



NUI MAYNOOTH

Ollscoil na hÉireann Má Nuad

Josephine Lang's Goethe, Heine and Uhland Lieder:
Contextualizing her Contribution to Nineteenth-Century
German Song

(2 Volumes)

Volume 2

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Thesis Submitted to the National University of Ireland, Maynooth

for the degree of Doctor of Philosophy

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National University of Ireland, Maynooth

Maynooth

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February 2010

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Wounded Poet, Wounded Woman: Exploring Poetry and Music in Lang's Heine Settings

7.1 Heine and the Lied

7.1.1 Preamble

The poetry of Heinrich Heine (1797–1856) was among the most frequently set to music by composers in the nineteenth century. The story of Heine's gargantuan influence on the Lied has been told eloquently by Susan Youens in her recent book on the subject.¹ In the fields of literature and indeed music, Youens states that Heine was, in fact, more influential than Goethe.² Similar to many other composers, Lang draws heavily on Heine's *Buch der Lieder* for her settings of his poetry. Ritchie Robinson comments that this volume of poetry is 'famous partly because so many of the poems in it have been set to music: anyone who sings or listens to 'Lieder' knows some Heine.'³ That the majority of Lang's Heine settings come from *Buch der Lieder* shows that she conformed to musical expectation of the day. It is important to note that this conformity was found in music composed by both genders. Lang's choice of setting 'Traumbild' also reveals insight into women's compositional traditions in Germany in the nineteenth century in that they shied away from Heine's later poetry. Indeed, if they had ventured so far as this, it may have been viewed as improper.

¹ In the preface to *Heine and the Lied*, Youens remarks that there are a number of composers that she could not include in the book due to space constraints and significantly lists Josephine Lang as a noteworthy omission. See Youens, *Heine and the Lied*, p. xxiv.

² Youens, *Heine and the Lied*, p. xv.

³ Ritchie Robinson, 'Introduction' to *Heinrich Heine Poems, Selected and Introduced by Ritchie Robertson* (London: Bristol Classical Press, 1993), p. 1.

Heine has been described as a truly ‘modern man, full of contradictions.’⁴ His employment of Romantic clichés, balanced with the constant presence of scepticism in his poetry, exposes a dualistic aspect to his poetry. The fusion in his poetry of ‘the subjective with the universal’, ‘the Romantic with the realist,’⁵ the scathing with the flattering, and the complex with the facile, all point to an inner conflict between revolution and tradition⁶ within the poet’s self, which allows us to glimpse reasons for his controversial reception through the years. Since Heine wrestled with this conflict in his art, it is no surprise that this would lead to dispute in the critical reception of his work and to discussion of how best to set his poetry to music. Despite the complexity surrounding the meaning of Heine’s poetry, the mastery of his art is outstanding.

Youens records the many ways that Heine has been read over the years and states that she ‘occasionally’ concurs with many of them.⁷ One primary focus of Youens’ study is Heine’s poetry as a ‘social critique’⁸ of the codes of desire in nineteenth-century society. While I explore this significant meaning in some of Lang’s Heine settings, my analysis of Heine’s poetry is based on many of the possible meanings of Heine’s poetry. Since Lang set a minute portion of Heine’s entire output, this more general approach to her settings is more fruitful in drawing parallels between the poems. Some of these potential interpretations include Heine’s realistic portrayal of human relationships, a branch of social critique mentioned by Youens (as seen in ‘Wenn zwei von einander scheiden’, op. 33[34] no. 6); the

⁴ George Wallis Field: *Heine, a Verse Selection*, (London: Macmillan, 1965), p. xxxv.

⁵ *Ibid.*, p. xxxi.

⁶ Mary Garland, & Henry Garland ‘Heine’, *The Oxford Companion to German Literature*, 2nd edn, ed. Mary Garland, (Oxford & New York: Oxford University Press, 1986), pp. 374–75

⁷ Youens, *Heine and the Lied*, p. xvi.

⁸ *Ibid.*, p. xvii.

conflict between Heine's modernity and the Romantic poetry which he inherited and the inadequacy of poetry as a vessel for 'modern' complex emotion⁹ ('Wenn zwei von einander scheiden', op. 33[34] no. 6 and 'Seit die Liebste mir entfernt', op. 38[39] no. 4); Heine's disillusionment with the Romantic aesthetic which he inherited¹⁰ ('Und wüssten's die Blumen', op. 40 no. 5); the Romantic Muse and the incrimination of the beloved and his experience as a Jew in anti-Semitic Germany ('Schon wieder bin ich fortgerissen', op. 38[39] no. 4). Such themes as death ('Die holden Wünsche blühen', unpublished), dreams and the subconscious, ('Traumbild', op. 28 no. 1), the contrast between illusion and reality ('Mag da draußen Schnee sich türmen', op. 15 no. 2) and of course, Heine's constant use of irony are all present in the poetry Lang set.

Although Lang did not compose a song Heine's most frequently set poem to music, 'Du bist wie eine Blume', she did tend to set his early poetry, much of it in the same vein as this famous example. As Youens argues, 'until the first battle of World War I, most composers behaved as if Heine had died immediately after completing the *Buch der Lieder* and the *Neuer Frühling* section of *Neue Gedichte*.'¹¹ There is nothing unusual then about Lang's conforming to the setting of Heine's early poetry, but Youens' comments on composers' adherence to a select group of Heine's poems are interesting. She argues:

when they smothered the small body of poems they would admit into the canon in sounding treacle, they are doing important cultural work. By the turn-of-century, the floodtide of sappy songs sounds an insistent note of refutation for a threatened way of life en route to the catastrophe of World War I.¹²

⁹ Michael Perraudin, *Heinrich Heine: Poetry in Context: A Study of Buch der Lieder* (Oxford, New York & Munich, 1989), p. 40.

¹⁰ Youens, *Heine and the Lied*, p. xviii.

¹¹ *Ibid.*, p. xvi.

¹² *Ibid.*, p. xix.

Although Lang's Heine settings predate this clinging to nostalgia which Youens describes, they do perpetuate the sense of clinging to the past of which Youens speaks, and although I would not describe Lang's settings as 'treacle', some of Lang's songs are coloured with the typical sentimental portrayal of Heine's poetry found throughout the nineteenth century. There is more to Lang's Heine settings than meets the eye, however.

7.1.2 Heine's poetry: Traits and Idiosyncracies

The majority of Lang's Heine settings are drawn from Heine's most famous publication, *Buch der Lieder* (published in 1827). In these settings, the theme of unrequited love and lost love are common threads ('Und wüssten's die Blumen' and 'Seit die Liebste mir entfernt', for example). George Peters argues that the underlying theme of this poetry is 'sexual unfulfilment and misery.'¹³ According to Cook, the poetry contains a severe form of irony, which destabilizes the Romantic ideal.¹⁴ Heine's depiction of the beloved (the 'Romantic Muse') is crucial here. In contrast to the early Romantics, Heine adopts an accusatory tone towards the beloved. She is often depicted as 'unresponsive.'¹⁵ Until recently this was attributed to Heine's fruitless attachment to his cousin Amalie. Youens dispels this myth, adding that 'translations between life and art are much more complex.'¹⁶

The imagery and devices of Heine's poetry are Romantic ('Der Schmetterling ist in die Rose verliebt' op. 13 no. 4). Imagery from nature pervades the lines of

¹³ George F. Peters, 'A Walk on the Wild Side: Heine's Eroticism' in *A Companion to the Works of Heinrich Heine*, ed. by Roger F. Cook (Boydell & Brewer, 2002), (pp. 55–104), p. 57.

¹⁴ Roger F. Cook, 'The Riddle of Romantic Poetry and Historical Progress', in *A Companion to the Works of Heinrich Heine* (pp. 105–38), p. 105.

¹⁵ *Ibid.*, p. 107.

¹⁶ Youens, *Heine and the Lied*, p. xvii.

‘Mag da draußen’ and ‘Der Schmetterling ist in die Rose verliebt’. Heine uses Romantic forms such as the ballad and folk-like forms (‘Wenn zwei von einander scheiden’). Perraudin has documented Wilhelm Müller’s influence on Heine’s folk-like poetry.¹⁷ Youens states that Heine inherited the Romantic model of Romantic poetry.¹⁸ His early poetry is dominated by the Romantic aesthetic, yet Heine had real reservations about the literature of his day. Youens describes his position eloquently: ‘It was no longer possible to escape into crystalline realms of beauty and thereby turn one’s back on injustice in the world.’¹⁹ Heine therefore wrote poetry that contained realist subject matter and moved away from what he perceived as the idealist poetry of Goethe. Reeves shows how Heine once admired Goethe but then sought to distance himself from the poet.²⁰

In his poetry, Heine depicts the reality of human emotion and thereby moves away from the simplistic approach of many of his contemporaries. This is linked to his critique of the social constraints on how humans behave, especially in relation to love and courtship.²¹ Yet by depicting this emotional truth, Heine highlights the inadequacy of poetry as a means of representing human emotion.²² However, Youens observes that in his clinging to Romantic imagery, Heine reveals a need for this type of longing propagated by the Romantics. She considers, ‘He was torn by his— inability? refusal?—to relinquish the longing for what cannot be realized in mortal existence merely because he recognized that it was impossible.’²³ Youens adds that

¹⁷ Perraudin discusses Heine’s relationship with Wilhelm Müller’s poetry in *Poetry in Context*, pp. 37–71.

¹⁸ Youens, *Heine and the Lied*, p. xviii.

¹⁹ *Ibid.*

²⁰ Nigel Reeves, *Poetry and Politics* (Oxford, Oxford University Press, 1974), p.141.

²¹ Youens, *Heine and the Lied*, p. xviii.

²² Perraudin, *Poetry in Context*, p. 39. Perraudin also gives a detailed history of the poem, which is based on songs by Schottky and Ziska, p. 40.

²³ Youens, *Heine and the Lied*, p. xviii.

Heine 'acknowledges the gritty realities of sex in the real world from the beginning but in the *Buch der Lieder*, he treats them as that which undermines the omnipresent longing for Romanticism's vision to prevail.'²⁴ This is manifested in Heine's treatment of love in his poetry, which for him is now 'prurient and adulterous, both sexual and sexually repressed' ('Mit deinen blauen Augen').²⁵

Heine recognized his own radicalism when he said: 'With me the old lyric German School closed, while at the same time the new school, the modern German lyric, was inaugurated by me.'²⁶ At times he mocks the power of the Romantic imagination, for example in 'Mag da draußen Schnee sich türmen'. Such mocking could be an expression of ambivalence or his feelings about poetry. In Heine, the ambiguous is championed and his poetry can be read as a concatenation of many combining factors.

7.1.3 Heine and Irony

In the poetry Lang selected, one continually detects Heine's distinctive trademark, irony. According to Laura Hofrichter, Heine manipulates typical Romantic irony and directs it against escapism from reality. The use of *Stimmungsbrechung* (breaking of mood) in Heine's poetry is one example of how he uses irony ('Und wüssten's die Blumen'). Hofrichter claims that Heine often 'sacrifices pain, melancholy and sentimentality to *Stimmungsbrechung*.'²⁷ Heine's irony could be stated clearly; according to Muecke, 'overt irony' is meant to be seen at once, including sarcasm.

²⁴ Ibid.

²⁵ Michael Perraudin, 'The Experiential World of *Buch der Lieder*', in *A Companion to the Works of Heinrich Heine* (pp. 37–54), p. 39.

²⁶ Cited in Matthew Konzett, *Encyclopaedia of German Literature*, (London, Fitzroy Dearborn, 2000), p. 432.

²⁷ Laura Hofrichter, *Heine*, translated by Barker Fairley (Oxford: Clarendon Press, 1963), p. 29.

But the most common form of irony in Heine's poetry was 'covert irony', 'intended not to be seen but detected.'²⁸

7.1.4 Heine and the Depiction of Irony in Music

It is difficult to find and address the thorny issue of irony in music. For if irony is present in the words of the poem, surely an erudite reader will recognize its presence. Therefore, if the composer does not interpret the irony, irony may still be a part of the song. In the past, such composers as Schubert, Mendelssohn and Schumann were criticized for not interpreting the irony of Heine's poetry.²⁹ But scholars today have shown that these composers were indeed aware of this irony although it was not always apparent in their musical settings.³⁰ A number of interesting questions arise out of such discoveries: for example, is it possible to portray irony in music? What are a composer's motives in choosing to set an ironic text? Who possesses more authorial power in the Lied: the composer or the poet? Is it the composer's *duty* to interpret such irony or should he or she continue the ironic façade painted by the poet? Is it possible to depict irony in music? It is not, however, the scholar's job to delegate responsibilities to the composer. The answer is that in reality composers negotiated multifarious ways in dealing with ironic poetry. Some composers aim to uncover the irony through musical means, some ignore it (which can paradoxically result in an ironic setting), and others emulate the bombasticism of ironic poetry. In addition to the infinite possibilities for a Lied, there are equally as many choices to be made as to how a composer decides to depict irony in his or her setting, if at all.

²⁸ Charles Brauner, 'Irony in the Heine Lieder of Schubert and Schumann', *The Musical Quarterly*, 67/2 (April 1981), (261–81), p. 263.

²⁹ See, for example, Stein, *Poem and Music in the German Lied*. p. 6.

³⁰ See, for example, Youens's study of Mendelssohn's Lieder, 'Mendelssohn's Songs', in *The Cambridge Companion to Mendelssohn*, ed. by Peter Mercer Taylor (Cambridge: Cambridge University Press), pp. 189–205. See also Beate Julia Perrey's study of Schumann's *Dichterliebe*: *Schumann's Dichterliebe and early romantic poetics: the fragmentation of desire* (Cambridge: Cambridge University Press, 2002).

Heine's poetry is known for its multi-levels and as with all masterworks, there is no one fixed interpretation; the work is open to manifold interpretations.

Youens states that Heine has 'at best, more layers than an onion.'³¹ Her analogy is useful: not only does it obviously reflect the depth of Heine's poetic oeuvre, it alludes to a hint of the unknown, the ambiguous, the numerous possibilities that existed in setting Heine's poetry. It is impossible to portray all the meanings of one poem in music but if a composer can succeed at getting to *a* kernel of truth of the poem—in keeping with the idea that there can be more than one kernel of truth—then that setting is a valid one. Perhaps it was Heine's intention to be ambiguous.

Although some of Lang's songs may exude the sentimental, it does not make them any less significant. Whether a composer perpetuates or negates the poet's irony, the musical setting is legitimate. That there are different interpretations available to the composer is what makes the Lied so interesting as a genre. Of course, other factors like functionality and context of the Lied might be influential on a composer's setting and may explain why we discover a range of approaches to Heine in Lang's settings. Each kind of approach to irony, each valid, is woven into the complex genre.

Indeed, when one considers Heine and his influence on German song, his name has become bound up with that of Robert Schumann as a result of the latter's composition of numerous masterworks to Heine's poetry, not least the song cycle *Dichterliebe*. Schumann's approach to Heine's irony has been documented in Beate

³¹ Youens, *Heine and the Lied*, p. xvii.

Perrey's book on *Dichterliebe*, which contains some interesting perceptions on Schumann's aesthetic of song, claiming that Schumann lowers the 'mask of irony so as not to show its face of pain'³² by digging below the surface of Heine's poems. We see a similar approach in some of Lang's settings, where she seems to interpret the pain that lies beneath the lines of Heine's poetry.

Felix Mendelssohn is also often associated with Heine, his most famous setting being 'Auf Flügeln des Gesanges', which is considered a quintessential German drawing-room song. In a musicological debate as to whether Mendelssohn appreciated the irony of Heine's poetry, Youens considers:

Mendelssohn's aesthetic of song-writing does not disregard the text but composers must realize the idea which had given rise to the poem and enable performers and listeners to identify with that idea.³³

Is irony in music possible? Youens suggests that in 'Auf Flügeln des Gesanges', Mendelssohn does not ignore the irony but he understood the poet and 'played along in his deception—Mendelssohn perhaps recognized the backdrop of the poem as Biedermeier drawing room, sung to a middle-class German girl'.³⁴ Longyear also vouched for Mendelssohn's interpretation of irony, stating that 'Heine's irony is best paralleled in some of Mendelssohn's works like his setting of *Neue Liebe*.'³⁵ I believe that the depiction of irony is possible in music but it is more subtle than recreating a corresponding event in the music. Composers integrated irony into their settings of Heine's poetry in many different ways, and Lang did not do it the same way every time.

³² Perrey, *Schumann's Dichterliebe*, p. 7.

³³ Youens, 'Mendelssohn's Songs', pp. 189–205.

³⁴ *Ibid.*, p. 193.

³⁵ Rey M. Longyear, 'Beethoven and Romantic Irony', in *The Musical Quarterly*, 56/4, Special Issue Celebrating the Bicentennial of the Birth of Beethoven (October 1970), (647–64), p. 647.

Muecke recognizes the contrasting domains of irony and music when he writes that irony is ‘intellectual rather than musical, nearer to the mind than to the senses, reflective and self-conscious rather than lyrical and self-absorbed. Its virtues are those of prose rather than those of lyric poetry.’³⁶ Recognizing that music and irony are from different realms, one sees that irony needs to be transformed before it is translated into a musical setting. The aesthetic of music in the nineteenth century was not yet ready for Heine’s irony and so required a transformation of that irony. An attempt for a direct translation of irony into tone would have sounded alien to musicians of the time.

Table 7.1: Chronology of Lang’s Heine Settings³⁷

Title	Composed	Published
‘Traumbild’, op. 28 no. 1	3 November 1834	1838 ³⁸ /1861
‘Mag da draußen’, op. 15 no. 2	probably 1834 ³⁹	1848
‘Seit die Liebste mir entfernt’	14 October 1835	2009
‘Die holden Wünsche blühen’	10 February 1838	2009
‘Ich hab’ dich geliebet’	2 April 1838	2009
‘Deine blauen Augen’	29 October 1838	2009
‘Der Schmetterling’, op. 13 no. 4	30 October 1838	1847
‘Schon wieder bin ich fortgerissen’, op. 38[39] no. 3	May 1839	1867
‘Seit die Liebste mir entfernt’, op. 38 [39] no. 4	1851	1867
‘Wenn zwei von einander scheiden’, op. 33[34] no. 6	27 January 1864	1867
‘Und wüssten’s die Blumen’, op. 40 no. 5	27 February 1864	1867

³⁶ Douglas C. Muecke, cited in Brauner, ‘Irony in the Heine Lieder of Schubert and Schumann’, p. 261.

³⁷ Lang’s setting of Droysen’s setting ‘In weite Ferne’, op. 15 no. 3, was incorrectly labelled by Lang as being by Heine.

³⁸ First published by Robert Schumann in a supplement to the *Neue Zeitschrift für Musik* in 1838.

³⁹ ‘Josephine Lang’, <<http://www.mugi.hfmt-hamburg.de/grundseite/grundseite.php?id=lang1815>> [accessed 15 February 2008].

Although the poems Lang selected were not Heine's most well-known, the poems she chose were set by her contemporaries and provide much opportunity for comparison. This is interesting from the point of view of discovering more musical settings of Heine's poetry but also shows that she had an independence of thought when it came to choosing poems to set to music. Lang did not select poetry on the basis of other settings but elicited the poems from private reading. Her choices of poetry are indeed imaginative.

On the front page of her autographs, one notes how Lang acknowledges the poet:



**Figure 7.1: Title page of 'Deine blauen Augen', (WLB, MS Lang, Mus. fol. 53c, pp. 21^r-23^r)
Reproduced with permission.**

On the title page of Lang's manuscripts, the poet's name is usually given. We note here that it is the same size as Lang's own name, perhaps suggesting that Lang thought of her settings of his poetry as an equal artistic activity, rather than an attempt to improve a poem by the addition of music as did Brahms, for example. Wolf was known to write the name of the poet above his own name in his early

publications. The notable attribution of the poets here suggests a recognition that their part was as important in the Lied as that of the composers.

7.2 An Analytical Appraisal of Lang's Heine Settings

7.2.1 'Traumbild'

Heine's 'Traumbild', *Die Heimkehr*, 49

'Traumbild'		'Dream image' ⁴⁰
Wenn ich auf dem Lager liege	<i>a</i>	When I lie on my bed
In Nacht und Kissen gehüllt,	<i>b</i>	Shrouded in night and pillows,
So schwebt mir vor ein süßes,	<i>c</i>	There floats before me,
Anmuthig liebes Bild!	<i>b</i>	A graceful, lovely image!
Wenn mir der stille Schlummer	<i>a</i>	When quiet slumber
Geschlossen die Augen kaum,	<i>b</i>	Has barely closed my eyes,
So schleicht das liebe Bild ⁴¹	<i>c</i>	The dear image creeps
Hinein in meinen Traum!	<i>b</i>	Into my dream!
Und mit dem Traum des Morgens ⁴²	<i>a</i>	And with the dream of the morning
Zerrinnt es nimmermehr:	<i>b</i>	It no longer dissolves:
Dann trag' ich es im Herzen	<i>c</i>	I carry it around in my heart
Den ganzen Tag umher.	<i>b</i>	All day long.

Heine's 'Traumbild' is the forty-ninth poem in *Die Heimkehr* of *Buch der Lieder*. In this poem, the protagonist describes his experience of imagining his beloved. The tender language with which Heine describes the image in the first stanza reveals to us that this vision is very precious, something to be treasured. He is entranced by this appearance as he drifts off to sleep. The soothing language exudes a cosy, warm and comfortable atmosphere. (The German adjective 'gemütlich' might serve us well here). However, the prosaic reference to 'Kissen' in the second line is ironic and suggests that all is not as it seems. It suggests an inner dissonance present in the poem, perhaps symbolic of Heine's disillusionment with Romantic poetry.

⁴⁰ Translation is my own.

⁴¹ Lang altered the original (or copied from an incorrect source). In the original the poem reads, 'So schleicht das Bild sich leise'. See *DA*, I/1, p. 263.

⁴² *DA* has 'Doch mit dem Traum des Morgens', I/1, p. 263.

A striking aspect of this poem is its use of Goethean language.⁴³ This mirroring of Goethe's poetic language is observed in Heine's use of such words as 'schwebt', 'stille Schlummer' and 'schleicht', for example. The second stanza describes how as the persona falls asleep, this image 'creeps' into his dream. Although the softness of the word 'schleicht' appears to be soothing, it is also tinged with the subtlest hint of menace in its meaning: 'creeps'. In the third stanza, the slight sinister element introduced in the second stanza is developed as we are told that as the poet wakes, his dream does not disappear. Heine's use of these soft-sounding consonants and slender vowel sounds, however, is not only grounded in aesthetic meaning: his later substitution of these linguistic sounds for harsher, kinetic-sounding tones in the third stanza (the 't' and 'g' sounds of 'Traum des Morgens', 'zerrinnt', 'trag ich' for example). The 'Goethean' language is now obliterated, giving way to more abrasive language such as 'zerrinnt', 'trag' ich', and 'ganzen Tag' which give no comfort and perhaps represent Heine's distancing from Goethe's aesthetic.

As Youens has suggested, Heine's poetry can render many meanings.⁴⁴ In this poem, perhaps Heine alludes to the elusiveness of the Romantic ideal that he loves⁴⁵ and yet his relationship with it is disharmonious. The contrasting worlds of reality and illusion are also touched upon in this poem.

⁴³ Susan Youens argues that Heine, in writing the poem 'Du bist wie eine Blume' borrows words like 'schleicht' and 'hinein' from Goethe's Harper songs. See Youens, *Heine and the Lied*, p. 272.

⁴⁴ Youens, *Heine and the Lied*, pp. xvii–xviii.

