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The purpose of this study was to examine how Josephine Lang's Nikolaus Lenau settings, "Frühlingsgedränge," "Scheideblick," "An die Entfernte," and "Schilflied," compare to those by other Lieder composers including Richard Strauss, Robert Franz, Hugo Wolf, Felix Mendelssohn, Béla Bartók, Arnold Schoenberg, and Robert Fuchs. Analysis of these songs revealed rich expression which surpasses that of many of the other settings and which she achieved via a variety of compositional devices. These four songs are merely a sampling of Lang's output and exhibit her exceptional talents despite the many obstacles during her life which hindered her progress as a composer.

A COMPARATIVE STUDY OF TEXT SETTINGS OF JOSEPHINE LANG'S NIKOLAUS
LENAU LIEDER TO THE SETTINGS OF OTHER
LIEDER COMPOSERS

by

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Dr. James Douglass
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DEDICATION

I dedicate this dissertation to my husband, Jonathan, for his unrelenting support and encouragement throughout this degree process. No words can express my gratitude.

APPROVAL PAGE

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PREFACE

Josephine Lang's songs demonstrate a musical intuition and poetic sensitivity not possessed by all song composers, yet they are relatively unknown Lieder repertoire. Her musical education was limited in comparison to other Lieder composers', but her songs are rich with expression and emotional complexity.

The songs discussed in this document represent multiple decades and compositional styles. Though the stylistic evolution of the Lieder genre offers many opportunities to debate the effectiveness of one style over another, the purpose of this study was to look specifically at Lang's treatment of a text in comparison to its treatment in an alternate text setting.

Settings of Lenau's poetry comprise only a small portion of Lang's output and represent some of her lesser-known works, few of which have been recorded and very little has been written. Similarities between Lang's and Lenau's lives are what initially captured my interest and fostered pursuit of these text settings. Finding multiple settings of these poems added to my intrigue and offered a level playing field from which to conduct a comparative study.

This document first offers brief biographies of Lang and Lenau which illustrate tumultuous and burdened lives. It is important to understand Lang's personal and professional experiences because they inspired many, if not all, of her songs. Lenau's works were similarly inspired by love, loss, and hardships which, in conjunction with Lang's skilled writing, present a group of passionately emotive songs.

Further promotion of Lang and her music has been a priority from the beginning of the research process. A prominent goal of this dissertation is to highlight Lang's compositional skills and talents and to celebrate her contribution to Lieder repertoire and work as a woman composer.

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CHAPTER I: JOSEPHINE LANG

Her Life

Josephine Caroline Lang was born March 14, 1815 in Munich, Germany. Her family was quite musical as her paternal grandfather, great-uncle, and maternal grandparents were all professional musicians. Both of her parents followed in the footsteps of her grandparents by also pursuing musical careers. Her father, Theobald Lang, was a professional violinist with the Munich court orchestra and her mother, Regina Hitzelberger, was a prominent singer. Her brother, Ferdinand, also pursued a career in the arts by working as a comic actor in Munich. Considering her musical pedigree, Lang's use of her talents to support herself and her family comes as no surprise.

She first studied piano with her mother and began performing publicly when she was very young. Her youth and talents left significant impressions on listeners,¹ and after some years she began studying with the prominent pedagogue Mlle. Berlinghof.² Although she had exceptional piano skills and was performing advanced repertoire at a young age, exposure to music of prominent composers like Bach and Beethoven is not apparent.³ Perhaps the potential lack of familiarity with such could have limited the growth of her compositional and performing career.

Lang battled poor health from birth through her adult life but continued pursuing music and teaching piano lessons so she could contribute to the family income. Constantly working and performing, in conjunction with her parents' "deplorable habit of putting her on display during

¹ Harald and Sharon Krebs, *Josephine Lang: Her Life and Songs* (New York, New York: Oxford University Press, 2007), 10 - 11.

² Ibid.

³ Ibid.

social gatherings,”⁴ perhaps exacerbated her frailty and poor health.⁵ None of this hampered Lang’s spirits and, quite possibly, her frequent performances and hard work instilled the perseverance she would need in years to come.

Her mother died in 1827 when Lang was twelve years old. The next year her father was remarried to Therese Seligmann with whom he had another daughter, Margarethe. Although Seligmann came into Lang’s life out of tragedy, she affected it positively and is credited with improving her general education by making sure she received lessons in subjects other than just music.

During Lang’s childhood and youth, her family spent many summers vacationing in Tegernsee at the home of her godfather, Joseph Steiler. Spending summers at the Steiler home yielded opportunities which stimulated both her creativity and contact with individuals who would become significant influences on her life and advocates for her career.

The 1830s constitute the most productive decade of her life, a period during which she wrote an abundance of songs, many of which she would not publish until years later. She also fostered a romantic relationship with diplomat Wilhelm von Eichthal during this time. Their relationship was tumultuous and unhappy, but it inspired the Eichthal songs which Krebs describes as “remarkable” and “among Lang’s most interesting works.”⁶

Lang’s life changed drastically in June of 1840 when she fell ill with pleurisy and was sent to the health resort of Kreuth for treatment. Her future husband, Christian Reinhold Köstlin, also arrived at the Kreuth health resort a few weeks later. He had attended law school, completed a doctorate, and was awarded a faculty position at the University of Tübingen in the years

⁴ Ibid.

⁵ Ibid.

⁶ Ibid., 65.

leading up to his encounter with Lang. Although he had a successful career, he also had a deep appreciation for music and the arts and desired to make a name for himself as a “novelist, dramatist, and poet.”⁷ His works are published under the name Christian Reinhold.

Köstlin heard Lang performing her setting of Lenau’s “Scheideblick” upon arriving at Kreuth and requested to meet the woman who was singing. They met the following day and were immediately captivated by one another. The remaining days of the summer were filled with many new poems, love letters, and, after Lang’s recovery, many new songs. Their new romance sparked creative energy in Köstlin. In just over a month he wrote fifty-poems, thirty-eight of which he had bound into a notebook for Lang.⁸ He also traveled many times to Tegernsee to visit her. In the years after meeting Köstlin, nearly all of Lang’s output consisted of settings of texts written by Köstlin. In fact, she set more of Köstlin’s texts than any other poet.

Lang and Köstlin shared a deep infatuation for one another and married in 1842. After their marriage they moved to Tübingen and between 1842 and 1849 had six children together: Felix, Theobald, Eugen, Heinrich, Therese, and Maria. In 1853, Köstlin once again became ill and was readmitted to the health resort at Kreuth where he received another round of the whey cure he received in 1840. Unfortunately, the treatment was unsuccessful and Köstlin never fully recovered, eventually passing away on September 14, 1856.

Health concerns in the Lang-Köstlin household extended beyond those of Lang and her husband. Their eldest son, Felix, suffered mental illness and was sent to the Winnenthal Asylum where he tragically died in 1867. Dr. Albert Zeller was the director of the asylum during Felix’s

⁷ Ibid., 73.

⁸ Ibid., 75.

institutionalization and happened to also write poetry. In 1862 Lang published settings of three of his poems in her *Lieder des Leids* (Songs of Sorrows), Op. 29 in his dedication.⁹

Lang and Köstlin's second son, Theobald, became paralyzed and an invalid in 1852, a condition which required him to live with his mother for the rest of his life. It placed a financial burden on the family because neither son could contribute to the family income and Felix's condition required much treatment. Financial burdens rested solely on Lang's shoulders after Köstlin's passing in 1856, but she supported Theobald until his death in 1873.

The other four children eventually moved out and started lives of their own. Eugen, however, never married and passed away on Easter Sunday in 1880. At this point, Lang had outlived three of her six children, but later in 1880 she suffered a heart attack and died on December 2 at the age of sixty-five.

Career Development

There were many people in Lang's life who fostered her development as a composer and influenced her career.¹⁰ The first of these was her mother who gave Lang her first music lessons and demonstrated how to maintain a career while also maintaining a marriage and a family, laying a foundation which remained with Lang for her entire life and career. Christian Köstlin also influenced Lang's career significantly as his poems inspired a substantial portion of her song output.

Perhaps more influential was Felix Mendelssohn who she first met in 1830 at the home of Josef Steiler when he was twenty-one years old and she just fifteen. He was immediately

⁹ Lang set ten of Zeller's poems total. In addition to the three in Op. 29, only one other has been published: "Nur keinen Abschied," Op. 43, No. 5.

¹⁰ Harald and Sharon Krebs discuss multiple contacts who influenced Lang's life and career in Chapter 2 of *Josephine Lang: Her Life and Songs*.

impressed with her musical talents and commented, “the man who is not moved by [her songs] has no feeling for anything.”¹¹ During the summers, he gave her lessons in music theory and counterpoint as well as introducing her to the music of Bach and Beethoven. Mendelssohn continually encouraged Lang to pursue her musical interests and further study, even suggesting that she go to Berlin where his sister, Fanny, was to study piano. Unfortunately, her father discouraged these travels because of her poor health, but Lang still achieved noteworthy success. This can partially be attributed to Mendelssohn, who promoted her music to Munich’s musical circles.

Respected composer and conductor Ferdinand Hiller was also one of Lang’s close friends and advocates. Like Mendelssohn, Hiller was impressed with her talents and promoted her music frequently to the public and to publishers. Krebs suggests Lang’s letters to Hiller demonstrate her extreme modesty and the immense respect she had for him.¹² Though she frequently diminishes the quality of her work, Hiller had a higher opinion of her music and wished her songs would find the “dissemination and approbation that they so richly deserve.”¹³ In his biographical essay, “Josephine Lang the Composer,” he mentions “Frühlingsgedränge,” “Scheideblick,” and “An die Entfernte” as “particularly pleasing.”¹⁴

Lang periodically corresponded with Robert and Clara Schumann. Robert Schumann positively reviewed her song, “Traumbild,” which “must have buoyed [her] confidence and zeal

¹¹ Ferdinand Hiller, “Musical Letters by Ferdinand Hiller: Josephine Lang, the Song-Composer,” *Watson’s Art Journal* 7, no. 14 (July 27, 1876): 219-220. <https://www.jstor.org/stable/20647309> (accessed April 15, 2020).

