the qualitative superiority of the later settings. This raises the following questions: is it worth studying any of Schubert's early settings? Do the works from the years of his apprenticeship display a significant coherence in terms of tonality and form? This comparative study of the revisions provides the much needed insight into Schubert's creative process. Did the revisions succeed in achieving a closer association between music and text? Were these revisions a manifestation of a change in compositional orientation? If so, were Schubert's musical interpretation of the text and compositional concerns in later years vastly different from his earlier works?

In order to answer these questions one must first consider Schubert's approach to text selection—in particular, his choice of Schiller poems

## CHAPTER I

### REFLECTIONS ON SCHUBERT'S CHOICE OF SCHILLER TEXTS

When considering the relation between poetry and music in Schubert's settings of Schiller texts the following tasks are of primary importance: 1) to fathom the composer's affinity to Schiller texts, and 2) to examine whether the musical setting is suited to the ideas and images expressed by the text. While the latter concern can be answered through a detailed study and analysis of the musical and poetic structures, the solution to the former cannot be so easily obtained. One difficulty lies in the lack of documentation, specifically, in the form of writings on the subject by the composer himself. An entry in Schubert's diary dated 13 June 1816 is the only time Schiller is mentioned. Even then, it is merely a passing reference while describing a musical gathering at which the composer had to play.<sup>1</sup> O. E. Deutsch's collection of documents pertaining to the composer has several entries which feature performances and positive reviews of Schubert's Schiller settings from 1821 onwards.<sup>2</sup>

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<sup>1</sup>O. E. Deutsch, *The Schubert Reader: A Life of Franz Schubert in Letters and Documents*, trans. by Eric Blom (New York: W. W. Norton, 1947) 60 [hereafter *Schubert Reader*]. Schubert writes: "I played variations by Beethoven, sang Goethe's 'Restless Love' ['Rastlose Liebe'] and Schiller's 'Amalia'."

<sup>2</sup>A review on Schubert songs that appeared in the *Abendzeitung* dated 30 January 1821 reads: "... He [Schubert] knows how to paint in sound, and the songs, 'The Trout,' 'Margaret at the Spinning-Wheel' (from Faust), and 'The Combat' ['Der Kampf'] by Schiller, surpass in characteristic truth all that may be found in the domain of song." See *Schubert Reader*, 155. There are more than a dozen entries in the *Schubert Reader* that document frequent performances of Schubert's Schiller settings at concerts organised by the Viennese Philharmonic Society, beginning from 1821. See *Schubert Reader*, 163, 167, 176, 252, 328, 344.

Definitely this is an indication of the immense popularity of the Schiller songs among the Viennese audiences. Nevertheless, Schubert's view of Schiller texts still remains a mystery.

In situations of this kind, musicologists are compelled to turn to other contemporary sources, such as letters and memoirs by his friends, in order to gain an insight into the composer's approach to text. However, these comments are often subjective and, if taken at face value, could lead to serious misconceptions. On 15 November 1831, Johann Michael Vogl wrote to Schubert's school friend Albert Stadler:

... But when you speak of manufacturing, producing, creating, I must beg to be excused, especially since I learnt from Schubert that there are two kinds of compositions, one which, as in Schubert's case, comes into existence during a state of clairvoyance or somnambulism, without any conscious action on the part of the composer, but inevitably, by act of providence and inspiration. A work coming into existence in such a way can certainly be wondered at and delighted in, but it cannot be criticized. <sup>3</sup>

In 1858 while recalling meetings with Schubert in 1815-1816 Stadler wrote

... If Schubert was with us, we shut him up in the "*Kamerate*" during this interval, gave him a few scraps of manuscript paper, and any volume of poems which happened to be at hand, so that he could while away the time. When we returned from church there was usually something finished and this he gladly let me have. <sup>4</sup>

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<sup>3</sup>Johann Michael Vogl (1768-1840) was a celebrated baritone engaged by the Vienna Court Opera in 1794. He made Schubert's acquaintance in 1817 and thereafter performed many of the composer's songs in public and private concerts. O. E. Deutsch, *Schubert: Memoirs by his Friends*, trans. Rosamond Ley and John Nowell (London: A&C Black, 1958) 146 [hereafter: *Memoirs*]. See also, Durr, *Schubert Studies*, 4.

<sup>4</sup>*Memoirs*, 147.

These and similar remarks have led to the widespread perception of Schubert as a composer who cared little about the quality of poems he chose to set<sup>5</sup> Such opinions were prevalent even as late as the first half of this century, particularly since Schubert set over seventy poets during his career and the quality of poems is often questionable from the modern standpoint. In 1928 Richard Capell noted that in the early period Schubert was "nearly as assiduous towards the one poet as the other"<sup>6</sup> The comment implies that there was a lack of discrimination in Schubert's choice of poets. Similar sentiments can be discerned in the writings of Alfred Einstein and Alec Robertson, especially when discussing Schubert's Schiller settings<sup>7</sup> Einstein describes Schubert's *Des Mädchens Klage* D. 6 (1811) as a "youthful lapse", and views the settings of *Eine Leichenfantasie* D. 7 (1811) and *Der Taucher* D. 111 (1813-14) as efforts of a "boy obsessed with the power of his own imagination." These opinions are not confined merely to the period 1811-14, but also extend to a much

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<sup>5</sup>We know now that Schubert did not compose "in a state of clairvoyance" as Vogl reported, especially since the existence of numerous revisions of songs point to the contrary. In 1850, Kunigunde Vogl in a letter to her daughter Henriette, passed on Vogl's impression of Schubert and related an incident which occurred when Schubert was staying at Vogl's: "One day Vogl came home about noon, when he went into Schubert's room he found he had gone out, but on his writing table lay a new composition, once more written on several scraps of paper, while the new manuscript paper remained unused as usual. Just then, the copyist happened to come in, Vogl gave him this new work to copy out--with the instruction to bring the copy the next day. This he did, Vogl called Schubert to the piano, saying "Come Schubert we must try this",--when the song was finished Schubert turned to Vogl and said "That's not bad, who is it by?"--He had not recognized his own composition!--And this song is one of his most important musical creations. The song is called "*Der Unglückliche*" " See *Memoirs*, 216-17. Josef von Spaun, one of Schubert's closest friend wrote in his memoirs that the *Erlkönig* was composed after a single reading one afternoon in 1815. See *Memoirs*, 21.

<sup>6</sup>Capell, 11. The early period that Capell refers to are the years 1811-1818.

<sup>7</sup>Einstein, 42-52. See also Robertson, 184-85.

later Schiller setting *Ritter Toggenburg* D. 397 (1816) which Einstein characterises as a "slavish" imitation of Zumsteeg. Based on the above deliberations, and given that the memoirs seldom chronicle Schubert's view of Schiller's literary contributions, we may conclude that Schubert's affinity to Schiller cannot be easily ascertained.

I propose to investigate in this chapter the reasons for the composer's attraction to Schiller's poems, since it is fundamental to the discussion of Schubert's settings of Schiller texts in the following chapter. The exploration will have several parts. Section I focuses on the literary scene in Schubert's Vienna and the musical influences which were instrumental in providing clues to his affiliation with Schiller poems. Section II provides a brief biography of Friedrich von Schiller, to equip the reader with basic background information about the poet whose verses so impressed not only Schubert, but others before him as well. Section III systematically examines the lyrics Schubert chose to set, using Schiller's poetic career as a means of classification. This is central to the final section which considers the patterns that emerge in Schubert's choice of Schiller texts and the reasons for them.

## I

Schubert's interest in Schiller lyrics began in 1811, about three years after his entry into the *Wiener Stadtkonvikt* (October 1808). In order to understand what might have triggered his fascination with Schiller it is necessary to briefly consider the literary and cultural life of the city in which he lived and worked.<sup>8</sup> Much of Schubert's

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<sup>8</sup>For a more detailed account of Schubert's Vienna please refer to the *Schubert Reader*, and Elizabeth Norman McKay, *Franz Schubert's Music for the Theatre* (Tutzing Hans Schneider, 1991) [hereafter McKay], Ernst Hilmar, *Franz Schubert in his Time*,

compositional career (1811-1828) fell under the period known as the *Biedermeier* era (1814-1848). The term *Biedermeier* is now understood as encompassing all aspects of life—social, philosophical, artistic and political—at all levels of society, ranging from aristocrats, professionals, and artisans to the bourgeoisie.<sup>9</sup> Every aspect of literary, musical, and theatrical life was affected during the *Wiener Biedermeier* period, the commencement of which coincides with the Congress of Vienna in 1814.

The Austrian government at the beginning of the century had implemented stringent censorship laws especially with regard to publications and entertainments meant for the general public, with a view to suppressing revolutionary activities. During the second French occupation of Vienna (1809) censorship was markedly eased. As a result of this and due to technological advances, an explosion in the quantity of publications occurred. Books of all kinds, as well as newspapers, journals, and sheet-music were made accessible to the public—a trend that continued through the *Biedermeier* era.

Although the degree of censorship was decreased, the Austrian authorities continued to keep a close watch on both literary and cultural activities in Vienna.<sup>10</sup>

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trans. and ed. Reinhard G. Pauly (Oregon: Amadeus Press, 1985) [hereafter Hilmar]

<sup>9</sup>McKay, 20. For more information on *Biedermeier* see also Karl Kobald, *Franz Schubert and his Times*, trans. Beatrice Marshall (New York: Kennikat, 1928) [hereafter Kobald];

<sup>10</sup>McKay, 32. McKay enumerates the following censorship categories set forth by Metternich who was the Austrian Minister of State at that time (1810): *Admittur* was for works passed for unrestricted sale and reading, *Transeat* for publications with minor restrictions, although freely available they could not be advertised or quoted in newspapers or journals, *Erga schedam concedatur* for those available for a limited number of professionals such as government officials, teachers and scientists, *Damnatur* for material totally banned from publication and circulation, and *Toleratur* for works permitted for limited circulation in hand-written form only, for educational and other scientific purposes. This meant that all public entertainment material—

Thus the Viennese theatrical and musical performances took place in a controlled environment. Five theatres featured prominently in the Viennese stage life, namely the *Burgtheater*, *Kärntnertor Theater*, *Theater an der Wien*, *Leopoldstadt Theater* and *Josefstadt Theater*. The first two were imperial court theatres which came into existence in the time of Mozart, and premiered many of his operas in the 1780s. In 1810 it was decided that the *Burgtheater* would stage spoken plays and that operas and ballet would be performed in the *Kärntnertor Theater*. The other three were privately owned suburban theatres which cultivated both spoken dramas—mainly comedies—and operas which were often no more than plays with incidental music.<sup>11</sup>

One of the developments in the literary scene in the 1810s was the revival of classical German literature, in particular, reprints of Goethe and Schiller were in public demand. Several performances of Schiller's classical dramas were staged at the *Burgtheater*, which at the time was under the direction of Josef Schreyvogel. Between 1811-13 Schiller's *Kabale und Liebe* and *Die Braut von Messina* were performed, *Die Rauber*, one of Schiller's early works from his *Sturm und Drang* years, received two performances at the *Burgtheater* in 1815.<sup>12</sup> In addition Friedrich von Schlegel, a prominent literary figure who lived in Vienna from 1808-29, and one who was extremely influential in shaping the literary tastes of the *Biedermeier* society, also contributed to Schiller's popularity. Beginning in 1812, he organised a number of

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whether literary, theatrical or musical—had to fall under the first category of the censorship laws. For detailed historical information on Austrian Censorship Laws prior to Metternich please refer to McKay, 315-19.

<sup>11</sup>*Schubert Reader*, xxvii

<sup>12</sup>Hilmar, 92, McKay, 43

public lectures on old and new German literature, and founded a journal titled *Osterreichischer Beobachter* which frequently drew attention to Schiller's poetry<sup>13</sup> Besides Schlegel, other well-known poets and writers who were active in Vienna included Thomas Körner and Matthaus von Collin, whose texts Schubert later set to music. Contemporary sources reveal that Schubert had met both Körner and Collin during his lifetime and possibly Schlegel as well<sup>14</sup>

Another aspect in Schubert's Vienna which had a special significance to Schubert's literary sensibilities, was the custom of meetings at coffee-houses, taverns and salons. Attending these gatherings were groups of like-minded individuals who met regularly to discuss contemporary literary, theatrical and musical developments. Schubert and many of his *Konvikt* colleagues and other friends frequented these informal gatherings. David Gramit, in his recent dissertation on the subject, discusses the influence of these social gatherings on Schubert's music.<sup>15</sup>

Very little is known about Schubert's literary orientation during his *Konvikt* days (1808-13). Biographies and other sources such as the letters and memoirs provide details regarding the musical training and practices, but fail to mention literary readings. After 1815, the discussion of Schubert's literary tastes becomes easier as there are well-documented accounts of his visits to various music salons and

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<sup>13</sup>Hilmar, 91

<sup>14</sup>*Memoirs*, 129,133, Schubert Reader, 254. Entry 337 in the Schubert reader is an excerpt from a communication between Schlegel and Ludwig Schnorr von Carolsfeld from ca. 1822-23. Deutsch informs us that the letter is only a very loose connection between Schubert and the Schlegel circles.

<sup>15</sup>David Edward Gramit, "The Intellectual and Aesthetic Tenets of Franz Schubert's Circle: Their Development and Their Influence on his Music," diss., Duke University, 1987 [hereafter Gramit].

*Schubertiaden*. This has led most modern scholars to believe that between 1811-14 Schubert's text selections were haphazard, indicative of an undeveloped literary taste<sup>16</sup>

A total of six out of the thirty-two Schiller poems that Schubert chose to set date from this period. Other settings include six settings of Pietro Metastasio, three by Friedrich Matthison, and one each of Ludwig Holty, C. A. Schucking, G. C. Pfeffel, F. Rochlitz, and G. von Baumberg. Although on the surface this collection of poets appears to be rather arbitrary, the six Schiller and Metastasio choices have reasonable explanations. Anton Salieri, who was Schubert's music teacher at the *Konvikt*, guided Schubert's musical education in the years of his apprenticeship. Spaun informs us that Salieri, in the hopes of persuading Schubert to follow an operatic career, gave him daily musical instruction and was also responsible for introducing him to the scores of older Italian masters, as well as to the works of Mozart and Beethoven.<sup>17</sup>

In addition, Spaun has documented Salieri's dislike for the German lyrics that obviously captivated the young Schubert.

... Added to this Salieri entirely disapproved of the very form of composition to which his pupil was irresistibly drawn, namely the German song. The poems of Goethe, Schiller and others, which inspired the young composer and which he felt irresistibly compelled to translate into melodies, were unpalatable to the Italian, and he found them only barbarous expressions which were not worth the trouble of setting to music. Salieri begged Schubert in all seriousness no longer to concern himself with compositions of this kind but rather to husband his melodies until he was older and more mature. On the other hand he gave him short Italian stanzas to set to music, these left the ardent

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<sup>16</sup>Gramit, 93. Einstein and Capell also support this assumption.

<sup>17</sup>*Memoirs*, 19.

composer, who scarcely understood the language, and his efforts in this line had but little success.<sup>18</sup>

Clearly the Metastasian settings are more than likely a result of Salieri's promotional efforts.

Let us now turn our attention to the Schiller texts. The first two Schiller settings *Des Madchens Klage* and *Eine Leichenfantasie* date from 1811. Hilmar notes that in 1810 Anton Doll issued a "Complete Edition" of Schiller poetry—a publication to which he says Schubert had access.<sup>19</sup> In addition Spaun recounts Schubert's first visits to the opera in 1811-12 as follows:

During the holidays I offered to take him now and again to the opera. He had never heard any operatic music. In order to be able to repeat these visits to the opera frequently, we were obliged, owing to my small means, to establish our headquarters in the fifth gallery. The first opera he heard was "*Die Schweizerfamilie*" by Weigl. He was enchanted and was overcome with admiration for Milder and Vogl. Later he heard "*Médée*" by Cherubini. He always left the theatre full of enthusiasm for what he had enjoyed, but it was "*Iphigénie en Tauride*" by Gluck which affected him most of all. He was quite beside himself over the effect of this magnificent music and asserted that there could be nothing more beautiful in the world.<sup>20</sup>

In light of the above quote, it is quite possible that Schubert had been aware of Schiller's immense popularity among the Viennese theatre-going audience. Incidentally, Schubert's first operatic ventures, viz., *Der Spiegelritter* (fragment) D 11 and D 966 and *Des Teufels Lustschloss* D 84, began during the same period, an indication that he was not immune to the cultural activities around him. Scholars of Schubert's early *Lieder* frequently point out that the lyrics set in this period lean

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<sup>18</sup>*Memoirs*, 20

<sup>19</sup>Hilmar, 92

<sup>20</sup>*Memoirs*, 129

towards the maudlin (*Hagars Klage, Klagelied*), and the supernatural or the grotesque (*Eine Leichenfantasie, Der Vatermörder*) and that even in the case of powerful texts such as Schiller's *Der Jungling am Bache* and *Sehnsucht* their first appeal was their melancholy <sup>21</sup> Such a generalization in the case of the Schiller choices is not entirely justified

Table III List of Schubert's Schiller Settings 1811-1814

Des Mädchens Klage	1811
Eine Leichenfantasie	1811
Der Jungling am Bache	1812
Sehnsucht	1813
Thekla: eine Geisterstimme	1813
Der Taucher	1811-1813, 1814
An Emma	1814
Das Mädchen aus der Fremde	1814

While there is no doubt that melancholy seems to be a feature common to these texts, various other aspects might have been a consideration as well. One feature that draws our attention upon the initial readings of the poems listed above are the vivid descriptions of nature that pervade the poems with the exception of *Thekla eine Geisterstimme* and *An Emma*. There is a great variety of water imagery, ranging from waves lapping on the sea shore (*Des Mädchens Klage*), the rippling brook (*Der Jungling am Bache*), the churning whirlpool and rough seas (*Der Taucher*), to the pastoral

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<sup>21</sup>Gramit, 94.

landscapes (*Sehnsucht*, *Das Mädchen aus der Fremde*), all of which lend themselves to interesting musical settings.<sup>22</sup>

In five of the eight settings the central focus is on a female persona. The poems *Des Mädchens Klage* and *Thekla eine Geisterstimme* are written from the female perspective. Incidentally, the protagonists of both poems are the same person. *Des Mädchens Klage* is Thekla's lament when she is separated from her lover, and at the end of the poem it is not clear whether the lovers are reunited. The story is brought to a conclusion in *Thekla eine Geisterstimme*. In the poems *Der Jungling am Bache*, *An Emma*, and *Das Mädchen aus der Fremde*, it is the figure of a woman that is the centre of the speaker's attention. Characteristic among these early choices is also the dramatic nature of the texts. The plot of *Der Taucher*, for instance, has all the attributes of opera, i.e., narrative, dialogue, and action. Of these features, the first two lend themselves to the recitative-arioso settings, which were the norm in Schubert's early years.

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<sup>22</sup>Schubert's musical interpretation of some of the songs mentioned here will be discussed in the following chapter.

*Table IV Schubert's Favoured Poets in 1811-1816*

Names and Dates	Number of songs
Goethe (1749-1832)	44
Schiller (1759-1805)	29
Matthison (1761-1831)	27
Holty (1748-76)	23
Kosegarten (1758-1818)	20
Klopstock (1724-1803)	13
Korner (1791-1813)	12
Mayrhofer (1787-1836)	11
Salis (1762-1834)	10
Claudius (1740-1815)	9
Macpherson (1736-96)	9

Table IV presents the poets who feature prominently in Schubert's early career. As Walther Durr and others have noted, a definite pattern begins to emerge in Schubert's choice of texts.<sup>23</sup> For example, fourteen of the twenty-seven Matthisson texts were set in 1814, the twelve Korner texts in 1815, twenty-one Schiller texts in 1815-16, etc. It is evident that when Schubert selected poems by one author, he tended to immerse himself in that poet and would set a number of that poet's works in relatively rapid succession. This is corroborated by Josef von Spaun's letter of 17 April 1819 to Goethe. The letter was sent on Schubert's behalf along with a book of Goethe settings, expressing Schubert's intention to publish his songs in eight volumes

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<sup>23</sup>Durr, *Schubert Studies*, 5, Gramit, 95

The first two [books] (of which the first is enclosed as specimen) contain poems by Your Excellency, the third contains poems by Schiller, the fourth and fifth by Klopstock, the sixth by Matthisson, Holty, Salis etc etc , and the seventh and eighth contain songs from Ossian, these last excelling all others <sup>24</sup>

Most of the poems that Schubert chose to set in 1811-16 were composed by German classical poets who were popular at the time and whose importance was never questioned, or by those who were active participants of the Viennese cultural scene in the 1810s (see Table IV). Durr suggests that Schubert got to know their works during his studies at the *Konvikt* and also from his circle of friends <sup>25</sup>. Spaun introduced Körner and Mayrhofer to Schubert in 1811-13, and it is hardly surprising that both these poets feature in the songs of the early period <sup>26</sup>. In view of the above discussion, one can hardly ignore the prominent role that Viennese literary, musical, theatrical, and social life played in Schubert's affinity for Schiller's poetry in the 1810s.