⁴⁵ *Ibid.*, p. 277.

Lang's setting of 'Traumbild' op. 28 no. 1 (1834)

Lang composed 'Traumbild' in 1834 and it was first published by Robert Schumann in a supplement to the *Neue Zeitschrift für Musik* in 1838. The song was later republished with a cello obbligato by Tobias Haslinger in 1861 in Vienna. 'Traumbild' is perhaps Lang's most well-known Lied, with Robert Schumann's review of the song in 1838 often quoted in Lang scholarship.⁴⁶ There are many manuscript copies of this song and it seems that Lang gave it much attention.⁴⁷ One autograph copy of the song with some corrections by Robert Schumann is found in Dresden.⁴⁸ He revised it for inclusion in a supplement to his journal.⁴⁹ Interestingly, Schumann's recommended changes did not occur in Lang's later published version in 1861.⁵⁰ Harald Krebs has documented these revisions in detail and has testified that Lang's publishing of her version reveals that she was confident in her own work.⁵¹

⁴⁶ For a reprint of the review see Robert Schumann, *Gesammelte Schriften über Musik und Musiker*, ed. by Martin Kreisig (Leipzig: Breitkopf und Härtel, 1914) I & II, pp. 134–54.

⁴⁷ WLB, MS Lang, Mus. fol. 54a, pp. 23^r–26^r (autograph with cello); Mus. fol. 54a, p. 22^r (autograph, cello only); Mus. fol. 53m, pp. 5^v–6^r (autograph, without cello); Mus. fol. 53m pp. 6^v–7^v (autograph, without cello). Cod. mus. fol. zu 53–57, pp. 60^r–60^v and the next unnumbered page (autograph, cello part); Mus. fol. 54a, pp. 20^r–21^v (autograph with cello); Mus. fol. 53n, pp. 10–13 (autograph, cello included); Mus. fol. 54a, the unnumbered pages between 22 and 23 (autograph, cello only); Mus. fol. 54a, p. 27^r (not an autograph, cello only). The cello part appears in most of the copies of 'Traumbild' at the Württembergische Landesbibliothek in Stuttgart. Harald and Sharon Krebs add that Lang 'lavished a great deal of attention on this song' due to the many versions. See Krebs & Krebs, *Josephine Lang*, p. 54.

⁴⁸ Dresden, Sächsischen Landesbibliothek, MS Lang, Schum. 147.

⁴⁹ *Sammlung von Musik-Stücken alter und neuer Zeit als Zulage zur neuen Zeitschrift für Musik* (1838, reprint, Scarsdale: Annemarie Schnase, 1967).

⁵⁰ For a full discussion of Lang and her relationship to the Schumanns, see Harald Krebs, 'Lang and the Schumanns' in *Nineteenth-Century Music: Proceedings of the Tenth International Conference*, ed. by Jim Samson & Bennett Zon (Aldershot: Ashgate, 2002), pp. 343–64.

⁵¹ See H. Krebs. 'Lang and the Schumanns', pp. 356–62.

12

DESCENDING MOTIF VERSION II

solo

ff

dolce

ff

f

so schwebt mir vor_ ein süs - ses an - mu - thig lie - bes Bild!

INTERLUDE BASED ON 3-NOTE MOTIF

16

B

20

p

p

Wenn mir _____ der stil - le Schlum - mer ge - schlos - sen die Au - gen kaum,

cresc.

24

so schlecht das lie - be Bild hin - ein in mei - nen Traum!

pp

p

C major: #Vdim7 VI #IVdim7 Ic V I

28

so schlecht das süs - se Bild hin - ein in mei - nen Traum!

dolce

cresc.

VARIATION OF DESCENDING MOTIF

32

und mit dem Traum des Mor - gens zer - rinnt es nim - mer

ff affetuoso *dim.* *p*

A'

rit. *a tempo*

DESCENDING MOTIF VERSION II

36

mehr: dann trag' ich es im Her - zen den gan - zen Tag um

pp

40

her. dann trag' ich es im Her - zen den gan - zen

stringendo
cresc.

REPEATED D SHARP TO E

stringendo

DESCENDING MOTIF VERSION I

44

Tag im Her - zen, im Her - zen um - her!

a tempo
ff *dim.* *f ad lib.*
a tempo

48

51

Notably, Lang includes a cello obligato in this setting and in the second song ‘Herz mein Herz, so schweig auch du’⁵² of her opus 28. In ‘Herz mein Herz’, the cello has a much more independent role. Apart from one setting of a Köstlin poem, Lang did not include other instruments in her songs.⁵³ Many fair copies of the cello obligato are found in Lang’s manuscripts—Lang was definite in her desire to include the cello although the instrument is absent from a recent recording of this song.⁵⁴ Franz

⁵² According to Sharon Krebs, the text is possibly by Josephine Stieler. See ‘Josephine Lang’, <<http://mugi.hfmt-hamburg.de/grundseite/grundseite.php?id=lang1815>> [accessed 1 May 2009].

⁵³ Lang included the cello in an incomplete setting of Köstlin’s poem, ‘In Welschland’ which was published in full as op. 23 no. 1 without the cello part. For a score, see H. Krebs, *Josephine Lang: Lieder nach Reinhold Köstlin*, pp. 98–102

⁵⁴ The cello is omitted on the disc of Lang’s *Lieder, Fee’n-Reigen*, Heike Hallashaka, (soprano), Heidi Kommerell (piano), (CD Audite, 97.472, 2002) Harald and Sharon Krebs’ recording which accompanies their book is the only one to my knowledge which includes the cello.

Lachner, *Hofkapellmeister* at the Munich palace where Lang sang,⁵⁵ had a tendency to include wind instruments in the Lied, as did Louis Spohr.⁵⁶ Lang's inclusion of the cello here is admittedly slightly superfluous, however, since it is doubled by the piano throughout. Spohr's and Lachner's use of the other instruments is more complex as it interweaves with the musical texture. In Lang's setting, however, the cello acts more like a descant, which is musically effective and never overshadows the voice. The addition of the cello here begs the question, what relevance has its inclusion for Lang's interpretation of Heine's poem? Lang's use of the cello suggests her desire for a slightly different sound world for this particular Heine poem; perhaps it was for a specific performance or perhaps Lang associated the cello's sound with the dreamworld of the poem. Indeed the use of the cello tells us that Lang broadened her sense of what the Lied was. The ensemble performance tellingly suggests performance not by amateurs but by professionals.⁵⁷

Analysis of 'Traumbild': Dreaming and Visions

Although Heine wrote many *Traumbilder*, the title of this setting is added by Lang and suggests a familiarity with Heine's other works. Elements of the 'Mendelssohnian' aesthetic⁵⁸ are immediately apparent in this song: a singing melody with subordinate unobtrusive accompaniment. Lang's chosen 3/4 time signature interspersed with 9/8—although a formal time signature change is not

⁵⁵ Lang was appointed a singer to the *Hofkapelle* in 1835 and therefore it is likely that she first met Silcher there. Harald and Sharon Krebs document that Lang thought of Lachner as a mentor later in her career. This is evident in a letter from Lang to Mendelssohn: Josephine Lang to Felix Mendelssohn, 19 February 1841, Mendelssohn Papers, Bodleian Library, Oxford University, MS Lang, M. D. M. d. 39 XIII 83 cited in A. Dürr, 'Meine Lieder sind mein Tagebuch...', p. 132. Lachner could not have influenced Lang's inclusion of cello in 'Traumbild', as Lang composed it in 1834.

⁵⁶ Louis Spohr, 'Frühlingsglaube', op. 72 no. 2 (Leipzig: C.F. Peters). In addition, Spohr's op. 103 was a set of songs for voice, piano and clarinet.

⁵⁷ Harald Krebs suggests that it could have been a family performance.

⁵⁸ The general reaction of audiences when I have played this song at conference presentations is that it could have been by Felix Mendelssohn. Note that my use of the term 'Mendelssohnian', however, incorporates both the aesthetic of Felix Mendelssohn and Fanny Mendelssohn Hensel.

printed—bestows a wistful character on the song. Lang’s mixing of duplet and triplets in this song is characteristic of her compositional style and illustrates her fluid sense of rhythm, which helps to instil a ‘dream-like’ quality in the music.

The rising chromatic figure of the opening,⁵⁹ which briefly tonicizes the mediant and dominant harmonies in the piano introduction lends a feeling of entering a dream world. In this way, Lang is depicting this poem from inside the persona who speaks to us from the heart. The chromatic triplet figure of the opening acts as a building block for the melody in this song and recurs in both voice and piano throughout the Lied. The voice enters with a lyrical melody, which incorporates the chromatic figure of the opening, conveying the poet’s fondness for his cherished vision. The octave leap at ‘süsses’ from bars 12 to 13 is reminiscent of Felix Mendelssohn and Fanny Hensel, a technique they often used to highlight important words. With the *dolce* marking, Lang draws attention to the meaning of this word. Interestingly, Mendelssohn set this poem for piano and vocal duet, three years after Lang’s setting.⁶⁰ Some interesting parallels can be found between the two: both songs are in the key of F major and both have sustained high F’s on the word ‘süsses’ although Mendelssohn’s setting approaches this word by step.

Example 7.2: Felix Mendelssohn, ‘Abendlied’, vocal lines, no. 2, bars /9–11

⁵⁹ Harald and Sharon Krebs also comment on Lang’s use of this chromatic figure in this song. See Krebs & Krebs, *Josephine Lang*, p. 54.

⁶⁰ Mendelssohn’s duet was published in Berlin without an opus number. See *Felix Mendelssohn Bartholdy’s Werke: kritisch durchgesehene Ausgabe*, ed. by J. Rietz (Leipzig, 1874–77), xviii/3.

There is an overt similarity in the timbres of the two songs, although Lang's 3/4 time signature is actually more effective in creating the atmosphere of a dream-world and the scope of expression in her song is wider than in Mendelssohn's.

The interlude of Lang's song is a beautifully written lyrical passage for piano and cello, which illustrates the beguiling nature of this image. The second stanza set in C major was, as Harald and Sharon Krebs note, praised in particular by Robert Schumann.⁶¹ A dominant 7th is sustained from bars 20 to 21 and this delayed resolution musically realizes the poet drifting into sleep. As the image 'creeps' into his dreams, the vocal melody descends from F' to C, in bars 24 to 27 emulates this poetic image. The effective chord progression in C major: #Vdim7—VI—#IVdim7—Ic—V—I, enhances the effect, (see Example 7.1, bars 25–27).

Interesting counter-movement between piano and voice occurs in bars 12 to 13 and 25 to 26 where the piano overshoots the voice in register. The parts here frequently swap register, most interestingly in bars 28 to 31 and 40 to 44. The attribution to the piano of an expressive role is also significant in this Lied. It is not a mere 'supporting character' in the Lied. The phrase ending on bar 32 looks both 'backwards and forwards' in the music. Through this phrase, a sense of fluid continuity, despite an adherence to ternary form, is illustrated in Lang's song. Her use of the piano in this song as a vehicle of expression places her right at the centre of song composition in the nineteenth century.

⁶¹ Krebs & Krebs, *Josephine Lang*, p. 54.

The descending motif in the piano at bar 32 is reminiscent of the introduction (bar 5). We see other variations of this motif throughout the song, in bars 14, 32, 39 and 51 (see Example 7.1). Lang uses this descending motif in two ways: 1) by sustaining the first note of the beat and tying it to the quaver of the next beat or 2) by descending from the first note of the bar. The first method is used as a method of perpetuating climaxes in the music; the second provides a link between sections. Interestingly at bar 14, the second version of the motif is observed in the piano illustrating different climactic points for voice and piano. Is this musical feature, which enhances the song, superfluous to the poem? Perhaps it represents the image's persona in that it reappears in varied forms but indeed musically, it is a skilful way of drawing together the different sections of the song. That Lang can recycle her musical motifs is admirable and bestows her songs with a sense of melodic unity. This descending motion provides contrast and balance in relation to the chromatic figure of the opening, which is always rising. Note also the musical expansions on 'Herz' in bars 38, 42 and 46 which point to the inward emotionality of the poem.

The descending motif in bar 32 leads back to a restatement of the opening vocal idea. The varied ternary form Lang uses,⁶² as opposed to Mendelssohn's varied strophic setting (AAA'), allows her to imbue the song with her own interpretation of Heine's poem. Although this was quite common in Lieder composition in the nineteenth century, the manner in which Lang's use of form allows her to interpret the poem is remarkable. The reiteration of the opening, which now moves to the relative minor in bar 40, musically realizes the protagonist's awareness that his dear image is only a symbol for the beloved who is not present. As

⁶² This is also noted in Krebs & Krebs, *Josephine Lang*, p. 54.

Heine relates how the vision does not dissolve in the morning, the recurrence of musical material is effective in communicating the persistence of the image's presence. Lang repeats lines of the poem, as she does frequently to express further musical ideas. Here, I believe the repetition is of specific importance. At bar 39, we are led to believe that the Lied is nearly finished, concluding what sounds like an ordinary ternary setting, but Lang's sudden alteration of the harmony in bar 40 to the relative minor (d minor), allows for musical intensification of the mood of her setting. The musical landscape from bars 40 to 44 points directly to pain experienced by the poet as a result of being parted from his beloved. This is achieved by the use of chord VII^{dim}7^b in e minor going to V7^d in F major in bar 41 (V7^c in bar 42), and the repetition of the D sharp to E movement in the top voice of the piano and cello—it is as if the piano music is momentarily 'stuck' while the voice carries on the expression of anguish. After two attempts, the piano music is allowed to move forward with a chromatically rising line that dominates the voice. The E flat of the voice in bar 43 is slightly anguished during expansion of the word 'ganzen', this note being the 7th of VII^{dim}7^b of II (G minor), and at bar 44 we have the climax of the song on the word 'Tag.' Harald and Sharon Krebs correctly point out how the three-note chromatic figure is skillfully augmented in bar 43,⁶³ preparing for the climax as we arrive at 6/4 harmony in the tonic key. The descending motif from the piano prelude begins on the mediant, a scale degree, which is laden with *Sehnsucht*.⁶⁴ The voice repeats 'im Herzen' illustrating the momentary inward feeling of these words. At bar 46, the voice is permitted to soar above the piano in an *ad lib* advance to the cadence. The musical impetus of this whole passage underlines the reality that the image, though it brings the poet joy, also causes him pain. A repeat of the piano

⁶³ Krebs & Krebs, *Josephine Lang*, p. 54.

⁶⁴ The other renditions of this descending motif began on the tonic or subdominant, which do not possess the same climactic feeling

introduction as an interlude (a familiar feature in Lang's *Lieder*) emphasizes Lang's interpretation of the cyclical nature of the poet's situation: the constant presence of the image he loves so dearly (possibly the Romantic Muse) and that yet is not real.⁶⁵

The rhythmic notation of Lang's setting is unclear. It is difficult to distinguish between triplets and duplets as Lang omits signifiers and merely positions notes in the right places.⁶⁶ Where rhythmic dissonances are given clearly, however, care should also be taken to bring out the simultaneous duplet/triplet movement in the piano so as not to create an ambiguous rhythmic texture.⁶⁷ Rather than aim to solve this awkward problem, I propose an awareness of this rhythmic ambiguity in Lang's settings.

An *Andante* tempo, which is not too slow, would perhaps best suit this song. If played too slowly it can sound laboured. A light touch for the pianist and adherence to Lang's *Andante* tempo marking will compensate for Lang's relatively dense piano texture. Since the cello is doubled by the piano, the pianist needs an even lighter touch in order for the cello to sing its melody. Indeed, Harald and Sharon Krebs observe that one of Schumann's emendations was to thin the texture of Lang's song, apparently because he 'did not agree with Lang's conception of the text.'⁶⁸

Harald and Sharon Krebs correctly assert, however, that 'Lang's thick textures and

⁶⁵ I am aware that it is all too easy to attribute the return of musical material to the cyclical nature of the protagonist's suffering. Here is where the music could perhaps merely bring the song to completion. While I believe that in some cases the postlude has an important meaning, we must recognize that here is one place where it may have a primarily *musical* function. The manoeuvre is all too common in the lied to warrant a deeper psychological meaning.

⁶⁶ Due to rhythmic discrepancies between voices which have the same melody, for example, it is difficult to ascertain what Lang intended. Barbara Gabler has reproduced the ambiguities. I have done the same so as not to go against Lang's original.

⁶⁷ Martha Elliott actually refutes this and says that the conception of rhythm was free in the early nineteenth century with variants taking place. See Martha Elliott, *Singing in Style: A Guide to Vocal Performance*, (New Haven: Yale University Press, 2006), p. 191.

⁶⁸ Krebs & Krebs, *Josephine Lang*, p. 56.

her climactic retransitional interlude indicate that she read the text as an expression of vehement, passionate emotion.’⁶⁹

The Question of Irony in ‘Traumbild’

‘Traumbild’ is a very interesting setting from the point of view of irony in the Lied. Lang obviously does not interpret the irony of Heine’s poem. It would be inappropriate to interpret the *Stimmungsbrechung* at the word ‘Kissen’, after all Mendelssohn omits the incongruous word.⁷⁰ The overt depiction of *Stimmungsbrechung* would not fit with the aesthetic of the Lied in general. Like Schumann, Lang transforms the irony of Heine’s song. Note that this does not occur in every song by Lang. This view is actually in keeping with Schumann’s view of irony in music in that we must search more deeply for the meaning *behind* the irony.⁷¹ Although it did not always remain the case, irony was not compatible with the early Romantic song aesthetic. In her setting, Lang succeeds in capturing the transforming meaning of Heine’s poem. Heine’s poems are the words of a deeply wounded soul.⁷² It is possible, therefore, that Lang interprets Heine’s irony in a covert manner. While Lang does not depict the irony present in ‘Traumbild’ through the presence of the word ‘Kissen’, her setting effectively depicts a valid narrative of emotion found in Heine’s poetry.

‘Traumbild’ is certainly one of Lang’s more complex settings. Lang goes beyond mere beauty of melodic line in this setting—the lyricism is not overdone—

⁶⁹ Ibid.

⁷⁰ Youens, *Heine and the Lied*, p.32. Youens mentions here that Schubert repudiates Heine’s irony. See also Perrey, *Schumann’s Dichterliebe*, p. 180.

⁷¹ For discussion of Schumann’s aesthetic of irony, see Perrey, *Schumann’s Dichterliebe*, p. 63.

⁷² See Susan Youens ‘Echoes of the Wounded Self: Schubert’s ‘Ihr Bild’, in *Goethe and Schubert, Across the Divide*, pp. 1–18.

and achieves a wonderful synthesis of music and text, stripping down Heine's poem to its very core and interpreting this in her song. As Youens points out, song composition in the 1830s has been neglected in scholarship. This specimen by Lang in 1834 is quite progressive. It was composed six years before Robert Schumann's *Liederjahr* and yet Lang's song is emblematic of the change that was taking place from the Schubertian to the Schumannesque Lied, placing her in a new school of song composition. The comparison with Mendelssohn's duet setting three years later illustrates that Lang's songs, through her piano writing and use of harmonic colouring, in the 1830s at least, were at the forefront of developments in the Lied of that period.

'Traumbild' does not possess the same vivacious temperament of Lang's responses to Goethe's poetry and interprets Heine's poem in a more intimate manner. In the Goethe settings, 'Frühzeitiger Frühling' 'Mignons Klage' and 'Sie liebt mich', Lang interprets the natural imagery of Goethe's poetry in relentless piano figurations and bright harmonic language, whereas in the Heine settings, the mood, even in the early settings, is more melancholic and tend to be emotionally reserved. This is evident later in such Heine settings as 'Seit die Liebste mir entfernt', op. 38[39] no. 40 and 'Wenn zwei von einander scheiden', op. 33[34] no. 6. 'Traumbild' is an exception in that it possesses a broad emotional range and its climax interprets the fervency of passion. It appears to be more typically romantic than other songs we have seen by Lang. Of course Lang's settings of each poet are varied in mood and tone but we can make some generalizations. The contrast between Lang's settings of Goethe's and Heine's poetry show that Lang was sensitive to the different literary aesthetics of Heine and Goethe. Nevertheless, 'Traumbild' and many of Lang's other

Heine settings possess the immediacy of emotion that often characteristically radiates from Lang's settings. Compositionally speaking, the song is a notable exemplar of Lang's Lieder composition and it is understandable that Robert Schumann reviewed the song in a positive light. He praised it for its sense of *Innigkeit* (intimacy).⁷³ Schumann found here, I believe, a key to understanding Lang's early songs. The intimacy he praises goes hand in hand with the immediacy of emotion I have found in Lang's Lieder. Lang achieves a closeness between the tone of poem and music in her songs and this results in a strong emotional impact. Indeed, Lang received criticism for this very quality in nineteenth-century reviews of her songs⁷⁴ but in my opinion, Lang's distinct ability to communicate the emotion of Heine's poetry in her musical settings is what gives her a unique voice in the nineteenth-century Lied. 'Traumbild' is an interesting song because we can see Lang engaging with the Romantic aesthetic of her contemporaries. She is further developing her artistry. Ekphrastically, 'Traumbild' reveals a composer who puts her own stamp on her musical setting by using the poem as a vehicle for her own expression.

7.2.2 'Mag da draußen Schnee sich türmen'

Heine's 'Mag da draußen Schnee sich türmen', *Heimkehr*, 51

'Mag da draußen Schnee sich türmen'		'Let the snow pile up outside' ⁷⁵
Mag da draußen Schnee sich türmen,	<i>a</i>	Let the snow pile up outside
Mag es hageln, mag es stürmen,	<i>a</i>	Let it hail, let the storm rage,
Klirrend mir ans Fenster schlagen, ⁷⁶	<i>b</i>	Banging noisily at my window
Nimmer will ich mich beklagen!	<i>b</i>	I will never complain,
Denn, ich trage in der Brust	<i>c</i>	For in my heart I carry
Liebchens Bild und Frühlings Lust!	<i>c</i>	The picture of my darling and the joys of spring.
 Muß ich in der Wüste hausen, ⁷⁷	 <i>a</i>	 Must I live in the desert, ⁷⁸

⁷³ Robert Schumann, *Gesammelte Schriften über Musik und Musiker*, pp. 153–54.

⁷⁴ Some of Lang's settings were criticized for being too emotional. See for example, *NZfM* 15/4, 13 July 1841, p. 14.

⁷⁵ First verse translated by Peter Branscombe in Heine, *Selected Verse*, p. 52.

⁷⁶ Lang has 'klirrend an mein Fenster'.

In der Wildniß, in der grausen,	<i>a</i>	In the dreadful wilderness,
Wo nur Sand und Sonne glühen,	<i>b</i>	Where only sand and sun smoulder.
Lieblich wird es in mir blühen!	<i>b</i>	It shall bloom beautifully within me!
Denn, ich trage in der Brust	<i>c</i>	For I carry in my breast
Liebchens Bild und Frühlings Lust!	<i>c</i>	The image of my beloved and the rapture of spring.
Ob die Nacht mit ihren Schauern,	<i>a</i>	If the night with its terrors,
Ob Gefahren mich umlauern,	<i>a</i>	If the danger looms about me,
Ob sie dräuen, ob sie wüten,	<i>b</i>	If they threaten, if they rage,
Wird ein Engel mich behüten!	<i>b</i>	An angel shall protect me!
Denn, ich trage in der Brust	<i>c</i>	For I carry in my breast
Liebchens Bild und Frühlings Lust!	<i>c</i>	The image of my beloved and the rapture of spring.