¹² Krebs, *Josephine Lang: Her Life and Songs*, 154.

¹³ Ferdinand Hiller, “Musikalische Briefe von Ferdinand Hiller. VII. Mendelssohn’s Briefe,” *Kölner Zeitung*, no. 250 (9 September 1861): 1-2. Quoted in Krebs, *Josephine Lang: Her Life and Songs*, 168.

¹⁴ Ferdinand Hiller, “Musical Letters by Ferdinand Hiller: Josephine Lang, the Song-Composer (Continued),” *Watson’s Art Journal* 7, no. 15 (August 3, 1876): 235-236. <https://www.jstor.org/stable/20647332> (accessed April 15, 2020).

to continue composing.”¹⁵ Lang and Clara had a congenial relationship which is demonstrated by Clara graciously advocating to publishers on her behalf. Lang’s Opus 26, which includes “Schilflied,” is dedicated to Clara, exhibiting their friendship and Lang’s appreciation for Clara’s assistance.

Poet and friend Agnes von Calatin influenced Lang’s career by introducing her to intellectuals and other poets, including Nikolaus Lenau.¹⁶ Many of Lang’s songs are informally dedicated to Calatin¹⁷ and Lang was inspired to set four of her poems: “Ew’ge Nähe” (Op. 8, No. 3), “Nichts über Ruh (1839), “Getäuscht hat mich ein Schimmer” (1864), and “Wie glänzt so hell dein Auge” (1866). It also seems many of Lang’s songs were written with Calatin’s voice in mind, as she was apparently a talented singer,¹⁸ and the two sometimes performed together.

Final Thoughts

The social circumstances of Nineteenth Century Germany cannot be ignored when considering limitations on Lang’s compositional career. Her life reflects a pattern of “the socially circumscribed domestic status of women composers charged with the responsibilities of marriage and children [which] typically spelled the confinement of their creative efforts to the lied, solo piano pieces, and other small-scale musical genres,”¹⁹ leaving researchers to only wonder how her career might have changed should she had been composing in a different time.

Lang wrote many of her songs before marriage and children, developing an archive from which she selected songs for publication to support herself and her children many years later.

¹⁵ Cecelia Hopkins Porter, *Women Performers, Composers, and Impresarios from the Baroque to the Present* (Urbana, Chicago, Springfield: University of Illinois Press, 2012), 94.

¹⁶ Krebs, *Josephine Lang: Her Life and Songs*, 46.

¹⁷ *Ibid.*, 46.

¹⁸ *Ibid.*, 45.

¹⁹ Porter, 90.

Her ability to juggle both family and career is impressive, especially considering the many tragedies she suffered. Yet despite these limitations, Lang achieved “a professional position higher than that won by most talented German women of her day.”²⁰ Some credit is owed to those who supported and promoted her career, like Clara Schumann, Felix Mendelssohn, and Ferdinand Hiller; but it is remiss not to acknowledge her innate talent and give her songs the recognition which is due.

²⁰ Ibid., 78.

CHAPTER II: NIKOLAUS LENAU

Lenau the Person

Austrian poet Nicolaus Franz Neimbsch, Edler von Strehlenau, was born in Csatád, Hungary in 1802. His childhood caused much mental distress as his parents were unhappy and his father died when he was only five years old, leaving him tossed between his “impoverished mother” and his paternal grandparents.²¹ There was no point in his life at which he seemed to really settle, and as a young adult he jumped from university to university for his studies and changed academic programs frequently. He published under the pseudonym Nikolaus Lenau and in 1830 moved to Stuttgart where he continued to write and was active in literary circles.

Mental distress from childhood leaked into adulthood as he also had quite the tumultuous love life. He was infatuated with Sophie von Löwenthal and is described as being completely attached to her throughout his life²² despite also being engaged twice to two other women. Sadly, he was never married and his life ended tragically in 1850 while institutionalized in Döbling, a district of Vienna.

Although Lenau endured an unsettled and depressed life, he did find joy in music. He was a violinist and especially favored Beethoven’s music, finding release in it from life’s hardships and sorrow. This passion, however, apparently led him to “reject the music of most other composers” as R.H. Thomas describes:

It is regrettable but characteristic that his enthusiasm for Beethoven led him to reject the music of most other composers. He had nothing but contempt for Mozart who, he said, was to Beethoven as a hill to a mountain. He accused the Requiem of hypocrisy and said that serious music was not Mozart’s *métier*. He had no respect for Weber and maintained that his best tunes were borrowed from gypsy music. It was

²¹ *The Oxford Companion to German Literature*, 3rd ed. (Oxford, England: Oxford University Press, 1997), s.v. “Lenau.”

²² *Ibid.*

only with difficulty and after much persistence that those of his friends who were admirers of Mendelssohn persuaded him to change his adverse attitude; finally Lenau admitted that he found the Overture 'Die schone Melusine' moving and spoke approvingly of 'St. Paul', though he thought it lacked depth of emotion. He regarded Liszt as a conceited virtuoso and said that he lacked all qualities of genius. He rejected Meyerbeer as a musician who was always striving after effect.²³

His opinions of music evidence the passionate personality which cultivated his poems. One can wonder if Lang would have endeavored to set any of his poems had she been aware of such obstinate notions.

His Works

Lenau published multiple volumes of lyric poetry and some epic poems throughout his career. His first volume of poems, titled *Gedichte*,²⁴ was published in Stuttgart and Tübingen in 1832. Of the Lenau poems set by Lang, the 1832 collection only contains “Schilflieder I.” However, an 1834 printing of *Gedichte*²⁵ includes three of the poems: “Frühlingsgedränge,” “Scheideblick,” and “Schilflieder I.” The reasons the 1832 edition does not contain all the poems are unclear. Sources only mention the 1832 edition and another collection, *Neuere Gedichte*,²⁶ which was printed in 1838 and contains new poems in addition to the poems from the first edition of *Gedichte*. “An die Entfernte” can be found in *Neuere Gedichte*. Finally, both *Gedichte* (1832 and 1834) and *Neuere Gedichte* were published in Stuttgart and Tübingen where Josephine Lang, too, lived most of her life.

²³ R. H. Thomas, “Lenau and Beethoven,” *Music and Letters* 18, no. 4 (October 1937): 377. <https://www.jstor.com/stable/727264> (accessed June 18, 2020).

²⁴ Nikolaus Lenau, *Gedichte* (Stuttgart, 1832). In Deutsches Textarchiv, https://www.deutschestextarchiv.de/lenau_gedichte_1832 (accessed February 10, 2021).

²⁵ Nikolaus Lenau, *Gedichte* (Stuttgart and Tübingen, 1834). In HathiTrust Digital Library, <https://babel.hathitrust.org/cgi/pt?id=wu.89008528036&view=1up&seq=5> (accessed August 22, 2020).

²⁶ Nikolaus Lenau, *Neuere Gedichte*, (Stuttgart, 1838). In Münchener DigitalisierungsZentrum Digitale Bibliothek, https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10130289_00153.html (accessed August 22, 2021).

Similarities Between Lives

Similarities between the lives of Nikolaus Lenau and Josephine Lang inspired research for this project. Their residence and work in Stuttgart and Tübingen have already been mentioned, but parallels between their life experiences also exist. Both were imposed by traumatic events and a variety of stresses—Lang by illness, loss, and financial struggle, and Lenau by an unhappy and stressful childhood which caused him to develop “an impulsive, depressive, deeply disturbed personality”²⁷ and poor mental health. After a mental breakdown in 1844, Lenau was institutionalized at Winnenthal Asylum in Württemberg, the same institution at which Lang’s eldest son, Felix, was a patient. The two were not at the institution simultaneously for Felix did not become ill until nine years after Lenau’s death.

Two anecdotes surround Lang’s setting of “Scheideblick.” It was her dear friend Agnes von Calatin who introduced the composer and poet, and at this meeting Calatin and Lang performed “Scheideblick” for him. In a letter by Calatin’s sister, she recalls their meeting, the performance, and Lenau’s reaction to it, describing how “A tear rolled from his eye as he sat motionless by the piano”²⁸ after the performance. He was clearly moved by the music (an extremely flattering instance considering his strong music opinions!). “Scheideblick” is also the first song Christian Köstlin heard Lang sing and play, prompting his infatuation with her and establishing Lenau as an accidental matchmaker.

²⁷ *The Oxford Companion to German Literature*. 3rd ed. (Oxford, England: Oxford University Press, 1997), s.v. “Lenau.”

²⁸ Emma Neindorf, *Lenau in Schwaben* (Leipzig: Friedrich Ludwig Herbig, 1853), 47-48. Quoted in Krebs, *Josephine Lang: Her Life and Songs*, 46.

CHAPTER III: POETIC CONTEXT

Lang is known for choosing poems written by a variety of poets. The only exception to this being the years 1840-1856 during which she focused on her husband's poetry. Her selected texts include prose and poems from writers old (like Johann Georg Jacobi) and new, those well-known, and those not so well known (like Dr. Albert Zeller). All the Lenau settings were composed in the 1830s and within just a few years of Lenau's publication, further demonstrating her awareness of the most recent literature.