An investigation of the musical influences that triggered Schubert's pronounced interest in Schiller would be incomplete if one ignored the contributions of the pre-Schubertian *Lied* composers, particularly those who were active at the turn of the century. Among them, the three composers who have undoubtedly secured a prominent place in the history of the nineteenth century *Lied* are Johann Friedrich

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<sup>24</sup> O. E. Deutsch, *Schubert A Documentary Biography*, trans. E. Blom (London: Kassel, 1946) 56-57.

<sup>25</sup> Durr, *Schubert Studies*, 5.

<sup>26</sup> *Memoirs*, 129. Körner died in battle in 1813 and interestingly enough a spate of Schubert's settings of his poems date from about a year after his death. During his short stay in Vienna, Körner lived in the room that Schubert was to share later with Mayrhofer, in a house adjoining the old town-hall (Wipplingerstrasse).

Reichardt (1752-1814), Carl Friedrich Zelter (1758-1832) and Johann Rudolf Zumsteeg (1760-1802)

As a long-time friend of Schiller, Zumsteeg was the first to set his poems to music.<sup>27</sup> His compositions range from short simple strophic settings like *An die Freude* to large scale through-composed works with recitative-arioso alternation such as *Des Madchens Klage*, *Ritter Toggenburg*, and *Die Entzückung an Laura*. Zumsteeg's *Des Madchens Klage* has an opening piano prelude but the accompaniment to the vocal line is extremely simple and limited.<sup>28</sup> Longyear also makes the following observations with regard to Zumsteeg's setting of *Die Entzückung an Laura*:

Most unusual is '*Die Entzückung an Laura*,' which is printed on only two staves (the voice and the right-hand part occupying one staff and the bass the other) in the style of the pre-1780 *Lieder* which were intended to be sung by the clavier player, but is a large-scale work with ritornelli, recitatives in *accompagnato* style, a 'pastorale,' a melodrama with a text 'während der Musik declamiert,' and a wandering tonality which begins in A and ends in E-flat major.<sup>29</sup>

The feature that Longyear describes as "unusual" is the use of directional tonality. However, this is not the only setting in which Zumsteeg used the technique. A similar example is his *Ritter Toggenburg*, which begins in G major and closes in A-flat major. Additionally, the modulations are highlighted by a change in time-signature from duple to triple, all changes conforming to the dictates of the Schiller text.

Zumsteeg's importance to Schubert's early development as a song composer has been well documented by Schubert biographers. There are several references to

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<sup>27</sup>Rey M. Longyear, *Schiller and Music* (Chapel Hill: University of North Carolina Press, 1966) 132 [hereafter Longyear].

<sup>28</sup>Longyear, 133

<sup>29</sup>Longyear, 133

performances of Zumsteeg's songs at the *Wiener Stadtkonvikt*, with Schubert as the accompanist. One of Schubert's colleagues at the *Konvikt*, Anton Holzapfel, commented on the musical activities at the school

In addition to this daily practice and church performances of the choirboy scholars, little coteries, willingly condoned by the Director, were formed for the performance of string and vocal quartets, songs at the pianoforte, especially the songs of Zumsteeg, also became very popular with us.<sup>30</sup>

Spaun, who as mentioned earlier was one of Schubert's closest friends, documents the composer's admiration for Zumsteeg's songs. He vividly recounts a conversation with Schubert in 1811, in a practice room at the *Konvikt*:

I went to see him in the music room. He had several of Zumsteeg's songs in front of him and told me that these songs moved him profoundly. 'Listen,' he said once, 'to the song I have here' and with a voice half breaking he sang 'Kolma', then he showed me 'Erwartung,' ('Maria Stuart'), 'Ritter Toggenburg' etc. He said he could revel in these songs for days on end. And to this youthful predilection of his we probably owe the direction Schubert took, and yet how little of an imitator he was and how independent the path he followed.

He had already, at this time, attempted a few songs, for example *Hagars Klage*. He wanted to modernize Zumsteeg's song form, which appealed very much to him.<sup>31</sup>

Spaun's observations are especially important with respect to Schubert's immense interest in Schiller poems. Schubert proceeded to set both *Ritter Toggenburg* and *Die Erwartung* in 1816, using the Zumsteeg settings as compositional models. Later, when the Collected Edition of Schubert's works was published by Breitkopf & Härtel (1884-1897), it reprinted the Zumsteeg models.<sup>32</sup>

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<sup>30</sup>*Memoirs*, 58

<sup>31</sup>*Memoirs*, 127

<sup>32</sup>*Memoirs*, 141

Like Zumsteeg, Friedrich Reichardt and Carl Zelter undertook settings of Schiller texts. Reichardt's Schiller settings are surpassed in number only by those of Schubert<sup>33</sup>. In 1810, Reichardt published a collection of his Schiller settings under the title *Schillers lyrische Gedichte in Musik gesetzt*<sup>34</sup>. The collection comprised 27 settings of Schiller including *Des Mädchens Klage*, *Der Jungling am Bache*, *Das Mädchen aus der Fremde*, *Hectors Abschied*, *Der Alpenjäger*, etc.<sup>35</sup> Although Zelter is primarily noted for his association with Goethe, he, too, set a few Schiller poems such as *Der Taucher*, *Die Erwartung*, and *Des Mädchens Klage*<sup>36</sup>. Unlike Zumsteeg, both Reichardt and Zelter preferred simple strophic settings to through-composed works<sup>37</sup>. Reichardt and Zelter do not feature as prominently as Zumsteeg in

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<sup>33</sup>Longyear, 135

<sup>34</sup>Longyear, 136

<sup>35</sup>Longyear, 136

<sup>36</sup>Longyear, 138

<sup>37</sup>Jack M. Stein, *Poem and Music in the German Lied from Gluck to Hugo Wolf* (Cambridge: Harvard University Press, 1971) 34 [hereafter Stein]. Stein quotes from one of Reichardt's letters which clearly explains the composer's approach to text and his preference for strophic settings. It reads: "My melodies take shape automatically in every case from repeated readings of the poem without my having to search for them. And the only thing else I do is this: I repeat them with slight changes, and do not write them down until I feel that the grammatical, logical, emotional, and musical accents are so closely interwoven that the melody speaks properly and sings pleasantly, and not just for one stanza, but for all of them." See also Edward T. Cone, "Words into Music: The Composer's Approach to Text," in *Music: A View from Delft*, ed. Robert P. Morgan (Chicago: University of Chicago Press, 1989) 116-17 [hereafter Cone]. Cone cites a letter to Goethe in 1824 in which Zelter explains his method of working: "Above all I respect the form of the poem and try to perceive my poet therein, since I imagine that he, in his capacity as a poet, conceived a melody hovering before him. If I can enter into rapport with him, and his divine melody so well that he himself feels at home with it, then our melody will indeed be satisfying."

"That this melody should fit all strophes is a condition that is not clear even to the better composers. The objections against this are not unknown to me, you, dear friend, will at least realize at this point that I am not in favor of the *durchkomponiert*

discussions regarding Schubert's early musical influences, but some scholars have suggested that Schubert must have come across their works in his formative years<sup>38</sup>

In any case, their works point to a strong tradition among pre-Schubertian *Lieder* composers to set Schiller texts—a practice that Schubert easily adopted

## II

We now turn our attention to the poet Friedrich Schiller and his works. Johann Christoph Friedrich von Schiller was born on 10 November 1759 in Marbach, a town in the Duchy of Württemberg<sup>39</sup>. His father Johann Kaspar Schiller, a barber-surgeon by trade, served for many years in the army of Karl Eugen, Duke of Württemberg. Friedrich Schiller's early childhood seems to have been uneventful until 1766, when his father moved the family to Ludwigsburg, which had become the new residence of Duke Karl Eugen in 1764. Schiller biographies characterise Karl Eugen as an enlightened ruler, who in his own dictatorial way sought to further the welfare of his subjects. In 1770, he founded a military school for the children of the officers in his service, it later came to be known as the *Karlsschule*. At the insistence of the Duke,

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method of setting strophic poems. Others will hold otherwise, and may act accordingly, although a melody which one doesn't enjoy hearing several times is probably not the best "

<sup>38</sup>Peter Gammond, *Schubert* (London: Butler & Tanner, 1982) 26

<sup>39</sup>The brief summary of the life of Schiller is compiled from Calvin Thomas, *The Life and Works of Friedrich Schiller* (New York: AMS Press, 1970) [hereafter: Life and Works], John D. Simons, *Friedrich Schiller* (Boston: Twayne Publishers, 1981) [hereafter: Simons], William Henry Hudson, *Schiller and his Poetry* (London: George G. Harrap, 1970) [hereafter: Hudson], Sir Edward Bulwer Lytton, trans. *The Poems and Ballads of Schiller*, two vols. (London: William Blackwood, 1844) [hereafter: Lytton], Lesley Sharpe, *Friedrich Schiller: Drama, Thought, and Politics* (Cambridge: Cambridge University Press, 1991) [hereafter: Sharpe].

Schiller was enrolled in the school in 1773, where he remained for the next eight years, first studying law and later medicine

During his stay at the *Karlsschule*, Schiller was introduced to contemporary literature, which undoubtedly advanced his intellectual growth. Incidentally, it was here that Schiller and Zumsteeg met, leading to a friendship that lasted until the latter's death in 1802. Upon his graduation from the military academy in 1781, Schiller was directed by the Duke to work as the regimental surgeon in the army. In addition, he was ordered to halt his literary ventures when Karl Eugen was apprised of the enormous success of Schiller's play *Die Räuber* after its premiere in 1782.<sup>40</sup> As a result Schiller fled to Mannheim, where he proceeded with his literary pursuits till the end of 1784. In 1785, at the invitation of Christian Gottfried Körner, the father of the noted poet Thomas Körner who was active in Schubert's Vienna, Schiller moved to Leipzig. Christian Körner was a wealthy patron, whose help aided Schiller to establish his literary career. Later, when Körner settled in Dresden, Schiller followed him and achieved great success as a playwright after the production of his play *Don Carlos* in 1787.<sup>41</sup>

Around this time, a movement commonly known as Weimar Classicism had gained momentum. The movement had its roots in Weimar, which became the

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<sup>40</sup>Schiller wrote *Die Räuber* in his final years at the *Karlsschule*. The drama was staged in 1782 and received widespread attention from the public. Duke Karl Eugen felt that some of the ideas set forth in the work were politically extreme and, therefore, forbade Schiller to continue his literary pursuits.

<sup>41</sup>Schiller began working on *Don Carlos* in 1783. When his contract with the Mannheim theatre was not renewed in 1784, he had no means to pay his creditors. He then accepted Körner's invitation to Leipzig and it was his patronage that permitted Schiller to concentrate on his writing. *Don Carlos* was published in June 1787 and premiered successfully in Hamburg, and later at Mannheim and Berlin. See Simons, 86.

classical centre of German literature and culture <sup>42</sup> It is likely that the active literary and cultural scene initiated by the movement persuaded Schiller to visit Weimar in 1787. There, the poet was fortunate enough to make himself known in the exclusive circles of society which comprised intellectual giants like Wieland, Herder, and Goethe. The contacts he made during his Weimar trips, especially with Goethe in 1788, were important to his career. Schiller's successful historiographical essay *Geschichte des Abfalls der Niederlande* was completed in 1788, and around the same time there was a vacancy for a professorship at the University of Jena. Schiller's friends proposed him for the job; Goethe discussed the matter with the authorities concerned and Schiller got the position. In 1790, he married Charlotte von Lengenfeld and thereafter continued to commute between Jena and Weimar, pursuing his multifaceted career as a poet, playwright, teacher, critic, and philosopher till his death on 9 May 1805.

### III

Schiller's poetic career is usually divided into three main periods, viz , 1) early period (1776-84), 2) middle period (1785-88), and 3) late period (1795-1805). Between 1789-94 Schiller wrote no poems; the time was devoted to preparing lectures and historiographical works such as *Geschichte des dreissigjahrigen Krieges*, and to pursue other important activities including the study of Kantian philosophy. In the four year period 1791-1795, he proceeded to write several of his Aesthetic Letters and

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<sup>42</sup>Most writers associated with Weimar Classicism often had a lively interest in music, and this was evident in their works. The movement laid the basic foundation to an inter-disciplinary approach to music, which became important to nineteenth-century aesthetic theory.

philosophical essays such as *Über Anmut und Würde* (On Grace and Dignity), *Über das Erhabene* (On the Sublime), *Über die ästhetische Erziehung des Menschen* (On the Aesthetic Education of Man), and *Über naive und sentimentalische Dichtung* (On Naive and Sentimental Poetry). Schiller's interest in philosophy had a profound influence on his later poetry.

Poems from the three periods mentioned above display distinctive characteristics. It is beyond the scope of this discussion to consider all the thirty-two texts that Schubert set, however, the selections discussed will provide an overview of Schiller's poetic style.

#### **Early Period (1776-84)**

By the mid-1770s the movement popularly known in German literature as *Sturm und Drang* was underway. The period saw the production of dynamic poems of revolt like Goethe's *Prometheus*, and his novel of obsessive love and suicidal introversion, *Die Leiden des jungen Werthers*. Literary works whose central focus was on tragedy and extremes of emotion and passion dominated this period. Young Schiller, amidst his studies at the *Karlsschule*, became acquainted with the existing *Sturm und Drang* literature. As a result, and despite the diversity of subject matter, there is an unmistakable emotional quality stemming from the *Sturm und Drang* inspiration which runs through all of his early poems.<sup>43</sup> Schiller's early poems contain profuse

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<sup>43</sup>As early as 1776, Schiller published his poem *Der Abend* in the *Schwäbisches Magazin*, a journal edited by Haug who was a professor at the *Karlsschule*. Most of Schiller's youthful poetic ventures were also published in the *Anthologie auf das Jahr 1782*. Although the Anthology contains contributions from other members of the *Karlsschule*, Schiller's output dominates the collection. See also *Life and works*, 20, Hudson, 26.

references to death and to morbid funereal landscapes, however, they often also involve idealistic descriptions of nature or, at times, abstract thoughts conveying extremes of emotions

Consider the text of *Gruppe aus dem Tartarus*, one of Schiller's celebrated *Sturm und Drang* texts

Horch—wie Murmeln des empörten Meeres,  
Wie durch hohler Felsen Becken weint ein Bach,  
Stohnt dort dumpfig tief ein schweres, leeres,  
Qualerpresstes Ach!

Schmerz verzerret  
Ihr Gesicht—Verzweiflung sperret  
Ihren Rachen fluchend auf,  
Hohl sind ihre Augen—ihre Blicke  
Spähen bang nach des Cocytus Brücke,  
Folgen tranend seinem Trauerlauf

Fragen sich einander ängstlich leise,  
Ob noch nicht Vollendung sei?  
Ewigkeit schwingt über ihrem Kreise,  
Bricht die Sense des Saturns entzwei <sup>44</sup>

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<sup>44</sup> Listen—like the murmuring of the outraged sea,  
As when a brook weeps through a hollow rock basin,  
Down in the musty depths muffled, heavy groans  
Issue forth, torment's terrible moans!

Wreaked by pain  
Their faces—despair opens wide  
Their mouths in foul swearing,  
Empty are their eyes—their glances  
Peer anxiously towards the bridge over the Cocytus,  
Weeping they follow the river's rueful course

Softly they ask one another full of anxiety  
Whether their torments may not soon be at an end?  
Eternity traces circles over their heads,  
Breaking Saturn's scythe asunder

English translation by Clive R. Williams, cd jacket notes, *Schubert, Songs to Poems by Friedrich Schiller*, Christoph Prégardien, tenor, Andreas Staier, fortepiano, deutsche harmonia mundi, 054472772962, 1993 [hereafter Williams], 16

The poem depicts the sorry plight of a group of damned souls trapped in the underworld Tartarus, desperately hoping to escape their fate <sup>45</sup> Unfortunately, they are powerless to escape from the eternal grip of "Saturn's scythe" Here, Saturn is visualised as the god holding the "scythe" which is used as a metaphor symbolising time The three-stanza structure is used to highlight the alternating aural and visual imagery in the poem

In the opening quatrain, Schiller utilises descriptions of different sounds to depict the eerie atmosphere prevalent in Tartarus The image of the murmuring sea and the weeping brook captures the uneasy stillness of the landscape, which is of course shattered by the painful groans of the souls In the longer second stanza, Schiller employs visual rather than aural depiction to highlight the intense pain carved on the faces of the tormented souls The final quatrain returns to the uneasy stillness of the opening, by its references to the souls "softly" questioning each other when their torture will end The poem is an example of strophic structure being used to display the contrasting nature of the images evoked by the text

Another interesting feature that is often encountered in Schiller texts is the return of the opening lines in the closing section of the poem This particular format may be best described as a circular form Schiller's elegy *Eine Leichenfantasie* is one such example the opening quatrain,

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<sup>45</sup>Tartarus is the place of punishment for the very wicked and is located according to Greek mythology below Hades Cocytus is the river of lamentation that flows past the gates of Tartarus In order to leave Tartarus, the souls have to cross the Cocytus

Mit erstorb'nem Scheinen  
 Steht der Mond auf totenstillen Hainen  
 Seufzend streift der Nachtgeist durch die Luft  
 Nebelwolken schauern, Sterne trauern....<sup>46</sup>

is repeated at the beginning of the final strophe, returning us to the macabre landscape and the sorrowful mood of the opening. Associations with death, a feature of the powerful *Sturm und Drang* tragedies, also occur in poems such as *Elysium* and *Der Flüchtling*.

Colourful sketches of nature are frequently encountered in Schiller's poems from all three periods. However, in the early poems such depictions are usually juxtaposed with contrasting images, as is seen in Schiller's description of the various facets of music in *Laura am Klavier*.<sup>47</sup>

Lieblich jetzt, wie über glatten Kieseln  
 Silberhelle Fluten rieseln,  
 Majestätisch prächtig nun,  
 Wie des Donners Orgelton,  
 Sturmend von hinnen jetzt, wie sich von Felsen

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<sup>46</sup> With deadly shine  
 The pale moon hangs over the groves as still as the grave  
 With eerie sighs the night ghost flits through the sky  
 Clouds of fog shudder  
 And the stars their mourning....  
 English translation taken from Williams, 22

<sup>47</sup> Studies of Schiller poetry have always attached a certain importance to the group of Laura poems, viz., *Die Entzückung an Laura*, *Laura am Klavier*, *Phantasie an Laura*, *Das Geheimnis der Reminiscenz*, *An Laura*, all of which appeared in the *Anthologie auf das Jahr 1782*. These love poems are often criticised for their emotional excesses that, as one critic put it, "clearly spring from the poet's speculative interests, rather than the experience of love." See Sharpe, 63-64. The Petrarch-inspired Laura of the Laura poems is said, if we are to believe Körner's wife, to have roots in Schiller's landlady in Stuttgart. According to one account she was "A woman of thirty, small blue eyed and motherly, but with neither the beauty nor wit, this good *Hausfrau* would seem to have been a very unlikely person to arouse a tender passion in even the youngest and most susceptible of poets." See Hudson, 39. Schubert set the first two poems mentioned above.

Rauschende, schäumende Giesbache walzen,  
 Holdes Gesausel bald,  
 Schmeichlerisch linde, wie durch den Espenwald  
 Buhende Winde...<sup>48</sup>

We perceive the vibrant contrasts between "ripples over smooth pebbles" in line two and "torrents surging from the rocks" in lines four and five. Similarly the sensuality that underlies Schiller's exalted reverie *Die Entzückung an Laura* is another extreme that was a product of the young poet's idealistic conception of love.