Heine's 'Mag da draußen Schnee sich thürmen' was published as the fifty-first poem of *Die Heimkehr* in *Buch der Lieder*.⁷⁹ Perraudin notes the close links to the poetry of Wilhelm Müller in the folklike qualities of this poem.⁸⁰ In its own right, Heine's poem is about a persona who takes solace in the memory of his beloved. Despite the adverse climate conditions, a pathetic fallacy for the forlornness he experiences, Heine's protagonist remains unwaveringly optimistic. Typical of the early Romantics, the power of the artist to triumph through imagination is here given prominence. Since this is Heine, however, we begin to suspect that the poet 'doth protest too much.' 'Nimmer will ich mich beklagen' smacks all too much of 'Ich grolle nicht' and suggests a hint of disillusionment with his beloved or art or whatever the case may be. Typical of Heine's artistry, however, this hint is very subtle. The poetic persona is so bombastic in retaining his 'Liebchens Bild' that any shade of irony is almost completely blotted out. Lang repeats this and therefore replicates the bombasticism. As in 'Traumbild', there is added irony in that the 'beloved' is no longer with him, nor do we have evidence that she will return.

⁷⁷ Ernst Meier's verses added by Lang follow here.

⁷⁸ Translation of Meier's verses by Sharon Krebs, 'The Lied and Art Song Texts Page', <http://www.recmusic.org/lieder/get_text.html?TextId=32098>, [accessed 5 February 2009].

⁷⁹ *DA*, I, p. 264.

⁸⁰ Perraudin, *Poetry in Context*, p. 45.

Heine alludes to the contrast between the seasons. In the depths of winter, he looks to the spring as a time of love and happiness. However, we suspect that Heine is not happy with his lot. Perhaps Heine's poem represents some sort of clinging on to the Romantic Muse which he in fact 'loves', despite such disdain for her in some of his poetry.⁸¹ Lang's appendage of Meier's verse, on the other hand, echoes none of the subtle irony in Heine's poetry.⁸² Rather it perpetuates the bombasticism of the earlier verses and is effectually the antithesis of Heine's intended meaning. This is reinforced by Lang's appropriation of the last couplet of Heine's verse as a refrain throughout the song, which reemphasizes the grandiloquence of Heine's poem. We can be sure that overly sentimental lines such as 'Lieblich wird es in mir blühen!' (it shall bloom beautifully within!) and 'Wird ein Engel mich behüten' (An angel shall protect me) would never have been written by Heine's pen. Lang's addition of Meier's lines reveals a disregard for and a misunderstanding of Heine's poetry. We know that Lang was religious—perhaps her religiosity is shown here in the reference to angels in Meier's verse.

⁸¹ See Youens *Heine and the Lied*, p. 277. Perrey's comments on Heine's 'mask of irony' are useful here; Perrey, *Schumann's Dichterliebe*, p. 7.

⁸² The poet's name 'E. Meier' is noted on the manuscript in WLB, MS Lang, Mus. fol. 53c, p. 28^r, and on a fair copy of the song, Cod. mus. II^o95 c, p. 34.

Example 7.3: Josephine Lang 'Mag da draußen Schnee sich Thürmen', op. 15 no. 2

Agitato con moto HEMIOLA

p *f*

4 *f*

1. (Heine) Mag da
2. (Meier) Muß ich
3. (Meier) Ob die

7
drau - ßen Schnee sich tür - men, mag es ha - geln, mag es
in der Wü - ste hau - sen, in der Wild - nis, in der
Nacht mit ih - ren Schau - ern, ob Ge - fah - ren mich um -

10 *cresc.*

stür - men, klir - rend an mein Fen - ster schla - gen,
grau - sen, wo nur Sand und Son - ne glü - hen,
lau - ern, ob sie dräu - en, ob sie wü - ten,

13 *p* *rallent.* *riten. e dolce* 1

nim - mer will ich mich be - kla - - gen! denn ich tra - ge in der
 lieb - lich wird es in mir blü - - hen! denn ich tra - ge in der
 wird ein En - gel mich be - hü - - ten! denn ich tra - ge in der

p *rallent.* *riten.*

2 3 4

16 *f*

Brust Lieb - chens Bild und Früh - lings - lust,
 Brust Lieb - chens Bild und Früh - lings - lust,
 Brust Lieb - chens Bild und Früh - lings - lust,

f

1 2 3 4

19 *dim.* 1

Lieb - chens Bild und Früh - lings - lust!
 Lieb - chens Bild und Früh - lings - lust!
 Lieb - chens Bild und Früh - lings - lust!

dim. *a tempo*

cresc.

2 3 4 1

23 *f*

f

Lang's setting of 'Mag da draußen Schnee sich thürmen', op. 15 no. 2 (c.1834)

This song was most likely composed by Lang in 1834⁸³ and several manuscripts of this song are in existence.⁸⁴ The song was first published in 1848 by Breitkopf und Härtel in Leipzig. It also appears in the Da Capo and Furore editions. Significantly, Lang's song was later published in London in English c. 1849 as one of the 'vocal gems' of Germany,⁸⁵ which shows how Lang was recognized as a key figure in the German Lied of her day.⁸⁶ There is no mistaking this song as an early composition by Lang. The *agitato* expression marking is typical of her. The song provides a striking contrast to 'Traumbild' and echoes the aesthetic of her Goethe settings ('Sie liebt mich', for example). Musically, the song is beautifully crafted. The piano introduction is finely constructed with a rising melody carefully placed in the soprano voice on the second and third beats of each bar in this 3/4 setting. This destabilization of rhythm injects life into the Lied and gives the music a feeling of 'unstoppability'. However, the musical quasi-rhymes in bar 8 (thürmen) with bar 10 ('stürmen') and bar 12 ('schlagen') with bar 14 ('klagen'), give a sense of regularity to the Lied.

⁸³ Sharon Krebs gives the date for composition of this song as most likely being 1834. See 'Josephine Lang', <<http://www.mugi.hfmt-hamburg.de/grundseite/grundseite.php?id=lang1815>>, [accessed 8 February 2009].

⁸⁴ WLB, MS Lang, Mus. fol. 53c, p.28^f (incomplete autograph, B flat major, Meier's verse included); Mus. fol. 53k, pp. 9^f-9^v (this version is not in Lang's hand but contains her pencil corrections, Agnes von Calatin's name is found on the first page); Mus. fol. 53m, p. 4^f (autograph,); Cod. mus.II 2° 95 c, 34-35 (copy in Lang's son's hand, includes introduction and includes Meier's verse). Another autograph of this Lied with a dedication from Emilie Zumsteeg to Marie Mörrike is found at Deutsches Literaturarchiv, Marbach (A: Kauffmann, F. Autographen. Musikalien).

⁸⁵ *Lyra Anglo-Germanica: A Collection of the latest and Most Select Vocal Gems of Germany* (London: T. Boosey c. 1849); republished in 1882 by Breitkopf und Härtel.

⁸⁶ Harald and Sharon Krebs also comment on Lang's international status. See Krebs & Krebs, *Josephine Lang*, p. 143.

The sense of surging forward—striving onward through a blizzard—is tangible in the music. Lang uses a hemiola from bars 3 to 4.⁸⁷ While this has no overt link to the poem, it is effective in destabilizing our ear for a moment and perhaps underscores the uncertainty in the persona’s voice. The dotted quaver-semiquaver idea of the vocal line beginning on the last beat of bar 6 gives a ‘kick start’ to the lines of the poem. This idea is used to start the first pair of phrases and is coupled with a harmonic pattern that moves from third to first beat. This pairing of ideas is effectively a driving force in the music. Ironically, Lang creates a sense of Goethe’s daemonic aspect in this setting of Heine’s poem. In bars 8 to 10, we can hear a countermelody in the soprano voice of the piano on the second and third beats of the bars, providing a link between phrases but also showing that the piano has an important role. At bar 10, we begin to hear a relative minor tonality (B flat minor) which creates a mood of angst and yet defiance. Lang’s music complements Heine’s use of harsh consonants. At bar 11, we see the phrase begin for the first time on the first beat of the bar with the same dotted quaver-semiquaver pattern. The emphatic ascending scale in bars 11 to 12, as it rises to a high G, draws attention to one of the many significant verbs in Heine’s poem, in this case, ‘schlagen.’ The abrupt downward leap of an octave on this verb is like a jolt of reality. In bars 13 to 14, we begin to hear a change in tone with the *rallentando* at the phrase ‘nimmer will ich mich beklagen!’ Is Lang being ironic here? The central syllable of be-*klag*-en is elongated (note how the corresponding previous verbs were kept short) but here with the *rall*, it really stands out in the texture. Bars 13 and 14 circle around the dominant of the relative minor and lead nicely into ‘denn ich trage in der Brust’ of bars 15 where we have the dominant in second inversion and 16, where the tone echoes a

⁸⁷ Werner also notes the effective use of syncopation here. See Werner, ‘The Songs of Josephine Caroline Lang’, p. 516.

clear note of stability as the music revisits the tonic, made convincing by the presence of the secondary dominants in the previous bar. The C, which is the leading note on 'in' at bar 15 exudes slightly too much sentimentalism. With a *ritenuto* and *dolce* marking, bars 15 and 16 feel like a fresh start to the song but it borders on being overly saccharine. Is Lang exaggerating this line in the poem in an attempt to highlight Heine's irony? Certainly, Lang's blissful treatment of this line is ironic in itself in that she falls into the trap of Heine's irony and perpetuates a false meaning, as many composers have done.

Lang's use of the refrain is effective. Bar 17's vocal material is an echo of bar 11 but this time transformed into an exclamation of ecstasy. The momentary slowing down of harmonic rhythm in bar 19 and the repetition of the last line of the poem with its rhythmic augmentation to four bars instead of two is effective in underscoring the persona's clinging to his 'Liebchens Bild'. The piano, which has played a predominantly subordinate role in the song until now, comes to the fore albeit briefly in bars 18 to 19. Unusually here Lang uses new material for the postlude. The piano soars to heights that it did not attain in the body of the Lied, while retaining the melody placement of the piano introduction. Lang's use of the minor 9th in bar 25 is effective in drawing the song to a close.

Performance Practice

The piano part is quite demanding technically. It might be useful for singers that there is only one melismatic moment in the whole song (bar 21). With so much syllabic singing, it is helpful to remember to keep a sense of line. An effort should be made to sing the awkward leaps in the vocal line as *legato* as possible, such as the

leap from bar 20 to 21. Indeed, an awareness of the reasons why Lang employs syllabic setting may help singers. For the most part, Lang's syllabic writing echoes the protagonist's battle with the elements. The melodic range for the singer is wide and requires a mix of head and chest voice, which is reflective of Lang's own singing ability. The tessitura in this Lied reflects Lang's own impressive vocal range, which was praised in her day.⁸⁸

Interestingly on Lang's manuscripts of this song, there are no repeat marks given, although performers have assumed where to put them. Indeed, a repetition that uses the piano introduction as the interlude works perfectly for the song, as the piano parts in bars 6 and 22 are strikingly similar and permit such an interchange due to the metrical re-interpretation of bar 22. It is highly likely that this was Lang's intended point of repetition. Two of the manuscripts for this song do not possess the piano introduction, which suggests that it was added later. This has interesting repercussions if read in line with David Gramit's thinking of the Lied as a commodity.⁸⁹ He argues that Schubert added formal piano introductions to his songs to make them more sellable. We have seen something similar in Lang's setting of Goethe's 'Nähe des Geliebten' where an introduction is added, possibly as a selling point. The appearance of Lieder without introductions suggests the informality of the performance setting of these songs.

⁸⁸ Franz Hauser, a famous baritone of the day, praises Lang's vocal range by comparing it to Jenny Lind in a letter to Lang, 30 October 1847, cited and translated in Krebs & Krebs, *Josephine Lang*, p. 133.

⁸⁹ Gramit, 'The Circulation of the Lied', p. 304.

On the Addition of Meier's Verse: Lang's Setting and Sentimentalism

We can explore some more possible reasons for the strange addendum by Lang of Meier's verse. Lang comments that her reaction to a song was an organic process, the song was 'pre-formed' in her mind. Since Lang composed such rapid music for Heine's verse, which is over quickly, she may have wanted to convert the song into strophic setting in order to gain more musical 'mileage' out of her composition. Meier's poetry fits this requirement (we have seen similar occurrences in Goethe's poetry where she omits a stanza to give strophic regularity). Although this desire would not excuse her lack of care towards Heine's poetry, it does at the same time reveal Lang's willingness to negotiate the boundaries of the Lied.

The appendage of these two verses serves to enhance the jingoism found in Heine's verse. Lang either fails to interpret or chooses not to interpret any hint of irony in Heine's poem by adding these verses. The sentimental nature of the text defies Heine at his very artistic core. So although the word-tone relationship is very significant in Lang's songs, in this case we see how she sometimes focuses on the 'wrong' elements of a poem.

Lang's musical setting echoes the choice of Meier's text. The sentimentality of bar 15 amplifies the sense of ironic optimism that permeated Heine's poem. However, musically the setting is congenial to the text. Indeed, Susan Youens points out that 'some [composers have] failed to see that Heine's surfaces are untrustworthy.'⁹⁰ It is difficult to say whether Lang fails to interpret or chooses not to interpret any notion of irony in Heine's poem. The addition of Meier's poetry shows

⁹⁰ Youens, *Heine and the Lied*, p. 269.

a lack of understanding of the nature of Heine's poetry, yet the overall treatment of the poem echoes the overt meaning, which is obvious to us in Heine's poem. We must remember that the irony of Heine's poetry could represent itself in many ways. There is, in fact, irony in the fact that composers did not grasp the irony of his settings. Lang's rationale for adding Meier's work is, admittedly, unclear. It does, however, reveal that she misunderstood Heine's text on this occasion. As Youens has mentioned, however,⁹¹ just because a composer chooses to interpret the saccharine aspect of Heine's poem does not make her setting any less valid, but rather shows that she, like many other composers, succumbed to the spell of Heine's poetry. This song is, therefore, another contribution to the musical debate on the Lied.⁹²

Apart from its musical interest, 'Mag da draußen' echoes many of the interesting questions raised by Susan Youens in relation to the Lied. Unlike 'Traumbild', this song by Lang demonstrates the youthful naïveté that was apparent in many of her early song compositions.⁹³ Perhaps Lang's reaction to a poetic text depended on her mood, but in the vein of Youens' probing of Mendelssohn's Lieder, can we really say that Lang gives the wrong interpretation of Heine's poem here? It is true that the addition of Meier's verse was misguided, yet Lang captures the façade of Heine's optimism perfectly in her musical setting and portrays the sense of movement that pervades Heine's poem.

⁹¹ Ibid., p. xix.

⁹² Youens refers to the 'great debate throughout the [nineteenth] century regarding the nature of song'. See Youens, *Heine and the Lied*, p. 89.

⁹³ Hiller praised this quality in Lang's songs. See Hiller, *Aus dem Tonleben unserer Zeit*, p. 13.

7.2.3 Two Settings of ‘Seit die Liebste mir entfernt’

Lang set another of Heine’s poems, ‘Seit die Liebste mir entfernt’, in the following year (1835). This setting remained unpublished. However, Lang did return to the poem sixteen years later (1851) and this time the song was published.⁹⁴ It is extremely fascinating to examine two settings of the same poem from different points in her career. The most alluring aspect of this double setting is the divergence in musical interpretation of the poem. Each setting dwells on different subject matter in Heine’s poem and therefore shows the ability of a poem to awaken different senses and, as we shall see in the analyses, inspire diverse musical reactions to each reading, while also revealing a development in Lang’s musical and literary sensibility. It is also interesting to observe Lang’s interpretations of a poem that once again has distance from the beloved as its theme. The contrasting settings reveal that Lang did not confine herself to one interpretational approach.

Heine’s ‘Seit die Liebste mir entfernt’, *Lyrisches Intermezzo*, 35

‘Seit die Liebste mir entfernt’

Seit die Liebste mir⁹⁶ entfernt,
Hab’⁹⁷ ich’s Lachen ganz verlernt!
Schlechten Witz trieb⁹⁸ mancher Wicht,
Aber lachen konnt’ ich nicht!

Seit ich sie verloren hab’,
Schafft’ ich auch das Weinen ab!
Oft⁹⁹ vor Weh das Herz mir bricht,
Aber weinen kann ich nicht!

‘Since my beloved has deserted me’⁹⁵

a Since my beloved deserted me,
a I have forgotten how to laugh!
b Bad jokes have been made by many a wretch,
b But I could not laugh!

c Since I have lost her,
c I have also put an end to crying!
b Often my heart breaks with sorrow,
b But I cannot cry!

Heine’s ‘Seit die Liebste mir entfernt’ is the thirty-fifth poem taken from the *Lyrisches Intermezzo*, *Buch der Lieder*. This song’s simple rhyming scheme

⁹⁴ Josephine Lang, ‘Seit die Liebste mir entfernte’, op. 38 [39] no. 4.

⁹⁵ Translation is my own.

⁹⁶ DA has ‘war’, I/I, p. 166.

⁹⁷ DA has ‘Hatt’, I/I p. 166.

⁹⁸ DA has ‘riß’ (tear), I/I, p. 166.

⁹⁹ DA has ‘fast’, I/I, p. 166.

aabbccbb can be reduced to *ABCB*, a common rhyming scheme in Heine's poetry. His double repetition of rhymes has an element of humour in the face of tragedy. Heine's poem relates his experience of losing his ability to weep or laugh after parting from his beloved. The reader can identify with his inability to laugh; he has been hurt deeply by the absconding of his beloved and the loss of the capacity to weep expresses a deep grief. Here Heine implies how grief which is very deep cannot be voiced—an idea reminiscent of Dante's image of hell, where the inhabitants are rendered speechless. Like 'Wenn zwei von einander scheiden', another poem by Heine which Lang set, this poem essentially entails the poet's realistic portrayal of human relationships and emotions connected with these relationships. He does this with an element of self-mockery, emphasized by the rigid pattern of rhyming lines. The change of tense from past to present in the last line signifies the rawness of emotion that underlies the poem.

7.2.3.1 Lang's First Setting of 'Seit die Liebste mir entfernt' (1835)

Lang first set Heine's 'Seit die Liebste mir entfernt' (Track 5) on 14 October 1835¹⁰⁰ but the setting was to remain unpublished until Barbara Gabler's edition in 2009.¹⁰¹ Lang's early setting of this poem is in D minor. The use of the minor tonality is unusual, as Lang's songs tend to be set in a major key. 'Und wüssten's die Blumen' and 'Ich hab' dich geliebet' are the only other settings of Heine's poetry in a minor key. The piano introduction, which begins after a semiquaver rest, along with the unstable chord of II7, immediately sets a mood of unrest. The dissonance of the stirring piano introduction is a musical personification of *Sehnsucht*. In this way, Lang dwells on the persona's grief rather than on the underlying ironic element:

¹⁰⁰ WLB, MS Lang, Württembergische Landesbibliothek Stuttgart, Mus. fol. 53n, pp. 28–29, (autograph, dated 14 October 1835).

¹⁰¹ Josephine Lang, *Ausgewählte Lieder*, pp. 38–39.

although he experiences grief, he is unable to express it. Just before the voice enters, the piano's figuration changes to an arpeggiated figure. As the voice rises in bar 3, so too does the tenor voice of the piano and this generates musical intensity. The use of VII^{dim}7 of V at bars 2 and 7 has the effect of intensifying the emotion of the poem. Simultaneous quaver movement in the vocal line and tenor part of the piano with a chromatic passing note (D flat) in the piano occurs at bar 5, and this bolsters the singer's declaration of the words.

The first strophe is followed by a piano interlude, a repetition of the piano introduction up a third with the expressive chord of IV⁷ (Gm⁷), which embodies the theme of *Sehnsucht* as one of the most poignant moments of the song. The piano interlude leads neatly into the second strophe, which is fundamentally set to the same music as the first. On this occasion, however, the anticipated modulation to the relative major is absent and the music continues in the minor key, undoubtedly responding to the word 'weinen' as opposed to 'lachen' in the first stanza. In bar 12 the epigrammatic modulation to A minor with an octave leap from e to e in the voice highlights the 'Weh' of which the persona speaks. Again, the piano postlude, derived from the piano introduction, carries with it a sense of profound hopelessness or indeed longing. This Lied typifies Lang's early songs: although she does not portray irony, she grasps the reasons *behind* Heine's inability to laugh or cry in a musical reading of the text which admirably interprets the emotions beneath the poem.

Example 7.4: Josephine Lang, 'Seit die Liebste mir entfernt', 1835, First Setting

fz

p

3 *Agitato*

Seit die Lieb - ste mir ent - fernt, hab ich's La - chen ganz ver -

5 *passion.* *p* *rit.*

lernt! Schlech - ten Witz trieb man - cher Wicht, ab - er la - chen konnt' ich

7 *a tempo* *rit.*

nicht, ab - er la - chen konnt' ich nicht!

rit.

9

con espressione Seit ich sie ver-lo - ren

11

rit. *a tempo*
 hab, schaff' ich auch das Wei - - ab, - Fast - vor Weh - das Herz mir

13

fz *rit.*
 bricht, ab - er wei - nen kann ich nicht, ab - er wei - nen kann ich

crescendo
ff *pp*

15

nicht!

con espressione

7.2.3.2 Lang's Second Setting of 'Seit die Liebste mir entfernt' (1851)

The second setting of 'Seit die Liebste mir entfernt', composed in 1851, was published in 1867 as op. 38 [39] no 4.¹⁰² It was also republished by Furore Verlag in 2009.¹⁰³ One manuscript of this song is in existence.¹⁰⁴ This song was in fact one of few songs composed during her marriage to Köstlin and is an example of Lang's maturing musical personality. By 1851, Lang had been married for nine years and had given birth to six children. Given the difficulties she faced before she and Köstlin got married and the radical changes since then, it is not surprising that the sparkling dynamism of her early settings has now developed into a more nostalgic, objective approach to her poetic texts.¹⁰⁵ This setting of 'Seit die Liebste mir entfernt' embodies this journey to maturity, which is captured to an even greater degree in her later settings of Heine and Uhland in the 1860s.

In contrast to the 1835 setting, here Lang inconspicuously implements Heine's ironic twist. The poetic tone of sarcasm is fittingly depicted in the opening of Lang's song by the B natural in V #5 of A flat (the subdominant). Here chromaticism's function is not to heighten emotion or decorate a melody but rather one of ironic embellishment. Non-tonic chromatic openings which often begin in the subdominant are found throughout Lang's songs, for example, her settings of Heine's 'Und wüssten's die Blumen' and Goethe's 'Frühzeitiger Frühling' and 'Nähe des Geliebten'.

¹⁰² Two different song sets were published under op. 38. See Köstlin, 'Lebensabriß', p. 102.

¹⁰³ Josephine Lang, *Ausgewählte Lieder*, pp. 56–57.

¹⁰⁴ WLB, MS Lang, Mus. fol. 53w, pp. 28^r–28^v (autograph).

¹⁰⁵ Of course, this pattern is found in the work of other composers.

Example 7.5: Josephine Lang, 'Seit die Liebste mir entfernt, op. 38 [39] no. 4, 1851, Second Setting

Lebhaft

LANGIAN FALLING 4th
RISING 2nd MOTIF

4

p

Seit die Lieb - ste mir ent -
Seit ich sie ver - lo - ren

p

f

ff

p

LANGIAN FALLING 4th MOTIF

10

fernt, hab' ich s'La - chen ganz ver - lernt! Schlech ten Witz trieb man - cher Wicht, a - ber
hab', schafft' ich auch das Wei - nen ab! Oft vor Weh das Herz mir bricht, a - ber

p

p

15

dim.

p

la - chen konnt' ich nicht, a - ber la - chen konnt' ich nicht, a - ber
wei - nen kann ich nicht, a - ber wei - nen kann ich nicht, a - ber

p dim.

pp

19 *f* *ad lib.* **a Tempo**
la - - - - - chen, la - - - - - chen konnt' ich nicht!
wei - - - - - nen, wei - - - - - nen kann ich nicht!