His "reputation rests chiefly on [his] lyric poetry, with its haunting rhythms, its pantheistic vision of nature and its range of feeling from sadness to despair."²⁹ Lyric poems comprise a variety of rhyme schemes and structures, but their most defining features are the song-like quality and an outpouring of personal emotion. Winthrop Root describes Lenau's poetry as the unique expression of a man whose tumultuous heart and extremely vivid imagination swept him through a life marked by the violence of his reactions to the world around him, to his own emotions, to his loves."³⁰ Root goes on to characterize Lenau's poems as a unique fusion of nature and the inner self,³¹ themes which are exhibited in each of the poems discussed here.

"Frühlingsgedränge" and "Schilflieder I" most obviously demonstrate the theme of nature with their descriptions of spring and the reeds surrounding a quiet, placid pond. More subtle references can also be found in "Scheideblick" and "An die Entfernte" which mention the sea, a rose, and the nightingale.

²⁹ *The Oxford Companion to German Literature*. 3rd ed. (Oxford, England: Oxford University Press, 1997), s.v. "Lenau."

³⁰ Root, Introduction to *Poems and Letters of Nikolaus Lenau*, trans. Winthrop H. Root (New York: Frederick Ungar Publishing Company, 1964), 29.

³¹ *Ibid.*, 30.

The theme of love is woven within all four poems. Though not acknowledged specifically, an exciting and uncontrollable love can be inferred in “Frühlingsgedränge.” “Scheideblick,” “An die Entfernte,” and “Schilflieder I,” possess themes of forbidden or unobtainable love, which is not surprising to find within Lenau’s poetry considering his lifetime of unrequited infatuation with Sophie von Löwenthal and other unsuccessful romantic relationships. The *Schilflieder* specifically were inspired by a renounced love and are considered “some of his loveliest lyrics.”³²

³² Root, 13.

CHAPTER IV: ANALYSIS

Many of the scores discussed in this study can be found online and links are provided in Appendix A. Publication information for scores not available online is listed in the bibliography.

Introduction to Her Songs

Expression is a defining feature of Lang's songs and a characteristic which elevates them above many others of the genre despite their superficial simplicity. She frequently referred to her songs as her diary, an outpouring of her most personal feelings through musical language. These analyses present an examination of the methods with which Lang so elegantly achieves such economic and articulate expression in her Lenau settings.

Text modifications are a common trait of Lang's songs which typically appear in the form of repetition, alteration, or rearrangement of the text. This is exemplified in the four songs discussed here and, according to Krebs, these modifications "can substantiate the role of her songs as a 'diary entry.'"³³

The piano accompaniments are characteristically virtuosic, though the songs discussed in this study demonstrate lesser so. They do, however, offer a variety of textures—also characteristic of all her piano accompaniments—which demonstrates her flexibility and sensitivity to the emotions encompassed within the poetry.

Her songs are harmonically rather simple, but this does not restrict her expression. The songs of Robert Franz are an example of songs which are more harmonically complex than Lang's yet entirely restricted expressively. Harmonic simplicity in her songs is likely attributed

³³ Krebs, *Josephine Lang: Her Life and Songs*, 230.

to her limited training in music theory but could also be due to her appreciation of Baroque, Classical, and early Romantic music more than the densely chromatic music of her time.³⁴

Extended piano introductions are another special feature of Lang's songs. They generally function expressively, to set a mood or atmosphere, or as a foreshadowing of the melody³⁵. Of the Lenau settings, only "Frühlingsgedränge" and "Scheideblick" have extensive preludes, but lengthy piano postludes can be observed in "Scheideblick" and "An die Entfernte."

Frühlingsgedränge

"Frühlingsgedränge" can be found in the 1834 edition of *Gedichte* and is the expression of a heart flooded with love and joy as spring bursts with beautiful colors, sounds, and joyful noises. The Frühlingskinder represent feelings of anticipation, excitement, and metaphorical "butterflies" experienced upon a first meeting or the excited nervousness of a new love. "Locking" these emotions (lines 8 and 14, "längst verschlossenen Pforten" and "eingeschlossen") is a theme and a metaphor for a secret admiration or unspoken love which is causing the narrator to feel such fluttering excitement.

Frühlingsgedränge – Nikolaus Lenau
*Spring's Profusion – Translation by Bard Suverkrop*³⁶

- 1 Frühlingskinder im bunten Gedränge,
Children-of-spring in colorful profusion,
- 2 Flatternde Blüten, duftende Hauche,
fluttering blossoms, scented breezes,

³⁴ Krebs, *Josephine Lang: Her Life and Songs*, 155. Krebs indicates that Lang "valued" music "of the Baroque through the early Romantic periods." The possibility that her partiality towards music of these periods influenced her style is an opinion of the author of this dissertation.

³⁵ Krebs, "Functions of Piano Introductions in the Lieder of Josephine Lang," in *Women and the Nineteenth-Century Lied*, ed. Aisling Kenny and Susan Wollenberg (London and New York: Routledge, 2016), 85-122.

³⁶ Bard Suverkrop, trans., "Frühlingsgedränge" by Nikolaus Lenau (IPA Source, LLC, 2007), <https://www.ipasource.com/product/fruhlingsgedranqe/> (purchased June 18, 2020).

- 3 Schmachtende, jubelnde Liebesgesänge
yearning, jubilant love-songs
- 4 Stürzen ans Herz mir aus jedem Strauche.
burst upon-the heart mine from every bush.
- 5 Frühlingskinder mein Herz umschwärmen,
Children-of-spring my heart swarming-about,
- 6 Flüstern hinein mit schmeichelnden Worten,
whispering to-it with flattering words,
- 7 Rufen hinein mit trunkenem Lärmen,
calling to-it with intoxicated noises,
- 8 Rütteln an längst verschlossenen Pforten.
shaking on long locked gates.
- 9 Frühlingskinder, mein Herz umringend,
Children-of-spring, my heart surrounding,
- 10 Was doch sucht ihr darin so dringend?
what then seek you within so urgently?
- 11 Hab' ich's verraten euch jüngst im Traume,
Have I-it betray to-you recently in-a dream
- 12 Schlummernd unter dem Blütenbaume?
slumbering under the blossoming-tree?
- 13 Brachten euch Morgenwinde die Sage,
Brought to-you (the)-morning-wind the tale,
- 14 Dass ich im Herzen eingeschlossen
that I-(have) in-(my) heart locked-up,
- 15 Euren lieblichen Spielgenossen
your lovely playmates
- 16 Heimlich und selig ihr Bildnis trage?
secretly and blissfully their image I-carry?

One of the most intriguing variations between the three settings discussed here is each composers' manipulation of the poetic structure. Lenau did not divide this poem into stanzas, but the sixteen lines, rhyme scheme (A B A B C D C D E E F F G H H G), and the appearance of the words "Frühlingskinder" and "Brachten" present a text that is easily divided into four symmetrical sections. Franz elected to follow this format while Lang and Strauss present more unique and individual interpretations.

Josephine Lang's "Frühlingsgedränge," Op. 9, No. 2

Lang's setting (composed 1840, published 1841) begins with a sprightly piano introduction which presents a bustling, perpetual triplet figuration and sets the mood for the entire piece. The piano accompaniment embodies the busyness of spring throughout, maintaining excitement and urgency even in sections with softer dynamic markings. The texture of the accompaniment is everchanging to accommodate the evolving emotions of the poem and add variety. Although the triplet figuration is maintained for the duration of the song, Lang cleverly changes its dynamic and registration to mirror whatever emotion she intends to portray. The *piano* dynamic marked upon entry of the voice reflects the narrator's hushed excitement and the "flüstern" of the Frühlingskinder, yet at the climax in measure 26, the triplet figuration is doubled and appears in a rich, low register as the speaker asks the Frühlingskinder "was doch sucht ihr darinnen so dringend?"

The quarter - dotted eighth - sixteenth - quarter - quarter pattern which first appears in measure 2 functions motivically in both the piano and vocal parts. It is present in every section except from measures 44 to 58 where the phrase "Heimlich und seelig ihr Bildness trage" is repeated. It reappears in the coda multiple times, providing a thread of commonality among the melodic variation and a seamlessness to the song despite the musical changes which appear throughout.

Following the piano introduction, Lang's "Frühlingsgedränge" appears to be strophic. It is, however, through-composed with melodic changes defining each section and brief piano interludes which act as bookends and provide transitional material. The changes between each section reflect the speaker's emotional evolution and the progression of urgency as he addresses

the Frühlingskinder. This also substantiates Lang's choice of a through-composed structure because it is a musical reflection of the poem's emotional narrative.

Figure 1 illustrates the structure and organization of the text within Lang's setting. Its asymmetric form suggests that she has allowed her interpretation of the poem to guide the organization.

Section 1 presents a basic formal structure with each line of the poem spanning two bars of music, two lines of music creating one phrase, and following the rhyme scheme laid out in the poem. Section 2 is longer than Section 1, marking Lang's first unexpected manipulation of the text. It is interesting that more text is included in Section 2 than in Section 1, ignoring the structure of "implied stanzas" which are indicated by the words "Frühlingskinder" (lines 1, 5, and 9) and "Brachten" (line 13). Unlike Section 1, Section 2 begins and ends with statements addressing the Frühlingskinder which allows Section 2 to end with the question, "Frühlingskinder... Was doch sucht ihr darin so dringend?" and sets up Section 3 to comprise the narrator's attempt to determine the source of his present emotions. In addition to the bustling piano accompaniment, Lang uses harmonic devices to reflect the unsettled urgency of the poem and create seamless transitions between sections. Weak cadences aid in this process: An imperfect authentic cadence (IAC) occurs at the end of measure 11 and a perfect authentic cadence (PAC) in the dominant occurs in the voice in measure 15, but it is weakened by the ascending sixth in the right hand of the piano. A prolonged dominant then follows, linking Section 1 to Section 2. A PAC the tonic (E major) does not occur until measure 57, at the end of Section 3.