The idealistic approach is not limited to the subject of love but is also seen in Schiller's utopian portrayal of nature in poems such as *Der Flüchtling*. Consider for example the opening stanza, which is in effect a magical pastoral landscape painted in words:

Frisch atmet des Morgens lebendiger Hauch,  
 Purpurisch zuckt durch düst'rer Tannen Ritzen  
 Das junge Licht und augelt aus dem Strauch,  
 In gold'nen Flammen blitzen  
 Der Berge Wolken spitzen  
 Mit freudig melodisch gewirbeltem Lied  
 Begrüssen erwachende Lerchen die Sonne,  
 Die schon in lachender Wonne  
 Jugendlich schön in Auroras Umarmungen glüht.<sup>49</sup>

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<sup>48</sup> Sweetly now, as clear, silvery water  
 Ripples over smooth pebbles,  
 Now with majestic splendour,  
 Like the thunder's organ-tones,  
 Now raging forth, like rushing, foaming torrents  
 Surging from the rocks;  
 Now sweetly murmuring,  
 Gently coaxing, like wooing breezes  
 Wafting through the aspen woods.

English translation taken from Richard Wigmore, *Schubert: The Complete Song Texts* (London: Victor Gollancz, 1988) 261 [hereafter: Wigmore].

<sup>49</sup> The lively morning breeze blows fresh,  
 The young light flickers between the dark pines  
 And glints from the bushes,  
 The cloud-capped mountain peaks

In short, Schiller's early poems are demonstrations of extremes, ranging from profound sorrow as seen in *Eine Leichenfantasie* to the ecstasy in *Die Entzückung an Laura*, and from the ghoulish sketches in *Gruppe aus dem Tartarus* to the magical word-painting in *Der Flüchtling*

### **Middle Period (1785-1788)**

The total number of poems from the middle period is smaller than that of Schiller's early and late periods. There is, as Sharpe and Fowler have observed, a significant change in choice of subject matter.<sup>50</sup> The themes are no longer poignant expressions of emotions associated with the *Sturm und Drang* style, instead, most of the poems demonstrate an intense preoccupation with ethical dilemmas, philosophical and artistic ideals fuelled by the Enlightenment. The three poems that Schubert chose to set from Schiller's middle period, i.e., *Der Kampf*, *An die Freude*, and *Die Götter Griechenlands*, represent the qualities mentioned above.

In *Der Kampf* Schiller relates the moral struggle of a virtuous man to renounce his love for a woman who is married to another, the protagonist's dilemma is compounded when the woman in question, on realising his selfless "heroic renunciation," reciprocates his love. The poem's opening quatrain,

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Blaze with golden flames  
 Warbling their happy, melodious song  
 The awakening larks greet the sun  
 Which, with joyful laughter,  
 Glows young and fair in the dawn's embrace

English translation taken from Wigmore, 96.

<sup>50</sup>See Frank Fowler, ed., *Schiller Selected Poems* (London: Macmillan, 1969) 140 [hereafter Fowler] and Sharpe, 97

Nein, langer werd' ich diesen Kampf nicht kämpfen,  
 Den Riesenkampf der Pflicht  
 Kannst du des Herzens Flammentrieb nicht dämpfen  
 So fordre, Tugend, dieses Opfer nicht <sup>51</sup>

immediately draws attention to the central idea, namely the protagonist's struggle to maintain his ethical priorities <sup>52</sup> An interesting combination of dialogue, monologue, and reflection is used to effectively convey the young man's confused emotions, in his conflict between love and duty.

It is, of course, not necessary to discuss in detail the lyric to Schiller's *An die Freude*, for the Enlightenment ideals of universal brotherhood of mankind and the triumphant celebration of humanitarian values have been preserved for all time by Beethoven's Ninth Symphony

*Die Götter Griechenlands* (1788) is a significant piece from this period, especially since it is regarded as a "landmark" in Schiller's poetic development <sup>53</sup> The poem presents his interpretation of ancient Greece as a "metaphor for man enjoying

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<sup>51</sup> No! I shall fight this battle no longer,  
 This mighty battle of duty  
 If you cannot cool the fierce ardour within my heart  
 Then, Virtue, do not demand this sacrifice  
 English translation taken from Wigmore, 106

<sup>52</sup>Schubert set the shorter version of *Der Kampf*, a reworking of a much longer original poem under the title *Freigeisterei der Leidenschaft* which was subtitled "When Laura was married in 1782". Due to the reference to Laura, it was mistakenly regarded as an early poem. However, as Sharpe notes, the connection is only superficial and in contrast to *Die Entzückung an Laura* and *Laura am Klavier*, it appears to be a direct expression of personal experience. See Sharpe, 70.

<sup>53</sup>See Sharpe, 97, Fowler, 140. The poem exists in two versions. According to Sharpe and Fowler, the poem had 25 stanzas when it was first composed and published in Wieland's *Der Teutsche Merkur* in 1788, causing a wave of protest about its "blasphemous" attack on Christianity. Subsequently, Schiller revised the poem in 1793, deleting 10 stanzas which were thought to be offensive on religious grounds, he republished the poem in 1800.

the pleasure of living at peace with himself and his environment" <sup>54</sup> Predominantly elegiac in its mood, the poem is an evocation of the loss of classical antiquity as an ideal that has sunk into oblivion, which is the substance of the fragment that Schubert chose to set. The yearning for an ideal that never existed in reality is a trend that becomes more pronounced in late Schiller poems.

### **Late Period (1795-1805)**

By 1795, Schiller had made notable contributions to German literature, not only in poetry but in other fields as well. That he had undergone a transformation resulting in the culmination of his intellectual and artistic powers is evident in his late poems. These works exhibit a remarkable diversity in theme, structure, and style and can be broadly categorized into reflective poems, sentimental poems, allegorical poems and laments, and ballads. Schiller's philosophical proclivities which started in the mid-1780s had reached their fruition by the time he began writing poems again in 1795. The longing for the unattainable ideal and the elegiac moods that are characteristic of the middle-period poems still prevail. However, a new level of sophistication can be observed.

### Reflective Poems

Two of the most celebrated reflective poems of the late period are *Sehnsucht* (1801) and *Der Pilgrim* (1803). Both use the symbol of the protagonist questing for the ideal, but with two different end results. In the final quatrain of *Sehnsucht*, the

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<sup>54</sup>Simons, 47

promise of a positive outcome is accentuated by the realization that self-improvement is possible for those who take the initiative

Du mußt glauben, du mußt wagen,  
Denn die Gotter leih'n kein Pfand,  
Nur ein Wunder kann dich tragen  
In das schöne Wunderland <sup>55</sup>

On the other hand, the last quatrain of *Der Pilgrim* is the negative counterpart to *Sehnsucht*, for here the traveller resigns himself to the fact that despite his lofty aspirations and efforts he can never achieve his goal.

Ach, kein Weg will dahin fuhren  
Ach, der Himmel uber mir  
Will die Erde nicht beruhren  
Und das Dort ist niemals hier!<sup>56</sup>

Reflective poems are not restricted only to the ideas discussed above. Schiller pursues other themes including the creation of the world and civilization in *Die vier Weltalter* and the contrast between human and divine in *Dithyrambe*. In all these poems the longing for the ideal remains a common link.

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<sup>55</sup> You must believe, you must be daring  
For the gods are no pawnbrokers!  
Only a wonder can carry you thither  
Into the beautiful wonderland.  
English translation taken from Williams, 28.

<sup>56</sup> Ah, no way will take me thither!  
Ah, the sky above my head  
Will never touch the earth,  
And yonder is never here!  
English translation taken from Williams, 18.

### Sentimental Poems

The popular topic of true love is the focus of the poems under this category. For example, *Das Geheimnis* (1796) and *Die Erwartung* (1796) are both sentimental reflections on the fragile nature of love and the protagonist's wish to protect and savour it away from the prying eyes of the outside world.<sup>57</sup> Two features are common to both poems: 1) the female persona as the object of the speaker's attention, and 2) the use of nature imagery and the woods as a hideaway for the lovers. There exists an unmistakable similarity between the opening stanza of *Das Geheimnis* and the second stanza of *Die Erwartung*

Sie konnte mir kein Wortchen sagen,  
 Zu viele Lauscher waren wach,  
 Den Blick nur durft' ich schuchtern fragen,  
 Und wohl verstand ich, was er sprach  
 Leis' komm ich her in deine Stille,  
 Du schön belaubtes Buchenzelt,  
 Verbirg in deiner grünen Hülle  
 Die Liebenden dem Aug' der Welt!<sup>58</sup>  
 (*Das Geheimnis*)

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<sup>57</sup>A complete analysis of the text of *Das Geheimnis* is provided in the following chapter. Some critics suggest that both poems may have been an autobiographical account of Schiller's love for his wife Charlotte von Lengenfeld whom he had married in 1790. See Hudson, 94, Companion, 158

<sup>58</sup> She could not speak one word to me  
 There were too many listening,  
 I could only shyly question the look in her eyes,  
 And well understood what it meant.  
 Softly I approach your silence,  
 Leafy beech grove  
 Beneath your green cloak  
 Conceal the lovers from the eyes of the world.  
 Translation taken from Wigmore, 75

O schmucke dich, du grunbelaubtes Dach,  
 Du sollst die Anmutstrahlende empfangen!  
 Ihr Zweige, baut ein schattendes Gemach,  
 Mit holder Nacht sie heimlich zu umfängen,  
 Und all' ihr Schmeichellufte, werdet wach  
 Und scherzt und spielt um ihre Rosenwangen,  
 Denn seine schöne Bürde, leicht bewegt,  
 Der zarte Fuss zum Sitz der Liebe trägt<sup>59</sup>

(*Die Erwartung*)

### Allegorical Poems and Laments

In addition to reflective and sentimental poems, Schiller also wrote allegorical poems, for example, *Das Mädchen aus der Fremde* and a number of laments including *Des Mädchens Klage*, *Klage der Ceres*, and *An Emma*. *Das Mädchen aus der Fremde* is an allegorical poem, its principal charm lies in its apparent simplicity and mystery. It tells the tale of a maiden who mysteriously appears each spring in the country side. The qualities ascribed to the maiden—her beauty, her dignity, her distant origins, her abilities to bring happiness—constitute the subject of the poem. On the other hand, the laments mourn the loss of the beloved: *Des Mädchens Klage* and *An Emma* are laments for the loss of a lover, while *Klage der Ceres* tells of a mother lamenting the loss of her daughter.<sup>60</sup>

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<sup>59</sup> Adorn yourself, leaf-clad roof,  
 You are to receive her in all her radiant beauty!  
 Branches, build a shady bower  
 To envelop her secretly in sweet night,  
 And all you caressing breezes, be awake,  
 Play and dally about her rosy cheeks  
 When her delicate foot lightly bears  
 Its fair burden to the seat of love.

English translation taken from Wigmore, 150.

<sup>60</sup>*Klage der Ceres* has its origins in Greek mythology. When Proserpina was carried away by Pluto to become the queen of the underworld, her mother Ceres was so inconsolable that Zeus finally allowed Prosperine to spend six months of each year on

All of the poems from Schiller's late period discussed thus far fall under a category which Schiller called *Lieder*. Simons describes *Lieder* as verse forms peculiar to Germany and neatly summarizes their distinguishing attributes as follows:

The requirements are that the piece express emotions in a straightforward way, literally not figuratively. The structure is simple: the *Lied* is usually divided into stanzas and it employs rhyme. There are no restrictions on the subject matter or on the feelings represented. Accordingly, Schiller's *Lieder* are free of abstract thought and display the strict simplicity in form and language. The elegiac tone characterizes most of them, as they express sadness at lost joy, at a golden age now vanished, or with the ideal unattained.<sup>61</sup>

### Ballads

In the final years of his literary career Schiller added a new form to his oeuvre.<sup>62</sup> Ballad texts exhibit characteristics peculiar to the sung ballads of the oral tradition. They may best be described as long narrative poems, with coherent plot lines featuring allegorical or fantastical legends of bravery or heroism. In Schiller ballads the dramatic action proceeds by way of narration and dialogue between the characters involved. Resolution of the plot is usually achieved either through a catastrophe such as violent death or by unexpected magnanimous acts of tyrants.

Schubert set five well-known ballads of Schiller during his career, namely *Der Taucher*, *Die Burgschaft*, *Ritter Toggenburg*, *Der Alpenjäger*, and *Der Graf von Habsburg*. *Der Taucher* (1797) was the first ballad the poet ever wrote and,

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earth and the remainder with Pluto. Ceres' lament for her daughter in Schiller's poem is a re-creation of this myth of seasons. See Companion, 294.

<sup>61</sup>Simons, 64.

<sup>62</sup>1797 is known as the *Balladenjahr* in German literary studies. It was in this year that both Goethe and Schiller started writing poems in this form.

incidentally, the first ballad Schubert ever set. The central character is an heroic knight who accepts the king's challenge to dive off a cliff into the swirling sea to retrieve a golden goblet. The reward for this demonstration of bravery is the goblet itself which the young man wins after his first successful dive. However, the king, for the sake of his amusement, offers his daughter's hand in marriage to the knight if he completes the same feat a second time. Unfortunately, the attempt results in the tragic death of the youth.

The next large-scale composition that Schubert undertook was *Die Burgschaft*. The world of *Die Burgschaft* (1798), like that of *Der Taucher*, exists in an archaic realm. Though it is considerably shorter in length than *Der Taucher*, the dramatic action of *Die Burgschaft* moves with the same kind of emotional momentum. The ballad begins with the arrest of Moros after his failed assassination attempt on King Dionys. As a result, Moros is condemned to be executed by the tyrant. Moros requests from Dionys three days of respite in order to attend his sister's wedding, meanwhile, his friend will take Moros's place in the prison to guarantee the latter's return. If Moros fails to return on time, the friend will be killed instead. Schiller's account of Moros's race against time is as colourful as his narrative of the diver's experiences in *Der Taucher*. The twist in the plot occurs in the last two strophes of the poem where the tyrant is shamed by the nobility of Moros and decides to waive the execution.

There are obvious parallels in the plot construction of the two ballads. Both feature a tyrant king, in addition, the central figures in both ballads have to triumph over insurmountable odds. The end results are varied: tragedy in the case of *Der Taucher* and triumph of good over evil in *Die Burgschaft*. It appears that Schiller's

ballads were not merely meant to entertain but, in fact, functioned as Schiller's comment on the political situation of the time

*Der Alpenjäger* is an allegory of a boy who decides to go hunting against his mother's wishes. The narrative focuses on a graphic portrayal of the huntsman's pursuit of a Gazelle and its helplessness in the face of danger. As in *Die Burgschaft*, the dramatic resolution happens in the last strophe, this time in the form of an intervention by a mountain spirit who saves the life of the mute animal from the huntsman. The resolution of the plots in *Die Burgschaft* and *Der Alpenjäger* echoes the humanitarian values that were fostered by the Enlightenment.

#### IV

The task of evaluating Schubert's choice of Schiller texts and, in turn, discerning the composer's "affinity" for these poems has been impeded greatly by Schiller's image as a poet. It appears that the basic problem for musicologists has been the term "philosophical poet" which is often used to describe him.<sup>63</sup> The duality of the term leads one to wonder: Was Schiller a poet who wrote philosophy or a philosopher who wrote poetry? Critics such as Robertson have tended to believe that Schiller's "turn for philosophy" in some way affected the vitality of his poems.<sup>64</sup>

A common criticism encountered in studies dealing with Schubert's Schiller settings is that these texts, compared to Goethe poems, are not truly lyrical.<sup>65</sup> Pure

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<sup>63</sup>Fowler, xiv and Sharpe, 56

<sup>64</sup>See Robertson, 184-85

<sup>65</sup>Robertson, 184 and Capell, 11. Capell says: "Schubert gives us the impression that Schiller was not a true lyric-poet."

lyrical poetry in the literary sense refers to a subjective account of the poet's feelings and sensations.<sup>66</sup> A majority of the reflective, sentimental and allegorical poems discussed in the previous section actually conforms to these parameters. It appears that critics such as Capell and Robertson have not acknowledged this fact, since their attention was focused solely on the idea that Schiller's poems lacked the inherent musicality of Goethe's lyric poetry.

In addition, there has been widespread opinion that Schiller's poetry is not "per se 'musikabel'," implying that his texts are not favourable for musical settings.<sup>67</sup> First, this notion originally arose due to Schiller's contention that, compared to Goethe, he was "ein poetischer Lump."<sup>68</sup> Second, some of the innate qualities of the poems themselves might account for this viewpoint. The appeal of a "lyrical poem" lies mainly in its masterful use of the poetic form, in the excellence of expression and in its closeness to our own sensations. Schiller's poems, on the other hand, are often crystallized around an idea—"Ideenballade". Until recently, these considerations led

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<sup>66</sup>Northrop Frye, Sheridan Baker and George Perkins, *The Harper Handbook to Literature* (New-York: Harper & Row, 1985) 268 [hereafter *The Harper Handbook to Literature*]. The Harper Handbook defines lyric as: "A poem, emphasizing sound and pictorial imagery rather than narrative or dramatic movement. . . . Lyric poets normally pretend to be talking to themselves, to a muse, to a god, to another person not the reader. . . . The lyric emphasizes the musical and pictorial contexts of words most clearly."

<sup>67</sup>Thomas, 9. The term "musikabel", Werner Thomas indicates in footnote 9 on page 74, was originally coined in 1967 by Thrasybulos Georgiades in his book *Schubert Musik und Lyrik*. Primarily, it implies that it is difficult to set Schiller's verses to music.

<sup>68</sup>Thomas, 9. The German "ein poetischer Lump" roughly translates into "a poetic rogue."

many Schubertians to believe that most of the Schiller settings were not worthy of attention<sup>69</sup>

In his article entitled "Schillergedicht und Schubertlied," Werner Thomas observes

Schubert's choice of poems, on the whole, is scarcely representative of the lyricist Schiller, whose dimensions reach from the genial poet of nature and poeta doctus in the Anthology of 1782, through the great *Gedankendichtung* of the mid-1790s and from the ballads of 1792 [sic] to the few primarily song-like poems of the late period (after 1800-1803) ...<sup>70</sup>

Thomas's statement is based solely on the number of poems that Schubert set. He has failed to acknowledge that Schubert's text selections clearly demonstrate his awareness of the different poetic styles of Schiller. That Schubert made a conscious choice of texts is supported by our discussion of the poems in the preceding section.

Thomas further informs us

The genesis of the poems and their chronological sequence is without relevance to Schubert. The only consideration would be that for example, in 1811, it would have been unlikely for Schubert to set *Der Pilgrim* and, in 1823, *Eine Leichenfantasie* ...<sup>71</sup>

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<sup>69</sup>Please refer to page 2 of the Introduction, which explains the views of various scholars on the subject.

<sup>70</sup>Thomas, 9. My translation. The German original reads "Schuberts Wahl der Gedichte ist im ganzen kaum repräsentativ für den Lyriker Schiller, dessen Dimensionen vom genialischen Naturdichter und poeta doctus und in der Anthologie von 1782 über die große 'klassische' Gedankendichtung Mitte der neunziger Jahre und die Balladen von 1792 zu den wenigen, überwiegend liedhaften Gedichten der Spätzeit (nach 1800-1803) reichen...."

<sup>71</sup>Thomas, 9. My translation. The German original reads "Die Entstehungszeit der Gedichte und ihre chronologische Abfolge ist für Schubert ohne Relevanz. Nachdenkenswert ist lediglich, daß er z. B. 1811 wohl kaum zum *Pilgrim* und 1823 kaum zur *Leichenfantasie* gegriffen hätte." It is important to note that Schiller did not write any ballads until 1797.

His assumption that the time of conception of the poems and their chronological sequence has no bearing for Schubert is questionable. Thomas implies that Schubert picked those poems that appealed to him as a musician—which suggests a certain randomness in his choice of texts. At the same time, however, he admits that it is highly improbable that the mature Schubert would have been attracted to a melodramatic elegy like *Eine Leichenfantasie* in 1823, which in itself implies that there is a relation between Schubert's choice of text and the time of their literary genesis.