24

28

This technique was also used by Schubert in his *Lieder* (admittedly in a more complex way), for example, in his setting of Goethe's 'Nähe des Geliebten' D162, op. 5 no. 2. In Lang's Lied, the leap downwards of a diminished fourth followed by a rising minor second captures a kind of indifferent carelessness.¹⁰⁶

What is remarkable is how Lang transforms this motif and uses it not only in this particular Lied but in other songs, such as her first setting of Goethe's 'Nähe des Geliebten'. The use of the motif in Lang's Lied gives the air of detachment and

¹⁰⁶ Harald and Sharon Krebs and Werner have all commented on this motif. See Krebs & Krebs *Josephine Lang*, p. 141 and Werner, *Josephine Lang*, p. 643. Werner adds that the use of this motif portrays the poet's view that 'life has turned sour.'

antisentimentality. The triadic nature of the vocal melody gives the impression that the protagonist is merely going through the motions. The cascading idea in the piano in bars 6 and 7 however is effective in breaking out of this sustained mood for a moment. The Alberti-type accompaniment from bar 8 and in the bass at bar 12, is also a contributing factor to this feeling of the mundane. A general absence of lyricism in this setting points to Heine's irony. Although the music is still melodious, Lang does not indulge in lyricism. However, Lang does express some emotion in the sustained notes, on 'lachen'/'weinen' at bar 19 for example. The adjustment of C natural to C flat to create IIdim.5b in bar 16 and IIdim.5(7)b in bar 20 is also highly expressive. Lang's use of long sustained notes towards the end of the setting imbue the song with a sense of *Sehnsucht* that is not explicitly stated in Heine's poem. However, this is offset by the strange furtive rhythm at the end of the vocal line, which could be musical *Stimmungsbrechung*. The familiar falling fourth, rising second motif is developed in bar 14 and is heard in tenths between the piano and bass.

Admittedly, transgressions from musical 'norms' creep into Lang's compositions. In this song, an example occurs in bars 10 to 11 as the same chord is sustained from weak to strong beat. These departures from convention may be attributed to Lang's lack of formal education in music and composition. The early signs of prodigiousness were not nurtured adequately and this resulted in Lang's breaking of convention in her songs. Of course, not all unconventional manoeuvres can be attributed to lack of education. Sometimes, Lang may have wanted to break with norms. Nevertheless, Lang's treatment of Heine's poem, which interprets the

overt joviality along side hidden pain is one of her most interesting Heine setting and reveals a maturing artist who was attuned to the nuances of Heine’s meanings.

7.2.4 1838: Four Heine Settings

It may be a slight exaggeration to call 1838 Lang’s *Heinejahr* but we do note that she set four of Heine’s poems in that year. ‘Schmetterling’ was published in 1840/1841 in *Lieder-kranz* and later in 1848,¹⁰⁷ while the three other settings remained unpublished until Barbara Gabler’s edition appeared in 2009. 1838 was a productive year for Lang and witnessed her composition of c. 30 Lieder.

7.2.4.1 ‘Die holden Wünsche blühen’

Heine’s ‘Die holden Wünsche blühen’, *Neuer Frühling*, 40

‘Die holden Wünsche blühen’		‘Sweet wishes bloom’ ¹⁰⁸
Die holden Wünsche blühen,	<i>a</i>	Sweet wishes bloom,
Und welken wieder ab,	<i>b</i>	And wither away again,
Und blühen und welken wieder—	<i>c</i>	And bloom and wither again—
So geht es bis an’s Grab.	<i>b</i>	So it continues to the grave.
Das weiß ich und das vertribet	<i>a</i>	This I know, and it darkens
Mir alle Lieb’ und Lust;	<i>b</i>	All my love and desire;
Mein Herz ist so klug und witzig,	<i>c</i>	My heart is so clever and witty,
Und verblutet in meiner Brust.	<i>b</i>	And bleeds to death in my chest.

Heine’s ‘Die holden Wünsche blühen’ appeared as no. 40 in *Neuer Frühling* of *Neue Gedichte*.¹⁰⁹ Roger Cook describes this poem as a ‘lament that enables one to live in the present moment for eternity.’¹¹⁰ One could also read that one is doomed to experience the pain of love for eternity. Perhaps Heine is pointing to the dual nature of things—or is this another of Heine’s paradoxical twists? Heine creates links with

¹⁰⁷ ‘Josephine Lang’,
 <<http://mugi.hfmt-hamburg.de/grundseite/grundseite.php?id=lang1815>>,
 [accessed 15 December 2009].

¹⁰⁸ Translation is my own.

¹⁰⁹ *DA*, II, p. 27.

¹¹⁰ Roger F. Cook, ‘The Riddle of Romantic Poetry’, p. 117.

love (possibly sexual love) and death in this poem. Stanza two reveals the tragic consequences of this love with the sacred image of the heart bleeding to death in his chest. What is Heine lamenting? What gives rise to such radical (and even blasphemous) imagery? One answer is that this poem is perhaps Heine's cry of anguish in reaction to the inescapability from the Romantic Muse. The poem is the cry of a tortured artist veiled underneath a mask of irony. The poem refers to the transience of human life and essentially reveals Heine's belief in the futility of human emotion and human existence. Conversely, it could be read with covert sexual meaning also as he describes the ebb and flow of sexual desire and a deep disillusionment with the restraints of social etiquette.

Lang's setting of 'Die holden Wünsche blühen' (10 February 1838)

The first of Lang's Heine settings of 1838 is a setting of 'Die holden Wünsche blühen' (Track 6).¹¹¹ Two manuscripts of this Lied are in existence.¹¹² The neatness of the manuscript and the lack of mistakes suggest that it was intended for publication, though the first publication did not occur until 2009. Although it is not the best of Lang's settings, 'Die holden Wünsche blühen' is an interesting example of her engagement with Heine's poetry. Lang's setting of 'Die holden Wünsche blühen', a poem which contains perhaps the most grotesque imagery of all Lang's Heine settings, is remarkably decorous. It is highly ironic, then, that out of all her Heine settings, this one appears to be composed in the most Mendelssohnian of song aesthetics. Perhaps this is Lang's way of conforming to musical ideologies of her time. Lang's song is similar to the Mendelssohns' song compositions on both a superficial level and in a deeper sense. The opening of the song bears particular

¹¹¹ Josephine Lang, *Ausgewählte Lieder*, pp. 43–45.

¹¹² WLB, MS Lang, Mus. fol. 53t, pp. 3^v–5^r (dated autograph); Mus. fol. 53c, pp. 2^r–4^r (not an autograph but has some corrections by Lang in ink).

similarity to Felix Mendelssohn's most famous Heine setting, 'Auf Flügeln des Gesanges' op. 34 no. 2 (composed three years earlier in 1835). Both songs open with the characteristic upward leap of a sixth and have repeated accompanimental patterns.¹¹³

The date of this composition, 10 February 1838, is underlined. As Harald and Sharon Krebs have shown, 10 February was an important date in Lang's relationship with Eichthal, although its exact meaning is not known. Lang referred to the date on many occasions with fond memories. Harald and Sharon have shown that the relationship was probably re-kindled in 1838.¹¹⁴ The composition of this song on a significant date is probably important. Lang's choice of the poem is interesting in this light. Perhaps it represents the re-ignition of desire. Lang's pleasant setting of the text suggests that perhaps she has accepted whatever pain is now associated with remembering 10 February. Youens notes that Clara Schumann tended to avoid the depiction of irony in her settings of Heine's poetry,¹¹⁵ possibly because she had found new marital bliss. Like Felix Mendelssohn and Clara Schumann, Lang effectively disregards the irony of Heine's poem in favour of a more 'drawing room song'-like aesthetic.

¹¹³ The piano accompaniment figurations are of course different but both are a form of subordinate chordal accompaniment.

¹¹⁴ For more on the Lang-Eichthal relationship, see Krebs & Krebs, *Josephine Lang*, pp. 57–72.

¹¹⁵ Youens, *Heine and the Lied* p. 45. Youens claims that Clara Schumann (like Schubert) repudiates Heine's irony in 'Sie liebten sich beide'.

Example 7.6: Josephine Lang 'Die holden Wünsche blühen'

Allegro

p
Die hol - den Wün - sche blü - hen und wel - ken wie - der

4
ab, und blü - hen und wel - ken wie - der,

7
p so geht es bis ans Grab *fp* so geht es bis ans

p cresc. *f*

10
Grab. Das weiss ich, und das ver -

13 *f*

trü - bet, mir al - le Lieb und Lust. Mein

16 *cresc.* *p rit.*

Herz ist so klug und so wit - zig, und ver - blut - et in mein - er

cresc. *p*

19 *f* *ad libit.* *dim.* *a tempo*

Brust, und ver - blu - tet in mein - er Brust, So

f *rit.* *dim.*

22

blüh - en die hol - den Wün - sche, und wel - ken wie - der

p

25 *cresc.*

ab, Sie blü - hen und wel - ken wie - der,

cresc.

28 *p* *fp* *dim.*

so geht es bis ans Grab, so geht es bis ans

fp *rit.*

31 *bis*

Grab. so geht es

34 *ans* *Grab,*

bis ans Grab,

With no piano introduction, this song is notable for its beauty of vocal line with a subordinate accompaniment, much akin to Mendelssohn's 'Auf Flügeln des Gesanges' in its straightforward question-and-answer-type phrases. The major cheerful melody seems to militate against the sad theme of the poem. The harmony in bars 7 and 8 is remarkably similar to the harmony of Mendelssohn's song (bars 14 to 17). The sustained high G in the vocal line from bars 8 to 9 is a musical technique which serves an aesthetic purpose in the conveyance of song as aesthetically pleasing but in this song it portrays an atmosphere of contentment. As the second stanza of text relates how these 'sweet wishes' (a symbol for poetry perhaps) have darkened all his 'love and desire', the words are set in a contrasting B section.¹¹⁶ Perhaps Heine is here referring to the dual nature of things. Whatever the allusions, Lang musically emulates the poet's casting of a shadow as the music hints at the tonic minor.

Lang repeats the first verse in its entirety to basically the same music, turning the song into ABA form—but this is not mere repetition for the sake of it. Lang's calculated repetition of this stanza underpins the cyclical nature of the poem; these 'sweet wishes' we are told, bloom over and over again—the persona cannot escape

¹¹⁶ Unusually we find musical references to future songs by Lang, the melody in 'Im Frühling' op. 10 no. 4 ('So singet und so springet') in bar 13, for example. Bars 6 to 7 motivically foreshadow the later Heine setting 'Wenn Zwei von einander scheiden' op. 33[34] no. 6.

them. She captures an element of the inextinguishable desire of Heine's poem, which refutes Heine's deathwish. Perhaps, then, Lang turns her back on Heine's negativity in this way. Certainly, the harmony of this Lied is mainly diatonic coloured by the use of secondary dominants and diminished sevenths, in bars 28 and 29 for example. We note also the downward leap to 'Grab' to a low B flat in bar 40. This obvious word-painting and the likely use of the chest voice could possibly be ironic and gives performers an opportunity to portray the ironic element of Heine's poem.

Lang's interpretation of Heine's poem, while not the finest in the repertoire, is an interesting example of a musical response to a rarely heard-of Heine poem. While not overflowing with interesting musical features, this unpublished Lied is significant not only for the parallels we can draw with Mendelssohnian song but also as an example of how Lang manipulated her songs to conform to polite aesthetic. It is interesting to witness the complexity of the juxtaposition of Lang's reading of Heine's text and the poem's content, which is anything but polite. If we recall the significance of the date of composition, her setting may be an attempt to repress her own sadness. 'Die holden Wünsche blühen' is an interesting setting, which opens up questions about irony and the Lied, and the 'correctness' of the depiction of irony in music.

7.2.4.2 'Ich hab' dich geliebet'

Heine's 'Ich hab' dich geliebet', *Lyrisches Intermezzo*, 44

'Ich hab' dich geliebte und liebe dich noch'		'I have loved you and love you still!' ¹¹⁷
Ich hab' dich geliebet und liebe dich noch!	<i>a</i>	I have loved you and love you still!
Und fiele die Welt zusammen,	<i>b</i>	And if the whole world collapsed,
Aus ihren Trümmern stiegen doch	<i>a</i>	Out of its ruins would climb forth

¹¹⁷ Translation is my own.

Hervor meiner Liebe Flammen.	<i>b</i>	The flames of my love.
Und wenn ich dich geliebet hab' ¹¹⁸	<i>a</i>	And when I have loved you
Bis meine Todesstunde,	<i>b</i>	To the hour of my death,
So nehm ich mit ins ew'ge Grab	<i>a</i>	I shall take to the eternal grave
Die große Liebeswunde.	<i>b</i>	The gaping wound of my love.

Heine's 'Ich hab' dich geliebet' is the forty-fourth poem of the *Lyrisches Intermezzo*.¹¹⁹ At first glance, Heine's poem recalls the crushing effect that his love has had on him. Over-dramatization and an exaggerated sense of the poet's love are observed here; he says that if the whole world collapsed, yet out of its ruins would climb forth his 'flames of love'. By depicting his love with such flamboyant and bombastic imagery, Heine yet again twists the contemporary genre of love poetry and mocks the ideal of the nineteenth-century poet triumphing through his imagination. Perhaps here the flames might represent Romantic poetry although Heine feels the reasoning behind it is dead. We see here another example of Lang adding a verse by another poet in order to lengthen her setting. Her choice of texts continues the theme of the pain of unrequited love.

Lang's Setting of 'Ich hab' dich geliebet' (2 April 1838)

The third of Lang's unpublished Heine settings of 1838, 'Ich hab' dich geliebet' (Track 7), remained unpublished until 2009.¹²⁰ Lang's setting of this poem is in E minor, one of only three Heine settings in a minor key. The use of the 3/2 meter for a quick song is unusual as it appears rarely in Lang's songs. The corrections and blotchiness of the manuscripts suggest that it is more a work in progress than one intended for publication.

¹¹⁸ Lang added this verse by an unknown author.

¹¹⁹ *DA*, I, p. 177.

¹²⁰ WLB, MS Lang, Mus. fol. 53q, pp. 23–25 (dated autograph); Mus. fol. 53c, pp. 17^r-18^v, (not in Lang's hand).

Example 7.7: Josephine Lang 'Ich hab' dich geliebet'

Vivace

Ich hab' dich ge - lie - bet und lie - be dich noch, und

5
fie - le die Welt zu - sam - men aus ih - ren

10 *cresc.*
Trüm - mern stie - gen doch her - vor mein - er Lie - be

15 *ff*
Flam - - - men, und wenn ich dich ge - lie - bet

simile

ff

20

hab' bis in mei - ne To - des - stun - - - de, so

25

nehm' ich mit ins ew' - ge Grab die gro - ße

30

Lie - bes - wun - - - de!

35

Yet there are a few interesting events in the Lied. Lang's descending melodic lines through the minor scale portray the devastation mentioned in the poem. The contrasting music for the second couplet of the poem, in the relative major, briefly evokes a more hopeful tone.

The closing bars of the song affirm that Lang believed this poem to be about desolation rather than a happy reunion of love. The piano postlude is beautifully written; one could say that it is *'sehnsuchtvoll'*, and reveals her gifts of lyrical melody-writing. Lang's *'Ich hab' dich geliebet'* is an interesting setting where her treatment of the theme of unrequited love is more furiously passionate than we have seen in other settings by the composer.

7.2.4.3 'Mit deinen blauen Augen'

Heine's 'Mit deinen blauen Augen', *Neuer Frühling*, 28

'Mit deinen blauen Augen'		'With your blue eyes' ¹²¹
Mit deinen blauen Augen	<i>a</i>	With your blue eyes
Siehst du mich lieblich an,	<i>b</i>	You look at me so lovingly
Da wird mir so träumend zu Sinne,	<i>c</i>	Then my senses become so wistful
Daß ich nicht sprechen kann.	<i>b</i>	That I cannot speak.
An deine blauen Augen	<i>a</i>	Of your blue eyes
Gedenk' ich allerwärts; -	<i>b</i>	I think always; -
Ein Meer von blauen Gedanken	<i>c</i>	A sea of blue thoughts
Ergießt sich über mein Herz.	<i>b</i>	Pours over my heart.

Heine's *'Mit deinen blauen Augen'* is the twenty-eighth poem from *Neuer Frühling* of *Neue Gedichte*.¹²² In using the general image of the sea, he creates the same effect of the 'impersonal' achieved in *'Du bist wie eine Blume'*. As the poetic persona looks into his beloved's eyes, he becomes mesmerized. Heine creates a sublime moment of stillness. The stillness suggests a lover overcome with desire. The reference to the senses that 'become wistful' and the fact that he is not able to speak imply sexual arousal. This muteness also echoes the tenor of realistic relationships where one is unable to express one's emotions in words.¹²³ The second stanza describes how when the poet is separated from the beloved, his heart is flooded by a

¹²¹ Translation is my own.

¹²² *DA*, II, p. 19.

¹²³ We observed this in *'Seit die Liebste mir entfernt'*. This theme also occurs in another Lang setting, *'Wenn zwei von einander scheiden'* op. 33[34] no. 6, discussed later in the chapter.

sea of 'blue thoughts.' In playing on the typical theme of heartache through separation, Heine's use of the colour blue in this poem could be ironic as the blue flower was Novalis' symbol of Romanticism,¹²⁴ but here perhaps its use reflects that Heine's blue thoughts are of a sexual nature.

Lang's setting of 'Mit deinen blauen Augen' or 'Deine blauen Augen'¹²⁵ (29 October 1838)

On 29 October 1838,¹²⁶ Lang set the poem 'Mit deinen blauen Augen' (Track 8). She was one of many composers to set this poem.¹²⁷ Two manuscripts of the song are held in Stuttgart.¹²⁸ The simple effect of the opening of Lang's 'Deine blauen Augen' is created by a straightforward chordal accompaniment. Here Lang echoes the moment of stillness created in Heine's poem.

The voice enters with a simple melody, which introduces an auxiliary motif that is used by Lang throughout the setting. For example, in the left hand in bar 2, we have a reference to the motif in enharmonic for where we have D flat to D natural. In bars 9 to 12, it is used again in the tenor of the piano part in enharmonic form. The careful placing of the occasional diminished 7th chord (#IVdim7c at bar 2) and chromatic passing note (E natural in bar 5) warms the tone of the song. The unexpected augmented sixth chord in bar 12 resolving to chord Ib in D minor at bar 13 is skilful. This is followed by a perfect cadence in A major in bar 15 which quickly changes to F major from bar 17 onwards.

¹²⁴ Youens, *Heine and the Lied*, p. 274.

¹²⁵ This is the title Lang used on her manuscripts.

¹²⁶ WLB, MS Lang, Mus. fol. 53t, pp. 1^v-3^r.

¹²⁷ The Lied and Art song texts page lists over 50 settings by different composers. <http://www.recmusic.org/lieder/get_text.html?TextId=7460>, [accessed 7 February 2009].

¹²⁸ WLB, MS Lang, Mus. fol. 53t, pp. 1^v-3^r (dated autograph); Mus. fol. 53c, pp. 21^r-23^r (not autograph but with ink corrections by Lang).

Example 7.8: Josephine Lang, 'Deine blauen Augen'

Mit zartem Ausdruck

Mit dein - en blau - en Aug - - - en

AUXILIARY MOTIF

5
siehst du mich lieb - lich, lieb - lich an. Da wird mir so

10
träu - mend zu Sin - - - ne, dass ich nicht spre - chen

15
kann. An dein - e blau - en Aug - - -

20

en, ge denk ich al - - - - ler - wärts, - - - - ein

25

Meer von blau - en Ge - dan - - - - ken er - giesst sich

30

ü - ber mein Herz. An dei - ne blau - en

35

Aug - - - en, ge - denk ich all - er wärts,

V7d Ib IV7d

40

ein Meer von blau - en Ge - dan - - - - ken er -

cresc.

g: V9(m)d VIc VIIIdim7 V7 VII7dim7d Bb: IV #IIIdim7b
HARMONIC PACE QUICKENS

45

giesst sich ü - ber mein Herz, ein Meer von

triquillo

p

AUXILIARY MOTIF

50

blau - en Ge - dan - - - - ken er-giesst sich ü - ber mein

lento *dim.* 3

55

Herz.

a tempo **AUXILIARY MOTIF**



We then have a diminished seventh chord in bar 14, which leads to Bb in F major in bar 20 before returning to the tonic in bar 21. (Once again we are reminded of the third relationship in Romantic music.) By modulating through various keys, Lang makes what should be a simple manoeuvre from tonic to dominant more complex. Lang's harmony here is quite adventurous and she effectively portrays the poetic persona struck dumb as he looks into his beloved's eyes.

Heine's second strophe continues in F major. Lang draws attention to the significant word 'Augen' at bar 19 with a B natural in the vocal part and the chord of Bdim7. A melisma on *all-erwärts*, combined with a suspension, underscores the concept of eternity. As in 'Traumbild', interweaving melodies occur between the piano and voice, affirming the significant role of the piano in Lang's songs.

The image of the sea is emulated by rippling semiquavers. This obvious word-painting is unusual for Lang who, like the Mendelssohns, tended to avoid explicit word-painting.¹²⁹ As in Schubert's 'Gretchen am Spinnrade', op. 2, D118, the piano accompaniment depicts both the inner and outer worlds of the poem. Here

¹²⁹ An exception, it seems, in Lang's compositions was the depiction of water, which she imaginatively captures in the Köstlin settings as 'Am Flusse' and 'Auf dem See in Tausend Sterne', for example. The general tendency to avoid word-painting is in keeping with Robert Franz' ideas on song composition. Edward F. Kravitt. 'Franz, Robert.' *GMO*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10164> [accessed 9 February 2009]. The parallels between the reception of Lang and Franz, as composers who composed almost exclusively within the genre of song, could be explored further.

the rippling semiquavers evoke both the sea and portray the persona's sexual desire. The varying piano accompaniments, which Lang utilizes in this Lied are also effective in portraying the ebb and flow of desire.

Lang proceeds to repeat the entire text of the second stanza. By use of expansive sweeping lyrical gestures from bar 33 onwards, Lang depicts the poet's longing in a beautifully written passage. The falling octave leaps in bars 35 to 36 and 39 to 40 are extremely expressive. The climax occurs at 'Meer' in bar 41. The harmonic design of the whole progression is very expressive, especially when the harmonic pace speeds up in bar 40, making the sense of climax more thrilling (see Example 7.8, bars 33–43).

The payout is very interesting as it dwells on a little under auxiliary motif heard in the beginning of the song. The voice then takes up this motif further illustrating the fluid relationship between piano and voice. As in 'Die holden Wünsche blühen', the presence of a Mendelssohnian sound is strongly felt. It is ironic that for these poems, Lang's musical aesthetics are possibly at their most conservative. 'Deine blauen Augen' is another interesting example of the range of reactions to Heine's poetry, which are sometimes closely aligned with the essence of the poem, and other times, support the poem's outer structure.

7.2.4.4 'Der Schmetterling ist in die Rose verliebt'

Heine's 'Der Schmetterling ist in die Rose verliebt', *Neuer Frühling*, 7

'Der Schmetterling ist in die Rose verliebt' 'The butterfly is in love with the rose'¹³⁰

Der Schmetterling ist in die Rose verliebt,	<i>a</i>	The butterfly is in love with the rose,
Umflattert sie tausendmal,	<i>b</i>	Flutters around her a thousand times,

¹³⁰ Translated by Peter Branscombe in *Heine Selected Verse*, pp. 89–90.