All the text has been presented by measure 44, but Lang has not yet ended the song. She emphasizes the culminating line of the poem, "Heimlich und selig ihr Bildnis trage?," by

Figure 1. Text Arrangement in Lang’s “Frühlingsgedränge”

Introduction	m. 1 - 7	Piano
Section 1	m. 8 - 11	1 Frühlingskinder im bunten Gedränge, 2 Flatternde Blüten, duftende Hauche,
	m. 12 - 15	3 Schmachtende, jubelnde Liebesgesänge 4 Stürzen ans Herz mir aus jedem Strauche.
Interlude	m. 16 - 17	Piano
Section 2	m. 18 - 21	5 Frühlingskinder mein Herz umschwärmen, 6 Flüstern hinein mit schmeichelnden Worten,
	m. 22 - 25	7 Rufen hinein mit trunkenem Lärmen, 8 Rütteln an längst verschlossenen Pforten.
	m. 26 - 29	9 Frühlingskinder, mein Herz umringend, 10 Was doch sucht ihr darin so dringend?
Interlude	m. 30 - 33	Piano
Section 3	m. 34 - 37	11 Hab’ ich’s verraten euch jüngst im Traume, 12 Schlummernd unter dem Blütenbaume?
	m. 38 - 39	13 Brachten euch Morgenwinde die Sage,
	m. 40 - 43	14 Dass ich im Herzen eingeschlossen, 15 Euren lieblichen Spielgenossen,
	m. 44 - 47	16 Heimlich und selig ihr Bildnis trage,
	m. 48 - 51	16 Heimlich und selig ihr Bildnis trage,
	m. 52 - 57	16 Heimlich und selig ihr Bildnis trage!
Interlude	m. 57 - 58	Piano
Coda	m. 59	11 Hab’ ich’s verraten... (partial line)
	m. 60 - 61	13 Brachten euch Morgenwinde die Sage,
	m. 62 - 63	14 Dass ich im Herzen eingeschlossen
	m. 64 - 68	16 ...ihr Bildnis trage! (partial line)
	m. 69	Piano Ending

broadening the rhythms of the melody and changing the pattern in the piano to a more lyrical arpeggiation, creating contrast to previous material and more intimacy in the line. It is repeated three times which increases its emphasis and suggests that, perhaps, it had personal significance to Lang.

Lang could have ended the song in measure 57, but her use of the Coda provides a musical representation of the narrator bursting with joy that he can no longer contain. **Figure 1** illustrates how Lang rearranges lines, or partial lines, from the original text to summarize the poem within the Coda. Increased movement in the accompaniment, the reintroduction of the dotted rhythm motive, and the surprising *forte* and *fortissimo* dynamics also reflect the uncontainable emotion until the final statement, “ihr Bildnis trage!”

Richard Strauss’s “Frühlingsgedränge,” Op. 26, No. 1

The musical differences between Strauss’s (published 1891) and Lang’s settings of “Frühlingsgedränge” are a testament to each composers’ individual interpretation and to the evolution of musical style during the fifty years between their publication. The goal of this analysis is not to determine whether one style trumps another but rather to evaluate expression and determine how compositional devices specific to each style can heighten or diminish it.

The fast tempi are an obvious similarity and an appropriate choice by both composers considering a text which references the bustling urgency of spring. Strauss’s setting opens with one measure of a harp-like arpeggiation—barely an introduction at all in comparison to the seven measures presented by Lang—which also reflects the urgency elicited by the poem. The relationship between piano and voice is more complex in Strauss’s setting with harp-like arpeggiation present in varying registers and rhythmic patterns throughout, offering little support to a completely independent vocal line. This contrasts to Lang’s setting in which the voice is

frequently doubled by the piano, offering less musical interest. Strauss's approach to the ensemble offers a more sophisticated and dimensional presentation. The piano part embodies the "Frühlingskinder" which independently frolic and bustle around the voice, hence creating a dialogue between the voice and piano.

Although likely a coincidence of desired vocal range and colors, it is intriguing that both composers selected the key of E major for their settings. Harmonic language between the two is otherwise contrasting and demonstrates the differences between the time periods during which each setting was composed. Tonal instability of the post-romantic style is exhibited in Strauss's setting and offers more complexity and unpredictability than that of Lang's. While she rarely strays from tonic-dominant functions and movements between related keys, a key area in Strauss's setting is often ambiguous which, like Lang's method of avoiding cadences, evokes feelings of urgency and a lack of emotional stillness.

With exception of the line "ihr Bildness trage," Lang depends mostly on metrical stress for text emphasis in "Frühlingsgedränge." Strauss achieves such via durational accent and rhythmic variety which can first be observed in measure 5 at the word "duftende." The quarter note triplet figuration demonstrates longer durations and a contrasting rhythmic pattern which stands out among other rhythms within each part. This pattern appears multiple times throughout the song (measure 13 at "schmeichelnden," measure 16 at "rütteln an," partially in measure 31 at "winde," measure 40 at "lieblichen Spiegel..." and in the piano part in measures 15, 17, 18, 19) and additionally functions to accentuate the dialogue between the two parts.

Quiet dynamics, few chords, a thin texture and high registration in the piano part create a transparent texture in Strauss's setting which heightens feelings of intimacy; this contrasts to that of Lang's which offers intimacy that is balanced by extroverted *forte* and *fortissimo* dynamics.

The most profound moment in Strauss's setting begins in measure 34 when the voice sings "dass ich im Herzen eingeschlossen" virtually unaccompanied except by a brief arpeggiation in the piano part. This recitative-like style not only creates an atmosphere of intense, heart-wrenching intimacy, but the stillness in the accompaniment allows for the text to be further emphasized as the narrator reflects on that which is "locked up inside his heart."

Strauss's setting is through-composed like Lang's and includes three main sections which are defined by an introduction, interludes, and, unique to his setting, a postlude. His organization of the text is, however, different and attests to his unique poetic interpretation.

Figure 2 presents Strauss's organization of the text and illustrates a disproportional amount of text between each section. Despite this variation, the number of measures in each section is balanced: the first section comprises eight lines of poetry within sixteen measures, the second section is twelve measures but only includes five lines, the third section is the longest of the three but only includes three lines of poetry. Strauss's organization of the text as such expresses initially frantic excitement followed by diminishing urgency as the music flows from one section to the next. Dedicating one-third of the song to the last three lines of the poem also suggests that, like Lang, Strauss also viewed the final three lines as the most significant.

The measures comprising Section 3 demonstrate the only moments of stillness in the entire song and create a sense of expansiveness which Strauss uses to further emphasize the final line, "ihr Bildnis trage?" This differs greatly from Lang's choice to emphasize this line with repetition and increasing energy, evoking more passion than intimacy. The loud dynamics in the coda of Lang's setting exhibit an exclamatory final statement of "ihr Bildnis trage!" which is accentuated by her use of an exclamation mark rather than a question mark as Lenau indicates and Strauss maintains in his setting.

Figure 2. Text Arrangement in Strauss’s “Frühlingsgedränge”

Introduction	m. 1	Piano
Section 1	m. 2 - 18 (16 measures)	1 Frühlingskinder im bunten Gedränge, 2 Flatternde Blüten, duftende Hauche, 3 Schmachtende, jubelnde Liebesgesänge 4 Stürzen ans Herz mir aus jedem Strauche. 5 Frühlingskinder mein Herz umschwärmen, 6 Flüstern hinein mit schmeichelnden Worten, 7 Rufen hinein mit trunkenem Lärmen, 8 Rütteln an längst verschlossenen Pforten.
Interlude	m. 19	Piano
Section 2	m. 20 - 32 (12 measures)	9 Frühlingskinder, mein Herz umringend, 10 Was doch sucht ihr darin so dringend? 11 Hab’ ich’s verraten euch jüngst im Traume, 12 Schlummernd unter dem Blütenbaume? 13 Brachten euch Morgenwinde die Sage,
Interlude	m. 32 - 33	Piano
Section 3	m. 34 - 52 (18 measures)	14 Dass ich im Herzen eingeschlossen, 15 Euren lieblichen Spielgenossen, 16 Heimlich und selig ihr Bildnis trage?
Postlude	m. 52 - 56	Piano

Though he has written a very brief piano introduction and interludes, Strauss does include a longer postlude (about five measures) which functions as an extension of the narrator’s reflection on “ihr Bildnis.” The postlude recalls a melody introduced in measures 24 through 30 below the text “Hab’ ich’s verraten euch jüngst im Träume, Schlummernd unter dem Blütenbaume?” Its appearance in the postlude suggests that the speaker continues dreaming and

pondering through the final measures of the song which conclude with the arpeggiated, fluttering motive, a reference to the “Frühlingskinder,” that was presented in the opening material.

Strauss’s “Frühlingsgedränge” exhibits a level of complexity and sophistication not found in Lang’s and which attests to his extensive theoretical and compositional training and experience. Each setting is, nonetheless, equally evocative, arousing feelings of urgency and excitement and displaying each composer’s unique poetic interpretation.

Robert Franz’s “Frühlingsgedränge,” Op. 7, No. 5

Like Lang, Franz’s reputation is built upon his Lieder as it comprises most of his output. While her songs exude expressivity, Franz’s are known for their simple, folk-like qualities and, according to some, their limited expression. Edward Kravitt recalls Franz admitting that “[he composed] feelings, not words” and that he also criticized Schumann’s compositions for being too declamatory on the foreground.³⁷ Franz’s Lieder demonstrate a more conservative and subtle approach to emotional writing, avoiding specific emotional exclamation. Carol Kimball suggests that his “conservative approach and the lack of variety within his song structures hampered any real freedom of expression and limited his songs emotionally and expressively.”³⁸

The “lack of variety” of which Kimball speaks is apparent in Franz’s “Frühlingsgedränge”³⁹ (published 1846), especially in its comparison to Lang’s setting. The form of Franz’s setting is quite interesting. Its A A¹ B A² structure presents us with a continuous rounded binary form which also possess elements of a modified strophic form. Contrary to Lang,

³⁷ Edward F. Kravitt, “Franz [Knauth], Robert” in *Grove Music Online*. (2001). <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010164> (accessed August 22, 2021).