Since Schubert composed songs with amazing rapidity the one question that constantly lingers is whether the Schiller texts were arbitrary choices as Werner Thomas suggests, or whether a particular pattern can be discerned. There is no doubt that the quality of the texts was Schubert's primary concern. Anselm Hüttenbrenner reports a conversation with Schubert (ca. 1818), which clarifies Schubert's fastidious approach to text selection:

If I went to see him in the morning, he immediately played me whatever was finished and wanted to hear my opinion. If I praised anything especially he would say "Yes, there you have a good poem, then one immediately gets a good idea, melodies pour in so that is a real joy. With a bad poem one can't make any head-way, one torments oneself over it and nothing comes of it but boring rubbish. I have already refused many poems which have been pressed on me."<sup>72</sup>

Table I on page four of the introduction demonstrates that of the 31 poems Schubert set, 19 are from Schiller's late period, while there are only nine and three

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<sup>72</sup>*Memoirs*, 182-83. This conversation took place when Hüttenbrenner visited Schubert who, at that time, was sharing quarters with Mayrhofer in the *Wipplingerstrasse* (1818-20).

selections from the poet's first and second period, respectively.<sup>73</sup> Additionally, it is apparent that 15 of the 32 texts were composed in 1815-16, and only eight and seven texts were set between 1811-14 and 1817-24, respectively. Schubert's Schiller choices of 1811 to 1814 have been discussed earlier in section I.<sup>74</sup> The reasoning behind Schubert's selections during 1815-16 and 1817-24 remain to be discussed.

The heavy representation of Schiller settings in 1815-16 coincides with Schubert's immersion in operatic ventures.<sup>75</sup> Gramit states that the choice of *Die Burgschaft* for his first opera on a classical theme is indicative of Schiller's importance in Schubert's circle of friends.<sup>76</sup> The assortment of ballads and poems from this period chronicles the lives, actions, and emotions of heroes who were often young men as can be observed in *Die Burgschaft*, *Hectors Abschied*, *Ritter Toggenburg*, *Der Alpenjäger*, *Amalia*, etc. The setting of *An die Freude* (1815) was clearly a reaction to the Peace Congress of Vienna (1814), showing Schubert's awareness of the political situation.

By 1815, Schubert had firmly established himself as a *Lied* composer, having completed the well-known masterpieces *Erlkönig* and *Gretchen am Spinnrade*. Obviously, he was now well-equipped to tackle the complex emotionality of Schiller's early poems which is reflected in the seven *Sturm und Drang* settings from that period, with *Gruppe aus dem Tartarus* being a celebrated example. From 1817 onwards, there

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<sup>73</sup>In addition to the 31 texts mentioned, there is one spurious poem attributed to Schiller titled *Lied* (D 284) that Schubert set in 1815. Although listed in Table I in the introduction, this work has not been considered for the present discussion.

<sup>74</sup>Refer to Section I, pages 17-19.

<sup>75</sup>McKay, 51. Between 1815-16 Schubert worked on seven *Singspiel* libretti.

<sup>76</sup>Gramit, 101.

## CHAPTER II

## NARRATIVE STRATEGIES IN SELECTED REPEATED SETTINGS OF SCHILLER TEXTS BY SCHUBERT

Schubert's *Lieder* that exist in multiple settings may be broadly subdivided into two categories viz , versions and revisions. The classification "versions" refers to entirely different settings of the same text, whereas "revisions" refers to settings of the same texts in which the musical structure is retained except for minor modifications. The table below gives a list of the settings to be discussed under the aforementioned categories

*Table V Selected Songs for Discussion*

Des Madchens Klage	D 6 (1811), D 191 (1815), D 389 (1816)	versions
Das Geheimnis	D 250 (1815), D 793 (1819)	versions
Der Taucher	D 77 (1811-13), D 111 (1814)	revisions
Dithyrambe	D 801 a-b (1824)	revisions

The selections in the above table have been chosen for several reasons. Since the primary concern of this chapter is Schubert's compositional approach to Schiller poems, it is necessary to select diverse types of texts for this study. In the preceding chapter we saw that Schiller's later poetry comprised allegorical poems and laments, sentimental poems, reflective poems and ballads. One poem from each of these categories has been chosen. Each displays a distinctive narrative style and expression, and these in turn call for a difference in musical treatment. Besides the variety in poetic styles, the selections chosen for discussion are from different points in Schubert's compositional career, ranging from *Des Madchens Klage* written in 1811,

to the last Schiller setting, *Dithyrambe*, from 1824. The analyses of these settings will provide a broad overview of Schubert's approach to Schiller texts and the development of his compositional skills from the days of his apprenticeship to the days of his maturity.

Besides providing an insight into the relationship between words and music, an analytical examination of repeated settings of the same text will also contribute to our understanding of Schubert's narrative strategies with regard to Schiller poems. The use of the term *narrative strategies* in this context needs to be clearly defined, especially since it has been recently used in several studies exploring narrative in music. In an essay on narratological methods, Paul Ricoeur draws attention to the concept that every *narrative* has two dimensions—episodic dimension and configurational dimension.<sup>1</sup> To quote Ricoeur,

Every narrative combines two dimension in various proportions, one chronological, and the other non-chronological. The first may be called the episodic dimension, which characterizes the story as made out of events.<sup>1</sup> The second is the configurational dimension, according to which the plot construes significant wholes out of scattered events.<sup>2</sup>

The above narratological perception may be applied to the present investigation into narrative techniques in Schubert's Schiller settings. In *Der Taucher*, for instance, Schiller's narrative is shaped by a series of functional events, which is Ricoeur's "episodic dimension." Schubert's musical setting closely follows the constructs of Schiller's verbal narrative. In order to create a setting suited to the text, Schubert has to find the musical means to accommodate the structural and expressive aspects of

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<sup>1</sup>Anthony Newcomb, "Schumann and Late Eighteenth-Century Narrative Strategies," *Nineteenth Century Music* 11 (1987): 166 [hereafter Newcomb].

<sup>2</sup>Newcomb, 166. Quoted by Newcomb, taken from Paul Ricoeur, "Narrative Time," *Critical Inquiry* 7 (1980): 169-90.

Schiller's poems. This is accomplished through use of different tempos, time-signatures, particular musical patterns and formal types as well as modulations—which constitutes the musical parallel to Schiller's episodic dimension. The overall tonal plan of the work reveals certain key relationships that provide the link which binds the apparently disparate modulations and ultimately the entire work into a unified whole, corresponding to what Ricoeur has termed the "configurational dimension." All of these features collectively contribute to Schubert's *narrative strategies* which are the focus of the following discussion.

## I

**Des Mädchens Klage, D 6, D 191, D 389<sup>3</sup>**

The poem *Des Mädchens Klage* was composed by Schiller in 1798, later, the first two stanzas were included as a lyrical aside sung by Thekla in *Die Piccolomini*, the second part of Schiller's dramatic trilogy *Wallenstein*. The plot of *Wallenstein* is structured around the Thirty Years' War but focuses mainly on the exploits of Wallenstein, Duke of Friedland, who had a brief but brilliant military career.<sup>4</sup> In the play Thekla sings *Des Mädchens Klage* when she is separated from her lover Max Piccolomini, who is Wallenstein's aide and friend.

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<sup>3</sup>All musical excerpts of *Des Mädchens Klage* presented in Section I are taken from Franz Schubert, *Neue Ausgabe sämtlicher Werke*, ed. Internationale Schubert-Gesellschaft, Series IV: *Lieder*, vols. 3a & 3b (Kassel: Barenreiter, 1982) 92-4, 188-201. Reprinted by permission. All English translations of song texts provided in this chapter, unless otherwise indicated, are taken from Richard Wigmore, *Schubert: The Complete Song Texts* (London: Victor Gollancz, 1988).

<sup>4</sup>Simons, 102.

**Poem**

Der Eichwald braust, die Wolken ziehn,  
 Das Magdlein sitzt an Ufers Grun,  
 Es bricht sich die Welle mit Macht, mit Macht  
 Und sie seufzt hinaus in die finstre Nacht,  
 Das Auge von Weinen getrubet

"Das Herz ist gestorben, die Welt ist leer,  
 Und weiter gibt sie dem Wunsche nichts mehr,  
 Du Heilige, rufe dein Kind zurück,  
 Ich habe genossen das irdische Glück,  
 Ich habe gelebt und geliebet "

Es rinnet der Tränen vergeblicher Lauf,  
 Die Klage, sie wecket die Toten nicht auf,  
 Doch nenne, was tröstet und heilet die Brust  
 Nach der süßen Liebe verschwund'ner Lust,  
 Ich die Himmlische, will's nicht versagen

"Laß rinnen der Tränen vergeblichen Lauf,  
 Es wecke die Klage den Toten nicht auf!  
 Das süßeste Glück für die trauernde Brust,  
 Nach der schönen Liebe verschwund'ner Lust,  
 Sind der Liebe Schmerzen und Klagen "

**Translation**

The wood roars, the clouds pass by,  
 The Maiden sits on the grassy shore  
 The wave breaks with mighty force,  
 And she sighs into the dark night,  
 Her eyes dimmed with weeping

"My heart is dead, the world is  
 empty,  
 And no longer yields to my desire,  
 Holy one, call back your child,  
 I have enjoyed earthly happiness  
 I have lived and loved "

Your tears run their vain course  
 The lament does not awaken the  
 dead  
 But say, what can comfort and heal  
 the heart,  
 When the joys of sweet love have  
 vanished?  
 I the heavenly maiden shall not deny  
 it to you

"Let the tears run their vain course,  
 Let the lament not awaken the dead!  
 For the grieving heart the sweetest  
 happiness,  
 When the joys of fair love have  
 vanished  
 Is the sorrow and lament of love "

Schiller's text consists of four stanzas, set as a dialogue between two characters, with the exception of the first strophe which is related by a narrator. The opening lines give a pictorial description of the teary-eyed young maiden gazing bleakly at the waves crashing on the shore. Schiller uses the narration to establish the one basic mood that unifies the poem, namely the depth of the protagonist's grief. In stanza two the protagonist mourns her lost love. It becomes apparent at the line "Du Heilige, rufe dein Kind zurück" that she is addressing the Virgin Mary, and that the

lament is also a plea to the Holy Mother to alleviate her suffering by granting eternal release. The Virgin responds to the maiden's appeal in stanza three, promising that she will not deny the girl any comfort that would grant her relief from her pain. In the final strophe we see that Thekla has discovered for herself that the only consolation for her grieving heart is "the sorrow and lament of love". The theme of the poem is common to many ballads of the time but Schiller provides an unexpected twist with the sense of consolation or at least accepted resignation in the last stanza. It differs from his other tragic poems in that it does not end with the death of the girl, though there is a strong suggestion of this in verse two.

Schubert set the text thrice between the years 1811 and 1816. The earliest through-composed version, D. 6, dates from 1811, and the other two strophic settings, D. 191, and D. 389, are from 1815 and 1816 respectively—all of which will be analyzed in detail. While reviewing the first setting of *Des Mädchens Klage*, D. 6, we should bear in mind first, that Schubert was only 14 years old when he composed this song, and second, that his first opportunity to attend an operatic performance came in 1811.<sup>5</sup> Undoubtedly, Schubert's early operatic experiences, and his lessons with Salieri at the *Konvikt* must have played an important role in this early composition. Table VI shows Schubert's structural plan for Schiller's text in the 1811 version.

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<sup>5</sup>Charles Osborne, *Schubert and his Vienna* (London: Weidenfeld and Nicolson, 1985) 7. Schubert's visits to the opera have also been discussed in Chapter I.

*Table VI: Des Mädchens Klage, D 6 (1811)*

<b>Schiller Text</b>	<b>Schubert setting</b>
Der Eichwald braust, die Wolken ziehn,	SECTION 1 Narrator d minor Allegro agitato
Das Magdlein sitzt an Ufers Grun, Es bricht sich die Welle mit Macht, mit Macht Und sie seufzt hinaus in die finstre Nacht, Das Auge von Weinen getrübet	D Major d minor
"Das Herz ist gestorben, die Welt ist leer, Und weiter gibt sie dem Wunsche nichts mehr, Du Heilige, rufe dein Kind zurück,	SECTION 2 Maiden's lament d minor Grave
Ich habe genossen das irdische Glück, Ich habe gelebt und geliebet "	SECTION 3 Recitative to F SECTION 4 Arioso Allegretto F major
Es rinnet der Tränen vergeblicher Lauf, Die Klage, sie wecket die Toten nicht auf, Doch nenne, was tröstet und heilet die Brust Nach der süßen Liebe verschwund'ner Lust, Ich die Himmlische, will's nicht versagen	SECTION 5 Virgin Mary Andante F Major  V <sup>7</sup> /C
"Laß rinnen der Tränen vergeblichen Lauf, Es wecket die Klage den Toten nicht auf! Das süßeste Glück für die trauernde Brust, Nach der schönen Liebe verschwund'ner Lust, Sind der Liebe Schmerzen und Klagen. "	SECTION 6 C major

Example 1. Des Mädchens Klage, D 6 (1811) mm 1-32

Allegro agitato

D. Eich wald k<sup>o</sup> set de Eich wald  
 b<sup>o</sup> set di Wel ken sie hen de Eichwald bra<sup>o</sup> set die  
 W<sup>o</sup> l<sup>o</sup> n<sup>o</sup> sahn, der Eich wald b<sup>o</sup> set die M<sup>o</sup>gd l<sup>o</sup> in  
 sit set an U<sup>o</sup> fern Gr<sup>o</sup> n, ee bricht sich die Wel le mut  
 M<sup>o</sup>cht m<sup>o</sup> Macht ee b<sup>o</sup> sch<sup>o</sup> sich die Wel le mit Macht ro t Macht  
 br<sup>o</sup>cht m<sup>o</sup> Macht nd se h<sup>o</sup> t

*p* *cresc* *f* *ff* *dolce* *rit* *p*

## Example 1 contd.,

The first section, shown in Example 1, begins precipitously in d-minor, with both the voice and piano commencing on the downbeat. Schubert's choice of an *Allegro agitato* tempo, the use of the rapid sixteenth-note figurations alternating with the repeated eighth-note patterns to enhance the text repetitions, and the gradual increase in dynamic levels from *piano* to *forte*—all within a space of ten measures—immediately draw our attention not only to the tense atmosphere but also to the maiden. At m. 11, with the reference to the female protagonist in the line "Das Magdlein sitzt an Ufers Grun," the music abruptly changes in texture and intensity to a more lyrical style in D-major. The forceful return of the minor mode in m. 16 coincides with the mention of the waves crashing on the shore. In mm. 20-26, Schubert reverts to the flowing eighth note figuration in the accompaniment—a pattern that was used in mm. 11-14 at the first reference to the maiden in text—to depict Thekla sighing into the dark night. The use of the minor mode undoubtedly is a reference to Thekla's mental state, while the semitone movement in the vocal line is a musical representation of her sighs (mm. 22-32). Section 1 ends on the dominant

of d-minor and the fermata on the chord in m. 33 sets it apart from the maiden's lament of Section 2.

It is not clear where Schubert first encountered the Schiller text.<sup>6</sup> The analysis of the opening section suggests that Schubert's approach to the text was not influenced by its function within the context of Schiller's play, in which the stage directions called for a simple lute accompaniment. Instead, he sets the text as an independent *dramatic scena*. Although the musical techniques employed in a *dramatic scena* are by no means exclusive to the genre, there exist certain textual and musical traits that set them apart from related song types. Marjorie Hirsch enumerates the five distinguishing characteristics of a *dramatic scena* as follows:

The assortment of poetic and musical traits that typify the dramatic scene may be grouped into five principal characteristics: (1) setting of a dramatic text for solo voice and piano, (2) depiction of dramatic personae, (3) portrayal of action, (4) description of mise-en-scène, and (5) representation of a dramatic segment.<sup>7</sup>

Songs with texts taken from dramatic sources for the stage do not automatically qualify for the *dramatic scena* genre. According to Hirsch they must fulfil the following requirements: 1) the characters must speak their thoughts directly rather than through a narrator, 2) the dramatic persona must be identifiable rather than posing as an anonymous 'I', 3) the course of the song must suggest the progress of dramatic

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<sup>6</sup>See Companion, 145. Reed suggests that the composer found the text in the 1804 edition of Schiller's poems. See also Einstein, 44. Einstein supposes that Schubert found the model to *Des Mädchens Klage* in Zumsteeg's *Thekla aus dem Wallenstein*, published in 1801. He describes that setting as being musically simple with only a suggestion of an *arioso* towards the end. The Zumsteeg version sets only the first two stanzas and was originally written for the staging of the play by Goethe at Weimar in 1799.

<sup>7</sup>Marjorie Wing Hirsch, *Schubert's Dramatic Lieder* (Cambridge: Cambridge University Press, 1993) 43 [hereafter: Hirsch].

action, 4) the text-painting must indicate the physical location which usually heightens the dramatic effect, and 5) the scenes seldom represent a complete story or episode, and are usually excerpts from a larger dramatic source<sup>8</sup>

The first musical section of *Des Mädchens Klage* clearly indicates the mise-en-scène through the various kinds of text-painting of the opening stanza, evoking a mental image of the physical setting where the dramatic action takes place. Schiller's words are amplified in Schubert's setting, for instance, in anticipation of the line "Es bricht sich die Welle, mit Macht, mit Macht," (mm. 15-20) he introduces in mm. 14 a rapid ascending figuration in the accompaniment to depict the waves crashing on the shore.

Identification of the dramatic personae, namely, the maiden and later the Virgin Mary, and portrayal of action, i.e., the maiden's lament and Virgin Mary's response occur in Sections 2 and 5 respectively. Thekla's entrance is clearly marked by "Grave" in 3/4 meter, which is firmly entrenched in the key of d-minor. As in the first section, every textual nuance is reflected in the accompaniment. The use of d-minor provides tonal continuity with Section 1 and functions as a reminder of Thekla's sorrow that was evident in the opening strophe. In keeping with the sorrowful nature of the lament, the piano indulges in a soft triplet figuration in the bass, descending chromatically from the tonic to the dominant in mm. 34-40, while supporting the falling vocal line that drops from the high F to the low D (see Ex. 2).

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<sup>8</sup>For more details please refer to Hirsch, 43-61.

Example 2 | Des Mädchens Klage, D. 6 mm 34-41

34 Grave  
Hilf mir die Welt zu verlassen und mich in die Arme der Mutter zu begeben. Ich wünsche nicht mehr das

36  
lassen und mich in die Arme der Mutter zu begeben.

38  
lassen und mich in die Arme der Mutter zu begeben.

40  
Wünsche nicht mehr das

In addition, the use of diminished seventh harmonies together with the gradual increase in dynamics from *piano* to *fortissimo* in these seven measures are effective in portraying the concerns of the text. Musically, the tension is heightened and the trenchant nature of Thekla's lament reinforced, by repetition of the opening couplet of stanza two to a chordal accompaniment which superimposes diminished seventh chords over the underlying tonic harmonies. The maiden's plea to the Holy Mother to grant her asylum from her earthly suffering is marked by a significant and sudden drop in dynamics from *fortissimo* in m. 48 to *pianissimo* in m. 49, and by the use of the

semitone|sighing figures in the vocal line. Schubert anticipates the end of the second musical section by means of a noticeable thinning in accompanimental texture reminiscent of the triplet figuration that opened the lament, and by providing a firm ending in d-minor.

Commentators, such as Capell, have remarked on the liberties taken by Schubert in repeating portions of the text, saying that these repetitions are redundant.<sup>9</sup> Schubert's choice of song texts in the years of his apprenticeship has shown that he was often drawn to the tumultuous passions and idealistic pathos that are represented in Schiller's poetry. As mentioned earlier, Schubert's interest in operatic and theatrical experiences began in 1811. Clearly, the young composer saw textual repetitions, colourful accompaniment patterns, and tempo changes as operatic devices which could be used to convey the poignancy of Thekla's lament and the turbulent aspects of Schiller's narration, within the confines of the *dramatic scena*.

The last couplet of the second stanza begins the third musical section of the piece (see Ex. 3). In setting this last couplet as a recitative, Schubert focuses on Thekla's happier memories by repeating the phrase "das irdische Glück" (earthly happiness) and additionally by modulating to F-major alongside a dynamic shift from *piano* to a brighter *forte*. Structurally, this passage functions as a transition to the new key area of F-major.

At m. 58, the modulation to the mediant is complete and this marks the beginning of the Allegretto indicated in Table VI as Section 4. This *arioso* passage from mm. 59-67 foreshadows the important tonal event that occurs later in the song,

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<sup>9</sup>Capell, 79

namely, the modulation to C-major. The vii 7/C in m 65 seems to lay a subtle emphasis on C-major, although here C still clearly functions as the dominant of F.