Ihn selber aber goldig zart Umflattert der liebende Sonnenstrahl. ¹³¹	c But he himself, golden and delicate, b Is surrounded by the fluttering of the loving sunbeam.
Jedoch, in wen ist die Rose verliebt? Das wüßt' ich gar so gern. Ist es die singende Nachtigall? Is es der schweigende Abendstern?	a But—with whom is the rose in love? b I should dearly like to know. c Is it the singing nightingale? b Is it the silent evening star?
Ich weiß nicht, in wen die Rose verliebt; Ich aber lieb' euch all': Rose, Schmetterling, Sonnenstrahl, Abendstern und Nachtigall.	a I do not know with whom the rose is in love; b But I love you all: b Rose, butterfly, sunbeam, b Evening star and nightingale.

Heine's 'Der Schmetterling' is the seventh poem of *Neuer Frühling, Neue Gedichte*. Heine's poem is a twist on the Romantic image of the butterfly, who is usually depicted as flirtatious. In this song, Heine points the finger at the rose, normally a symbol of the fidelity of eternal love. In this twist, Heine takes out his frustration on the medium of Romantic poetry, by using it as a vessel to attack the beloved (or the Romantic Muse or indeed Romantic poetry itself). In contrast to typical depictions of the butterfly,¹³² here it is the rose who is ambiguous in her intentions.

The first stanza describes how the butterfly flutters around its beloved rose, but the butterfly is himself loved by the sunbeam. The mood here is one of serenity, light humour and tranquility. The second stanza has a more mysterious tone as the poet asks the question, 'But with whom is the rose in love?' A plethora of Romantic imagery is listed off. Finally in the third stanza, the poet addresses the images themselves, saying 'I love you all'. Here Heine reveals his unfailing attachment to the imagery of the Romantics although he is detached from it. Heine's portrayal of the rose is crucial here as it destabilizes the typical Romantic nature of the poem. The poem raises questions about the nature of fidelity through its pointed though symbolic questions. The rhyming pattern at the end of the poem, *abbb*, diverges from

¹³¹ *DA*, II, p 14, 'liebende' is omitted in Lang's setting.

¹³² Harald and Sharon Krebs also express this idea. Krebs & Krebs, *Josephine Lang*, p. 66.

the rhyming scheme of the previous verses. It serves to mock the imagery of the Romantics through the regailing of its imagery in comic fashion.

Lang's setting of 'Der Schmetterling', op. 13 no. 4 (30 October 1838)

Susan Youens lists 'Der Schmetterling' as one of Heine's most frequently set poems.¹³³ Lang's setting of 'Der Schmetterling' (Track 9) was composed on 30 October 1838,¹³⁴ and first published in 1847 by B. Schott's Söhne in Mainz, Antwerp, and Brussels,¹³⁵ illustrating the international dimension of Lang's career. Set in B major in 6/4, the first thing we notice about this Lied is the striking similarity it bears to Robert Schumann's 'Die Lotosblume' and 'Du bist wie eine Blume', or indeed Clara Schumann's 'Ihr Bildnis', all composed a few years later.¹³⁶ It is extremely fascinating that Lang has a similar musical response as Robert Schumann to Heine's poetry. Lang's setting of 'Schmetterling' shows that she was *au fait* with the Lied tradition of her day and in many ways, this song actually foreshadows Robert Schumann's later settings of Heine's poetry.

¹³³ Youens, *Heine and the Lied*, p. xvi.

¹³⁴ Seven manuscript copies of this song are available: WLB MS Lang, Mus. fol. 54a, p. 46^r (incomplete autograph); Mus. fol. 53r, pp. 23-6 (dated autograph); Mus. fol. 54c, p. 3^v (autograph fragment); Cod. mus. (2. Reihe) Fol. 89, [7^r-10^r] [pages not numbered] (in son's hand and in D). Another copy of this Lied is found accompanying a letter in DLA, R. Köstlin: Familie 21827; GdMF, MS Fellingner, Musikautographe Josephine Lang 7). Krebs & Krebs argue that this song is part of a cycle inspired by Lang's engagement to Wilhelm Eichtal (1805-47). For more on the Eichtal cycle, see Krebs & Krebs, *Josephine Lang*, pp. 61-72.

¹³⁵ The song was also published in *Lieder-kranz*.

¹³⁶ Clara Schumann 'Ihr Bildnis', op. 13 no. 2 in *Complete Songs for Voice and Piano*, (Wiesbaden: Breitkopf & Härtel, c. 1990-92).

Example 7.9: Josephine Lang 'Schmetterling', op. 13 no. 4

Moderato

Der Schmet-ter-ling ist in die Ro-se ver liebt um - flat - tert sie tau - send

mal, ihn sel - ber a - - ber gol - dig zart, um - flat-tert der Son - nen

strahl, um - flat-tert der Son - - nen - strahl.

Je - doch in wen ist die

Ro - se ver - liebt? das, das wüsst ich

sempre legato

mf

II7(4-3 Susp) V7(4-3 Susp)

21

gar zu gern,

mf

25

ist es die sing-en-de Nacht-i-gall? o-der der schwei-gen-de

p *cresc.* *p*

29

A-bend-stern? ist es die sing-en-de

mf

33

Nacht-i-gall? o-der der schwei-gen-de A-bend-stern? Ich weiss nicht in wen die

p *ritard.*

37

Ro-se ver-liebt, ich a-ber lieb' euch all', o Ro-se Schmetterling

f

41

Son - nen-strahl, A - bend-sterne und Nach - ti - gall, ich - a - ber lieb' euch

45

all, ja ja ich lieb' euch all.

48

The opening vocal motif is marked by under quaver auxiliary notes and exudes a feeling of serenity and contentment. The grace note on *um-flatt-ert* in bar 4 depicts the flutter of a butterfly's wings and perhaps the flutter of the persona's heart. In bar 5, the piano responds to the vocal line by carrying on its melody while the voice is sustained. We hear the sustained use of chord $\sharp\text{II dim7d}$ throughout this opening section, which captures a feeling of flirtatious desire in these opening bars. Lang's use of suspensions from bars 9 to 10 is particularly beautiful: II7 (4-3 susp) — V7 (4-3 susp) — I (See Example 7.9, bars 9 to 10). The manoeuvre could be considered Schumannesque.¹³⁷ The simplicity of the melody line above communicates a beautiful intimacy in the Lied. Lang here achieves the same feeling

¹³⁷ It is reminiscent of harmonic movement in Robert Schumann's 'Du bist wie eine Blume', op. 25 no. 24 and 'Die Lotusblume', op. 25 no. 7, for example.

as Robert Schumann in his setting of 'Du bist wie eine Blume' for example. As Youens observes, rather than depicting irony in the song, he portrays the poem through musical beauty,¹³⁸ and reveals Heine's 'mask of irony which hides his face of pain.'¹³⁹ The lyrical piano interlude from bars 12 to 15 is waltz-like as the harmony now changes on the first and fourth crotchets. In bar 15 Lang uses the chord #IIdim7d from the opening once again but a sense of innocence is suggested in the simplicity of the melody.

In bars 15 to 16, the harmony moves directly from the chord of I in B major to I in G major by way of a pivot note (B). In her employment of this relatively daring move, Lang illustrates the new questioning mind of the poetic persona as he asks with whom the rose is in love in the next stanza. The manoeuvre also, I believe, places her Lieder in a higher aesthetic than that of the typical Munich drawing room. In this 'B' section, the piano begins to assume a more interactive role with the voice as it echoes the melody of the voice with displaced intervals on the secondary dominant. The repetition of a similar melodic pattern has the effect of repeating the text in the mind of the listener.¹⁴⁰ Further textual repetition by Lang emphasizes the questioning mind of the poet. In bar 21, the A sharp protrudes slightly from the melodic texture and adds a poignancy to this constant questioning. Bar 25 is reminiscent of the opening vocal motif with an under chromatic auxiliary note as we hear a return to the home key of B major (via an augmented 6th). The interjection at bar 26 of the descending triadic motif on the word 'Nachtigall' tells us this is not a true return of the A section. In bar 27, 'bird calls' are heard in the upper voice of the

¹³⁸ Youens, *Heine and the Lied*, p. 277.

¹³⁹ Perrey *Schumann's Dichterliebe*, p. 7.

¹⁴⁰ Youens comments on the same effect within Schubert's Lieder. See Youens, *Heine and the Lied*, p. 27.

piano. The motif of bar 26 is repeated but stretched to an octave in bar 29. The ‘bird calls’ are repeated in bars 30 to 31. In bar 30 we hear a melody actually drawn from bars 12 to 15 but it is now disguised by the tonic minor tonality. Lang’s change from major for minor is very skilful and here has the effect of symbolizing the persona turning inward in self-questioning.

The repeated two-bar questions of bars 32 to 33 and 34 to 35 are interesting. Again, Lang’s change of one note in the melody in the vocal line effectively turns the music further in on itself. Here the harmony goes from I_c to I_{dim}7_d over a dominant pedal. This mysterious section makes the reappearance of the opening quite unexpected. This recurring A’ section occurs without a preceding interlude which is interesting. It suggests a sudden push back into the real, extrovert world outside the persona’s thoughts.

In bar 43, Lang alters the melody to rise to a D sharp instead of the C sharp dotted minim of bar 9. The expressive appoggiatura is quite beautiful. In bar 45, Lang intensifies the harmony from chord VI to VII_{dim}7 of V (F sharp major) which is effective as a climax. The chord of #IV_{dim}7 is heard in bar 45 with the exultant ‘Ja’ on G sharp. We often find these interjections of ‘ja’ in Lang’s songs.¹⁴¹ The climactic peak on G sharp (submediant) is captivating over the chord of #IV_{dim}7 and is reminiscent of the high G in ‘Die holden Wünsche blühen’. It leads effectively to the chord of I_c(susp.) in bar 46. The hint of B minor in bar 48 balances the euphoric G sharp we heard in the voice in bar 45 and also reminds us of the introvert aspect of the poetic persona. The melody of bar 48 is actually in part an intervallic

¹⁴¹ Lang also does this in other Lieder; for example, her setting of Goethe’s ‘Sie liebt mich’ (op. 33[34] no. 4 and her setting of Köstlin’s ‘Zu Tod möcht’ ich dich lieben’, op. 27 no. 6.

copy of the opening vocal motif, flagged by the under chromatic auxiliary note. Lang's melodic figures are not random and reveal a more complex framework than we at first anticipate. In the closing bars, Lang draws many different elements together: the opening melodic figure, the emphasized crotchets in the piano from bar 26, and the rhythmic figure of bar 25. Lang's concatenation of musical elements mirrors Heine's plethora of Romantic imagery.

'Schmetterling' was also set by Robert Franz (1815-1892),¹⁴² Lang's exact contemporary, and published in 1870. Franz's short through-composed setting is folk-like in its conception. His treatment of Heine's 'list' of Romantic images is interesting, declaiming each word on a descending scale on A underscored by a descending bass whereby no one member takes precedence over the other. Like Franz, Lang does not pay special attention to Heine's 'list', setting it to the same music as her opening stanza. Her emphasis of 'Nachtigall' at bar 43 provides a link to the next phrase rather than draw attention to that particular word.

'Schmetterling' is a mesmerizing creation by Lang and yet there are no recordings of the song. As with 'Traumbild', the song can sound slightly stagnant if played too slowly. Adherence to Lang's precise performance directions is crucial. 'Schmetterling' is a very finely crafted song, unique in Lang's output, and in some respects foreshadows the aesthetic of Schumann's *Liederjahr* in its musical sensitivity and delicacy. Lang produces a consonance with the poem's outer structure and echoes the saccharine aspect of Heine's poem, a highly effective approach. Despite the lack of interpretation of irony, the setting is highly effective. It reveals

¹⁴² Robert Franz, 'Schmetterling', op. 38 no. 2 (Leipzig: Breitkopf und Härtel).

that one need not, of course, interpret the irony in order to create a successful setting of a poem.

7.2.5 ‘Schon wieder bin ich fortgerissen’

Heine’s ‘Schon wieder bin ich fortgerissen’, *Neuer Frühling*, 39

‘Schon wieder bin ich fortgerissen’		‘Once again I am torn away’ ¹⁴³	
Schon wieder bin ich fortgerissen	<i>a</i>	Once again I am torn away	
Vom Herzen, das ich innig liebe,	<i>b</i>	From the heart I love so dearly,	
Schon wieder bin ich fortgerissen,	<i>a</i>	Once again I am torn away,	
O wüsstest du, wie gern ich bliebe!	<i>b</i>	Oh, if you only knew how I’d like to stay!	
Der Wagen rollt, es dröhnt die Brücke,	<i>a</i>	The carriage rolls, the bridge rumbles,	
Der Fluss darunter fließt so trübe,	<i>b</i>	The river flows so sadly beneath it,	
Ich scheid wieder von dem Glücke,	<i>a</i>	I part again from happiness,	
Vom Herzen, das ich innig liebe.	<i>b</i>	From the heart I love so dearly.	
Am Himmel jagen hin die Sterne,	<i>a</i>	The stars in heaven dash away,	
Als flöhen sie vor meinem Schmerz! ¹⁴⁴	<i>b</i>	As if fleeing from my pain!	
Leb’ wohl Geliebte! In der Ferne,	<i>a</i>	Farewell, beloved! Far away,	
Wo ich auch bin, blüht dir mein Herz! ¹⁴⁵	<i>b</i>	Wherever I am, my heart blossoms for you!	

Heine’s ‘Schon wieder bin ich fortgerissen’ is the thirty-ninth poem of *Neuer Frühling* in *Neue Gedichte*.¹⁴⁶ Written in the style of the early Romantics, the theme of this poem is the poetic persona’s separation from his beloved. The protagonist wishes to stay but cannot. Interpreted in the light of modern readings of Heine’s poetry, the poem could be said to reflect Heine’s disillusionment with anti-Semitic Germany and yet reveals the love he nevertheless possesses for his native land.

The statement of ‘Schon *wieder*’ suggests that this ‘tearing away’ is a frequent occurrence, but the use of ‘schon’ (already) suggests an element of shock. The repetition of the animated verb ‘fortgerissen’ gives the poem a sense of driven movement. With the aural image of the noisy bridge, Heine recreates the feeling of a

¹⁴³ Translation is my own.

¹⁴⁴ *DA* has ‘Schmerze’, II, p. 27.

¹⁴⁵ *DA* has ‘Herze,’ II, p. 27.

¹⁴⁶ *DA*, II, p. 27.

hurried journey on a horse-drawn carriage. He captures a different feeling in the middle stanza with broader vowel sounds and harsher consonants as the protagonist crosses the bridge. Heine uses the superb image of stars dashing away to recreate the experience of a hasty departure. The image of the stars amplifies the magnitude of the poet's sorrow; there is pathetic fallacy in the stream below which flows sadly under the bridge. In sharp contrast to 'Mein Wagen rollet langsam' of *Lyrisches Intermezzo* (54) (set by Robert Schumann), another of Heine's poems which involves travel, here the 'Wagen' is the vehicle that carries Heine unwillingly away from his beloved. The moods of the two poems are completely different and it is interesting to note that they are echoed musically in the corresponding Lieder by Lang and Schumann.

Lang's setting of 'Schon wieder bin ich fortgerissen', op. 38[39] no. 3 (May 1839)

Lang's setting of 'Schon wieder bin ich fortgerissen' op. 38[39], no. 3 was composed in May 1839 with two manuscripts available.¹⁴⁷ It was published in 1867 by J. Rieter-Biedermann in Leipzig and Winterthur. The Lied was published again by Furore Verlag in 2009.¹⁴⁸ The song reveals Lang's compositional and interpretative skill at its best, almost on a par with her setting of Goethe's 'Mignons Klage'. Marked Allegro, Lang's Lied begins with an energetic piano introduction propelled by dotted rhythms and rising terraced melodic figures. We shall see that in this Lied, Lang utilizes the piano to the fullest.

¹⁴⁷ The date is given on the manuscript in Stuttgart: WLB, MS Lang, Mus. fol. 53u, pp. 3^v-5^v. The other manuscript is held in Vienna, see GdMF, MS Fellingner, Musikautographe Josephine Lang 5.

¹⁴⁸ Josephine Lang, *Ausgewählte Lieder*, pp. 52-55.

Example 7.10: Josephine Lang, 'Schon wieder bin ich fortgerissen', op. 38[39] no. 3

Allegro
lebhaft

leggiere *f* *cresc.*

A

4 Schon wie - der bin ich

ff *dimin.* *p*

8 *f* *dolce*
fort - ge - ris - sen vom Her - zen, das ich in - nig lie - be, schon

11 *f*
wie - der bin ich fort - ge - ris - sen, o wüß - test du, wie

p *f*

14 *p* *f* *dolce*

gern ich blie - be, o wüß - - - test du, wie gern ich

p *cresc.* *f*

B

17 *più mosso* *f*

blie - - - be! Der Wa - gen rollt, es

più mosso *f*

dimin.

'FAREWELL' MOTIF

20 *p* *mezza voce* *ritard. e dimin.*

dröhnt die Brü - cke, der Fluß da - run - ter fließt so trü - be,

ff *ritard. e dimin.*

23 *p* *più lento*

ich schei-de wie - der von dem Glü - cke, vom Her - zen, das ich

più lento

26 *f*

in - nig lie - be, ich schei - de wie - der von dem Glü - cke, vom

A + B

29 *più mosso*

Her - zen, das ich in - nig lie - be! Am Him - mel ja - gen

p *dimin.* *più mosso*

32 *f*

hin die Ster - ne, als flö - hen sie vor mei - nem Schmerz! Leb'

RETURN OF 'FAREWELL MOTIF

35 *f* *f* *f*

wohl, Ge - lieb - te! in der Fer - ne, wo ich auch bin, blüht

38 *a tempo* *f* *p*

dir_ mein_ Herz!_ Leb' wohl, Ge-lieb - te! in der Fer - ne,

a tempo *f* *p* *dimin.*

41 *f*

wo ich auch bin, blüht dir mein Her - ze, wo ich auch

44 *f* *dolce* *riten.* *a tempo più mosso*

bin, blüht dir_ mein Her - ze!

f *p* *riten.* *ff*

47 *f*

50 *f* *ff* *f* *dimin.*

As is characteristic of the composer, the setting begins on the chord of IVb and not I. Lang has a tendency to give priority to the subdominant tonality. Although this could not be interpreted as adventurous, it does give a feeling that we come across the protagonist in the midst of despair. The setting is in common time but as one often finds in Lang's *Lieder*, the beat is divided into triplets and this results in idiosyncratic cross-rhythms between triplets and duplets throughout the song.¹⁴⁹ These dissonances echo the vacillation of Heine's poem. The rhythmic discords unveil Lang's free conception of rhythm and also suggest how her songs developed out of the improvisatory style of the salon.¹⁵⁰ As opposed to 'Traumbild', where the triplets give a leisurely feeling, Lang uses triplet movement in this song to recreate the feeling of an onward journey. One senses a feeling of urgency in the music—the quality of immediacy that we get in many of Lang's early settings ('Mag da draußen' for example). The left-hand piano figure from bars 1 to 6 is somewhat reminiscent of the 'rustling leaves' motif of Schubert's 'Der Lindenbaum' from *Winterreise* where the note on the strong beat varies between upper and lower components of the given figuration.¹⁵¹ The expressive, lyrical piano introduction is decorated in bar 3 by a series of suspensions which heighten the sense of *Sehnsucht* in the Lied. Performers of this Lied should attempt to adhere to Lang's tempo marking, *Lebhaft*. Otherwise, the song has a danger of sounding too sentimental.

Lang's use of harmony perpetuates the unsettled mood that is palpable in the poem: the prolonged dominant and the murmuring octaves in the left hand impart a

¹⁴⁹ The manuscript copy of this song at WLB is in 12/8 and does not contain rhythmic dissonances, which suggests that they were added later. WLB MS Lang, Mus. fol. 53u. pp. 3^v–5^v.

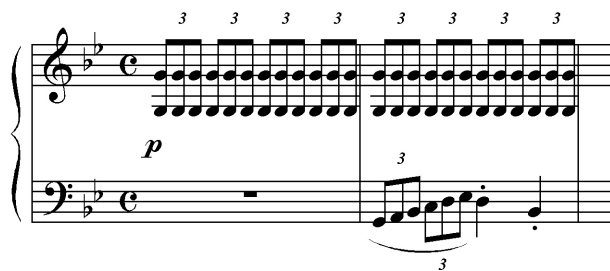
¹⁵⁰ Martha Elliott comments that rhythm was rather free in the early nineteenth century and the choices are left to the performer. See Martha Elliott, *Singing in Style*, p. 191. This is certainly evident in settings by Lang.

¹⁵¹ Lang also used this technique of rhythmic displacement in her setting of Lenau's 'Scheideblick', op. 10 no. 5, composed in the same year as 'Schon wieder'.

sense of trepidation. In bar 7, the piano figuration changes to an arpeggiated figure as the voice enters. In bar 9, Lang alters the piano figuration again with descending thirds in the left hand and octave leaps in the right hand, very similar to her setting of ‘Die holden Wünsche blühen’. These fluctuating piano figurations protract a mood of uncertainty and tremulous anxiety while also sustaining the listener’s interest. The intensity of short chordal progressions such as IIM7b to VIIIdim7c in bar 15, for example, highlights the poignancy of the phrase ‘o wüsstest du’ (if you only knew). Lang underscores the key words ‘wüsstest’ and ‘bliebe’ by lengthening their note values. The A section (first stanza) ends on the dominant.

New music for the second stanza functions to illustrate the varied new imagery in the text while also signifying that the persona has progressed in his journey. This is further conveyed by the *più mosso* marking. The right hand of the piano now has repeated octaves on the dominant and accompanies a bass-line melody, similar to the horse-hooves motif in Schubert’s ‘Erlkönig’. Although Lang’s setting is in a major key, the use of this figuration conveys a sense of urgency that is not unlike Schubert’s song as seen in example 7.11. Example 7.12 shows another song by Schubert which utilizes a similar pianistic figuration.

Example 7.11: Franz Schubert, ‘Erlkönig’, D 328, bars 1–2



Example 7.12: Franz Schubert ‘Ungeduld’ from *Die Schöne Müllerin*, bars 1–2



The onomatopoeic character of ‘dröhnt’ is emphasized by a leap upwards of a fifth in bar 20. As the ‘sadly flowing river’ is described, however, the voice is instructed to sing at *mezza voce*, achieving a sense of inward contemplation and forming one of the highlights of the song. The music modulates suddenly but smoothly to the tonic minor. This move is also representative of the poet’s sorrow. Here we can draw parallels with Schubert, whose settings of Goethe’s poetry often reflect both the inner and outer worlds of the poem.¹⁵² Indeed, Lang treats this Heine setting more like her vibrant Goethe settings, namely through the symbolic depiction of her piano accompaniment and a brightness of emotional tone. This modulation along with a *ritardando* and *diminuendo* swiftly alters the mood from turbulent to melancholic. The music becomes more introverted and expressive as it enters the dominant minor tonality (A minor). Here the poet describes how he departs from all happiness. The voice has a repeated descending line, which sounds like a lament. The reference to ‘innig liebe’ once again is significant. As Lang repeats the lines here, the harmony alters to A major to render a more passionate utterance of the words. As the music gravitates to the tonic, Lang underscores ‘liebe’ with a minor 9th with which she poignantly illuminates passionate grief.

¹⁵² Byrne Bodley, *Schubert’s Goethe Settings*, p. xvii.