³⁸ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Rev. Ed. (Milwaukee, Wisconsin: Hal Leonard Corporation, 2006), 101.

³⁹ An edition in the original key of D-flat major was used for this study, but a version for low voice is available in A major in *Fifty Songs by Robert Franz*, William Foster Apthorp, ed. (Boston: Oliver Ditson Company, 1903).

Franz has taken the symmetrical approach to his distribution of the text by dividing the sixteen lines of poetry into four equal sections of four lines each. **Figure 3** illustrates Franz’s organization of the text.

Figure 3. Text Arrangement in Franz’s “Frühlingsgedränge”

Section A	m. 1 - 10	1 Frühlingskinder im bunten Gedränge, 2 Flatternde Blüten, duftende Hauche, 3 Schmachtende, jubelnde Liebesgesänge 4 Stürzen ans Herz mir aus jedem Strauche.
Interlude	m. 11	Piano
Section A ¹	m. 12 - 20	5 Frühlingskinder mein Herz umschwärmen, 6 Flüstern hinein mit schmeichelnden Worten, 7 Rufen hinein mit trunkenem Lärmen, 8 Rütteln an längst verschlossenen Pforten.
Interlude	m. 20	Piano
Section B	m. 21 - 34	9 Frühlingskinder, mein Herz umringend, 10 Was doch sucht ihr darin so dringend? 11 Hab’ ich’s verraten euch jüngst im Traume, 12 Schlummernd unter dem Blütenbaume?
Interlude	m. 35	Piano
Section A ²	m. 36 - 45	13 Brachten euch Morgenwinde die Sage, 14 Dass ich im Herzen eingeschlossen, 15 Euren lieblichen Spielgenossen, 16 Heimlich und selig ihr Bildnis trage?

This structure itself limits the expression of Franz’s setting. Each appearance of ‘A’ begins identically with some variation of the melody and harmony in the second phrase. Additionally, this structure does not offer the same narrative quality as a through-composed

setting like Lang's which follows the journey of the poem and evolves with the emotions of the narrator. Perhaps this choice illustrates Franz's attempt to avoid being overly "declamatory," but such subtlety diminishes the expressivity conveyed in the poem and limits the performer's expressive options.

The melody of the 'A' is charming and simple and is set above an appropriately busy accompaniment which reflects the bustling of spring and the Frühlingskinder. Franz changes the melody as needed to accommodate syllables and perhaps add some variety, but the melodic structure creates awkward emphases on seemingly insignificant words.

The first example of this occurs in measures 8 and 9 at "jedem Strauche" where the durations of each pitch are much longer than in previous phrases (quarter notes instead of eighths and sixteenths). The longer durations emphasize "jedem Strauche" rather than more momentous words like "Herz" or "Liebesgesänge." This rhythmic augmentation is seen again in the final measures of the song at "ihr Bildnis trage" where the text warrants such emphasis.

A tonal shift and melodic variation depict the change in mood of lines 9 through 12 (measures 21 through 34) when the narrator directly addresses the Frühlingskinder, asking what they seek within. This text evokes increased emotional intensity, so the tonal change is appropriate and resembles Lang's treatment of these lines. The texture of the piano does not change, but the vocal line is vastly different and presents a lyricism not found in previous sections. At the third iteration of the opening melody, the onset of the final appearance of 'A' at measure 36, the text indicates continued inquiry of the Frühlingskinder with the question "Brachten euch Morgenwinde die Sage, dass ich im Herzen eingeschlossen euren lieblichen Spielgenossen, heimlich und selig ihr Bildnis trage?" It seems that the lyricism and mood present in 'B' would continue through the end of the song because the narrator continues to question the

Frühlingskinder; however, the form requires another statement of ‘A’ and the mood again reflects that of the opening.

The piano part in Franz’s setting functions as an accompaniment only, with limited variety in texture, motivic, or melodic contribution. The dense rhythm of the piano part appropriately reflects the bustling of spring, but variation in its texture would have heightened the expressivity of the song by depicting the evolving emotions of the speaker.

Though Franz’s setting successfully embodies the superficial emotions associated with spring, it lacks the specific expression exhibited in Lang’s; what it offers instead is rather limited musical variety and an absence of narrative quality which inhibit the depth of Lenau’s expressive intentions. Franz’s setting functions well as a student piece, but Lang’s offers a greater opportunity for an expressive and communicative performance experience.

Scheideblick

“Scheideblick” is specifically significant in Josephine Lang’s life because it is the song which prompted her relationship with Christian Köstlin and moved Nikolaus Lenau to tears. The poem is rather brief, only five lines long, and both settings discussed here are of equal brevity with Lang’s setting only surpassing the length of Wolf’s because of an extended piano introduction and postlude.

Scheideblick – Nikolaus Lenau

Glance at parting – Translation by Bard Suverkrop⁴⁰

- 1 Als ein unergründlich Wonnemeer
Like an unfathomable blissful-sea
- 2 Strahlte mir dein tiefer Seelenblick;
shone on me your deep soul’s-glance;

⁴⁰ Bard Suverkrop, trans., “Scheideblick” by Nikolaus Lenau (IPA Source, LLC, 2011), <https://www.ipasource.com/product/scheideblick/> (purchased June 18, 2020).

- 3 Scheiden muß' ich ohne Wiederkehr
to-part had I without return
- 4 Und ich habe scheidend all mein Glück
and I have in-parting all my happiness
- 5 Still versenkt in dieses tiefe Meer.
quietly sunk in this deep sea.

Lenau's "Scheideblick" was published in the 1834 edition of *Gedichte* and encapsulates an incredible depth of emotion for such a short poem. It presents a paradox between the vast happiness and desire found in a glance which also drains the speaker of all happiness because he never again would find such joy in anything else.

Josephine Lang's "Scheideblick," Op. 10, No. 5

In her setting of "Scheideblick" (composed 1840) "Lang has captured [the] essence [of the poem] so economically and unobtrusively that she had distilled Lenau's meaning and taken his poetic expression to new dimensions."⁴¹ Lenau and Köstlin were obviously impressed by this setting, but it is also notable that Ferdinand Hiller regards it as one of her most charming songs.⁴²

At the onset, a triplet figuration in the left hand of the piano part is reminiscent of the "blissful sea." Though it begins in the key of C major⁴³, it is not expressive in a "happy major" sense, but is sentimental and reflective, evoking nostalgia as the speaker is looking back on "that wonderful moment." As the text references "parting without return" (line 3), the tonality changes to A minor which reflects the regret of having to leave and the sadness of sinking all happiness into the depths of the sea. Lang repeats this phrase twice and at the second occurrence the

⁴¹ Roberta Werner, "The songs of Josephine Caroline Lang: The expression of a life. (Volumes I-III)," (PhD diss dissertation, University of Minnesota, 1992), 586.

⁴² Hiller, "Josephine Lang, the Song-Composer. (Continued)," 236.

⁴³ C major is the original key, but "Scheideblick" Op. 10, No. 5 is also available in F major in *Josephine Lang Ausgewählte Lieder*, ed. Barbara Gabler (Kassel: Furore-Verlag, 2009). Gabler notes that "Scheideblick" is transposed in this edition to maintain uniformity between song registration.

registration is lower, going to A3, which is the lowest pitch in the vocal part. This illustrates the depth of the sea, but could also represent, metaphorically, the way in which a voice drops when overwhelmed with immense sadness.

There are two instances where Lang modifies the original text. In measure 11, she writes “seelenvoller Blick” instead of “tiefer Seelenblick” as Lenau originally wrote. Perhaps she made this change so that “seelen-” would be on the down beat, further emphasizing “soul.” Modifications also include repeating the phrase “still versenkt in dieses tiefe Meer” which was necessary in order to have three complete phrases and balance the asymmetry of a five-line poem. Though she could have selected another line to fill the void, selecting the last line of the poem further emphasizes the emotional emptiness which this poem embodies.

Also significant to this setting are the piano introduction and postlude. There is not an exact repetition of the vocal melody in the introduction as in many of Lang’s settings, though the rhythm and pitches do slightly foreshadow those of “Wonnemeer.” The introduction and postlude function more specifically to create an atmosphere of reflection and to set the general tone of the poem. Although the introduction is only eight measures long, the slow tempo fosters a feeling of expansiveness and the undulating triplets set the scene of a placid sea and a calm, reflective tone. The postlude functions similarly as the narrator, singer, and listener can reflect on the unsatisfied desire upon his parting.

The setting is through-composed, and the melodic material never repeats although similar rhythmic patterns can be found throughout. Examples of this include the perpetual triplets in the accompaniment and the frequent appearance of two eighth notes followed by a dotted-eighth – sixteenth pattern (i.e., measures 7, 14, 18, and 19).

The vocal range of Lang's setting is limited and only spans just over an octave from A3 to C5 with only two exceptions of the pitches exceeding G4: an A4 in measure 12 and, more significantly, the C5 in measure 16 which also marks the textual climax. Text painting occurs at measure 16 with an octave leap to "versenkt" which mirrors the sinking of the narrator's happiness into the depths. Preceding the octave leap at "versenkt" is the largest ascending leap in the song, a diminished fifth from F#4 to C5 at the word "Glück." The distinct tritone gives unique character to this moment and further emphasizes the "sinking of happiness" upon the octave descent which follows it.