*Example 3 Des Madchens Klage, D 6 mm 50-77*

10  
Hi - li - ge - wif - den Kind - er -

12 *Recit in tempo*  
Kind - uck - ich ha - be ge - nos - sen das ir - di - sche

15  
Gluck - das ir - di - sche Gluck - ich ha - be ge - libt - und ge - liebet - ich

19 *Allegretto*  
ha - be ge - nos - sen das ir - di - sche Gl - ck - ich  
*dolce*

47  
ha - be ge - libt - und ge - liebet ge - lie

## Example 3 contd ,

47 Andante  
bet Es rinnet der Tra nen ver geb li che Lauf der Kl ge li we ket die

71  
T in nicht uf doch ni ne was t tet ad he lit di

75  
Es wet nach de Ben Li be ve schwun de ne

The Virgin Mary's response to the maiden occurs in Schiller's third stanza and is Schubert's musical Section 5. It combines the recitative-arioso formula of sections 3 and 4 just discussed, thereby highlighting the introduction of yet another character. The absence of a break in m. 67 renders this important textual subdivision virtually imperceptible. The verse "Es rinnet der Tränen vergeblicher Lauf," which begins stanza three, is a reference to the maiden's lament in the previous strophe. It is for this reason that Schubert probably chose to ignore the external stanzaic division. Measures 66 to 77 are significant not only because they correspond to a turning point in Schiller's poem but also due to the underlying harmonic changes that occur. There is a reminiscence of the opening tonality in the harmonies of mm 68-69, though the surrounding music is in F-major. During the speech of Virgin Mary at the line "Doch

nenne was tröstet und heilet die Brust," Schubert introduces the C- major triad, now reinterpreted as the new tonal area. It becomes apparent that C-major is the final tonic in this work, especially after the emphatic pause on the  $V^7/C$  which cadences to C-major, also marking the beginning of Section 6.

Schubert does not separate the end of stanza three and the beginning of stanza four. It is quite clear that Schubert's reading of the text was indeed different from the analysis of the poem provided earlier, since Schubert interpreted the two final verses as spoken by the same person—the Virgin Mary. Musically, this interpretation works due to two reasons. First, from the translation of the poem provided earlier, one can see that in stanzas three and four the arrangement of literary thought and content of the text are almost identical. The first couplet of both stanzas in question refers to the young girl's lament, while lines three and four offer a semblance of consolation. In the final verse of the poem, the Virgin Mary would, in this reading, indicate that it is the process of grieving that will provide the solace to a broken heart. Second, we can see that C-major functions as the key of consolation, for the first appearance of the C-major triad as tonic begins exactly at m. 72 which is the point where the Virgin offers comforting words to Thekla. The rest of the song stays in the stable key of C-major except for a hint of a minor in mm. 82-88, where the text refers to the lament. Furthermore, in the original Schiller text verse two and verse four are within quotation marks, but the score (*Neue Schubert Ausgabe*) leaves out the quotation marks. Whether the omission of the quotation marks was an editor's error or whether Schubert intended it to be this way is not known, but it seems to be yet another factor that supports his interpretation of the text.

These kinds of through-composed works with operatic characteristics, often extremely sectional in nature, are very common in Schubert's early songs. Compositions such as *Hagars Klage* (*Hagar's Lament*) D 5, and *Eine Leichenfantasie* (*A funeral fantasy*) D 7 are other songs written in 1811 that exhibit these techniques. Although many commentators, including Moritz Bauer, Einstein, and Capell agree that *Des Madchens Klage* from 1811 is an extremely immature composition, and complain about its apparent surface discontinuity none mention the thoughtful organization of its underlying tonal plan shown in the example below.<sup>10</sup>

Example 4 Tonal plan of *Des Madchens Klage*, D 6

In retrospect, the closing key area seems to be the ultimate goal of a conservative ii-IV-V<sup>7</sup>-I progression. This song, then, falls into the category of directionally tonal works where a tonic-dominant axis of the final key is established, and the modulations that take place fall within this axis.<sup>11</sup>

Unlike *Erlkönig*, where each of the characters is portrayed by a distinct vocal style, the vocal style here is episodic, at times extremely disjointed. The voice covers

<sup>10</sup>Moritz Bauer, *Die Lieder Franz Schuberts*, (Leipzig: Breitkopf and Härtel, 1915) 169-70. Capell regards this setting as a "curious juvenile piece." See Capell, 79. Einstein contends that Schubert "clearly felt this setting to be a youthful lapse." See Einstein, 44.

<sup>11</sup>For more information on directionally tonal Schubert songs refer to Harald Krebs, "Alternatives to Monotonicity in Early Nineteenth-Century Music," *Journal of Music Theory* 25 (1981): 1-16. Krebs discusses a setting of Schiller's ballad *Der Alpenjäger* from 1817, which also employs tonal deviation.

an incredible range of almost two octaves. Schubert, however, makes a few attempts to unify this directionally tonal work, for example, in section two, mm 34-37, the bass dwells on the notes D and C before the chromatic descent begins, and at m. 72, with the melodic motion D to C, a miniaturization of the tonal plan of the work is emphasized as an appoggiatura figure (highlighted in Example 3)

The commencement of each of the musical sections indicated in Table VI obviously is dictated by the poetic structure, be it observance of the stanzaic divisions or the introduction of new characters and subjects. The illusion of dramatic action is created by Schubert's use of directional tonality. By moving from d-minor to C-major, Schubert produces an impression of change—from Thekla's despair to a sense of consolation. As with most dramatic scenes the work ends long before the dramatic conclusion is reached. Here we are left to wonder whether Thekla ever was reunited with her lover. In spite of its problems, *Des Mädchens Klage* of 1811 makes a captivating study since one can identify features such as directional tonality and the juxtaposition of contrasting modes and tempos, both of which become important in later Schubert works.

Let us now consider the settings of *Des Mädchens Klage*, D. 191 from 1815, of which there are two variants. The openings of these two variants are given as Examples 5a and 5b. Schubert's first draft from 1815 (see Ex. 5a), marked "Langsam" does not have the prelude and postlude included in Thaddäus Weigl's publication of April 1826 (see Ex. 5b). Both Capell and Fischer-Dieskau have described the latter as the most celebrated of the three settings.<sup>12</sup>

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<sup>12</sup>Capell, 90. See also Fischer-Dieskau, 40.

Example 5a *Des Mädchens Klage, D 191, Erste Fassung (1815), mm 1-11*

Langsam

Der Eich wild kusst die Witt kin schen das M ge lein sat m  
D: H: ist g: ist: hen die Witt: i: leerr: und we: teght se d: m: i:

U f es Gru re b chi ich d: Wi le m t Macht m t M chi und seuf t b  
Wun sche nach mehr D: H: i: g: ru fed n K: nd ck ich ha be ge

ma la die fun tre N chi das Au ge von Wi nen g: tru bet  
nee wen das ir d: sche Gluck ich ha be ge lebt wand ge lie bet

*cresc. f cresc. do decresc p*

*f p pp*

Example 5b *Des Mädchens Klage, D 191 Zweite Fassung (publ. 1826), mm 1-14*

Sehr langsam

Der Eich wild kusst die  
D: H: ist g: ist: hen die Witt: i: leerr: und we: teght se d: m: i:

## Example 5b contd ,

W. l. k. n. d. i. s. M. a. g. d. l. i. n. i. t. U. f. e. r. G. l. u. c. k. e.  
W. i. l. l. i. c. h. e. n. d. w. i. l. l. i. c. h. t. d. i. m. W. i. s. s. e. n. i. c. h. t. m. e. h. r. d. i. c. h. t. i. c. h. d. i. W. i. l. l. i. m. i. t. M. c. h. t. d. i. s. u. e. f. t. h. i. n. a. u. i. n. d. e. H. e. l. i. g. e. f. d. i. n. K. i. n. d. u. c. k. i. c. h. h. e. b. e. g. m. o. s. s. e. n. d. a. s. f. i. r. e. N. a. c. h. t. d. i. A. u. g. u. s. t. W. a. n. n. e. g. e. t. t. e. b. e. i. r. d. e. s. G. l. u. c. k. i. c. h. h. e. b. e. g. l. i. b. u. n. d. g. l. i. c. k. b. i. t.

The opening piano introduction of the second variant with its dissonances and ponderous octaves and triplet figures that were added as an afterthought sets the mood of the song <sup>13</sup> The expansive melody that hovers over the unchanging chordal accompaniment in the piano has been carefully crafted. What is amazing is the economy of Schubert's musical narration—a direct contrast to the grandiloquent gestures of the 1811 version of the song. Schubert's approach to text in D. 191 is vastly different from that in D. 6. Rather than being overly concerned with the physical setting, Schubert focuses on the central persona—the maiden and her

<sup>13</sup>Ernest Graham Porter, *Schubert's Song Technique* (London: Dobson, 1961) 109 [hereafter: Porter].

emotions. Table VII below outlines the musical details such as harmony and dynamics that makes this strophic setting in c-minor appealing to most performers and listeners.

*Table VII Des Mädchens Klage, D 191, Zweite Fassung*

<b>Text</b>	<b>Duration</b>	<b>Significant Musical Details</b>
Piano introduction	mm 1-4	Octaves dynamic range piano
Der Eichwald braust, die Wolken ziehn, Das Mägdlein sitzt an Ufers Grun,	mm 5-6	Harmonies tonic-dominant
Es bricht sich die Welle mit Macht, mit Macht	mm 7-8	V <sup>7</sup> /III-III harmonies dynamic range piano
Und sie seufzt hinaus in die finstre Nacht,	mm 9-10	tonic-dominant harmonies dynamic range piano-cresc -forte-cresc
Das Auge von Weinen getrübet	mm 11-12	German Sixth-III <sup>6</sup> -V <sup>7</sup> /III- vii <sup>6</sup> -i progression dynamic range piano-forte-piano-pianissimo
	mm 13-14	iv <sup>6</sup> -ii <sup>6</sup> -i <sup>6</sup> -v <sup>7</sup> -i progression dynamic range piano

This setting is an extremely expressive one, as with each line of poetry there is a subtle change in harmony and dynamics that enhances the poignancy of the text. For example (1) the dramatic dynamic range in mm 9-10 is pictorial as it captures the essence of the waves crashing on the shore, (2) the harmonies in combination with slight dynamic changes in mm 11-12, i.e.,  $p < > p$ , reflect the sighs of the young maiden. Another striking feature is the organisation of the strophic setting in two-measure units, i.e., Example 5b reveals that each line of poetry occupies approximately two measures. The musical gestures illustrated in Table VII also fit the textual concerns of the second stanza, viz. the dynamic change in mm 9-10 amplifies the potency of the maiden's despair as she beseeches the Holy Mother, while the rise and

fall of dynamic in mm. 11-14 coincide with the reference to her having enjoyed the happiness of true love. The piano introduction, which serves as an interlude between strophes and also as the postlude to the song, together with the choice of tempo, provides for a more reflective expansive quality.

The 1816 version shown below (see Ex. 6a) has a few things in common with those of 1815 in that it, too, is a strophic setting in c-minor with a triplet accompaniment pattern.

*Example 6a Des Mädchens Klage, D. 389, Dritte Fassung (1816), mm. 1-2*

The image shows a musical score for the first two measures of 'Des Mädchens Klage, D. 389, Dritte Fassung (1816)'. The tempo is marked 'Langsam'. The score is in C minor, 3/4 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics are: 'De- Esch wald bruch die Wellen k-n', 'D- Herr ist ge stor-be die Wellen i-t'. The piano part is marked 'pp' and 'cresc'.

It appears that the triplet idea had its origins in the accompaniment to Thekla's lament in the 1811 version. Except for this, the later strophic settings seem to have no connection to the earlier work. A close musical analysis reveals the same attention to detail seen in D. 191 from 1815. Each phrase of the opening lines of the 1816 version rises in pitch, thereby imparting a certain intensity to the words. The restless triplets, besides portraying the textual imagery of the opening verse, also serve to express Thekla's emotional distress. In mm. 6-14, the accompanimental pattern changes from triplets to groups of six at the line "Es bricht sich die Welle, mit Macht, mit Macht"—an indication that Schubert was continually aware of the textual changes. Of the three versions, this is the only one that could nicely fit into the context of Schiller's play as the stage direction states that Thekla accompanies herself on the lute as she sings.

Example 6b *Des Mädchens Klage*, D. 389, Dritte Fassung, (1816), mm 7-10

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 7-10. The lyrics are: "M. cht mit M. cht nd seuf t hin-aus in die Kind u r-ck ich h be g-nos sen d...". The piano accompaniment features a chromatic bass line ascent from G to C in measures 8-10. The second system continues the vocal line and piano accompaniment for measures 11-14. The lyrics are: "f n di stre N-cht d- A- ge vom Wi-nn ge i sch Gl-ck ich h be ge l-kt u d ge scen do p". The piano accompaniment continues with chromatic alterations.

Schubert uses a chromatic bass line ascent from G to C in mm 8-10 (see Ex 6b). Similar discreet chromatic alterations are also seen in the chordal accompaniment pattern in mm 3, 5 and 6 of the 1815 version. The calm, understated piano texture of D. 191 and D. 389, in conjunction with their carefully crafted melodies and apparent harmonic simplicity, contribute to the success of these settings.

## II

### Das Geheimnis, D. 250, D. 793<sup>14</sup>

In the discussion of the various settings of *Des Mädchens Klage* composed between 1811-1816 we saw two contrasting approaches to the text, namely, the *dramatic scena* approach of 1811 and the compact strophic approach of 1815-16. The latter became the standard compositional style, particularly, for the songs of

<sup>14</sup>All musical excerpts of *Das Geheimnis* presented in section II are taken from Franz Schubert, *Neue Ausgabe sämtlicher Werke*, ed. Internationale Schubert-Gesellschaft, Series IV: *Lieder*, vol. 13 (Kassel: Barenreiter, 1982) 120-31. Reprinted by permission.

1815-1816 *Das Geheimnis* D 250 from 1815 falls into the standard short song style of 1815. The later version from 1823, D 793, follows the strophic setting structure, but incorporates variation principles, once again demonstrating Schubert's variety in narrative strategies. Both these settings will be examined in this section following a discussion of the Schiller text.

<b>Poem</b>	<b>Translation</b>
<p>Sie konnte mir kein Wörtchen sagen,  Zu viele Lauscher waren wach,  Den Blick nur durft' ich schüchtern                    fragen,  Und wohl verstand ich, was er sprach.  Leis' komm ich her in deine Stille,  Du schon belaubtes Buchenzelt,  Verbirg in deiner grünen Hülle  Die Liebenden dem Aug' der Welt!</p>	<p>She could not speak one word to me  There were too many listening,  I could only shyly question the look in her                    eyes,  And well understood what it meant  Softly I approach your silence,  Leafy beach grove  Beneath your green cloak  Conceal the lovers from the eyes of the  world</p>
<p>Von Ferne mit verworr'nem Sausen  Arbeitet der geschäft'ge Tag,  Und durch der Stimmen hohles Brausen  Erkenn' ich schwerer Hammer Schlag  So sauer ringt die kargen Lose  Der Mensch dem harten Himmel ab,  Doch leicht erworben, aus dem Schosse  Der Gotter fällt das Glück herab.</p>	<p>Far away, in whirring confusion,  The bustling day is at work,  And through the empty buzz of voices  I discern the beat of heavy hammers  Thus man toils to wrest his meagre lot  From a cruel heaven  Yet happiness is easily won,  Falling from the lap of the gods.</p>
<p>Dass ja die Menschen nie es hören  Wie treue Lieb' uns still beglückt  Sie können nur die Freude stören,  Weil Freude nie sie selbst entzückt  Die Welt wird nie das Glück erlauben,  Als Beute wird es nur gehascht,  Entwenden musst du's oder rauben,  Eh' dich die Missgunst überrascht</p>	<p>May people never hear  How happy our true love makes us!  They can only mar our joy,  Since they have never tasted joy themselves.  The world will never permit happiness,  It can only be snatched,  You must seize it  Before envy catches you unawares</p>
<p>Leis auf den Zehen kommt's geschlichen,  Die Stille liebt es und die Nacht,  Mit schnellen Füssen ist's entwichen,  Wo des Verraters Auge wacht  O schlinge dich, du sanfte Quelle,</p>	<p>It steals in on tiptoes,  Cherishing silence and the night  With rapid steps it flees  When the traitor lurks  Gentle fountain, envelop us</p>

Ein breiter Strom um uns herum,  
 Und drohend mit empörter Welle  
 Vertheidige dies Heiligtum!

Like a broad stream,  
 And with angrily threatening waves  
 Defend this sanctuary

The first quatrain of the poem introduces the poet, his beloved, and the poet's wish to keep their love a secret from the rest of the world. The following quatrain explains that this secrecy would be achieved by taking refuge in the dense beautiful woods away from the cares of real world. At the end of the first stanza we see that *Das Geheimnis* refers not only to the "secret love," but also to the lover's "secret retreat" in the woods.

Each of the eight-line stanzas is in a closely knit "ab ab cd cd" rhyme scheme, which divides it into two sections. Schiller uses this poetic structure to delineate the contrasting poetic thoughts that make up each stanza. The organisation of subject matter in stanzas 1 and 4 illustrate the relationship between poetic structure and poetic thought clearly.

1) Stanza 1 The first four lines relate to the speaker, his beloved, their love and the crowded world around them. By contrast, the last four lines focus on the quiet solitude of nature, which would protect the speaker and his lover from the prying eyes of others.

2) Stanza 4 The final stanza expresses ideas similar to stanza 1, with the one difference being that in the opening quatrain of stanza 1 the cautious behaviour of the beloved is described, while the first half of stanza 4 elaborates on the guarded nature of true happiness. The last quatrain focuses on the innate nature of true happiness to vanish completely at the first sight of envy. As seen in the last couplet of stanza 1, the last verses of stanza 4 reiterates the plea to nature to provide the lovers protection from outside interference. Schiller's poetic structure in stanzas 1 and 4 are regular.

not only in rhyme scheme, but also in the arrangement of poetic thoughts in the final quatrains of stanzas 1 and 4

Though on the surface level stanzas two and three appear to be similar to the outer stanzas, there is a slight irregularity. Both stanzas are divided into sections of 6 lines and 2 lines, as will be clarified by the following explanation. In stanza two the lines,

Von Ferne mit verworr'nem Sausen,  
 Arbeitet der geschäft'ge Tag,  
 Und durch der Stimmen hohles Brausen  
 Erkenn' ich schwerer Hammer Schlag  
 So sauer ringt die kargen Lose  
 Der Mensch dem harten Himmel ab,

form a single unit since the entire text is related to the man who toils to eke out a living. The couplet that follows discusses the blessings bestowed by the heavens—a contrast to the sordid business of day expressed previously. Similarly in stanza three, the first six lines which focus on the poet's good fortune and his desire to hide it from the world around him, form a single unit.

Despite this difference in the arrangement of poetic thoughts, the overall structure still remains a nicely balanced ABA pattern (the A sections being stanzas 1 and 4, the B section stanzas 2 and 3), especially since the poem begins and ends with the same sentiments. It now remains to be seen if Schubert realized the above features of the poem in music.

The first setting of *Das Geheimnis*, D 250, from August 1815 has been described by Capell as a "simple strophic song" <sup>15</sup> At first glance it appears to be a "simple" strophic setting in A<sup>b</sup>-major, however, closer study reveals several interesting details that underlie this seemingly straightforward composition (see Ex. 7).

*Example 7 Das Geheimnis, D 250 (1815), mm 1-17*

Sehr langsam

Sie könn- te mir kein Wort- chen sa- gen zu vie- le Lauscher wa- ren  
 lo- f- ne mi- wor- em Su- si- er beisset der ge- sch- i- g-

wach- den Blick nur dürft ich schuch- tern fra- gen und  
 T f nd- dich der Stim- men hoh- les Bra- se- er

wohl- ver- stand ich was- er sprach Leis- komm ich her- in  
 kö- n- ich chue- re Him- mer Schlag- So zu- er- ingt die

dei- ne Stil- le du schön- be- laub- tes Bü- chen grun- ver  
 kar- gen Lo- se der Mensch- dem hör- ten Him- ml- ab- doch

legato  
 pp staccato  
 cresc  
 decresc pp fp

<sup>15</sup>Capell, 187

## Example 7 contd ,

13  
 birg in dei ner gru nen Hül le die Lie ben den dem Aug der  
 le cht er wor ben a s dem Scho ße der Got ter fällt das Glück her  
 10  
 Welt  
 ab  
 pp

There is no piano introduction and the motion pushes off with the voice on the upbeat to m. 1, where the harmony becomes active with the piano entry. Schubert utilises the tempo indication *Sehr Langsam*, contrasting articulation instructions in the piano part—i.e., legato treble against the detached staccato bass, together with the pianissimo dynamics to appropriately enhance the reflective tone of the protagonist and the suggestion of secrecy in the title.