The A section returns at bar 31 as the third stanza is set to music, but is quickly interrupted by an allusion to the B section in the vocal melody, a variation of the melody of bar 20 of the B section; the motif for the noisy bridge becomes the ‘farewell motif’. This repetition of the B melody is unexpected as the return of the A section suggested ternary form. Instead we have A, B and then a concatenation of musical elements from A and B.¹⁵³ The music now alternates between relative minor and major, illustrating the inner battle of the poet with his emotions by the struggle between the tonal areas. Bar 41 is a recurrence of bar 13. This mixing of A and B material might reflect the confusion of the persona. Bars 43 to 46 replicate the music of bars 15 to 18 but this time we have a thoroughly final perfect cadence followed by the piano introduction used as postlude. The overall form of this Lied is A, B, *aba* where the small letters represent the fragments of the A and B sections.

Lang’s setting of ‘Schon wieder bin ich fortgerissen’ of 1839 exhibits her sophisticated musical and dramatic realization of Heine’s text. The complex form represents the complex narrative of Heine’s poem. It is also, I believe, an example of how Lang combined a serious approach to song composition with the drawing room aesthetic. Although it may initially sound sentimental, when we probe the surface we realize that Lang achieved a deep musical connection with Heine’s poem. After 1839, it took twelve years for Lang to return to Heine’s poems. Her next setting was the second version of ‘Seit die Liebste mir entfernt’ in 1851 (discussed earlier). We see more signals of Lang’s mature musical personality in this setting. The strength of the setting lies in the interpretation of a complex narrative through the skillful use of musical material.

¹⁵³ Brahms typically used such forms in his *Lieder*.

7.2.6 ‘Wenn zwei von einander scheiden’

Heine’s ‘Wenn zwei von einander scheiden’, *Lyrisches Intermezzo*, 49

‘Wenn zwei von einander scheiden’		‘When two [that are dear] must part’ ¹⁵⁴
Wenn zwei ¹⁵⁵ von einander scheiden,	<i>a</i>	When two [that are dear] must part,
So geben sie sich die Händ’,	<i>b</i>	They clasp their hands,
Und fangen an zu weinen,	<i>c</i>	And start to weep,
Und seufzen ohne End’!	<i>b</i>	And sigh without end!
Wir haben nicht geweinet,	<i>a</i>	We did not weep,
Wir seufzten nicht Weh und Ach!	<i>b</i>	Nor sigh nor wail!
Die Tränen und die Seufzer,	<i>c</i>	The tears and sighs,
Sie kamen hintennach!	<i>b</i>	They came afterwards!

Heine’s ‘Wenn zwei von einander scheiden’¹⁵⁶ is the forty-ninth poem of *Lyrisches Intermezzo* of *Buch der Lieder*. As in other poems of Heine which Lang set (‘Seit die Liebste mir entfernt’ and ‘Mit deinen blauen Augen’), the persona of Heine’s poem eschews overt displays of emotion. The poem is based on a familiar folksong couplet¹⁵⁷ and is an example of Heine’s study of folk-like forms.¹⁵⁸ According to Michael Perraudin, the poem is one of many examples where Heine juxtaposes ‘folk material with a manifestly modern person [and] the expression of whose experience emerges as subtly inadequate or inapposite.’¹⁵⁹ The poem is also an expression of Heine’s ‘alienated modernity’,¹⁶⁰ which Perraudin believes Heine adopts to highlight the shortcomings of the Romantic aesthetic.¹⁶¹

The first stanza describes a separation of two typical lovers and the subsequent emotional and physical responses to that separation: flowing tears and

¹⁵⁴ Translated by Peter Branscombe in *Heine*, p. 75.

¹⁵⁵ *DA* has ‘Zwey’, I/1 p. 182

¹⁵⁶ Perraudin gives the publication date of his poem as 9 October 1822 in the journal *Der Gesellschafter*. See Perraudin, *Poetry in Context*, p. 6.

¹⁵⁷ Perraudin, ‘The Experiential World of Heine’s *Buch der Lieder*’, p. 41.

¹⁵⁸ Perraudin, *Poetry in Context*, p. 159. Perraudin also suggests that Heine’s folk-poetry influenced Morike, p. 6.

¹⁵⁹ *Ibid.*, p. 39. Perraudin also gives a detailed history of the poem, which is based on songs by Schottky and Ziska, p. 40.

¹⁶⁰ *Ibid.*, p. 47. Perraudin later refers to this poem as Heine’s ‘distinct assertion of modernity’, p. 170.

¹⁶¹ *Ibid.*, p. 184.

endless sighing. The second stanza describes the mutual inability of two specific lovers to express their feelings, suggesting a complexity of emotion, which overshoots the typical romantic parting. Like so many of his poems, Heine turns the values of idealism on their head. According to Perraudin: Here, past emotional simplicity is replaced by a world of non-communication, confusion, misunderstanding, and repression, that is, the psychology of real human interaction.¹⁶² The sighing and weeping that occur after the parting tell us that the lovers do not lack depth of emotion, but rather the means to express it to each other.

Lang's setting of 'Wenn zwei von einander scheiden' op. 33[34] no. 6 (27 January 1864)

Lang's setting of 'Wenn zwei von einander scheiden' op. 33[34] no. 6 was composed 27 January, 1864,¹⁶³ and published in 1864 by Hanz Schleuß in Hamburg.¹⁶⁴ This song was later published in the 1882 volume, Tick's Da Capo volume and in Furore Verlag's edition with a slightly altered piano introduction.¹⁶⁵ Lang's E flat major setting captures the reflective tone of Heine's poem, in contrast to the more passionate setting by Robert Franz.¹⁶⁶ Although the opening leap is a rather sentimental musical expression, this is balanced by the deliberate march-like crotchet movement.¹⁶⁷

¹⁶² Perraudin, 'The Experiential World of Heine's *Buch der Lieder*', p.41

¹⁶³ For manuscripts of this song see WLB, MS Lang, Mus. fol. 54e, 14^r, (incomplete autograph); Cod. mus. II 2° 95 c, p. 43, Mus. fol. 53z, pp. 18^r-18^v (autograph, dated); Mus. fol. 53bb, pp. 2^r-2^v (autograph); GdMF, MS Fellingner, Musikautographe Josephine Lang 8 & 25.

¹⁶⁴ The song was also published in the posthumous edition of Lang's songs by Breitkopf und Härtel in 1882.

¹⁶⁵ Gabler follows the 1882 edition.

¹⁶⁶ Robert Franz, 'Wenn zwei von einander scheiden,' op. 48 no. 1 (Leipzig: Luckhard).

¹⁶⁷ Harald and Sharon Krebs observe the march-like quality of this song. See Krebs & Krebs, *Josephine Lang*, p. 173.

Example 7.13 Josephine Lang, 'Wenn zwei von einander scheiden', op. 33 [34] no. 6

Moderato espressivo

SCHUBERTIAN MOTIF

Wenn Zwei von ein-an-der schei- den, so

ge- ben sie sich die Händ', und fan- gen an zu wei- nen und seuf- zen oh- ne

End! Wir ha- ben nicht ge- wei- net und seuf- zten nicht Weh und Ach, die

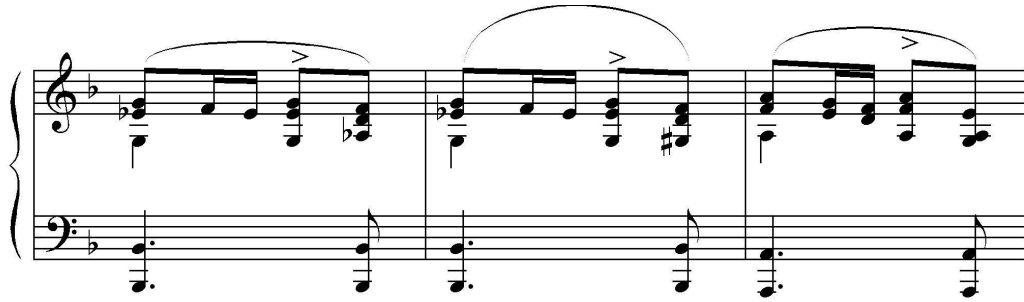
Thrä- nen und die Seuf- zer sie ka- men hin- ten nach, die Thrä- nen und die Seuf- zer sie

Lang's setting is certainly not as 'passionate' as Robert Franz's setting of the text. The setting is melancholic but this is slightly off-set by the employment of the major tonality. Lang's tendency not to begin on the tonic chord is observed here once again as the Lied begins on V7. The lower register of the piano is explored in the opening bars and adds depth to this Lied. The use of # VII^{dim}7 of II in bar 2 intensifies the piano introduction. Lang embellishes the cadence in bar 4 by way of a dotted semiquaver idea and uses this little motif at cadence points throughout the Lied. The piano melody and figuration from bar 3 are extremely similar to Schubert's motif which recurs in both 'Das Wirthaus' and 'Einsamkeit' of Schubert's *Winterreise*¹⁶⁸ and creates the same feeling of sorrowful contemplation of the happy past and the lonely present. This motif is taken up by the voice as it enters.

Example 7.14: Franz Schubert, 'Das Wirtshaus' from *Winterreise*, bars 1–2

¹⁶⁸ Franz Schubert, *Complete Song Cycles*, pp. 94–95.

Example 7.15: Franz Schubert, ‘Einsamkeit’ from *Winterreise*, piano, bars 43–45



The vocal melody is doubled by the piano for almost all of the song, exhibiting Lang’s more simple style of composition in the style of Zelter or Reichardt.¹⁶⁹ The use of chromatic chords enriches the Lied, for example, V7 #5 at bar 8. As the text describes ‘sighing without end’, the music modulates briefly to the key of G minor in bars 11 to 12, showing the characteristic mediant relationships prominent in Romantic harmony of the time. The first line of the second stanza is set in F minor with a sustained dominant pedal. This key change, along with chord V13 at the phrase ‘Wir haben nicht geweinet’ is effective in capturing the change in mood from one of sentimentality to one of newly experienced coldness. Interestingly the melody here is an exact quote from Lang’s unpublished Heine setting, ‘Die holden Wünsche blühen’ (bars 5–6)—the mingling of melodic ideas is not common in Lang’s songs. The prolonged non-resolution of the dominant here portrays the feelings of confusion and unhappiness in the stanza, a manoeuvre we have already seen Lang use in ‘Schon wieder bin ich fortgerissen’ for example, where she uses a prolonged dominant to create a sense of anticipation.

¹⁶⁹ Note that Lang was not specifically attached to the ‘Zelter school’ except through her ties with Felix Mendelssohn. He actually encouraged her father to let her study with Zelter. See Hiller, *Aus dem Tonleben unserer Zeit*, p. 125.

At bar 17, the voice sings to the music of the piano introduction. Lang substitutes IIM7 for the perfect cadence, which underscores the immediacy of the poet's heartache. Lang integrates the earlier dotted quaver idea into the vocal line. The dotted rhythms also add to the 'march-like' character of the song and prevent it from becoming too sentimental. The piano postlude is a slightly altered version of the piano introduction. The piano's bass register is in octaves and the harmony at bar 24 is chord I rather than the chromatic \sharp VIIIdim7 of II that we heard in bar 2. This hovering around the tonic key effectively draws the song to a close.

One cannot help notice the poetic and musical similarity to a setting by Mendelssohn composed almost 20 years earlier, in 1845: 'Wenn sich zwei Herzen scheiden', op. 99 no. 5, to a poem by Emanuel Geibel¹⁷⁰ (1815-1884). Metrically the two poems are identical and as we shall see, the two songs contain some interesting musical connections. The first verse is given here as an example:

'Wenn sich zwei Herzen scheiden'

Wenn sich zwei Herzen scheiden,
 Die sich dereinst geliebt,
 Das ist ein großes Leiden,
 Wie's größer keines gibt.
 Es klingt das Wort so traurig gar:
 'Fahr wohl, fahr wohl auf immerdar.'
 Wenn sich zwei Herzen scheiden,
 Die sich dereinst geliebt.

a
b
a
b
c
c
a
b

'When two hearts part'¹⁷¹

When two hearts part,
 That once loved each other,
 It is a great sorrow,
 There is no greater sorrow.
 Even the word sounds somournful:
 'Farewell, farewell forever.'
 When two hearts must part,
 That once loved each other.

It is interesting to observe how Lang and Mendelssohn use a similar rhythmic declamation of the text. The use of a foursquare layout is also very similar and the overall aesthetics of the two songs show that Lang has a similar approach to that of Mendelssohn in setting a similar text.

¹⁷⁰ Emanuel Geibel (1815–84) was widely set in the nineteenth century by such composers as Robert and Clara Schumann, Fanny Mendelssohn Hensel, Johannes Brahms and Hugo Wolf.

¹⁷¹ Translation is my own.

Sharon Krebs argues that as well as describing recent events in her songs, Lang also makes reference to the past and affirms that ‘reminiscence is certainly possible and permissible in a diary.’¹⁷² In this Heine setting, it is possible that Lang is remembering the separation from Köstlin in 1840, as he unexpectedly left her without saying goodbye at the time of their courtship. Lang would therefore have identified with the absence of a proper farewell. Her setting may also refer to Köstlin’s death.¹⁷³ While Lang could have therefore found deep personal significance in Heine’s poem, I believe that she appreciated the universal artistic meaning of the text and effectively communicates this meaning in her setting. Lang’s song is notable not only for the content of the poem but also for Lang’s developed musical approach.

7.2.7 ‘Und wüssten’s die Blumen’

Heine’s ‘Und wüssten’s die Blumen’, *Lyrisches Intermezzo*, 22

‘Und wüssten’s die Blumen, die kleinen’	‘And if the little flowers knew’ ¹⁷⁴
Und wüssten’s die Blumen, die kleinen, Wie tief verwundet mein Herz, Sie würden mit mir weinen, Zu heilen meinen Schmerz.	<i>a</i> And if the little flowers knew, <i>b</i> How deeply wounded my heart was wounded, <i>a</i> They would weep with me, <i>b</i> To heal my pain.
Und wüssten’s die Nachtigallen, Wie ich so traurig und krank, Sie ließen fröhlich erschallen Erquickenden Gesang.	<i>a</i> And if the nightingales knew, <i>b</i> How sad and sick I am, <i>a</i> They would joyously let their <i>b</i> Refreshing song ring out.
Und wüssten sie mein Wehe, Die goldnen Sternelein, Sie kämen aus ihrer Höhe, Und sprächen Trost mir ein.	<i>a</i> And if the little golden stars <i>b</i> Knew my woe <i>a</i> They would come down from their heights <i>b</i> And speak comfort to me.
Die alle können’s nicht wissen, Nur eine kennt meinen Schmerz; Sie hat ja selbst zerrissen, Zerrissen mir das Herz.	<i>a</i> None of them can know it, <i>b</i> Only one person knows my pain: <i>a</i> She herself it was <i>b</i> Who rent my heart.

¹⁷² S. Krebs, ‘My Songs are my Diary’, p. 47.

¹⁷³ Krebs & Krebs, *Josephine Lang*, pp. 158–55. Köstlin had lost his speech through due to a severe throat illness.

¹⁷⁴ Translated by Peter Branscombe in *Heinrich Heine Selected Verse*, p. 28.

Heine's poem 'Und wüssten's die Blumen' is the twenty-second poem of *Lyrisches Intermezzo* of *Buch der Lieder*.¹⁷⁵ This poem by Heine is an example of the distorted *Wunschlied*. Perraudin describes this poem as a 'defective wish-dream' similar to that of Müller's 'Ungeduld.'¹⁷⁶ Perraudin goes on to describe Heine's anomalous take on the theme of Romantic longing:

Heine's new reworking of the idea turns the *Liebesbotschaft* [a motif of longing] finally into possession of the beloved by the vengeful lover, a sardonic corruption of the folk-song image's original implication.¹⁷⁷

This poem is based on the notion of 'possession' that Perraudin refers to, and here we see the vengeful lover. The persona pleads indirectly to three personified images from nature. Heine presents the idea that the little flowers—the diminutive reference being a parody of romantic poetry—would surely weep with him and this would assuage his suffering. In the second stanza, the poet describes how the song of the nightingale might soothe his despair. The third stanza is an entreaty to the stars, which he feels would descend to grant him solace if they knew the extent of his suffering. The string of images is germane to the *Wunschlied*.¹⁷⁸ By placing the images in this order, the expanse of the persona's grief is exaggerated. It is a twist on Goethe's chain of imagery from 'Wandrer's Nachtlid II' in that Heine mocks the power of such imagery. Each one is further removed from the other and the gradual progression from the flowers up to the stars portrays the enormity of the suffering. In contrast, in the fourth stanza, Heine states that nature cannot know his pain; only one person can know the extent of his suffering, namely the beloved who has broken his heart. Ironically, the feeling is one of disdain for the beloved. Heine here twists typical romantic poetry in incriminating the beloved rather than worshipping the

¹⁷⁵ *DA*, I/1, p. 153.

¹⁷⁶ Perraudin, *Poetry in Context*, p. 174.

¹⁷⁷ *Ibid.* Here Perraudin also mentions that this poem is based on two poems from *Das Knaben Wunderhorn*, 'Das wackre Maidlein' and 'Es ist der Menschen Weh und Ach so Tausendfach.'

¹⁷⁸ Perraudin, *Poetry in Context*, p. 175.

ground on which she walks. Irony is again evident, for even though the beloved is the only one who can fully understand his grief, she will not be a source of comfort.

Lang's setting of 'Und wüssten's die Blumen', op, 40 no. 5 (23 February 1864)¹⁷⁹

Lang's setting of 'Und wüssten's die Blumen' (Track 10) was composed on 23 February 1864 and first published in 1867 by Stürmer in Stuttgart. It was republished in the 1882 posthumous edition of Lang's songs and appears in Gabler's recent edition for Furore Verlag.¹⁸⁰ Heine's poem contains much raw material that might tempt a composer to set this poem sentimentally but Lang most definitely chooses *not* to set the poem in such a way. Her use of the key of B flat minor is effective in creating the mood of anguish.

Again the circling of the subdominant is a characteristic feature of Lang's songs.¹⁸¹ In this song, the non-tonic chromatic opening, V9m of E flat minor, establishes an air of tension. Here Lang's tempo marking is *sehr bewegt* with *con fuoco* indicated for the piano part, suggesting the composer's intention for a spirited and perhaps even slightly belligerent performance of this *Lied*.

¹⁷⁹ WLB, MS Lang, Mus. fol. 53bb, pp. 7^v–10^r (dated autograph).

¹⁸⁰ Josephine Lang, *Ausgewählte Lieder*, pp. 60–63. Transposed in to C minor. Lang's manuscript of this song is in C minor, WLB, MS Lang, Mus. fol. 53bb, pp. 7^v–10^r.

¹⁸¹ We saw it earlier in settings such as 'Seit die Liebste mir entfernt.'

Example 7.16: Josephine Lang, 'Und wüssten's die Blumen', op. 40 no. 5

Sehr bewegt *p*

con fuoco

f *f* *f* *p*

Und wüs-ten's die Blu-men, die

p

klei-nen, wie tief ver-wun-det mein Herz, sie wür-den mit mir

f *dim.* *p*

wei-nen, zu hei-len mei-nen Schmerz! Und wüs-sen's die Nach-ti-

f *dim.* *p*

pp *riten.* *a tempo*

gal-len, wie ich so trau-rig und krank, sie lie-ssen fröh-lich er-schal-len er-

p *riten.* *a tempo*

19 *f* *dim.* *p*
 qui - cken - den Ge - sang, er - qui - cken - den Ge - sang! Und

23 *cresc.* *f* *p*
 wüss - tens's die Nach - ti - gal - len, wie ich so trau - rig und krank,

27 *pp* *dim.* *p* *string.*
 wie ich so trau - rig und krank, sie lie - ssen fröh - lich er - schal - len er -

31 *f* *a tempo* *energico.*
 qui - cken - den Ge - sang!

36 *p* *cresc.* *f* *p* *p*

Und wüss - ten sie mein We - he die gold - nen Ster - ne - lein, sie

41 *cresc.* *f* *f* *p* *p*

kä - men aus ih - rer Hö - he, und sprä - chen Trost mir ein! Die

45 *p* *riten.* *pp* *a tempo*

Al - le kön - nen's nicht wis - sen, nur Ei - ne kennt mei - nen Schmerz, sie

49 *p* *dim.* *mezza voce.*

hat ja selbst zer - ris - sen, zer - ris - sen mir das Herz, zer - ris - sen mir das

The image displays three systems of a musical score. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

- System 1 (Measures 54-57):** The vocal line begins with a *f* dynamic. The lyrics are: "Herz! Die Al - le kön - nen's nicht wis - sen, nur Ei - ne kennt mei-nen". The piano accompaniment features a chromatic bass line and chords, with dynamics *f* and *p*.
- System 2 (Measures 58-62):** The vocal line continues with lyrics: "Schmerz, nur Ei-ne kennt mei-nen Schmerz, sie hat ja sel-ber zer - ris - sen, zer-". The piano accompaniment includes markings for *dim. string.*, *string.*, *p*, *cresc.*, *ff*, *f*, and *ff*.
- System 3 (Measures 63-66):** The vocal line concludes with lyrics: "ris - sen mir das Herz!". The piano accompaniment features a *f* dynamic and the instruction *a tempo e agitato.*

Rather than highlighting individual words of the text, Lang recreates the mood of the poem in her setting by use of chromatic colour and a range of contrasting melodic motifs. The opening melody in the vocal part, declamatory due to its triadic shape and swift ascending and descending movement, serves to enhance the protagonist's mood. The melody rises to a B flat over a German 6th and descends a diminished fifth at bar 6 on the word 'kleinen'. The use of the German 6th harmony along with the use of the chord $\sharp IVdim7$ with a suspension in the top voice in bar 7, fourth beat, musically illustrate the stoicism of the persona in the absence of lyricism. In bars 10 to 11, the vocal melody rises from a B flat to a D flat an octave above to underscore the key word 'weinen' at bar 10. The leap of a diminished fifth is repeated, this time over the chord $\sharp VI dim7$, illustrating Lang's use of musical rhyme to echo poetic rhyme. Lang's chromatic harmony and the sequential treatment

of these lines gradually intensify the Lied. As in ‘Wenn zwei von einander scheiden’ the dotted rhythms give a march-like feel, which makes the Lied deliberate and unsentimental.

The music modulates to the relative major for the line ‘zu heilen meinen Schmerz’, (to heal my sorrow) in bar 11, and provides an appropriate contrast to the opening. Phrases are linked by quavers in the left hand of the piano, a recurring feature of Lang’s compositional style, also seen in Lang’s setting of Agnes von Calatin’s poem ‘Wie glänzt so hell dein Auge’. These quavers in the bass aid Lang’s portrayal of the poetic persona as stoic; there is no time for sentimentality in this defiant song.

The second stanza of the poem, which refers to the nightingale, begins in the dominant key. The narrow melodic range at the words ‘wie ich so traurig und krank’ (how sick and sad I am), clinches the inward mood of these words. Lang uses a Neapolitan 6th but resolves it unusually to a passing diminished third chord in bar 20 (spelled as G \flat 7d) before returning conventionally to the chord of Ic in the key of B flat minor. It is possible to hear this motion as the poet turning inward to face his innermost emotions. The move also shows that Lang’s harmony was relatively up-to-date for early 1860s song composition. Lang uses musical rhymes to underscore the poetic rhymes of ‘Nachtigallen’ and ‘erschallen’ in bars 14 and 17. The musical rhyme is obliterated on the restatement of this text, pointing to the futility of Heine’s argument.