Hugo Wolf's "Scheideblick," *Nachgelassene Lieder III*, No. 13

Hugo Wolf composed "Scheideblick" around 1876 when he was only 16 years old. He had not yet reached the height of his career or fully developed his compositional style but was in his second year at the Vienna Conservatory where he was already receiving some notoriety. Hans Jancik states that "these Lieder are halting and experimental, occasionally lacking in mature concentration" and exhibiting "elementary harmony" and "clumsy vocal lines."⁴⁴ Though an experimental product of his youth, "Scheideblick" demonstrates his love of poetry, foreshadows the creativity of a future master, and provides an interesting contrast to Lang's interpretation and presentation of the text.

A defining feature of Wolf's writing is the specific intention to maintain the integrity of the text in its purest form and emphasize the poetry without allowing the music to muffle its meaning. This contrasts to Lang's approach, as she exercises authority over the text at times and imposes a more personal touch. Lang's "Scheideblick" demonstrates modest modifications in

⁴⁴ Hans Janick in Forward of "Nachgelassene Lieder III" in *Sämtliche Werke/Hugo Wolf: Band 7/3*, by Hugo Wolf, ed. Hans Jancik (Wein: Musikwissenschaftlicher Verlag, 1976), x.

comparison to her other settings but still contrasts to that of Wolf's in which no liberties were taken.

The piano accompaniment in Wolf's setting is sparse in comparison to Lang's. The introduction is very brief and the ending play-out is barely two measures. His concise writing is perhaps a conscious choice to reflect the brevity of "the glance" and subtly leave the listener feeling unsatisfied and empty like the speaker of the poem. Also absent from Wolf's piano accompaniment is the perpetual movement seen in Lang's. The texture is thinner and mostly chordal, seeming more like an exercise in harmony but still setting a melancholy mood which appropriately supports the text.

Chromaticism and a toggling between related key areas is present in both settings, yet key changes occur more rapidly in Wolf's setting and create a sense of tonal ambiguity. Tonicizations of G minor and D major occur even within the brief introduction. A quick cadence in D minor occurs at measure 8, but by the third beat the harmonic movement is already heading back towards G minor. At "tiefe Meer," measures 16 and 17, a PAC in D minor is expected, but the music sits briefly on an unstable second inversion D minor chord before a cadence in G minor is finally heard in measures 18 and 19. Though cycling through keys as such is characteristic of Wolf, it has special function here because it is as if being tossed about "in dieses tiefe Meer." Additionally, this tonal instability leaves the listener feeling rather unsettled, hence mirroring the unsettled emotions of the narrator as he is empty of all happiness.

Another interesting contrast is the differing meters. The other settings analyzed for this study exhibit metrically similar meters (i.e., duple verses quadruple) that reflect the syllabic stress of the poems, but Lang's setting of "Scheideblick" is in a quadruple meter and Wolf's is in a triple meter. Perhaps Wolf determined that the setting should be in a triple meter because there are nine

syllables in each line of the original poem which are easily divisible by three. The strength of the down beat in the triple meter appropriately emphasizes meaningful words like “unergründlich,” “Wonnemeer,” “Seelenblick” in the first phrase. Afterwards, Wolf emphasizes the text by means of durational stress rather than metrical.

It has already been mentioned that Wolf was in the early years of his studies at the Vienna Conservatory upon composing his setting of “Scheideblick.” Lang’s setting was composed in 1840 after she had received some tutoring from Mendelssohn, yet her tutoring from Mendelssohn likely lacked the consistency and focus one would receive at a music conservatory. Despite generational differences and varying compositional techniques, Lang and Wolf have both presented us with effective and emotive settings of Lenau’s “Scheideblick.”

An die Entfernte

“An die Entfernte” appears in Lenau’s *Neuere Gedichte* and is a sweet love poem which describes how lovers should be close to one another and never farther apart than the distance a “blooming rose can be carried by hand” or “than the nightingale can bring straw to its nest, or than its sweet singing can be carried by the west wind.” Although Lang set this text before meeting her husband, it is almost a foreshadowing of their new love and longing to be closer since Köstlin had to travel frequently to see her at the Steiler home before their marriage.

The poem has four stanzas and is well suited to a strophic form. Both Lang and Mendelssohn set this text accordingly, though the number of verses between the two settings and the structural treatment of the text varies.

An die Entfernte – Nikolaus Lenau

To the Distant – Translation by Bard Suverkrop⁴⁵

- 1 Diese Rose pflück' ich hier
This rose pick I here
- 2 In der (weiten⁴⁶) fremden Ferne,
in the (broad/great) foreign distance,
- 3 Liebes Mädchen (Herze⁴⁷), dir, ach dir,
dear maiden (heart), to you, ah to you,
- 4 Brächt ich sie so gerne!
would bring I it so gladly!
- 5 Doch bis ich zu die mag ziehn
But until I to you may travel
- 6 Viele weite Meilen,
many great miles,
- 7 Ist die Rose längst dahin;
is the rose a-long-while dead;
- 8 Denn die Rosen eilen.
for the roses hurry. (for the rose 's life is over quickly.)
- 9 Nie soll weiter sich in's Land
Never should further oneself in the land
- 10 Lieb 'von Liebe wagen,
love from love dare,
- 11 Als sich blühen in der Hand
than itself blooming in the hand
- 12 Lässt die Rose tragen;
allows the rose to-carry;
- 13 Oder als die Nachtigall
Or than the nightingale
- 14 Halme bringt zum Neste,
straws brings to-the nest,

⁴⁵ Bard Suverkrop, trans., "Diese Rose pflück' ich hier" by Nikolaus Lenau (IPA Source, LLC, 2010), <https://www.ipasource.com/product/diese-rose-pfluck-ich-hier/> (purchased June 18, 2020).

⁴⁶ Mendelssohn writes "weiten" instead of "fremden", the original text.

⁴⁷ Lang writes "Herze" instead of "Mädchen," the original text. This modification likely results from Lang writing the song from her perspective, addressing the person who has her heart.

15 Oder als ihr süßer Schall
or than its sweet sound

16 Wandert mit dem Weste.
wanders with the west-wind.

Josephine Lang's "An die Entfernte," Op. 13, No. 5

Lang's setting (composed 1839) is a modified strophic form with two stanzas for each verse. The phrasing within each stanza is symmetrical except for the last phrase of each verse which is six bars long instead of four like those preceding. Lang achieves this asymmetry by repeating the last line of stanza two and stanza four: "Denn die Rosen eilen" and "wandert mit dem Weste." Her reasoning for this repetition and emphasis of these lines is not as clear as in other instances and it seems that she is repeating them out of habit in this setting, but expansion of the phrase adds unexpected interest. Beginning in measure 39, it appears Lang skipped the first two measures of the fourth phrase (parallel to measures 17 and 18 in the first verse) and begins the final phrase with a more ornamented melody which, again, allows for melodic variety and harmonic expansion. The final iteration of "wandert mit dem Weste" starts on the highest pitch of the piece and is marked at a *piano* dynamic. It is almost as if the narrator is listening for the call of a nightingale as she wishes to be nearer to her love.

Other variations between the two verses include small changes in the piano accompaniment in which Lang may change a chord inversion or other minor detail. In addition to the harmonic changes found in measures 39 to 44, Lang changes the harmony of the third phrase of each verse. In verse 1, beginning in measure 13, the text describes how the rose would die before the lover could travel such a vast distance. This section begins with a brief tonicization of G minor before moving back to F major. The parallel phrase of the second verse, which begins in measure 35, does not begin in G minor, but stays in F major, opening with the dominant. It is plausible that Lang's purpose in the different harmonies here is reflective of different emotions

associated with the text: the minor tonality indicating sadness as the narrator thinks of the distance she must travel and the withering of the rose, the major harmonies associated with the sweet sound of the nightingale and the thoughts of being closer to her love. These changes are subtle but should be considered in preparation for performance as they not only add musical variety, but also variety of character and emotion.

The piano introduction, interlude, and postlude in this setting are interesting as they do not follow Lang's characteristic presentation. It is typical for Lang's piano introductions to either present some new melodic material, foreshadow melodic material, or to introduce the vocal melody, yet in her setting of "An die Entfernte" none of these elements are present. The introduction is very brief, and the material is not related to anything else written other than the interlude preceding verse two, suggesting that its function is to establish the song's folk-like character. More interesting than the introduction and interlude is the postlude which is twice as long and includes completely new material. Though the relationship of this musical material is unclear, the repeated Fs could be interpreted as bells or, more specifically, wedding bells as the lovers have finally come to be together. The narrator dreaming of a wedding day as the piece comes to its end is another possible interpretation.

Felix Mendelssohn's "An die Entfernte," Op. 71, No. 3

Mendelssohn's "An die Entfernte" was composed in 1847 and is part of the final Lieder he authorized for publication. Intriguing similarities between the structure, texture, and melodic material are present between his setting and Lang's. Additionally, the rhythms of the opening phrases are almost identical, suggesting Lang's possible influence on Mendelssohn's setting, since she wrote hers eight years prior, or evidencing her teacher's lingering influence. Research has not revealed resources specifically addressing this issue and it is possibly a coincidence.

He has written “An die Entfernte” in a modified-strophic form like Lang but divides the text into three verses instead of two, with treatment of the final verse and fourth stanza the most striking. At what seems to be the end of the third verse, beginning in measure 17 at “lässt die Rose tragen,” Mendelssohn changes the melody and avoids a cadence by prolonging the dominant harmonies in the piano part to move the music towards a digression. Beginning in measure 19, the digression is followed by seven measures of new melodic material (though rhythmic similarities provide cohesion) as the narrator continues to list the metaphors comprising the final stanza. Not only is this a great surprise to the listener (as opposed to composing a fourth verse identical to the previous three), but it emphasizes these final lines of the text and illustrates the adamancy of the narrator’s statements. The piece ends by recalling the final two measures of the first two verses, providing synthesis following the digression.