Let us now consider the harmonic language of the setting and its relevance to the text. Though the piano enters on the  $A^b$  harmony, the stepwise motion from  $A^b$  to  $D^b$  in the bass mm. 1-2, and the passing note  $G^b$  on the fourth beat of m. 1 in the middle register definitely destabilises the opening tonality. Only on the first beat of m. 3 is the  $A^b$  chord presented in its entirety. However, this appearance is a weak first inversion position and is quickly succeeded by passing motion analogous to m. 1. Although the  $A^b$  chord appears in the root position on the third beat of m. 3, the strategic placement of the rest in the bass together with the  $D-\flat$  of the  $V\frac{3}{4}/IV$  on the

last beat of m. 3 relegates the establishment of the tonic into the background. The dominant harmony of m. 4 marks the end of the first phrase. The second phrase begins like the first, but in m. 7 harmonic alterations occur leading to a sub-dominant modulation in m. 8, which incidentally marks the end of the opening quatrain.

It is evident that Schubert paid attention to the four couplets that make up each strophe since he sets each couplet as a four measure phrase. The establishment of a consistent accompaniment pattern in mm. 1-8 also has a textual significance. The detached bass pattern  $\beta \gamma \beta \gamma \beta \gamma \xi$  below the sustained, legato movement in the accompaniment is a reference to the complex emotions of young love—viz. caution, hesitancy, and shyness to communicate openly in front of curious onlookers that is expressed in stanza one. This bass pattern also depicts the first four lines of stanza four, where the poet colourfully describes the timorous nature of love. The choice of register, dynamics and particularly the surface harmonic instability are a reference to its rather delicate quality. Schubert's strophic setting does justice to both stanzas one and four of the text.

The second sections of stanzas one and four deal with the speaker's plea to the leafy alcove to provide the lovers a sanctuary from the prying eyes of the world at large. In m. 9 there is a textural change in the accompaniment to a flowing legato movement. As seen in the first eight measures Schubert continues to treat the setting in couplets. The ascent of the vocal line (mm. 9-10) diatonically from  $D^b$  to  $G^b$  (the highest pitch in the song) follows the melodic contour dictated by the soprano line in the piano part. In addition, the vocal ascent is complemented by a similar rising gesture in the other three lines of the accompaniment. Most noticeable is the chromatic ascent in the alto from  $G^b$  to  $B^b$  over the slow stepwise climb in the bass.

The gradual ascent is further enhanced by Schubert's remarkable dynamic markings—the crescendo and diminuendo creating in effect an expansion and compression of sound. Incidentally, the decrease in the dynamics to *pianissimo* occurs precisely at the words "deiner Stille." In stanza one, all of these musical devices work to create a visual image of the protagonist approaching his favoured hideaway. The same gestures are effective in their depiction of the "spring" in the line "O schlinge dich, du sanfte Quelle" from stanza four—the melodic ascent in this case mirrors the rising motion of water emerging from the earth.

*Example 8: Das Geheimnis, D 250, mm. 9-10*

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line has lyrics: "Hülle und die das Glück erluben als schlänge dich die sanfte Quelle ein". The piano accompaniment has a crescendo in the first measure and a decrescendo leading to a pianissimo (pp) dynamic in the second measure.

The voice climbs to G<sup>b</sup> for a second time in m. 14 on key words such as "Hülle" in stanza one and "Quelle" in stanza four, with a downward arpeggiation to the pause on A<sup>b</sup>. Schubert's use of silence here emphasizes the protagonist's wish for solitude in both these stanzas.

While the kinship between text and music is unmistakable in stanzas one and four, Capell and Fischer-Dieskau suggest that the setting does not satisfactorily express the textual concerns of stanza two. They observe that the serene atmosphere of the first section of the song (mm. 1-8) is not suited to the bustling sounds of toil described in the second stanza.<sup>16</sup> Measures 9-16, however, do justice to the second

<sup>16</sup>Capell, 187, see also Fischer-Dieskau, 41.

section of the stanza. The rising semitones in the middle register in Example 8 alongside the vocal ascent to G<sup>b</sup> create a musical tension that alludes to feelings of dreariness in the line "So sauer ringt die kargen Lose". Likewise in stanza three the same gesture serves to illustrate the struggle between the protagonist and the outside world that can be inferred from the line "Die Welt wird nie das Glück erlauben".

Let us for a moment consider Fischer-Dieskau's comment with regard to the setting of the first quatrain of the second stanza

The delicate first version of *Das Geheimnis* (D. 250) ignores the development inherent in the four stanzas; this lapse is corrected in the more elaborate version of 1823 (D. 793),<sup>17</sup>

What Fischer-Dieskau perceives as the problem is the setting of the line "Erkenn' ich schwerer Hammer Schlag". It is not, as he notes, a "lapse" on Schubert's part to consider the textual implications carefully, but rather a performance problem. The solution lies in the hands of the performer who must convey the text's forceful imagery by perhaps placing a subtle emphasis on "Hammer Schlag".

The striking features of this setting rest in Schubert's attention to technical details such as the ab ab cd cd rhyme scheme and the subdivisions of poetic thought within each stanza. As a result the music at all times is a reflection of the words. A classic strophic song is one in which the same music succeeds in supporting the different literary ideas in the poem. Schubert almost achieves the perfect strophic setting in *Das Geheimnis* D. 250. Schubert's narrative strategy in the second setting of *Das Geheimnis* from 1823, D. 793, is derived from certain musical gestures of the earlier setting. The following analysis will show that D. 793 actually develops some of the motives from D. 250.

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<sup>17</sup>Fischer-Dieskau, 41.

Example 9 Das Geheimnis, D 793 (1823), mm. 1-28

Langsam Mai 1823

Sie  
konn te mir kein Wort chen sa gen zu vie de Lau scher ra ren  
wach den Blick nur duft ich schuch tern fra gen und  
wohl ver stand ich was er sprach Leis  
komm ich her in des ne Stil le du s hon be aub tes Bu chen

## Example 9 contd ,

17 zelt ver birg in dei ner gru nen Hul le die

20 Lie ben den dem Aug der Welt ver birg die Lie ben den dem

23 Aug der Welt

26 Von

Schubert's four measure piano introduction seizes our attention immediately, and there is little doubt that it is significant. The compositional technique employed is analogous to the one seen in the piano prelude of *Des Mädchens Klage* D. 191 (Zweite Fassung) shown in example 5b. In the *Des Mädchens Klage* setting we saw that the piano prelude and postlude were based on the rhythmic pattern of the first

vocal phrase. In *Das Geheimnis* D 793, we again encounter a situation where the harmonic and rhythmic elements of the introduction (mm. 1-4) are identical (excluding m. 3) to the accompaniment underscoring the opening vocal phrase (mm. 5-10). The harmonic pattern itself is perhaps the most curious feature with the stable chords in the tonic area flanking the unstable chords. Studying mm. 1-8 we realise that the opening measures are not the conventional, dispensable introduction whose function is merely to provide a starting point, or to prepare the entrance of the voice. The tenuous quality of the harmonic movement in the opening section is successful in its depiction of the timorous nature of the female persona in question, and the elusiveness of new love.

The tempo marking is modified from *Sehr Langsam* to *Langsam* in order to suit the change in the time signature from alla-breve to common time. Despite these changes this setting shares many features with its earlier counterpart. Firstly, the chordal accompaniment in mm. 1-12 contains the  $\beta\gamma\beta\gamma$  pattern, which in fact is a derivative of mm. 1-2 of D 250 (see Ex. 10).

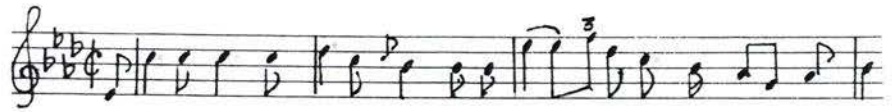
*Example 10 Das Geheimnis, D 250, mm. 1-2*

The image shows a musical score for the first two measures of 'Das Geheimnis, D 250'. It is written in common time (C) and marked 'Sehr langsam'. The score consists of three staves: a vocal line in treble clef, a right-hand piano accompaniment in treble clef, and a left-hand piano accompaniment in bass clef. The vocal line has the lyrics: 'Sie konn te mir kein Wort chen sa gen zu vie' and 'Die fr oe mit ue o r em Schu sen or'. The piano accompaniment features a bass line with a  $\beta\gamma\beta\gamma$  rhythmic pattern. The right-hand piano part has a 'legato' marking, and the left-hand part has a 'pp staccato' marking.

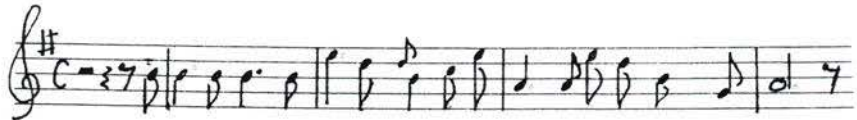
A comparison of example 9 with example 10 clearly shows that the bass pattern of the former has been adapted for this version. Besides, one cannot fail to notice the

close rhythmic kinship of the opening vocal line in both the settings (see Ex. 11a and 11b)

*Example 11a* Vocal line, mm. 1-4 of *Das Geheimnis*, D. 250



*Example 11b* Vocal line, mm. 4-8 of *Das Geheimnis*, D. 793



Schubert's intensive concern with the interpretation of the text is evident in his melodic writing. The vocal lines in D. 793 aim to reflect every emotion articulated in the poem. One such example is the setting of the lines,

Den Blick nur durft' ich schuchtern fragen,  
Und wohl verstand ich, was er sprach

In mm. 8-10 the vocal writing is much more melismatic and rises by step from A to F, in m. 11 the leap of a seventh on the words "verstand ich" seems to be a musical representation of the poet's elation when he alone understands the meaning behind his beloved's glance. Whereas in the earlier setting the avoidance of a prominent occurrence of the tonic chord was a major element for word painting, in this version Schubert uses semi-tone movement to portray the bashfulness of young love. This is evident in the dissonances in these opening measures which are placed on the second beat, flanked by stable harmonies on the first and third beats (see Ex. 9).

The accompaniment changes from the halting chordal pattern to one of continuous motion with a fluid triplet configuration in mm. 13-29, signalling the commencement of the second section of the stanza. Measures 13-21 sustain a lengthy dominant pedal, and any melodic motion is restricted to the voice. Unlike in

D 250 the vocal line comprises wide leaps, and encompasses an Italianate idiomatic writing like the melismatic setting of the word "Liebenden" in m. 20 (see Ex. 12)

*Example 12 Das Geheimnis, D 793, m. 20*



The protagonist's wish for solitude is accentuated by the text repetition in mm. 22-24. It is further supplemented by the chordal accompaniment, the sudden rise and fall of dynamics  $mf < > pp$  within the space of one measure, and most of all by the dramatic leap of a seventh in the voice. The piano interlude that follows is based on tonic-dominant harmonies and marks the end of the first strophe.

Following the cadence on the tonic in m. 28, there is a short rest before the voice enters on the upbeat to the next bar which delineates the beginning of the second strophe. These were the lines that Fischer-Dieskau found problematic in the earlier strophic setting.<sup>18</sup> While he claims that this problem was corrected in D 793, he remarks that the latter "lacks the earlier version's special expression of shyness, and cannot entirely eclipse it."<sup>19</sup>

<sup>18</sup>Fischer-Dieskau, 41. Fischer-Dieskau remarks that the delicate strophic setting (D 250) ignores the development inherent in the four stanzas.

<sup>19</sup>Fischer-Dieskau, 189.



figure returns to its original form. There is a considerable increase in dynamics from *pianissimo* to *forte*, to focus on the "traitor" called "envy". The remainder of the song proceeds in the style of a normal strophic setting

Example 13 *Das Geheimnis*, D. 793, mm. 74-85

1  
Leis

7  
auf den Ze hen kommts ge seli chen die Stil le liebt es und die

PP

40  
Nacht mit schnel len Fü Ben ist s ent wi chen wo

cresc

53  
des Ver ra ters Au ge wacht O

f P PP

Sections I and II of this chapter have dealt with the multiple settings of the same text that qualify as different versions. The remainder of this chapter will be devoted to repeated settings that can be categorised as revisions.

### III

#### Der Taucher, D 77, D 111<sup>20</sup>

There is not a single composition from Schubert's early years (1811-1814) that has received as much notoriety as his setting of *Der Taucher*, most likely because it was the first large-scale ballad that Schubert ever attempted to set. The feature that probably attracted musicologists the most was its sheer length of 604 measures. This prolixity appears to have been extremely daunting to performers and even more so to scholars. All of the important monographs written in the first half of this century on Schubert and his songs mention the work in passing, but they are also quick to point out the inferiority of this ballad. Such opinions are not based on analyses or performances of the music, but rather on its length, the sectional nature of the composition and, most surprisingly, the fact that Schubert was only sixteen when he started composing the ballad.<sup>21</sup>

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<sup>20</sup>All musical excerpts of *Der Taucher* presented in Section III are taken from Franz Schubert, *Neue Ausgabe sämtlicher Werke*, ed. Internationale Schubert-Gesellschaft, Series IV *Lieder*, vol. 6 (Kassel: Bärenreiter, 1982) 78-149. Reprinted by permission.

<sup>21</sup>Einstein, 50. He comments that "only a boy could have wanted to set this ballad of twenty-seven verses long." See also Capell, 81-82. While Capell does admit the setting shows Schubert to be "enterprising and competent," he calls it an "exercise" for the young Schubert. Capell's disillusionment with the setting stems from his intense dislike of Schiller's plot, which he describes as follows: "The tale (said to have originated in an episode at the court of a fourteenth-century Sicilian prince) somehow leaves us cold. It is no surprise to learn that Schiller admitted to Goethe he had never even seen a waterfall, let alone Charybdis. Boccaccio could have told the story, but Schiller was lacking in fantasy, and his expositions of exaggerated chivalry seem in

These views had a long-range impact on the critics' perception of the song even as late as the 1970s. Hans Gal noted in 1978 that in *Der Taucher*, Schubert had "created a veritable monster, a piece of incredible bombast, thirty pages long," but he provides no analysis of the song to justify his pronouncement.<sup>22</sup> Durr's 1982 article, "Schubert's Songs and Their Poetry", was one of the few studies to point out *Der Taucher's* value for an understanding of Schubert's compositional approach. While he by no means provides a comprehensive analytical study, Durr discusses a few significant details regarding Schubert's approach to text in the different revisions.<sup>23</sup>

The most detailed investigation of the ballad appears in Marjorie Hirsch's book titled *Schubert's Dramatic Lieder*, which was published in 1993. Considerable length is devoted to the discussion of the ballad and Hirsch makes several interesting observations. Her main concern is the association between text and music, however, she considers only one setting of *Der Taucher*. There remain other considerations—for example, the large-scale tonal plan and the differences between the revisions that have to be addressed.

*Der Taucher* (D 77) is regarded as a turning point of Schubert's early song writing years, especially since its first composition and its subsequent revision took place over a span of approximately one and a half years—17 September 1813 to the beginning of 1815 to be exact. There exist several sketches of the song, various

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consequence to verge on the fatuous. There was nothing to be done musically with his *Taucher*, but the attempt served Schubert at sixteen as an exercise."

<sup>22</sup>Hans Gal, *Franz Schubert and the Essence of Melody* (London: Gollancz Ltd., 1978) 59 [hereafter Gal].

<sup>23</sup>Durr, *Schubert Studies*, 11-13.

revisions<sup>24</sup> of which were incorporated into the second version dating from 1815 (D 111)<sup>24</sup> A synopsis of the ballad is presented in Table VIII in order to provide a quick summary of this lengthy poem of 27 stanzas.

*Table VIII. Synopsis of Der Taucher*

<b>Stanza Nos</b>	<b>Synopsis of Events</b>
1-3	The king challenges the knights and squires around him to retrieve the goblet he will throw into the whirlpool.
4	The young knight steps out of the hesitant throng of people and accepts the challenge
5-7	He looks down at the swirling waters, description of the sight that he beholds.
8-9	The surge momentarily abates and the youth hurls himself into the water and is swiftly borne away, and all spectators fear that he will never return.
10	Narrator comments: not even the temptation of the crown itself would persuade him (the narrator) to attempt this dangerous feat
11-12	Perils of whirlpool enumerated.
13-14	The knight reappears with goblet in hand, the crowd cheers his good fortune
15	The knight kneels before the king and the princess fills the goblet with wine
16-22	The youth narrates to the king his experiences under the depths of the sea. In the course of the narration he informs the king that he found the goblet hanging on a reef.
23	The king challenges him to dive into the ocean once again and bring him details about the sea-bed. As a reward he offers the hand of the princess in marriage.

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<sup>24</sup>Durr, *Schubert Studies*, 11.

- 24 | The princess intervenes and pleads with the monarch to abandon his "cruel game "
- 25 | The king throws the goblet into the sea and repeats his challenge
- 26-27 | The knight looks at the princess and decides to win his reward and plunges into sea—to his watery grave

Looking at the formal structure of the poem, one observes that there appears to be a particular symmetry in Schiller's placement of the dramatic events. The climactic moment of the narration is the diver's successful return with the goblet, which occurs in stanzas 13-14, the midpoint of the 27 stanzas of the ballad. The poem itself bears some resemblance to a sonata form, for considering the order of dramatic action, stanzas 1-9 could be regarded as an exposition featuring two important ideas: the challenge issued by the king and the knight's accepting it. The development of the plot occupies stanzas 10-16, with the climactic moment of the drama in stanzas 13-14. Stanzas 17-22, where the knight describes his experiences under water, recalls the material of the exposition in stanzas 5-9. It also provides an effective diffusion of tension and leads us to believe in a happy resolution. In this context it could be referred to as the recapitulation with an unexpected turn of events in the coda—stanzas 23-27. There is however no evidence to show that Schubert interpreted the poetic form in the manner suggested above.

Schubert's setting of the ballad reveals intensive concern with musical representation of the dramatic narrative and characters, as previously seen in *Des Mädchens Klage* D. 6. Although the compositional approach bears a close resemblance to the *dramatic scena* setting, it is important to note that this composition falls into a genre called *dramatic ballad*. The distinguishing feature between the two

genres lies in the text. First, the ballad usually relates the words and actions of a small group of identifiable characters, as told by an anonymous narrator. Second, the narration centres around one story and begins abruptly at a point in the story where the action is headed to the climax—and ends as suddenly as it began.<sup>25</sup> Schubert's narrative strategies for these texts are similar to the techniques encountered in the *dramatic scena*, viz., sectional musical form, recitative-arioso alternations, text-painting, and frequent tonal modulations.

The identification of the principal characters in the ballad—the king, the narrator, the diver, and the spectators—happens in the first 179 measures of the composition, the text of which comprises the first nine stanzas of the ballad. A two-measure dotted homophonic, chordal piano introduction sets the stage for the king who speaks in the first three stanzas. The opening d-minor tonality is effective in conveying a sense of impending danger resulting not only from the king's challenge, but also from the untamed sea—an effect enhanced considerably by the *forte* dynamics. Schubert's musical narrative closely mirrors Schiller's word-painting, as will become evident from Examples 14a and 14b.

*Example 14a. Der Taucher, D. 111, mm. 21-23*

The image shows a musical score for the first three measures of 'Der Taucher' (D. 111, measures 21-23). The score is written in bass clef with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The lyrics are: 'und wirft von der Höhe der Klippe.' The piano part has a dynamic marking of 'f' (forte). The score is numbered 22 at the beginning of the first measure.

<sup>25</sup>Hirsch, 64. The difference between a *dramatic ballad* and *dramatic scena* is a textual one. In the former the plot is presented in its entirety, whereas the latter concerns only one scene from a larger plot.

The accompaniment in Example 14a uses two turn figures followed by a scalar run. Undoubtedly the use of the turn figure imitates the motion of the swirling waters, while the ascending scale suggests the waves rising and crashing onto the cliffs.<sup>26</sup> Although Schubert's narrative is clearly depicting a powerful water imagery, it should be noted that the text underlying it does not explicitly refer to rough seas, the words merely describe the king standing atop a cliff. The only direct mention of water thus far has been in the second verse of stanza 1, "Zu tauchen in diesen Schlund," where the king refers to the "abyss." In such instances, Schubert reveals his ability to support in the music not only the images represented in the text, but also to incorporate other details that would enhance the drama. Incidentally, this kind of figuration is dominant particularly where the text describes whirlpools, etc.