Short dialogues occur in Lang’s setting between the voice and the piano from bars 19 to 22. This evocative recreation of the echo of the nightingale’s song is

a notable feature in the Lied. Further interaction between piano and voice is observed where a fragment of the melody is repeated in octaves in the piano. The subsequent alternation between tonic and dominant and the rising chromatic bass line portray the intensity of poetic emotion. The repetition of the rising idea, a filled-in fourth, from bars 29 to 30 adds a sense of urgency to the piece. The *forte* chords punctuated by rests, and the perfect cadence in the tonic key being immediately thwarted by the recurrence of the piano introduction as an interlude, emphasize the poet's overwhelming sense of despair.

The third and fourth stanzas are set to the same music with some minor alterations to accommodate variations in the number of syllables per line; the voice part now has an appoggiatura to underscore the word 'zerrissen' (torn) at bar 50, crucially annihilating the corresponding musical rhymes which occurred in bars 14 and 35. Lang literally tears the musical line apart as the poet's heart is torn. Bar 51 contains accents and a dotted rhythm at the words 'zerrissen mir das Herz' to further emphasize the meaning of the text.

Lang alters the final vocal phrase to rise to a high F and culminates in a perfect cadence and a Picardy third.¹⁸² This brief flash of the tonic major does not in any way imply a joyous mood. Rather it captures the element of irony in Heine's poem—that he must suffer this grief alone. This clever twist in the music perfectly demonstrates Lang's skilful compositional hand. The *Lied* concludes with a return of the opening piano introduction, underlining the central theme of sadness, or perhaps even resentment, that pervades the poem. Lang anticipates the harsh reality of the

¹⁸² The manuscript of this song shows that originally this chord was to be minor but in the printed version, Lang alters it to the major, thereby capturing Heine's irony.

final stanza throughout the song. This is in direct contrast to Schumann's setting of the text (*Dichterliebe*, no. 8), where he depicts this ironic element in his setting of the final stanza and a 'tempestuous postlude',¹⁸³ while setting the first three stanzas rather delicately by using a repeated demi-semiquaver accompaniment figuration, often in the high register of the piano.

It is interesting to see how Lang provides 'psychological insight'¹⁸⁴ into the poem in her forceful accompaniment. This tendency is similar to the Lieder writing of Schumann who, in his postludes, often let the piano voice what had not already been stated. Lang's setting may not have the finesse of Schumann's Lied but she does succeed in capturing the essence of the poem in a different way. Though not explicitly depicting specific images from the text through the music, this setting by Lang shows a keen sensitivity to the mood and tone of Heine's poem. Whose setting is truest to the poetic import? Was Schumann right to restrain Heine's fury until the end? The text does not reveal it until the last line. Or was Lang right to express Heine's bitterness and anger throughout her setting? After all, it was these emotions that inspired Heine to create the poem. Lang's interpretation of the poem is a valid one. Her song reveals her ability to communicate the poetic meaning that lies at the core of Heine's poem.

Further comparison

This popular poem was also set by Robert Franz in 1860 (op. 12 no. 6).¹⁸⁵ His fine setting seems to begin at the point where Schumann's stormy postlude began. Indulging in the piano bass register for much of the song, Franz overshoots Heine's

¹⁸³ J.W. Smeed, *German Song and its Poetry, 1740–1900* (London: Croom Helm, 1987), p. 197.

¹⁸⁴ Stephen Walsh, *The Lieder of Schumann* (London: Cassel, 1991), p. 119.

¹⁸⁵ Robert Franz, 'Und wüssten's die Blumen', op. 12 no. 6 (Offenbach: J. André).

poem slightly in ignoring a drawing-room context altogether; his song has the air of Schubert's setting of Heine's 'Der Atlas' D957. Another contemporary composer who set 'Und wüssten's die Blumen' was Fanny Hensel, who composed it in 1827 under the title 'Verlust' op. 9 no. 10.¹⁸⁶ Remarkable parallels between Hensel's and Lang's settings are revealed in a comparison of the two settings. Hensel's Lied is in D minor.¹⁸⁷ Both composers mark the opening *con fuoco* and intend high-speed performances: Lang's setting is marked *sehr bewegt* and Hensel's, *Allegro*. Dynamic indications are also similar; the opening line of text in each song is marked *piano*, for example. Dotted rhythms are prevalent throughout both settings, giving them a march-like quality. The melodic shape also reveals similarities, especially when we look at the treatment of the second line of text; both employ sequential movement.

The melodic cells in Lang's and Hensel's melodic lines are strikingly similar. In one instance we find an exact match where both composers use a descending triadic figure at the word *Nachtigallen* (bar 12 in Hensel's and bar 14 in Lang's). The tessitura of both songs is generally alike, the vocal range of Lang's being low B flat to high F and that of Hensel's, D to high G. We also see similarities in the ranges of individual phrases; the opening phrases in both songs have expansive ranges and the line of text, 'wie ich so traurig und krank', correspondingly employs an extremely narrow range.

¹⁸⁶ This Lied was published under Felix Mendelssohn's name in *Zwölf Lieder* (Berlin, 1830), nos. 1–6 as *der Jüngling*, nos. 7–12, as *Das Mädchen*. See *Felix Mendelssohn Bartholdy's Werke: kritisch durchgesehene Ausgabe*, ed. J. Rietz (Leipzig, 1874–77), XIX.

¹⁸⁷ Josephine Lang, Robert Schumann and Robert Franz also set this poem in a minor tonality.

Example 7.17: Fanny Hensel, 'Und wüssten's die Blumen', bars 11–14

MOTIVIC PARALLELLISM WITH LANG

NARROWING OF VOCAL RANGE

wüß-ten's die Nach-ti-gal-len, wie ich so trau-rig und krank,

p

Both composers use two musical strophes (two stanzas of Heine's text per musical strophe), with the second strophe written out to accommodate textual changes. Notably, Hensel changes 'sie' to 'er' in her setting to increase narrative meaning for a female performer.

In addition, the two settings diverge and converge harmonically. The relationship with the subdominant key is a prominent feature; Lang's setting, though in the key of B flat minor, begins with a piano introduction in the key of E flat minor and Hensel's D minor setting hints at G minor in bar 6. Both modulate to F major at the phrase 'zu heilen meinen Schmerz' (dominant in Lang's and relative major in Hensel's setting), thereby highlighting the longing for comfort.

Differences emerge in the way the two composers build tension and drama in their respective interpretations. Lang tends to use harmonic expansiveness, increasing the tension by lengthening the dominant chord and employing a bass line that rises chromatically. Hensel's harmonic rhythm is quicker, changing chords on every crotchet beat combined with a vocal line that rises in semitones. Accompaniment figurations are quite alike throughout: the right hand parts move predominantly by crotchets and mostly double the vocal line. Lang captures the same mood of agitation as Hensel's setting through this emphatic crotchet movement in

4/4 time. Effective in Hensel's setting is the repetition of the opening motif at the end of the song which she leaves suspended on the dominant. The lack of a close musically echoes the poet's sense of unfulfilment and disillusionment. The disillusionment of Lang's persona is more defiant and his vengefulness is musically echoed in Lang's setting.

The comparison between Lang's and Hensel's settings is very interesting in highlighting a similar approach by the two composers. But what can these superficial connections tell us about Lang's Lieder? Lang set this poem thirty-seven years after Hensel. Her setting shows that she may have been influenced by Hensel's early setting.¹⁸⁸ Rather than confirming a longing for a female tradition that Citron deems a 'strategy for self-affirmation,'¹⁸⁹ in adhering to Hensel's setting, Lang reveals an admiration for Hensel and, moreover, a longing for female contemporaries and female role models to partake in a wider musical tradition.

Lang's last setting of Heine's poem is striking in the way she unreservedly interprets the protagonist's disillusionment in a relatively furious setting. Her response to the poem was highly individual. Again, we see how Lang brings her own interpretation to Heine's poetry.

¹⁸⁸ It is quite possible that Lang knew Hensel's setting. One of Lang's early manuscript booklets, 'Liedersammlung von J.Lang 1828' (Mus. fol. 53a.), contains a copy of Hensel's 'Italien', attributed to 'Mendelssohn Bartholdy', which was published among Felix Mendelssohn's op. 8; Hensel's 'Verlust' appeared in his op. 9. This at least shows that Lang had access to such music. R. Larry Todd remarks that 'if Fanny's contributions to op. 8 initially remained hidden from music officialdom, they were common knowledge among the family's circle of friends.' He includes A. B. Marx in this circle. Given that the Mendelssohn's circle of friends knew that the songs were by Fanny, one may conjecture that through her connections with the Mendelssohn circle and her encounter with Mendelssohn in 1830, Lang possibly knew that these songs were by Fanny and not Felix. See R. Larry Todd, *Fanny Mendelssohn*, p. 105.

¹⁸⁹ Citron, *Gender and the Musical Canon*, p. 9.

7.3 Conclusion: Lang's Heine Settings

Youens stresses that our knowledge of the Lied in the 1830s is limited.¹⁹⁰ Significantly Lang composed eight of her eleven Heine settings in the period 1834 to 1839. Thus, an investigation of Lang's Lieder of this period can deepen our knowledge of Lieder after Schubert's death and before Schumann's *Liederjahr*. In an examination of Lang's three later Heine settings, her trends as a composer of Lieder is unveiled. If her Lieder did not develop along the lines of contemporary trends in the nineteenth-century Lied, Lang's later Heine settings exude a maturity in both her expression and interpretation of the poem. The feeling is now one of muted or bemused nostalgia. It is not to be mistaken for disillusionment; the fervent immediacy and exuberance of her earlier settings is now merely absent.¹⁹¹ Her later settings are slightly dispassionate and more objective. The charming naïveté which Hiller admired¹⁹² is replaced by a muted reflectiveness. The range of emotions in the Heine settings is remarkable. While of course there is variance in the settings of Goethe's poetry, the scope of how Lang interprets Heine's complex texts and narratives of emotions reveals that Lang was a diverse composer but also illuminates further Heine's complex relationship with the Lied.

That Lang consciously contemplated all the possible meanings of Heine's poetry is admittedly debatable. On the other hand, we cannot be certain as to which meaning was Heine's intended one. It is, of course, possible to interpret the imagery of Heine's poetry as that of the beloved who has deserted him, or has broken his heart. Indeed, if Lang interpreted the poetry as such, and note that I am intentionally

¹⁹⁰ Ibid., p. 90.

¹⁹¹ This is present to an equal degree in Lang's setting of Uhland's 'Das Ständchen' (composed 1878). Lang also turned to the setting of more religious texts later in her career, revealing a new reflectiveness.

¹⁹² Hiller, *Aus dem Tonleben unserer Zeit*, p. 13.

underestimating her sense of poetic perception here momentarily, it remains true that the *feelings* and *emotions* behind the poem are still the same, regardless of the intentions of the poet for a wider literary (or indeed social/political/nationalistic/philosophical) commentary. These indeed are substantial questions about the Lied in general. What Heine portrays in his poetry is open to question. It might be more relevant to ask what aspects of Heine's poetry are relevant to a musical setting? Lang's background in literature is not clear. Since her background was not privileged, her education was limited, but later in life, she did become closely involved with literati and her Lieder were very much conceived of in a literary aesthetic. Lang's Heine settings are an interesting snapshot of the complex relationship between song, literature and the social tensions of the nineteenth-century. Yet also, Lang succeeds in these settings in creating memorable and engaging songs, which deserve to be performed and heard again.

Youth to Maturity, Music and Belief: An Appraisal of Josephine Lang's Uhland Settings

8.1 Uhland and the Lied

8.1.1 Introduction

Lang set ten poems by Uhland,¹ half of which were composed in the 1830s. While the poems Lang selected verge on the sentimental, the songs are a good example of Lang's participation in and dissemination of German drawing room culture. In addition, a number of the settings are highly fascinating from musical and confessional perspectives. It is therefore surprising that current editions and recordings of Lang's Uhland settings are virtually non-existent with only one recent recording of her Uhland setting 'Frühlings-Glaube' made in 2002.² The absence of attention to these settings is surprising: as a body of songs, the Uhland settings illustrate a unique and important portion of Lang's song output through her dealings with a major German poet whom she knew personally. The musical and personal connection to Uhland provides a rich tapestry of connections between poetry and music in Tübingen and indeed southern Germany.

The poets of south Germany have a discernable presence in Lang's song output. Lang set five poems by Uhland's fellow Swabian, Justinus Kerner (1786–1861). She also set poems by such female poets as Otilie Stieler (1836–1913) and

¹ One poem, 'Das wäre Liebe' set by Lang in 1836 is attributed to Uhland. However, aside from the poor quality of the poetry, it does not appear as the second or subsequent verses of Uhland's published works. Since we have no evidence that Lang and Uhland knew each other in 1836, the possibility that he gave her a manuscript of an unpublished poem may also be ruled out. Another setting, 'Die Ungenannten' is for male voice choir. WLB, MS Lang, Mus. fol. 53y, p. 4^r. Lang sketched two settings of his 'Das Schiffelein'.

² *Das Lied im Deutschen Südwesten*, Christine Müller (mezzo-soprano) Ulrich Eisenlohr (piano), (CD Cavalli Records, 2002).

Otilie Wildermuth (1817–77). Lang dedicated to Wildermuth her opus 30, which consisted of two settings by the poet. Lang also set Schiller, who was born in Marbach am Neckar in South Germany, although his status as one of the greatest German poets of all time overshadows his provincial beginnings. In any case, a survey of the poets Lang set reveals that she had an interest in the poetry of the artists who surrounded her in Munich, Tübingen and Stuttgart.

Like the Swabian school of poetry, the song tradition of Southern Germany is also often disregarded. Significant composers from the South of Germany included Franz Lachner³ (1803–90) in Munich, Friedrich Silcher (1789–1860) in Tübingen, and Emilie Zumsteeg (1797–1856) in Stuttgart. Our knowledge of the rich tradition of poetry and music in south Germany is dwarfed by our knowledge of musical life in Berlin and Vienna. Andrea Hartmann's study of the settings of Uhland and Kerner's poetry by such composers as Conradin Kreutzer, Friedrich Silcher, Ernst Friedrich Kauffmann and Louis Hetsch is a step towards achieving this aim,⁴ although the analysis is succinct and the broad generalization of Lang's Uhland settings as either 'optimistisch' (optimistic) or 'von melancholischem Charakter' (of a melancholic character) is a rather over-simplified view of Lang's Uhland settings.⁵

8.1.2 Ludwig Uhland (1787–1862): Poetry and Life

Born in Tübingen, Uhland showed prodigious intelligence from an early age. In 1801, at the age of the age of 14, he attended lectures in the arts faculty of the university in Tübingen and in 1805 he began his law studies, gaining a doctorate in

³ Youens has recently re-evaluated Lachner's Heine settings claiming that our knowledge of the Lied in the 1830s leaves much to be desired. See Youens, *Heine and the Lied* (Cambridge: Cambridge University Press, 2007), pp. 89–173.

⁴ Hartmann, *Klavierlieder nach Gedichten von Ludwig Uhland und Justinus Kerner*.

⁵ *Ibid.*, p. 71.

1810. In addition to his career in law, Uhland was an influential liberal and democratic politician.⁶ He was also renowned as a scholar of medieval literature: his significant writings on the subject were highly regarded by his fellow scholars at the time.⁷ He had a deep-rooted interest in literature and began to write poetry in 1804. In 1829, he was made an honorary professor of German literature at the University of Tübingen, but later found the post to be unsuited to his political life and withdrew from it in 1833. In 1848 he became a member of the Frankfurt parliament. Uhland's active political life was to leave little time for writing poetry in later years.⁸

Uhland is often cited as the so-called leader of the Swabian school of poetry in south Germany.⁹ Doerksen states, 'As Kerner rightly asserts, this [Uhland's] influence is not so much one of style in writing but rather in what might be called his personal moral authority.'¹⁰ Uhland, it seems, was a natural leader and the poets in Swabia gravitated towards him. His circle included such poets as Justinus Kerner, Gustav Schwab and later Eduard Mörike. The 'Tübinger Kreis' published their works in his *Sonntagsblatt für gebildete Stände*, parodying the title of Cotta's *Morgenblatt für gebildete Stände*.¹¹ Uhland's first major publication was his *Gedichte* of 1815; this was followed by *Vaterländische Gedichte* in 1818.

⁶ Victor G. Doerksen, *Ludwig Uhland and the Critics*, (Columbia: Camden House, 1994), p. xii.

⁷ For Uhland's scholarly writings see Ludwig Uhland, *Gesammelte Werke in sechs Bänden*, ed. Hermann Fischer, (Stuttgart: Cotta, 1892, facsimile reprint Darmstadt: Wissenschaftliche Buchgesellschaft, 1977).

⁸ Doerksen notes that both Goethe and Heine commented on the cessation of Uhland's poetic endeavours as a result of increased participation in political life. See Doerksen, *Uhland*, p. 3.

⁹ Doerksen cites an article by Köstlin in which he describes Uhland as the head of the Swabian school. Like Kerner, however, Köstlin also denied the existence of such a school. See 'Die schwäbische Dichterschule und Eduard Mörike', in *Hallischer Jahrbücher* 1839/1 (41–61 & 37–151), cited and translated in Doerksen, *Ludwig Uhland and the Critics*, p. 13. For more on the Swabian school of poetry, see Victor G. Doerksen, *A Path for Freedom: The Liberal Project of the Swabian School in Württemberg, 1806–1848* (Camden House, 1993).

¹⁰ Doerksen, *Uhland*, p. 20.

¹¹ Doerksen, *The Path to Freedom*, p. 18.

Guder provides a hazy and yet eloquent description of Uhland's poetry, comparing its imagery to 'delicate water-colours'.¹² As a poet, Uhland became known for the clarity, simplicity and objectivity of his poetic style and language. This is observed in many of the poems, which Lang selected. Korff attributes this simplicity to Uhland's desire to portray something of the 'infinite' in his poetry. In his 1807 essay, 'Über das Romantische', Uhland sets out the aim of his poetry: a clear view of the finite and a sense of the infinite.¹³ Burger sums up the character of Uhland's style as epigrammatic: [It is] simply organic form, in which no superfluous word may stand.¹⁴ Of Lang's Uhland settings, this organicism is felt most poignantly in her setting of 'Ruhetal', where the protagonist contemplates his existence while looking into a clouded sky at twilight. According to Hewett, Uhland's poems move above the expression of the 'sensitive youth' and create 'exquisite pictures of some single mood of nature'; he cites 'Ruhetal'¹⁵ as an example.

Fröschle identifies the following ingredients in Uhland's poetry: 'the lament and transitory melancholy, the theme of death, religious moods, the old chivalric romantic, nature and landscape, legend, poetry and poet, didactic tones.'¹⁶ We come into contact with these themes in Lang's Uhland settings, where they occur habitually, either singly or in combination. Schneider identifies loyalty as another

¹² R. Guder, 'Uhland's Pure Lyrics', in *Modern Languages*, 42, (94-99), p. 96, cited in Doerksen, *Uhland*, p. 72.

¹³ 'Die klare Anschauung des Endlichen und die Ahnung des Unendlichen' Uhland 'Über das Romantische' (1807) cited in Doerksen, *Uhland*, p. 64.

¹⁴ Heinz Otto Burger, 'Ludwig Uhland', in *Schwäbische Romantik: Studie zur Charakteristik des Uhlandkreises* (Stuttgart: Kohlhammer, 1928), p. 135, cited and translated in Doerksen, *Uhland*, p. 56.

¹⁵ Waterman T. Hewett, 'Biographical Introduction; in *Poems of Uhland* ed. by Waterman T. Hewett (New York & London: Macmillan, 1904, repr. Bibliolife, 2009), p. lvi.

¹⁶ 'Klage und Vergänglichkeitswehmut, das Todesmotiv, religiösen Aufblick, Altersklage und Todessehnsucht, religiöse Stimmung Ritter- und Mittelalterromantik, Natur und Landschaft, Sagenmotive, Dichtung und Dichter, didaktische Töne'. Hartmut Fröschle, *Ludwig Uhland und die Romantik* (Cologne & Vienna: Böhlau, 1973), p. 63.

common theme in Uhland's poetry and 'loyal pairs of lovers' are found throughout Uhland's early poetry¹⁷ ('Antwort').

The theme of religious faith infiltrates many of Uhland's poems including the Lang settings 'Ruhetal' and 'Frühlings-Glaube'. Burger observes:

The experience around which everything crystallizes, is that Uhland had felt the infinity of his own inner nature ['die Unendlichkeit in der eigenen Brust'], the absolute ground of his soul [Urgrund der Seele], directly connected with God and free from the relativity and causality of the outer, finite world.¹⁸

Burger alludes to the influence of Goethe on Uhland's poetry here. Doerksen's poignant comment about Uhland and his poetry—'For him, life and art intertwined and overlapped. They were inseparable and intrinsic to each other'¹⁹—provides a useful comparison with Lang who in a letter to the poet Eduard Eyth wrote: '[Composing songs] is a rampant weed within me that cannot be exterminated, even in the autumn of my life, and that is so interwoven with my being as to be one of life's necessities for me.'²⁰ The quality of objectivity in Uhland's poetry has been both praised and criticized.²¹ His poetry tends to speak with an 'impersonal voice.'²²

Doerksen also supposes, 'He does not indulge in Romantic irony staying closer to the poetic world of Goethe'.²³ Karl August Varnhagen von Ense, in an eloquent description of the poet, describes Uhland as a Goethean but not a mere imitator. He states that Uhland's poems are:

¹⁷ Hermann Schneider, *Uhlands Gedichte und das deutsche Mittelalter* (Berlin: Mayer und Müller, 1920) cited in Doerksen, *Uhland*, p. 48.

¹⁸ Heinz-Otto Burger, *Schwäbische Romantik, Studie zur Charakteristik des Uhland-Kreises*, (Stuttgart: Kohlhammer, 1928) cited in Doerksen, *Uhland*, p. 53.

¹⁹ Doerksen, *Uhland*, p. xiii.

²⁰ Lang to Eduard Eyth, A; Eyth, 28801, DLA, cited and translated in Krebs & Krebs, *Josephine Lang*, p. 223.

²¹ Doerksen, *Uhland*, p. 17

²² *Ibid.*, p. 18.

²³ *Ibid.*, p. 13.

on the same level as the songs of Goethe: just as true and pure, fresh and sweet! Uhland never resorts to verbosity! Only his feeling speaks and his perception, and thus his expression is always genuine. Nature which surrounds him, and the ancient time whose saga he hears, these are the parameters of his poetry, but his spirit is nonetheless contemporary, his mind encompasses our whole culture, and so he is quite modern in his apperception and effect. His terseness makes me rejoice at times. Love of the fatherland and of freedom suffuse him and this too gives him worth in my eyes.²⁴

The parallels and deviations between Uhland's and Goethe's poetry are striking in some of the poems Lang set. 'Ruhetal', for example, bears the influence of Goethe's 'Wandrer's Nachtlid II'. Conversely, Uhland and Goethe treat the anticipation of spring differently in their respective poems, 'Frühlings-Ahnung' and 'Frühzeitiger Frühling'. These connections are probed in more detail in the discussions of the individual songs.

Fröschle describes Uhland's lyric poetry as 'tiefmusikalisch'²⁵ (deeply musical), surely a Goethean influence. A good example of this musicality is found in 'Frühlings-Glaube'. On the surface too, music infiltrated his poetry in a natural and organic way. Like Goethe's poetry, the poems that Lang set contain many musical allusions, 'Frühlings-Ruhe', 'Das Ständchen' and 'Das Schifflin' for example. The sense of hearing and sound are given primacy in Uhland's poetry ('Frühlings-Glaube').