Also notable about this final section of Mendelssohn’s setting is his treatment of “süßer Schall” in measures 24 and 25. The augmented rhythm and unexpected chromaticism present a “sweet sound” which also functions as a transition into the final statement. The combination of chromaticism and longer durations to which “süßer Schall” is set does not appear anywhere else in the setting, suggesting that Mendelssohn intended for it to be profound and that it should be treated as such by the performer.

Mendelssohn’s setting possesses a motivic continuity between the voice and piano not seen in Lang’s. The final five notes in the melody of each verse, except the third which Mendelssohn changes to accommodate a transition to the digression, are present in canon in the lowest and highest voice of the piano part. This compositional technique adds sophistication to the setting and is a testament to Mendelssohn’s experience in Lieder composition.

Béla Bartók's "Diese Rose pflück ich hier," *Liebeslieder*, No. 2

Bartók set this text within his song cycle *Liebeslieder* which he composed in 1900 for a young lady, Felicie Fábrián. The cycle was never published in its entirety and is only available in facsimile, though "Diese Rose pflücke ich hier" (along with the fourth song in the cycle) was published by Denis Dille in his *Der junge Bartók*, Volume I in 1963. In a note to the edition, Peter Bartók clearly indicates this cycle was never intended nor seen fit for publication, was written during his student years, and is not representative of the composer's mature style.⁴⁸

The song is not given the title "An die Entfernte" as indicated by Lenau and modeled by Lang and Mendelssohn in their settings because "the cycle is not merely a string of unrelated pieces, but an organic entity of six songs of related thought and congruous musical motives and tonalities"⁴⁹ and is, therefore, referenced by the first line of the poem.

Bartók's setting possesses a similar folk-like mood as Lang's but is structurally very different. It is sectional, with each stanza set to different musical material, and includes a brief piano interlude before the third stanza. The interlude recalls the opening vocal melody and builds from the quiet dynamic of the opening to a more exclamatory section which exhibits changes in the registration of the voice and the texture of the piano. Following the presentation of the fourth stanza, Bartók recalls the opening melody and text from the first stanza.

Bartók's treatment of this text resembles a format one might see in Lang's repertoire as such changes in the accompaniment and piano interlude are characteristics found in her songs. Especially intriguing is Bartók's repetition of the phrase "so gerne" at the end of the song. Such

⁴⁸ Peter Bartók in Note to the facsimile of the manuscript of *Liebeslieder* by Béla Bartók (Homosassa, Florida: Bartók Records, 2002).

⁴⁹ Ferenc Bónis, in the Preface to facsimile of the manuscript of *Liebeslieder* by Béla Bartók (Homosassa, Florida: Bartók Records, 2002).

text manipulation is present in all of Lang's Lenau settings, but Bartók's and Lang's choices to repeat different text indicates their different interpretations of the poem.

Lang repeats the last line of the poem, "wandert mit dem Weste," in the final phrase of her setting. However beautiful the phrase, her choice to repeat this text is a bit unclear and Bartók's choice to repeat "so gerne" ("so glad") is seemingly more expressive. Not only does recalling material from the beginning add symmetry to the song, but this emphasizes the speaker's willingness to travel any distance to see his love. It is surprising that Lang did not use such an expressive device for this text setting herself.

An intriguing similarity between these two settings first appears in the opening melody of Bartók's setting. The four repeated notes are a motive seen throughout: multiple times in the piano interlude, the reappearance of the opening melody, and repeated pitches seen in the third section at "Nie soll weiter" and "Als sich blühen." Four repeated pitches are also seen in the postlude of Lang's setting. This is likely a coincidence for it cannot be determined whether Bartók was familiar with Lang's setting of this text, but it incites the question of whether he was inspired by her setting as he prepared *Liebeslieder*.

Schilflied

This text is the first of five poems in Lenau's set, *Schilflieder*. Each poem has a melancholy tone with many references to nature, specifically a pond (which has special metaphorical significance), and a scene appropriately described by the title, "Reed Songs."

Schilflieder I – Nikolaus Lenau

Reed Songs I – Translation by Meagan Lacher

- 1 Drüben geht die Sonne scheiden,
Over there it goes the sun sets,
- 2 Und der müde Tag entschlief,
And the tired day falls asleep,

- 3 Niederhangen hier die Weiden
Drooping here the willows
- 4 In den Teich, so still so tief.
In the pond, so still, so deep.
- 5 Und ich muss mein Liebstes meiden:
And I must my sweetheart avoid:
- 6 Quill, o Thräne, quill hervor!
Gush, O tears, gush out!
- 7 Traurig säuseln hier die Weiden,
Sadly whisper here the willows,
- 8 Und im Winde bebt das Rohr.
And in the wind tremble the pipes.
- 9 In mein stilles, tiefes Leiden
In my quiet, deep suffering
- 10 Strahlst du, Ferne! hell und mild,
Shines you, Distance! fair and mild,
- 11 Wie durch Binsen hier und Weiden
As through rushes (sedges) here and willows
- 12 Strahlt des Abendsternes Bild.
Shines the Evening-star image.

The song title “Schilflied” is deceiving when searching for settings of this text because “Schilflied” is not specific to this poem and could refer to any of the five. Mendelssohn composed a song titled “Schilflied,” but it is a setting of Lenau’s “Schilflieder V.” Robert Fuchs set both “Schilflieder I” and “Schilflieder II” in his song, “Schilflied,” Op. 16, No. 1. Arnold Schoenberg and Robert Franz’s settings of “Schilflieder I” are not titled “Schilflied,” but are identified by the first line of the poem, “Drüben geht die Sonne scheiden.” In Robert Franz’s Op. 2, he has set all five of the *Schilflieder* poems (though in an order different than Lenau presents them in *Gedichte* with “Schilflieder III” being the first of the set and followed by the first, second, fourth, and fifth).

“Schilflieder I” depicts the scene of a pond surrounded by willows and reeds. The water is still and placid, setting a peaceful and serene atmosphere and reflecting the melancholy tone of the speaker. In the last line of the opening stanza, the pond is described as deep and still which is a representation of the speaker’s quiet and deep suffering later described in the final stanza.

Josephine Lang’s “Schilflied,” Op. 26, No. 6

Despite its brevity, “Schilflied” (composed 1838) is quite evocative and presents what is, perhaps, the most emotionally complex poem of those investigated in this study. It is written in a binary form, ABA¹, with outer sections in A major and a middle section in A minor.

Setting part of such a melancholy poem in a major key is unexpected but effectively evokes an essence of bittersweetness. Contrast is provided in ‘B’, beginning in measure 13, which is in A minor. This point marks the second stanza of the poem and the point at which we learn of the speaker’s sadness and separation from his love. The *forte* dynamic marking, *crescendo*, and *animato* must all be observed to accurately express the intensity of the speaker’s angst. The key of A major reappears in measure 29 as the text again depicts the pond and the distant evening star as if the speaker is recalling a bit of happiness while looking to his distant love.

All the songs in Lang’s opus 26 are written for mezzo-soprano or alto; the range of “Schilflied” is suitably A3 to D4. This contrasts with Franz, Fuchs, and Schoenberg’s settings which are all arranged for high voice.⁵⁰ A lower registration, as in Lang’s setting, suits this text well because the timbre, vocal range, and warmth of lower voices exemplify the depth and placidity of the pond.

⁵⁰A transposition of Franz’s setting from the original key of G minor to E-flat minor is also available for medium voice.

The texture of Lang's setting is rather vertical and rhythmically static but presents a motionless quality which depicts the stillness of the pond. This motionlessness is also reflected in the static bass line of the piano accompaniment which maintains pedal points throughout entire phrases and rarely moves in any motion other than stepwise.

Lang's great intention in selecting words to emphasize via repetition is illustrated in "Schilflied." The first, and most profound, instance appears in measures 10 through 12 with "so tief" and "so still." Upon repetition the pitch drops lower until the voice reaches the B3 in measure 12. This point in the phrase also possesses longer durations and pitches held across the bar, creating a lovely depiction of the depth and stillness of the pond. The rest in measure 11 should be observed to add a breathless quality to the phrase and allow preparation for the crescendo and carry into "Und" in measure 13.

Another repetition appears in the second half of 'B' at measure 21 where she repeats lines 5 and 6. The first iteration of this text is at the onset of 'B' which is marked *forte* as the piano plays low, dense chords. Beginning in measure 2, the dynamic is marked *piano* and a gradual slowing of the tempo from measure 21 to 28 is indicated. This suggests an emotional calming as the music moves towards a return of bittersweetness at 'A¹,' measure 29, where she has also reorganized the third stanza to suit her expressive intentions. It originally reads,

9 In mein stilles, tiefes Leiden
10 Strahlst du, Ferne! hell und mild,
11 Wie durch Binsen hier und Weiden
12 Strahlt des Abendsternes Bild.

but Lang rearranges the text as follows,

11 Wie durch Binsen hier und Weiden
12 Strahlt des Abendsternes Bild,
9 In mein stilles, tiefes Leiden
10 Strahlst du ferne, hell und mild!

Placing lines 9 and 10 as the final statement allows Lang to position “ferne” at a point in the phrase where it can be repeated three times, further emphasizing it as previously done with the words “so tief” and “so still.” This is significant because it is the “ferne” which is causing the speaker so much heartache and spurring the emotions evoked in the poem.

Arnold Schoenberg’s “Drüben geht die Sonne scheiden”

Schoenberg’s “Drüben geht die Sonne scheiden” was written in 1893 and is considered an early work. Though he was only nineteen at the time it was composed, it received recognition by the Viennese orchestra Polyhymnia and was awarded a composition prize.⁵¹

The piano introduction presents a haunting two-note motive which appears in the piano part throughout the song and creates a mysterious atmosphere. The piano accompaniment is more romantic and virtuosic than Lang’s with its arpeggiations, broken octaves, and wide registration. Schoenberg also incorporates text painting in measures 30 through 35 with rolled chords and a sweeping motive in the piano part that is reminiscent of reeds gently swaying in the wind. This exemplifies a more literal musical expression than anything in Lang’s setting.