*Example 14b Der Taucher, D 111, mm 39-47*

The musical score for Example 14b, 'Der Taucher, D 111, mm 39-47', is presented in two systems. The first system shows the vocal line and piano accompaniment from measures 39 to 43. The tempo is marked 'in tempo'. The piano accompaniment features a turn figure in the right hand and a scalar run in the left hand. The second system shows the vocal line and piano accompaniment from measures 44 to 47. The piano accompaniment continues with a similar figuration.

39  
nie d... Und d... Ri... und Knappen um ihn

44  
her ve... neh men's und schwei-gen still... sehn hi... b... i... da

<sup>26</sup> Der Klippe, die schroff und steil  
Hinaushangt in die unendliche See  
The cliff, which juts abruptly and steeply  
Into the infinite sea

In the above example, a new accompanimental pattern is introduced at the words,

Und die Ritter, die Knappen um ihn her  
Vernehmen's und schweigen still,  
Sehen hinab in das wilde Meer,  
Und keiner den Becher gewinnen will <sup>27</sup>

Here the rests and dynamic markings in the music reflect the silence of the spectators, —a technique that Schubert also uses at the line "Doch alles noch stumm bleibt wie zuvor," since it too alludes to the quatrain above <sup>28</sup> The vocal style reverts to recitative at the portions of the text where the king reiterates his challenge

In stanza 4, when the knight steps out of the crowd and accepts the challenge, the music shifts to the key of A<sup>b</sup>-major (see Ex. 15) Compared to the pianissimo accompaniment pattern shown in Example 14b, this passage demonstrates no hesitation

*Example 15 Der Taucher, D 77, mm 69-73*

The image shows a musical score for a vocal and piano piece. The vocal line is written in a recitative style with a melodic contour that rises and then falls. The piano accompaniment consists of a strong, rhythmic pattern of chords, marked with a forte (f) dynamic. The lyrics are: "E deckt sich sanft die Kerk tritt der Knappen zu dem Chor und in".

The decisiveness of the youth and the strength of his resolve are highlighted in mm. 69-73 by the establishment of A<sup>b</sup>-major as the local tonality and the *forte* dynamics

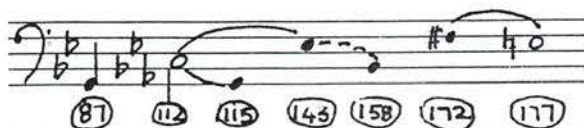
<sup>27</sup> And the knights and squires around him  
Listen, and keep silent.  
Looking down into the turbulent sea  
And none desires to win the goblet.

<sup>28</sup> Yet all remain as silent as before.

combined with the sforzando. Furthermore, the modulation acknowledges the entry of the other principal character and the movement of the dramatic action.

Measures 87-190 form a single musical unit, comprising stanzas 5-10. The text of stanzas 5-7 describes the raging waters and stanzas 8-9, the momentary calm during which the youth dives while the crowd bids him farewell; finally, the section closes with a word from the narrator himself in stanza 10, where he states that no amount of material gain would tempt him to perform this dangerous feat. Schubert continuously maintains the dramatic momentum with his overall tonal arrangements and tempo markings. The tonal centre is c-minor and the fleeting modulations that reflect the change in text bear associations with this key (see Ex. 16).

*Example 16. Tonal Scheme of Der Taucher, mm. 87-177*



There are also changes in tempo from Allegro to Adagio over these 100 measures and the section ends at m. 196 after the narrator's recitative.

Schubert's reading of the text in the opening section discussed thus far is very precise. In the last verse of stanza 3 the king repeats his challenge and the first line of stanza 4 reiterates the silent demeanour of the crowd in response to the king's challenge. Though textually stanza 4 begins a new section, the first line is associated with the previous strophe. Realizing this, Schubert rightly includes the line under the same musical section. This is a feature that dominates the entire song and it therefore appears that Schubert gave much thought to the organisation of the narrative.

Having discussed in detail Schubert's narrative strategies in this expository section of the ballad, we now have a clear picture regarding his general approach to the text. Let us now consider the overall tonal organisation of the work and investigate whether the tonal scheme in any way reflects the textual content. Example 17 shows the tonal scheme of *Der Taucher*, which for the sake of convenience, is split into three sections

*Example 17 Overall Tonal scheme in Der Taucher*

i)

1 24 50 69 87 112 118 143 158 172 177

ii)

196 215 218 233 244 265 269 277 302 348 352

iii)

357 381 389 401 405 417 419 434 452 470 476 503

Part 1 of Example 17 reveals the tonal ambiguity in the opening 86 measures. What is evident from the quick succession of modulations is the association of d-minor with C-major in these measures, and the juxtaposition of major-minor modes. This instability in combination with the contrasting musical ideas can be viewed as suggesting two possible outcomes to the king's challenge.

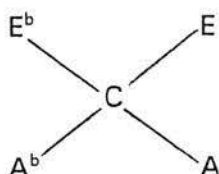
When the knight steps forward in stanza 4, we are aware that he is about to perform this dangerous feat. Whether he will be successful or not remains to be seen.

Interpreted this way Schubert's musical narrative is justified. Keeping this in mind, let us now consider the end of part 3, which is the end of the ballad. At m. 456, just before the princess begins her plea to the king, the music shifts from the preceding D<sup>b</sup>-major to A<sup>b</sup>-major. A<sup>b</sup>-major is the key that is used when the knight first appears and since the princess is intervening on his behalf it is appropriate to use the key of A<sup>b</sup> here. Following this stanza, the opening music from mm. 17-23 returns in mm. 472-479 in the key of C and, as in the opening measures, moves to a-minor. Thus the tonal scheme of part 1 occurs once again but in the reverse order, i.e., modulating from A<sup>b</sup>-major (m. 456) to C-major (m. 470) to a-minor (m. 476) to d-minor (m. 503), where it remains till the end of the song.

Schubert's use of the opening music for stanza 25 is appropriate because the king is throwing the goblet into the ocean. For all intents and purposes we are right back at the position before the dramatic events started. The stability of d-minor in mm. 503-604 is remarkable for being the only section of the song to exhibit this feature. In reviewing Schiller's ballad we find that the first time the diver performs his feat he has no goal in mind except to retrieve the goblet. However, the second time around the knight becomes goal-oriented because he wishes to win the hand of the princess—which ultimately means the kingdom. The lengthy section in a single key area could also be regarded as representative of this, as Schubert too seems to have reached his tonal goal. The 56-measure piano interlude in d-minor before the last two verses also foreshadows the catastrophic ending.

Going back to the question of tonal scheme, we see from part 2 of Example 17 that C becomes the pivotal key, and that the modulations of this section of the song

revolve around it. From parts 1 and 2 we see that C is associated with upper and lower third relationships as shown by the figure below.



A closer examination of part 2 also reveals that the keys encountered in mm. 196-352 are exactly the same as those in part 1 beginning at m. 112. The F<sup>#</sup> of m. 172 appears enharmonically as a G<sup>b</sup> in m. 264 but is immediately altered to F<sup>#</sup> before leading back to E. Due to the transitory nature of these modulations this aspect of tonal continuity is easily overlooked. The use of the same music in both sections is justified as the texts refer to the description of the raging waters.

In part 1 E<sup>b</sup>-major appears when there is a momentary calm in the waters, at which point the knight dives. Interestingly, as shown in part 2, the same key recurs when the diver brings up the goblet. Analogous to this is the appearance of E-major in Figures 1 and 2. In its first appearance the watching crowd bids the knight farewell, while in the latter they give him a tumultuous welcome. Thus we see that the association of the C with upper and lower thirds demonstrates the relationship between the tonal scheme and dramatic action.

The musical analysis shows that the key of d-minor that is present in the tonally ambiguous opening appears once again in the course of mm. 357-80 and also in the final hundred measures. At each appearance of the d-minor tonality the inanimate goblet is also present in the text, viz, first the goblet figures in the king's challenge, the next time the knight relates that the goblet was precariously hanging on a reef when he retrieved it, and finally the knight dives for the goblet a second time. It

therefore appears on the basis of the above discussion that the tonal organisation reveals a closer connection between the text and music than scholars usually acknowledge.

As mentioned earlier there exist two versions of *Der Taucher*, namely D. 77 which dates from 1813-1814 and D. 111 from 1815. On the surface level, in terms of musical figures and key relationships, the two versions display a close kinship to each other. However, Schubert's revisions in D. 111 aim to improve on the earlier attempt. The adjustments in the opening section are extremely subtle, and may be easily missed at first glance. The first revision occurs in mm. 5-7 of D. 111 immediately after the king issues his challenge in the opening couplet. In D. 77 the accompaniment is comprised of rapid thirty-second note tremolos underlying the pattern occupying a two measure span. Although mm. 5-7 in D. 111 are identical to D. 77, Schubert employs rhythmic augmentation which in turn expands the narrative time.

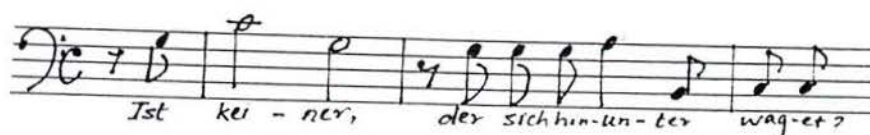
The next alteration happens in mm. 39-41 of D. 111, which corresponds to mm. 39-40 of D. 77. In both settings, this segment is a piano interjection separating the last verse of the second stanza from the beginning of the third stanza. It also performs a dramatic function by shifting the focus from the king to the silent spectators. The king's question,

'Wer ist der Beherzte, ich frage wieder,  
Zu tauchen in diese Tiefe nieder?'

is met with silence from the crowd. Originally, the piano interjection in D. 77 is a legato segment. In D. 111, Schubert replaces it by a measure of silence in m. 41 which heightens the drama in the musical narrative.

Revisions in D. 111 are not limited to the accompaniment alone. Frequently, there is compression of the recitative in the vocal part, which is done with an intention to simulate the effect of normal speech. The effect is achieved by diminishing the note values of the original declamation (see Ex. 18a and 18b).

Example 18a *Der Taucher, D. 77, mm. 58-59*



Example 18b *Der Taucher, D. 111, mm. 58-59*



A major revision occurs in the setting of stanza 10 which reads:

Und wärfst du die Krone selber hinein  
 Und sprachst wer mir bringet die Kron',  
 Er soll sie tragen und König sein—  
 Mich gelustete nicht nach dem teuren Lohn.  
 Was die heulende Tiefe da unten verhehle,  
 Das erzählt keine lebende glückliche Seele.<sup>29</sup>

This modification is significant particularly since it displays Schubert's sensitivity to subtle changes in the Schiller narrative. In stanzas 1-9 the narrator bears an impersonal tone, i.e., he functions as an objective reporter. However, in the above

<sup>29</sup> Even if you threw in the crown itself,  
 And said, 'Whoever brings me this crown  
 Shall wear it and be king'—  
 I would not covet the precious reward.  
 What the howling depths may conceal  
 No living soul will ever tell.

strophe he no longer remains a casual observer. That he is affected by the events around him becomes apparent when he conveys his feelings directly to the reader.

In both variants of *Der Taucher* the opening quatrain of the strophe is set as a recitative (see Ex. 19a and 19b)

Example 19a *Der Taucher*, D 77, mm 180-83

Und warfst du die kro-ne sel-ber hin-ein, und sprächst: Wer mir  
brin-get die Kron, er soll sie tra-gen und Ko--nig sein,  
mich ge-lu-ste-te nicht nach dem teu-ren Lohn

Example 19b *Der Taucher*, D 111, mm 186-90

Und warfst du die Kro-ne Sel ber hin-ein, und sprächst: Wer mir bringet die  
Kron, er soll sie tra-gen und Ko-nig sein, mich ge-lü-ste-te  
nicht nach dem teu-ren Lohn!

Comparing the two examples above one observes the following changes: 1) the rest after the words "Und sprächst" is removed in m. 187 of D. 111, 2) at "König sein" (m. 188 of D. 111), the triplet melisma is eliminated and the drop of a seventh

is reduced to a fourth. The fermata on "Lohn" emphasises the end of the narrator's personal opinion.

The last couplet of stanza 10 was at first set as a seventeen measure arioso passage (see Ex 20a). In the second variant (Ex 20b), the section is reduced to a six measure secco-recitative avoiding the text repetitions of the earlier setting, the sparse nature of the secco-recitative is effective in its portrayal of the text, since it does not detract attention from the eerie description of the sea.

*Example 20a Der Taucher, D 77, mm 185-201*

185 *Andante*

Was die heu len de Tir fe d

189 un ten ver beh le d's er zahlt kei ne

193 le ben de glück li che See le das er

197 z hlt kei ne le ben de glück li che See le

Example 20b *Der Taucher*, D 111, mm 189-97

189  
s in mich ge lü ste i n cht nach dem te Loht! Andante

192  
Recit  
W s die h u l n d Tie fe da un ten ver heh l: das z hlt k i ne

195  
le b n d gluck li cke See l Allegro Wohl m n ches Fahr z g vom Stru d l ge

The minor revisions discussed above are only a few examples, and a close study reveals the existence of several such changes throughout the setting <sup>30</sup>

In light of the revisions in *Der Taucher* there exists substantial evidence to prove that the young composer was definitely aware of the importance of the bond between text and music. The tonal organisation and musical representation in the ballad reveal that Schubert had at his disposal the compositional techniques to achieve a close coherence between music and text from the very beginning of his compositional career.

<sup>30</sup>For further information on revisions in *Der Taucher* refer to Durr, *Schubert Studies*, 13-16, Hirsch, 72-76, Donald Gresch, "The Nature of Schubert's Genius: Inspiration or Intelligence," *The NATS Bulletin* 35 (1978): 34

## IV

Dithyrambe, D 801 a-b<sup>31</sup>

We now turn our attention to another Schiller text, the subject matter of which is far removed from any of the settings discussed thus far. The tone of *Dithyrambe* exudes a kind of youthful exuberance, a complete contrast to the quiet, reflective mood of *Das Geheimnis* or the dramatic narrative of *Der Taucher*. This is one of the reasons why this particular work has been chosen as a focus for this discussion. In the earlier part of this chapter we have discussed in detail Schubert's handling of a sentimental love-poem. It is only appropriate to explore Schubert's narrative strategies in the energetic text shown below.

Poem	Translation
Nimmer, das glaubt mir, erscheinen die Götter, nimmer, allein Kaum, dass ich Bacchus, den lustigen habe, Kommt auch schon Amor, der lächelnde Knabe, Phobus, der Herrliche findet sich ein Sie nahen, sie kommen, die Himmlischen alle, Mit Göttern erfüllt sich die irdische Halle.	Never, believe, do the gods, appear alone. No sooner is jolly Bacchus with me, Than Cupid comes too, the smiling boy, And glorious Phoebus arrives. They approach, they are here, all the deities, This earthly abode is filled with gods
Sagt, wie bewirt ich, der Erdgeborne, Himmlischen Chor? Schenkt mir euer unsterbliches Leben, Götter! Was kann euch der Sterbliche geben? Hebet zu euerem Olymp mich empor! Die Freude, sie wohnt nur in Jupiters Saale, O füllet mit Nektar, o reich mir die Schale!	Tell, how shall I, earth-born, Entertain the heavenly choir? Bestow on me your immortal life O gods! What can a mortal give you? Raise me up to your Olympus! Joy dwells only in the hall of Jupiter, Fill the cup with nectar and pass it to me!

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<sup>31</sup>All musical excerpts of *Dithyrambe* presented in Section IV are taken from Franz Schubert, *Neue Ausgabe sämtlicher Werke*, ed. Internationale Schubert-Gesellschaft, Series IV: *Lieder*, vols. 3a & 3b (Kassel: Bärenreiter, 1982) 110-12, 214-17. Reprinted by permission.

Reich ihm die Schale! O schenke dem Dichter, Hebe, nur ein, Netz ihm die Augen mit himmlischem Tuae, Dass er den Styx, den verhassten, nicht schaue,	Pass him the cup! Hebe, give the poet to drink Moisten his eyes with celestial dew, That he may not behold the hateful Styx,
Einer der Unsern sich dunke zu sein Sie rauschet, sie perlet, die himmlische Quelle,	That he may deem himself one of us It murmurs, it bubbles, the heavenly spring
Der Busen wird ruhig, das Auge wird helle	The heart grows calm, the eye grows bright.

The dramatic device that Schiller employs in this poem is the use of a dialogue technique—the poet addressing the reader in stanza 1, then the gods in stanza 2, and in the final stanza the gods responding to his request. The protagonist in this poem appears to possess a self-confident, self-assured voice. This is very clearly seen by the introduction of a "slightly colloquial tone" on the opening lines which Coleridge paraphrased thus<sup>32</sup>

"Never, believe me, appear the immortals, never alone,  
Scarce had I welcomed the sorrow beguiler  
Bacchus, but in came Boy Cupid the Smiler,  
Lo, Phoebus the Glorious descends from his throne.  
They advance[,] they float in[,] the Olympians all!  
With Divinities fills my terrestrial hall!"

In the second stanza we see that even amidst this excitement, the poet is aware of his inadequacies and the difficulty of his creative task is revealed in his pleas to the gods for poetic inspiration. The gods bestow their blessings in answer to his prayers and celebrate the moment with the poet in the final stanza. The last couplet of the poem reflects the serenity that follows the moment of exaltation<sup>33</sup>

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<sup>32</sup>Sharpe, 206. See also Capell, 203.

<sup>33</sup>Sharpe, 205.

Before analyzing Schubert's setting of the text it is necessary to be aware of the rhythm of the verses

- 1            /  u  u  /  u  u  /  u  u  /  u  u  
 Nimmer, das glaubt mir, erscheinen die Götter,  
               /  u  u  /  
 Nimmer allein
- 2            /  u  u  /  u  u  u  /  u  u  /  u  u  
 Kaum, dass ich Bacchus, den lustigen, habe
- 3            /  u  u  /  u  u  /  u  u  /  u  u  
 Kommt auch schon Amor, der lachelnde Knabe,
- 4            /  u  u  /  u  u  /  u  u  /  
 Phobus der Herrliche findet sich ein.
- 5            u  /  u  u  /  u  u  u  /  u  u  u  /  u  u  
 Sie nahen, sie kommen, die Himmlischen alle,
- 6            u  /  u  u  /  u  u  u  /  u  u  /  u  u  
 Mit Gottern erfüllt sich die irdische Halle.

Although the lines are of varying length it is apparent that they are delimited by rhymes. Only line 1 has two ambiguous accents but otherwise all the lines of the verse exhibit a dactylic tetrameter structure.

Schubert's setting was composed about 1823 (the exact date is unknown), perhaps shortly after his revision of *Das Geheimnis*, and this is one of the last Schiller texts that he set. Like several other Schiller settings *Dithyrambe* has provoked its share of unfavourable criticism from Schubertians (see Ex. 21).