The harmonic language is more chromatic than Lang’s and is written in a style which Walter Frisch describes as “vagrant” and reminiscent of the style of Liszt, Wagner, and Wolf.⁵² The additional chromaticism combined with the minor tonality adds an element of eeriness and evokes darker emotions one might expect in Schoenberg’s later songs.

Schoenberg’s setting presents a four-part form, ABCA¹, with each section identified by specific expressive markings: *Sehr langsam*, *Agitato*, *Ruhiger*. The *agitato* in ‘B’ at “Und ich muss mein Liebstes meiden:” mirrors the tone of ‘B’ in Lang’s setting. The texture of the piano

⁵¹ Walter Frisch, *The Early Works of Arnold Schoenberg, 1893-1908* (Berkeley: University of California Press, 1993), 51, <http://ark.cdlib.org/ark:/13030/ft5t1nb3gn/> (accessed August 24, 2021).

⁵² Frisch, 52.

accompaniment in 'B' of Schoenberg's setting is busier than Lang's with dense chromaticism, sweeping arpeggiations, and hints of virtuosity. Though Schoenberg and Lang have written music that sounds very different, it is clear their interpretations of this portion of the text were the same.

Schoenberg's 'C' also presents a calmness as the music moves towards the return of 'A'. The text is, however, different as he does not repeat lines 5 and 6, like Lang, but continues with line 7 which describes the reeds and willows blowing in the wind. It is as if nature and the surrounding scene are what calms the speaker's despair.

Schoenberg's "Schilflied" includes a piano prelude, interlude, and postlude which all comprise nearly identical musical material (the occurrences at measures 15 and 35 include additional pitches in the highest voice which echo the second note of the two-note motive introduced at the beginning of the song). They function structurally as bookends for 'A' and as transitional material between sections. It is surprising Lang did not include an introduction or any extended solo piano material in this setting since it is a defining feature of her Lieder. Her writing is so economic they are not needed; absence of them reflects the absence of lost love and leaves the listener in quiet stillness, just as the narrator as he sits by the pond. The interludes in Schoenberg's setting are lengthy and redundant, justifying Lang's decision to omit them.

Robert Franz's "Drüben geht die Sonne scheiden," Op. 2, No. 2

There are few similarities between the settings of Franz and Lang, and it seems his poetic interpretation is also unlike any of the other composers' discussed here. Edward Kravitt

describes Franz's *Schilflieder, Op. 2* (published 1844) as "outwardly lighthearted"⁵³ with a tinge of melancholy that can be found in most of his Lieder. However, the "lighthearted" musical qualities of "Drüben geht die Sonne scheiden" do not accurately communicate the atmosphere or emotions of "Schilflieder I."

Structurally, Franz's setting has sections which are defined by the stanzas of the poem, but the form is through-composed, with the melody and harmonies changing between each section and a brief recitative-like section before the final phrase.

Franz's setting opens in a minor key, then fluctuates between related major and minor modes throughout the song, finally ending, like Lang's, in a major key. Franz has stated it is not his intention to write specific words, but emotions; however, though his harmonic choices are impressive and pleasing to the ear, whatever emotion he is attempting to depict is quite ambiguous.

The biggest culprit for such confusing emotiveness is the bombastic piano with its perpetual and pompous pattern of sixteenth note triplets that give the song a feeling of gallantry. A shift in mood is initiated by a dramatic change in the piano texture at measure 18 and, while Franz's intention to reflect the introspective nature of the text is clear, the entire passage seems arbitrary.

Unlike Lang, Franz does not manipulate the text in this setting which creates an awkward problem in measure 22 at the end of the recitative-like *Larghetto* section. The final two lines of the poem are divided by a mood, texture, and tempo change that recalls material preceding the

⁵³ *Oxford Grove Online*, s.v. "Franz [Knauth,] Robert," <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010164?rskey=Po4Cv2> (accessed August 22, 2021).

recitative-like interruption. Perhaps he intended to emphasize “strahlt des Abendsternes Bild” by setting it as such, but severing the unity of these lines destroys the clarity of the text and is quite startling.

Robert Fuchs’s “Schilflied,” Op. 16, No. 1

“Schilflieder I” comprises the first forty-six measures of Fuchs’s setting. Fuchs’s reputation does not rest on his Lieder output, and it seems “Schilflied” (published 1876?) was composed as a demonstration or compositional exercise for his students. It opens with a nearly motionless accompaniment which could represent the placidity of the pond, though the steadily descending bass reflects a funeral march and presents a mood that is stagnant rather than placid. There is more musical interest in the presentation of the last stanza which also exhibits impeccable voice-leading skills but, again, it is less than representative of the text and seems to be an exercise in counterpoint.

Like Lang, Fuchs also chose to emphasize lines 9 and 10 by repeating them and placing the second iteration at the end of his presentation of the “Schilflieder I” text. This final line, spanning measures 39 to 46, is the most emotive and introspective phrase within the “Schilflieder I” section of the song. A pedal point on F2 reflects the richness and depth of the pond and the rhythmic motion seen in previous measures has slowed. Together these musical elements, along with the major tonality, create an atmosphere of bittersweetness as the speaker recalls the fairness of whatever he seeks despite the depth of his pain.

Tonality, text manipulation, slow rhythm, and texture are compositional tools which Lang uses to express the text literally and emotionally in a manner unlike Franz, Fuchs, and Schoenberg. It is the expression packed into such a brief and outwardly simple presentation that elevates Lang’s setting of “Schilflied” beyond the rest.

CHAPTER V: CONCLUSION

This study reveals that it is the emotional qualities of Josephine Lang's Lenau settings which set them apart from the other settings discussed herein. Her Lieder display some virtuosity in the piano accompaniments, but many of her settings are also rather simple technically and harmonically, especially in comparison to those of Strauss and Wolf. Her compositional style is far from Avant-garde. She admits an admiration for "old music,"⁵⁴ and her musical footprint is not one defined as progressive. Despite this, there are many characteristics of her Lenau songs which exemplify her contribution to the repertoire of Lieder as admirable.

Her overtly emotional writing style is achieved via multiple techniques, but the most apparent is her manipulation of the text whether by means of repetition or a complete reordering of it. It is evident that she prioritized expression and had specific intention in her choice of text manipulations.

Her Lenau settings also exemplify great discretion in her use of specific word stress, whether by metrical or durational emphasis, or via a large leap or extreme registration. The specificity seen in her Lenau settings demonstrates not only her concern for clear expression, but also her compositional talent.

While her Lenau settings represent only a small sampling of her vast song output, they nonetheless exhibit Josephine Lang's talent and merit. Though the many travails of her life attributed to her limited reputation and opportunities to refine her already excellent compositional skills, it is my hope that the analyses and discussions in this document will aid in giving her music the recognition it deserves.

⁵⁴ Krebs, *Josephine Lang: Her Life and Songs*, 155.

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APPENDIX A: SCORES

This appendix includes links to scores which are available online. Publication information for those not listed here can be found in the bibliography.

Frühlingsgedränge

Josephine Lang, “Frühlingsgedränge,” Op. 9, No. 2
[https://imslp.org/wiki/6_Lieder,_Op.9_\(Lang,_Josephine\)](https://imslp.org/wiki/6_Lieder,_Op.9_(Lang,_Josephine))

Richard Strauss, “Frühlingsgedränge,” Op. 26, No. 1
[https://imslp.org/wiki/2_Lieder,_Op.26_\(Strauss,_Richard\)](https://imslp.org/wiki/2_Lieder,_Op.26_(Strauss,_Richard))

Robert Franz, “Frühlingsgedränge,” Op. 7, No. 5
[https://imslp.org/wiki/6_Gesänge%2C_Op.7_\(Franz%2C_Robert\)](https://imslp.org/wiki/6_Gesänge%2C_Op.7_(Franz%2C_Robert))

Scheideblick

Josephine Lang, “Scheideblick,” Op. 10, No. 5
[https://imslp.org/wiki/6_Lieder%2C_Op.10_\(Lang%2C_Josephine\)](https://imslp.org/wiki/6_Lieder%2C_Op.10_(Lang%2C_Josephine))

An die Entfernte

Josephine Lang, “An die Entfernte,” Op. 13, No. 5
[https://imslp.org/wiki/6_Lieder,_Op.13_\(Lang,_Josephine\)](https://imslp.org/wiki/6_Lieder,_Op.13_(Lang,_Josephine))

Felix Mendelssohn, “An die Entfernte,” Op. 71, No. 3
[https://imslp.org/wiki/6_Lieder%2C_Op.71_\(Mendelssohn%2C_Felix\)](https://imslp.org/wiki/6_Lieder%2C_Op.71_(Mendelssohn%2C_Felix))

Schilflied

Josephine Lang, “Schilflied,” Op. 26, No. 6
[https://imslp.org/wiki/6_Lieder,_Op.26_\(Lang,_Josephine\)](https://imslp.org/wiki/6_Lieder,_Op.26_(Lang,_Josephine))

BIOGRAPHICAL SKETCH

Meagan Lacher received a B.A. in Piano Performance in 2012 from Wingate University as a student of Dr. Judy Foreman Hutton and a M.M. in Piano Performance in 2014 from the University of South Carolina as a student of Dr. Charles Fugo. Upon completion of this dissertation, she will be awarded a D.M.A in Collaborative Piano from the University of North Carolina at Greensboro where she studied with Dr. James Douglass, to whom she is eternally grateful for his patience, guidance, and exceptional artistry.