Example 21 *Dithyrambe, D 801 (ca 1824), Zweite Fassung*<sup>34</sup>

4  
 f [ff] f f  
 Nim mer das elbitter er schei nen die Got ter  
 Satt wie be wort ich der Er de ge bor ne  
 Reich ihm die Scha le o schen ke dem Dich ter

8  
 nim mer al lein — nim mer al lein kaum daß ich Ba chus den  
 himm li schen Chor — himm li schen Chor? Schen ket mir eu er un  
 He be nur ein — schen ke nur ein! Netz ihm die Au gen mit

11  
 Lu stu gen ha be kommtauchs on A mor der la cheln de Kna be  
 sterb li ches Le ben Got ter vas karn euch der Sterb li che ge ben?  
 himm li schem Tau e daß er den Styx den ver haß ten nicht schau e

cresc

14  
 Pho bus der Herr li che fin det sich ein Pho bu der Herr li che  
 He bet zu eu rem O lym p mich em por he bet zu eu rem O  
 ei ner der un sern sich dun ke zu sein ei ner der un sern sich

<sup>34</sup>The indications included in brackets are those that are found in *Dithyrambe, D 801, Erste Fassung*

## Example 21 contd.,

fin det ich ein Sie na hen sie kom men die  
 lyrp mich em por Die Freu de sie wohnt nur in  
 dun ke zu sein Sie rau schet sie per let die

Himm li schen ai le mit Got tern er fullt sich die ir di sche Hal le sie  
 Ju pi ters Saa le o ful let mit Nek tar o reicht mir die Scha le die  
 himm li sche Quel le der Bu sen wird ru hig das Au ge wird hel le sie

ra hen sie kom men die Himm li schen ai le mit Got tern er fullt sich die  
 Freu de sie wohnt nur in Ju pi ters Saa le o ful let mit Nek tar o reicht mir die  
 rauschet sie per let die himm li sche Quel le der Bu sen wird ru hig das Au ge wird

ir di sche Hal le mit Got tern er fullt sich die ir di sche  
 reicht mir die Scha le o ful let mit Nek tar o reicht mir die  
 Au ge wird hel le der Bu sen wird ru hig das Au ge wird

## Example 21 contd.,

9  
Hil le  
Scha le  
hel le

22  
f-  
f-  
(f)

Capell sums up the essence of this work as follows

Schubert sets the ode strophically, for bass voice in the most spirited way. It is the sublimation of a student's song. In the crashing prelude, there is a brilliant rhythmic invention. Bacchus is the first god mentioned, and, as has happened before, we suspect that the musician's fancy took fire from a phrase caught by a glance rather than from the study of all the poet's verses. Since Bacchus was leading the heavenly rout, Bacchic the whole song had to be, and to our advantage. The swinging tune has tremendous vitality in it. At the end of the twelve bars it comes to a close on the subdominant, and thence with new vigour it continues its course. 'They come, they are nearing', and the music mounts with excitement on a chromatic bass. Schubert had in the earlier years toiled and toiled over Schiller, but now that he was saying farewell it was with no ceremony, but rather in a reckless breaking-up spirit.<sup>35</sup>

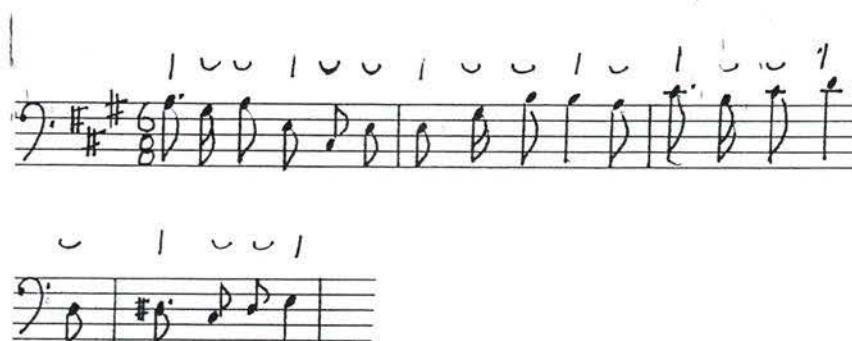
Capell's observations are definitely valid, and Schubert should be applauded for creating the classic strophic setting for a Schiller text with such alacrity. As in the setting of *Das Geheimnis* we note that he is continually aware of the technical aspects of poetic structure such as the rhyme scheme. Example 22 shows the break in the

<sup>35</sup>Capell, 203

vocal line (m. 17) after which the voice resumes the last couplet of the stanzas. The "brilliant rhythmic invention" to which Capell refers is the sixteenth note figuration which provides the unifying element in this work. In a sense this strophic setting seems to be reminiscent of Schubert's *Gretchen am Spinnrade* (D. 118) from 1814. The piano accompaniment in the latter is suggestive not only of the spinning wheel in the background but also serves to depict Gretchen's frame of mind<sup>36</sup>. Here, Schubert's tempo indication *Geschwind und feurig* facilitates the swift succession of notes and is effective in capturing the exuberant mood of the poem. In order to create a satisfactory musical interpretation of the text, Schubert indulges in text repetition, which actually heightens the gaiety inherent in the text, making it more enjoyable.

One of the salient features of this setting is the assimilation of dactylic rhythms into the vocal line (see Ex. 22)

Example 22 *Dithyrambe*, D. 801, mm. 6-9



Example 22 demonstrates that the accent in the text coincides with the beginning of each beat, and this remains a constant in the composition. In retrospect we also realize that Schubert's choice of 6/8 time signature makes complete sense for the compound duple pulse synchronises perfectly with the three beat foot.

<sup>36</sup>William Kinderman, "Schubert's Tragic Perspective," in *Schubert: Critical and Analytical Studies*, ed. Walter Frisch (Lincoln: University of Nebraska, 1986) 65.

The second version shown in Example 21 is essentially identical to the first version. (The changes are circled in Ex. 21.) The only issue that needs to be discussed with regard to revisions is the piano postlude (see Ex. 23a & 23b)

*Example 23a Dithyrambe, D 801a, Erste Fassung, piano postlude*

In the second version, published in 1826, we see that Schubert includes m. 4 of the introduction, thereby providing a circular structure by beginning and ending with the same musical gesture. The conjunct motion in the piano introduction functions as a pictorial representation of the gods' descent from the heavens. By contrast, in the piano postlude it signifies that the protagonist has risen in stature (see Ex. 23b)

*Example 23b Dithyrambe, D 801b, Zweite Fassung, piano postlude*

While Robertson remarks, "If sung with boldness and abundant exuberance, the song is irresistible, it has all the vitality poor Schiller lacked."<sup>37</sup> On the other hand Fischer-Dieskau is less tolerant. He believes that,

The powerful piano part of *Dithyrambe* (D. 801) sweeps along in such a way that even powerful bass voices find it difficult to be heard above the torrents of sound with which each stanza closes. Whether the Schillerian rhetoric is mercifully drowned by the strophic treatment of the text or whether Schubert has failed to interpret the text—is a moot point.<sup>38</sup>

The detailed analysis of the song reveals that Fischer-Dieskau's observations are incorrect. As for his complaint about the dynamic markings (see Ex. 21), we note that in the second setting Schubert has rectified this flaw by reducing the dynamic levels considerably. We can, therefore, conclude that *Dithyrambe* is one more example of Schubert's mastery of the *Lied*.

Having discussed Schubert's compositional processes in these four Schiller texts we are now in a position to assess whether Schubert's later compositional concerns were drastically different from those of his earlier compositions. This will be one of the salient issues to be considered in the following chapter.

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<sup>37</sup>Robertson, 185

<sup>38</sup>Fischer-Dieskau, 189-90

### CHAPTER III

#### A COMPARATIVE APPRAISAL OF SCHUBERT'S REVISIONS

In 1831, Vogl recalled that for Schubert, compositions came "into existence during a state of clairvoyance or somnambulism, without any conscious action on the part of the composer"<sup>1</sup> Later, Schubert's schoolmate Stadler reminisced about the ease with which Schubert could compose songs. Such anecdotes, coupled with the fact that Schubert wrote over six hundred songs in a compositional career that barely lasted two decades, encouraged the public perception of him as a composer who did not have to labour over his compositions. This idea was quickly dispelled when articles on Schubert song revisions began to surface in the earlier part of this century.<sup>2</sup>

A brief survey of O E Deutsch's thematic catalogue reveals that nearly one hundred of Schubert's songs exist in multiple settings. Even if we consider the case of Schiller settings alone, we see that Schubert set 20 out of the 32 poems more than once. Moreover, the preceding study of narrative strategies in selected settings shows that Schubert's compositional choices were primarily guided by the structure of the poetry. Schubert's habit of reworking earlier compositions, which began as early as 1812, was an integral part of his creative process. Comparative analysis of repeated

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<sup>1</sup>*Memoirs*, 146-47

<sup>2</sup>As mentioned in the Introduction, Hans Holländer drew attention to the subject of Schubert's song revisions in 1928.

settings, as Holländer and Flothuis pointed out, is one way to gain valuable insight into Schubert's compositional process.

A comparative critical appraisal is central to the present discussion of Schubert's Schiller settings, especially since, as mentioned in the opening chapter, the composer's attraction to Schiller's poems is only meagrely documented. The similarity and differences between the narrative strategies in the various settings provide useful information on Schubert's interpretation of Schiller texts. Furthermore, the Schiller settings are an excellent choice for a case study for the following reasons. First, Schubert's compositional career began with a fascination with Schiller texts (1811), and although after 1817 his interest in the poet lessened considerably, he continued to set his poems in the last years of his life. Second, since two-thirds of the Schiller settings exist in more than one version we are presented with an opportunity to investigate a number of compositional concerns. Did the revisions succeed in creating a closer association between music and text? Were these revisions a manifestation of a change in compositional orientation? If so, was Schubert's approach to Schiller texts in the later years totally different from that in the years of his apprenticeship? In particular, was Schubert employing new narrative techniques in the later settings?

It is evident from the analyses in Chapter Two that the musical framework was indeed dependent on Schiller's poetic structure and the composer's interpretation of the poem. The existence of multiple settings suggests a probable change in Schubert's approach to text. Let us first consider his compositional strategies between 1811-1814, as seen in *Des Mädchens Klage* D 6 and *Der Taucher* D 77 and D 111. All these settings share musical features such as the use of through-composed form, recitative-arioso alternation, and frequent tempo changes to mark the different musical

sections.<sup>1</sup> Schubert's approach to these compositions indicates that he was concerned with depicting accurately the dramatic nature of the Schiller poems.

It has been established that the primary features of Schubert's early narrative procedures included frequent modulations, and changes in tempos, dynamic markings and time signatures, all of which contributed to the sectional nature of these compositions. As we have seen, Schubert's musical structure, in *Des Mädchens Klage* D 6 and *Der Taucher* D 77 and D 111, closely follows Schiller's poetic framework. The maintenance of musical continuity is the main challenge in these works. Textually *Des Mädchens Klage* is somewhat simpler than *Der Taucher*, as only the opening narrative and the two central characters—the maiden and Virgin Mary— need to be considered. On the other hand, in *Der Taucher* Schubert has to be able to find a means to preserve the dramatic continuity amidst the myriad of emotions expressed by the variety of characters—the king, the diver, the narrator, the spectators and the princess.

The ballad by nature proceeds by constant dramatic action and therefore repeated usage of identical musical patterns in such settings would be inappropriate. Consequently musical continuity is made possible solely through the key relationships in the overall tonal structure. This has been demonstrated in the analyses of *Der Taucher* and the tonal scheme provided in Example 17. Although the opening section of *Der Taucher* is rendered tonally ambiguous by the fleeting modulations, the key of d-minor remains quite prominent. At first it performs a dramatic function, serving as a musical reminder of the impending catastrophe, later, at the end of the setting, it is this key that is established as the tonal centre which corresponds to the tragic consequences in the text.

Schubert's revisions in the opening section of D. 111 (mm. 1-187), albeit minor and barely noticeable, are indicative of his interest in every detail of the poem. A close examination of these changes provides an insight into developments in Schubert's approach to the ballad. The overall through-composed musical structure and tonal organisation of the two variants of *Der Taucher* (D. 111, D. 77) are identical. What is obvious is Schubert's desire to effect a closer association between music and text in the later setting. One of the ways this is achieved is through the expansion of narrative time by augmentation of rhythmic patterns (eg., mm. 5-7 in D. 77 and D. 111) or by inclusion of piano interludes (eg., mm. 503-56 in D. 111). Both Durr and Hirsch observe that the latter segment gives the listener time to contemplate the outcome of the dramatic twist at the end of the poem.<sup>3</sup> Undoubtedly this is the climactic moment in the ballad and dramatic tension is extremely high as the spectators wait for the diver's return. In D. 77 there is only a nine measure piano interlude separating the last two strophes, and the dynamic level is *piano*. The text following this segment reads:

Wohl hört man die Brandung, wohl kehrt sie zurück,  
Sie verkündigt der donnernde Schall—<sup>4</sup>

The subdued dynamic range in this version does not capture the imagery of the "thunderous roar" of the waves. This is corrected in the D. 111 setting not only by the inclusion of the extended chromatic 53 measure instrumental section, but also by an increase in the dynamic level to *fortissimo* to vivify the effect

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<sup>3</sup>Durr, *Schubert Studies*, 12. See also Hirsch, 75

<sup>4</sup> The foaming waves are heard, they return,  
Heralded by the thunderous roar—  
English translation taken from Wigmore, 126.

As mentioned earlier, the changes are not restricted merely to the piano accompaniment. Schubert incorporates a few changes in the vocal parts as well. Most noticeable is his reworking of the recitatives in order to maintain the dramatic momentum. In some passages Schubert tries to simulate the effect of normal speech by diminishing note values (e.g., mm. 58-59 in both D. 77 and D. 111) and by avoiding superfluous textual repetition (e.g., compare mm. 191-201 of D. 77 to mm. 193-196 of D. 111). Hence we see that the revisions in D. 111 helped to achieve a greater coherence between poetry and music.

One of Schubert's strengths in these early compositions is his seemingly effortless realisation of the colourful images that pervade Schiller's melodramatic texts, such as the dominance of water imagery as seen in both *Des Mädchens Klage* and *Der Taucher*. There is, however, a change in Schubert's compositional orientation starting with *Gretchen am Spinnrade*, D. 118 (1814), which incidentally was completed just a few months after the *Der Taucher*, D. 77. Beginning in 1815, Schubert seems to be most interested in realising the literary text in an economical yet refined manner. The strophic settings of *Des Mädchens Klage*, D. 191 (1815) and D. 389 (1816), and *Das Geheimnis*, D. 250 (1815) are examples of this concern.

The change in the choice of musical structure from through-composed to strophic is indicative of a different approach to text. In the second and third settings of *Des Mädchens Klage*, Schubert interpreted the text as a simple song devoid of the operatic trimmings suggested by his earlier *dramatic scena* approach. This does not imply that he failed to acknowledge the emotional nuances inherent in the text. Rather than translating every textual detail into grandiloquent musical gestures, Schubert opts for an effective balance between poetic and musical form. The unchanging

accompaniment pattern lends the rhythmic balance, and in combination with the c-minor tonality establishes an atmosphere supporting the mood of the text, thereby providing continuity of musical thought.

In contrast to *Des Mädchens Klage*, Schiller's *Das Geheimnis* falls under the category called sentimental poems. The dramatic elements (dialogue, identification of different characters) present in the former are totally absent in this sentimental reflection about the fragile nature of new love. Despite its apparent simplicity, the strophic setting is remarkable for the minute musical details which effectively supplement the Schiller poem.

A change in the composer's approach to text is also evident in his handling of the textual divisions in these texts. In the earliest setting of *Des Mädchens Klage*, Schubert's musical design often contradicts the stanza pattern, i.e., the commencement of a new musical section does not necessarily align with the beginning of a new stanza (see Table V provided in Chapter Two). The strophic structure of the 1815-1816 settings on the other hand follows the stanzaic divisions of the poem.

Interestingly, a comparative assessment of the narrative strategies in *Das Geheimnis* D. 793 and D. 250 clearly shows that Schubert had not forgotten his first setting of the text. He maintains the strophic musical structure, or more precisely, a strophic variation form. The variation structure presents Schubert with an opportunity to provide a meticulous musical rendering of the opening quatrain of the second strophe given below:

Von Ferne mit verworr'nem Sausen  
Arbeitet der geschäft'ge Tag,  
Und durch der Stimmen hohles Brausen  
Erkenn' ich schwerer Hammer Schlag.

The musical writing recalls the compositional techniques utilised in the ballad-like settings of his early years. A review of the analysis demonstrates that several of the rhythmic and melodic configurations in D. 793 had their origins in the 1815 setting

In the strophic versions of *Des Madchens Klage* (D. 191, D. 389) and *Das Geheimnis* (D. 250), we have seen Schubert achieve a musical setting that strictly adheres to the external form of the stanza without sacrificing the emotional and pictorial qualities in the text. The two extant versions of *Dithyrambe* D. 801 a-b composed nearly a decade later also exhibit these traits. One feature that sets these strophic settings of *Dithyrambe* apart from the others discussed in this study is the use of extensive text repetitions. While text repetition itself is not new to strophic settings the reiteration of words is usually kept to a minimum in short songs. In chapter Two we have seen time and again that Schubert's musical choices are dictated by the external form and internal attributes of the poem. His decision to employ text repetitions, in this case, stems from the title of the poem. The term *Dithyramb* is defined as a "frenzied choral song and dance to honour Dionysus, Greek god of wine and the power of fertility"<sup>5</sup>. In the poem the protagonist—a poet—asks the gods to grant him the power of creativity, as soon as the gods oblige his jubilation reaches feverish heights. Schubert's text repetitions which are suitably enhanced by the dynamic indications and the continuous accompaniment pattern are reflective of the poet's ecstasy.

We are now in a position to assess whether Schubert's compositional concerns had changed drastically in the years of his maturity. From the beginning of his career

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<sup>5</sup>*The Harper Handbook to Literature*, 147.

we realise that Schubert strove to achieve a musical setting which would best express the complex emotionality of the text. In order to successfully create a close association between the words and music, he drew his narrative strategies from the poetic framework. This was the fundamental basis of his compositional style—one that remained unchanged all his life.

Most significant is the change in his approach to text, which in turn is reflected by the choice of musical form. In the early period of 1811-1814, Schubert found that the simple strophic structure could seldom support the powerful dramatic intensity that abounds in ballad-like texts. On realising this, it appears, he gradually changed his choices in Schiller lyrics—a feature that is noticeable in the Schiller poems set between 1815-1824. The mature Schubert was drawn to shorter poetic works which did not demand lengthy musical settings.

Not all the texts chosen after 1815 were shorter in length, for instance, two more Schiller ballads, *Ritter Toggenburg* and *Der Alpenjäger*, were set in 1816 and 1817 respectively. In these songs, Schubert combines strophic and through-composed forms and thereby avoids the complexity that a long dramatic setting would otherwise entail. The compositional technique is similar to the one encountered in the strophic variation structure of *Das Geheimnis* D 793, where musical elements commonly found in dramatic settings were adapted to fit the strophic structure. By merging the narrative techniques found in through-composed works with those of the strophic genre, Schubert was able to overcome the problems regarding musical treatment of discursive texts.

The existence of multiple versions of several songs suggests that Schubert was highly critical of his own works. In addition, analysis reveals that all musical

components ranging from the large scale form to the smaller details such as articulation, dynamic shadings, placement of accents etc , have been skilfully crafted. Certainly these are the actions of a composer who was fully conscious of his compositional decisions, and definitely not someone who composed "in a state of clairvoyance or somnambulism."

An intriguing question posed in studies on Schubert revisions is: Why did Schubert often feel compelled to revise his songs? Flothuis speculates,

He may have felt, for example, that for a forthcoming printed edition he should strive to find a definitive form, since printing meant that the song would be distributed in a large number of copies. He may have then started to look at his work with a new and rather critical attitude, for instance adding a keyboard introduction or altering some of the word-setting (e.g. in strophic forms where previously he had not carefully taken into account the verses of the later stanzas of the poem). Sometimes a performance of a song may have made him aware of just one passage that needed revision.<sup>6</sup>

While all of these reasons are entirely plausible, Flothuis has missed one fundamental reason—the nature of poetry itself.

In an article entitled "Words into Music: A Composer's Approach to Text," Edward T. Cone observes that "poetry offers to the interpreter what a musician would consider a bewildering infinity of choices."<sup>7</sup> Cone points out that:

...in reading or listening to poetry, the mind can move backwards and forwards through the work, it can subconsciously accept or reject many possibilities of meaning and interpretation, it is constantly busy making comparison and clarifying relationships. In a word, it is constantly trying to apprehend the poem under many of its possible forms. Not so in music, where the mind is, so to speak, chained to the vehicle of moving

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<sup>6</sup>Flothuis, *Schubert Studies*, 63

<sup>7</sup>Cone, 119

sound. If it tries to struggle free of the present moment, it finds it has lost the music in so doing<sup>8</sup>

The success of Schubert's narrative strategy is dependent partly on his ability to preserve the continuity in musical thought. In order to do so the composer has to select one interpretation of the text and shape his musical language accordingly. The process of revisions gives Schubert an opportunity to explore other interpretations of the same texts, particularly as it is not possible for any individual to view a work from all points of view at once. As a result, the revisions often succeed in improving cohesiveness between text and music.

On witnessing the qualitative superiority of the later settings one may ask: is it worth studying the earlier settings? The answer is of course an emphatic "Yes". For example, without analyzing and understanding works such as *Des Mädchens Klage* D. 6 or *Der Taucher* D. 77 in their dramatic context, it would be virtually impossible to trace the evolution of Schubert's compositional process and the changes in his narrative procedures. A thorough understanding of the creative process is also helpful in performance. For a long time the unusual rather complex nature of Schubert's Schiller settings have pushed them into undeserved obscurity. Studies of this kind shed light on the treasury of knowledge that remains to be uncovered in these settings and increase our appreciation of this wealth of music.

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<sup>8</sup>Cone, 119.

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