Uhland admitted the influence of Goethe on his poetry.²⁶ On Uhland's poetry, Hewett states, 'if we compare his poems with those of the other members of the circle with which he was associated, we find a perfection of poetic form, which no

²⁴ Varnhagen von Ense, *Denkwürdigkeiten des eigenen Lebens*, 3 vols. (1837–38, repr. Frankfurt: Deutscher Klassiker Verlag, 1987) I, 574, cited in Doerksen, *Uhland*, p. 8.

²⁵ Fröschle, *Uhland*, p. 72

²⁶ Hewett, *Uhland*, p. lv.

one of them attained, and which few German poets have surpassed.²⁷ He also describes him as a ‘natural singer,’²⁸ and later:

a master of the art of producing an impression by suggestion. In particular he shares the power of the painter, whose work wins at once to the mood of his painting, but leaves the observer to interpret the subtle impression by which he is moved.²⁹

Hewett also notes that Uhland excelled in the ballad.³⁰ Luise Eitel Peake adds, ‘overtly or by implication, the description of nature is always linked with human emotions, with joy at awakening of spring, with sadness at its parting.’³¹ She adds, ‘the persona, the “I” in all these songs is clearly identified as the one who is singing, or inventing these songs, that is, the poet himself, in the *Frühlingslieder*.’³² And later ‘in the ‘Wanderlieder’, the “I” appears to be someone other than the poet; he is the departing lover or the wanderer of the old folk songs, who is anybody or “everyman”.’³³

8.1.3 Reception of Uhland’s Poetry

Uhland’s reputation as a popular poet was noted by Vischer who named him ‘the favourite of all social classes’.³⁴ This popularity resulted in the many settings of his texts for choirs. His poetry had the ability to connect with both the artistic elite and the working classes. The simplicity of Uhland’s poetic language and perhaps a lack of ‘negation’³⁵ upheld his status as the ‘people’s poet’. In relation to his writing, he was known as a “singer of the people” rather than an individual poet.³⁶ Doerksen

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid., p. lvi.

³⁰ Ibid., p. lvii.

³¹ Louise Eitel Peake, ‘Introduction’, in *Conradin Kreutzer’s Frühlingslieder and Wanderlieder: A Facsimile Edition with New Translations* (New York: Pendragon Press, 1990), p. x.

³² Ibid., p. xi.

³³ Ibid.

³⁴ Friedrich Vischer, ‘Ludwig Uhland’, in *Kritische Gänge*, II, ed. by R. Vischer, 2nd edn (Leipzig: 1863, Verlag der Weißen Bücher, 1914), p. xxiv, cited and translated in Doerksen, *Uhland*, p. 23.

³⁵ Vischer, pp. 374–75, cited in Doerksen, *Uhland*, p. 23.

³⁶ Doerksen, *Uhland*, p. 18.

also recounts that there are numerous anecdotes of Uhland ‘hearing his songs recited and sung at inns while being ignored by those present, unaware of him as their author or poet. He is said to have enjoyed this anonymity’.³⁷ In Uhland, the line between serious and popular was blurred. Friedrich Notter claims that there is a weakness in Uhland’s folk poems: although they have a pleasing outer structure, they lack a sense of depth.³⁸ Peake deems Kreutzer’s *Frühlingslieder* sociable songs and notes the song cycle’s roots in the social realm.³⁹ In considering Uhland’s reception, it is interesting to consider that his popularity with the masses might have adversely affected his acceptance into the canon of great German poets. Rapp attributes this popularity to Uhland’s outlook on democracy, which is ‘first of all a genuine contact with the people.’⁴⁰ This outlook seeps through to his approach to poetry. His philosophy resonates with that of Reichardt, who made his works more accessible to the general public rather than tailor them for an elite minority.

Despite such criticism and neglect of his works in twentieth-century scholarship, Uhland was considered one of the most significant poets of his time. Today his name is relatively unknown in the English-speaking world. Doerksen notes that at one time Uhland’s poetry would have been discussed alongside that of Goethe and Schiller.⁴¹ The Swabian poets have tended to be seen as latecomers to Romanticism,⁴² however, and their contribution to literature is often overlooked. According to Doerksen, ‘by the later 1830s the Swabian writers and poets had

³⁷ Ibid.

³⁸ Friedrich Notter, ‘Die schwäbische Dichterschule’, in *Schwaben, wie es war und ist*, ed. by Ludwig Bauer, (Karlsruhe: C. Macklot, 1842), p. 66, cited in Doerksen, *Uhland*, p. 18.

³⁹ Peake, *Conradin Kreutzer’s Frühlingslieder and Wanderlieder*, p. x.

⁴⁰ Adolf Rapp, ‘Uhland und die Politik’, *Historische Zeitschrift* 108 (1912), p. 603, paraphrased in Doerksen, *Uhland*, p. 41.

⁴¹ Ibid., p. 3.

⁴² Garland & Garland, ‘Uhland’, in *The Oxford Companion to German Literature*, p. 911.

reached a prominence which seems surprising today',⁴³ given their absence from the scholarly canon.

Reception of Uhland by his contemporaries, Heine and Goethe, is a complex issue. Doerksen claims that a 'disproportionate' emphasis has been placed on criticism of Uhland by Goethe, and Heine and Karl Gutzkow.⁴⁴ Heine and Goethe were critical of the Swabians in general. On a book of poetry by Gustav Pfizer, Goethe writes, 'The little book is dedicated to Uhland and from the region where he holds sway one needn't expect anything exciting, worthwhile or sovereignly dealing with human fate.'⁴⁵ Doerksen argues that Goethe's comments have had an enduring influence on Uhland's reception.⁴⁶

Similarly, Heine is noted for being critical of Uhland's poetry. Doerksen points out, however, that he also praised it. In his youth, Heine read Uhland's poetry 'aloud above the banks of the Rhine river'.⁴⁷ Heine's praise of Uhland in 1835 was pertinent:

I do not believe that this fine poetic talent has been gifted so sparingly by nature and only had one spring. No, I explain Uhland's silence in terms of the contradiction between the aspiration of his muse and the claims of his political involvement. The elegiac poet who celebrated the catholic feudalistic past in such beautiful ballads and romances, the Ossian of the Middle Ages, in the meantime has become an enthusiastic agent of human rights, a courageous voice for equality and freedom of speech. That this democratic and protestant attitude is genuine and honest was proven by the great personal sacrifices which Uhland has made. As he earlier had gained the poet's laurel wreath, so he now also earned the oak garland of civic virtue. But just because he was so honest with the new time, he could no longer sing the old song of the old time with his former enthusiasm; and since his Pegasus was only a knight's steed which preferred to trot back into the past but immediately became stubborn when turned forward into modern life, the brave Uhland dismounted smiling and calmly had the horse unsaddled and taken back to the barn.⁴⁸

⁴³ Doerksen, *Uhland*, p. 12

⁴⁴ *Ibid.*, p. 15.

⁴⁵ Goethe to Zelter, 4 October 1831, in *Der Briefwechsel zwischen Goethe und Zelter*, ed. by Hecker, pp. 488–89, cited and translated in Doerksen, *Uhland*, p. 9.

⁴⁶ Doerksen, *Uhland*, p. 8.

⁴⁷ Doerksen referring to the third book of Heine's *Romantische Schule*, in Doerksen, *Uhland*, p. 15.

⁴⁸ Heine, *Die romantische Schule*, (1835) 8/1, p. 234, cited and translated in Doerksen, *Uhland*, p. 15.

Heine recognized the clashing claims of poetry and politics. Heine also reveals a shared kinship with Uhland as a modern man and recognizes that Uhland had outgrown the literary aesthetic in which he began writing. Uhland himself expressed his anxiety at being torn between two professions in his poem ‘Die neue Muse’:⁴⁹

Als ich mich des Rechts beflissen
Gegen meines Herzen Drang
Und mich halb nur losgerissen
Von dem lockenden Gesang,

When to law I gave my studies⁵⁰
‘Gainst the impulse of my heart,
And from song’s delicious music
Half had torn myself apart,

Doerksen also observes that Uhland’s political life and his publication of nationalistic poetry in *Vaterländische Gedichte* of 1817 has had an adverse affect on opinions of his poetry:

The question of which of Uhland’s writings can be appreciated in 1994 is important, but so is the question of what made Uhland’s name one to stand beside those of Goethe and Schiller in his own time and later? Before the turn of the century there was an awakening interest in Uhland’s scholarly activities as his considerable output came into view posthumously, and not much later an aggressive nationalism took hold of Uhland the patriot, celebrating an image of the poet and his work which has done great harm to his reputation in the post-war world. Indeed the examination of how this false image became established is one of the questions of interest to contemporary criticism.⁵¹

The subjection of Uhland’s ballad ‘Ich hatte einen Kameraden’ to ‘outright abuse and propagandistic exploitation as a supposedly heroic war poem’⁵² through Silcher’s 1825 setting of the text has not helped Uhland’s reception history either.

8.1.4 Lang, Uhland, and Song in Southern Germany

The musical quality of Uhland’s poetry inspired settings by many composers, including Felix Mendelssohn, Fanny Hensel, Carl Loewe, Schubert, Schumann, Spohr, Friedrich Silcher and Franz Lachner. Luise Eitel Peake states ‘the eminently musical quality of Uhland’s poems, which has led composers to turn to them again

⁴⁹ Hewett, *Uhland*, p. 56.

⁵⁰ Translated by Waterman Hewett in *Uhland*, p. 56.

⁵¹ Doerksen, *Uhland*, pp. 4–5.

⁵² *Ibid.*, p. 3.

and again, derives from the folk-song idiom which he tried to emulate.⁵³ Friedlaender considers that besides Goethe, Uhland matches Heine and Eichendorff in the ‘extraordinary popularity’ of his poetry among composers.⁵⁴ Uhland had an interest in music and attended societies where music was performed.⁵⁵ Although a musical enthusiast, Uhland was not a musician himself. In a letter to the composer Henri Hugo Pierson, Uhland writes, ‘Although an honest friend of music I am yet in this art so very much layman that I myself never learned to read music.’⁵⁶

An important encounter with Uhland’s poetry, in Conradin Kreutzer’s setting of Uhland’s *Wanderlieder* cycle, was very popular among composers of the time. Interestingly, one of the songs is entitled ‘Winterreise’. Although Kreutzer’s cycle is not as sophisticated as Schubert’s, it is interesting that the theme for one of the greatest song cycles ever written originated with Uhland. Barbara Turchin claims that ‘in many ways, Müller’s tale of wandering is indebted to Uhland’s work’.⁵⁷ Luise Eitel Peake also claims that Kreutzer’s *Wanderlieder* are a forerunner of ‘Winterreise’, an opinion also held by Youens.⁵⁸

The German choral tradition was strong in Germany when Uhland was active as a poet. In examining other composers’ settings of Uhland’s poetry that Lang set, Uhland’s popularity with choral composers, akin to that of Goethe and Schiller,

⁵³ Peake, *Conradin Kreutzer’s Frühlingslieder and Wanderlieder*, p. x.

⁵⁴ Friedlaender’s list of Uhland’s poems in music is provided by Hewett. See ‘Uhland’s Poems in music’ reproduced in Hewett, *Uhland*, pp. 342–52.

⁵⁵ Andrea Hartmann, *Klavierlieder nach Gedichten von Ludwig Uhland und Justinus Kerner*, p. 21.

⁵⁶ ‘Obgleich ein aufrichtiger Freund der Musik, bin ich doch in dieser Kunst so sehr Laie, dass ich selbst das Notenlesen niemals erlernt habe.’ Uhland to Pierson, *Uhlands Briefwechsel*, cited in Hartmann, p. 21.

⁵⁷ Barbara Turchin, ‘The Nineteenth-Century Wanderlieder Cycle’, in *The Journal of Musicology*, vol. 5 no. 4 (Autumn, 1982), pp. 498–525.

⁵⁸ Luise Eitel Peake, ‘Kreutzer’s “Wanderlieder”: The Other “Winterreise”’, in *Musical Quarterly*, 65/1, (January, 1979), (83–102), p. 83; Youens, *Retracing a Winter’s Journey*, p. viii.

becomes apparent. Composers who set Uhland for choir included Felix Mendelssohn, Robert Schumann,⁵⁹ Conradin Kreutzer and Fanny Hensel.⁶⁰ Lang herself set one of his poems, 'Der Ungenannten' ('To the anonymous') for TTBB choir.⁶¹

8.1.5 Lang and Uhland

Lang knew Uhland personally; when she settled in Tübingen, he was a regular guest at her house. As noted, Uhland may have been protective over Lang's artistic activities. We recall his ambiguous comment, 'For it is good if someone like you can have their own poems sung by their own wife.'⁶² When read against other evidence, such as Köstlin's efforts to ingratiate himself with Mendelssohn, Werner's claims that Uhland was criticizing Köstlin do not seem so far-fetched.⁶³ Uhland's own liberal attitudes towards women may support this notion. Doerksen states 'the evidence, both in his life and in his poems, indicated that Uhland respected women in a way that can only be called modern.'⁶⁴ Friedrich Theodor Vischer also identified Uhland's unique treatment of women in his poems.⁶⁵ Reinhöhl asserts that Uhland 'demands a special protection for the weak, in particular for women.'⁶⁶ Perhaps Uhland's sensitivity towards women explains in part why Lang and other women composers such as Fanny Hensel were drawn to his poetry.

⁵⁹ Robert Schumann, 'Das Schifflein' for choir in *Robert Schumanns Werke*, ed. C. Schumann, J. Brahms and others (Leipzig, 1881–93), XII, p. 68.

⁶⁰ Fanny Hensel, 'Im Herbst' for Choir. For a recording see Fanny Hensel-Mendelssohn, *Chorlieder, Duette, Terzette*, Kammerchor der Universität Dortmund, cond. by Willi Gundlach (CD, Thorofon, CTH 229, 1995).

⁶¹ WLB, MS Lang, Mus. fol. 53y, p. 4^r. It is simple in style. For a textual source, see *GW*, I, p. 52.

⁶² 'Denn ist's gut, wenn einem, wie Ihnen, die eignen Lieder von der eignen Frau vorgesungen werden!' Uhland cited in Hiller p. 130.

⁶³ Werner, 'The Songs of Josephine Caroline Lang', pp. 292–93.

⁶⁴ Doerksen, *Uhland*, p. 23.

⁶⁵ *Ibid.*, p. 23.

⁶⁶ Reinhöhl, *Uhland als Politiker*, (Tübingen: J.C.B. Mohr (Paul Siebeck), 1911) 2, cited in *Uhland*, Doerksen, p. 43.

Lang dedicated her opus 11 to the poets Uhland and Kerner in 1845; the set contains three settings by each poet. As for personal encounters, we know that Lang probably knew Kerner through Agnes von Calatin.⁶⁷ Opus 11 was published in 1845, so she would have encountered Uhland by then. Harald and Sharon Krebs point out a hidden link in the collection in that one of the poems by Kerner, 'Abschied', was dedicated to Uhland.⁶⁸ This is interesting as it shows Lang's direct connection to the Swabian school of poetry of which her husband was a part. Lang's affection for the poet Uhland is particularly evident in her composition of the piano piece *Elegie auf den Tod Ludwig Uhlands* in 1862, a gesture she had made in Schiller's memory three years earlier.⁶⁹ The work opens with a funereal march and a motif reminiscent of Chopin's Prelude, op. 28 no. 20 in C minor and an echo of the haunting interlude of Lang's setting of Goethe's 'Mignons Klage', op. 10 no. 2. The secondary motif in this opening section becomes the main focus of the central section in the tonic major. It is a simple but effective work with an overriding mood of hope. Like the poet himself, Lang eschews any sense of negation in her settings.

⁶⁷ Krebs & Krebs, *Josephine Lang* p. 46.

⁶⁸ *Ibid.*, p. 257, n. 8.

⁶⁹ Lang also composed a piece for piano, *Apollo Marsch*, on the occasion of the centenary of Schiller's birth in 1859.

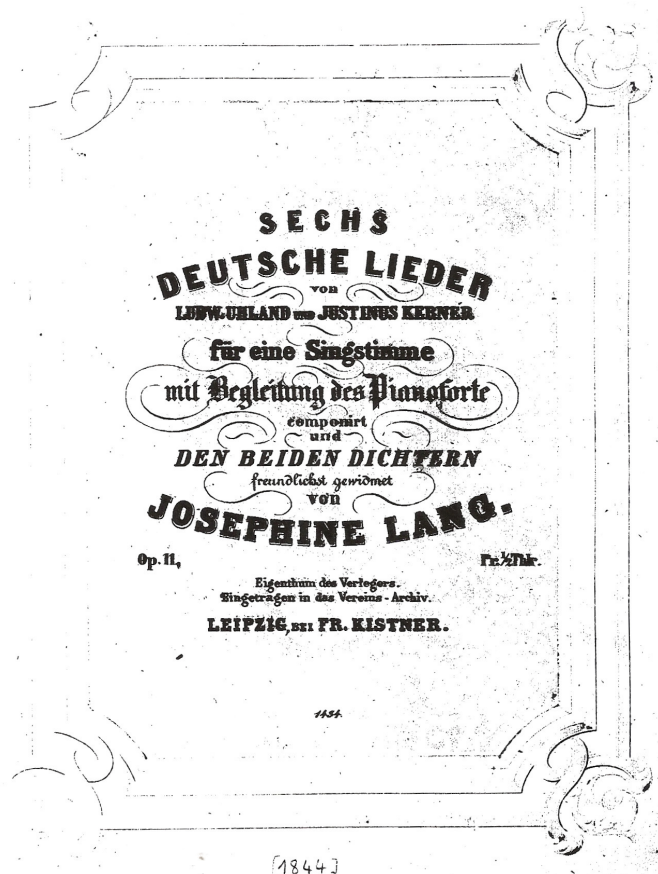


Figure 8.1: Cover page of Josephine Lang, *Sechs deutsche Lieder*, op. 11, Württembergische Landesbibliothek. Reproduced by permission.

8.1.6 Lang's Uhland Settings

Lang set Uhland's popular poetry. Of Lang's Uhland settings, five were composed in the early 1830s which was perhaps a brave move in light of King Wilhelm I's opposition to Uhland's left-wing views on government. Doerksen notes that 'during the early 1830s, for example, when the test of strength was at its highest pitch, the celebration of politicians like Uhland was considered a provocation.'⁷⁰

The range of themes in Lang's selection of Uhland's poetry and the chronology of the settings is also interesting. Characteristic Romantic themes of Uhland's poetry recur in Lang's settings, from themes of spring and youth

⁷⁰ Doerksen, *Uhland*, pp. 44–45.

(‘Frühlings-Ahnung’ for example), to death (‘Ruhetal’ and ‘Die sanften Tage’), to a combination of these, (‘Frühlings-Ruhe’ and ‘Frühlings-Glaube’), to professions of religious faith (‘Frühlings-Glaube’). Lang’s settings embrace these themes. Her setting of ‘Ruhetal’, op. 11 no. 2, reveals a maturity of expression. The moods and expressive qualities of Lang’s Umland settings culminate in her setting of ‘Das Ständchen’, the last of Lang’s Umland settings composed in 1878. ‘Das Ständchen’, grapples with the intensely personal theme of the death of a child from the mother’s perspective. A key feature of ‘Das Ständchen’ in Umland’s poetry is the absence of ‘negation’ in his treatment of death. Typical of the Romantic poets, and in particular Goethe, Umland accepts death. Certainly there are subtle tensions within the poetry but Umland’s acceptance of death as a result of his religious faith is also apparent. Lang’s Umland settings, like the poetry that inspired them, are deceptively simple, revealing an echo with Umland’s aesthetic.

Table 8.1: Chronology of Lang’s Umland Settings

Title	Composed	Published
‘Frühlings-Ahnung’, op. 11 no. 3	1832	1845
‘Antwort,’ op. 11 no. 1	19 August 1832	1845
‘Frühlings-Ruhe’, op. 7 no. 3	1833	1838
‘Ruhetal’, op.11 no. 2	13 September? 1833	1845
‘Frühlings-Glaube’, op. 25 no. 1	22 August 1833/ Revised 10 November 1858	1860
‘Das Ständchen’, op. 43 no. 2	1878	1879
‘Das Schifflein’	c.1833	unpublished
‘Das Schifflein’	unknown	unpublished
‘Die sanften Tage’	1833?	unpublished
‘Im Herbst’	1833?	unpublished
‘Der Ungenannten’ for TTBB choir	unknown	unpublished

8.2 Analysis of Lang's Uhland Settings

8.2.1 'Frühlings-Ahnung'

Uhland's 'Frühlings-Ahnung' (1812)

'Frühlings-Ahnung'

O sanfter, süßer Hauch! *a*
Schon weckest du wieder *b*
Mir Frühlingslieder, *b*
Bald blühen die Veilchen auch. *a*

'Anticipation of Spring'⁷¹

O gentle, sweet breath!
Already you inspire me
To songs of spring again,
soon the violets will start blooming as well.

This typically epigrammatic poem by Uhland was composed in 1812 as no. 1 of his *Frühlingslieder* and was first published in *Gedichte* of 1815.⁷² Lang set two other poems from the *Frühlingslieder* cycle ('Frühlings-Ruhe' and 'Frühlings-Glaube') in 1833 but they were not published together. There are no obvious connections between the settings but they would work well if performed together, not only because they are extracted from Uhland's poetic cycle but because their musical content is sufficiently contrasting to constitute an interesting group in a concert programme.

Themes in 'Frühlings-Ahnung'

Immediately, we can draw some parallels between 'Frühlings-Ahnung' and Goethe's poem 'Frühzeitiger Frühling', also set by Lang. In 'Frühzeitiger Frühling', the prematurity of spring is felt only by the poet, for the seasons shall carry on and change as normal. Uhland's take on the arrival of spring is more traditional as he looks forward to the change of season with a simplistic optimism. As in Goethe's poem, it is clear that this new season is already beginning to have its effect, but in Uhland's poem, we sense that this newness of the season has been much longed for.

⁷¹ Translated by Emily Ezust, 'The Lied and art song text page'
<http://www.recmusic.org/lieder/get_text.html?TextId=21665> [accessed 25 July 2010].

⁷² *GW*, I, p. 50.

The adjectives ‘sanft’ and ‘süss’ are important for the soothing quality they possess. The icy chill of the winter wind has been dispelled. The thrust of Uhland’s poem is the immediate positive effects that spring/nature has. He says, ‘*already*, you inspire me again to new songs of spring’.

Nature as a source of inspiration to the artist is a central theme of Uhland’s poem, but not the only one. What Uhland takes from Goethe is that feeling and experience become one. In this poem, it is the feeling of contentment at gaining new inspiration and a new creative energy that forms the main premise. It is useful to keep this in mind when analyzing Lang’s setting of this text—for paradoxically where the music-text relationship is closest in her Lieder (mostly ternary or through-composed settings), she tends not to concern herself with the givens of a poem but rather with the underlying meaning and emotion. In essence, she uncovers in the poem that which she can translate into musical meaning. One gets the sense that the protagonist in ‘Frühlings-Ahnung’ is metaphorically coming out of a lapse in creativity in the long winter months. He affirms how with the first signs of spring, nature inspires him to songs ‘again’. The feeling of new contentment is given primacy. It is debatable whether it is actually springtime but the poem is certainly concerned with new creativity being inspired by nature. The poem may also describe a certain sexual awakening, echoing Goethe’s use of the violet to portray a shy maiden.⁷³

The organic nature of art is another important theme in ‘Frühlings-Ahnung’. Doerksen echoes Burger’s thoughts that ‘Uhland took over the idea of the organic

⁷³ Ferber, *Dictionary of Literary Symbols*, p. 226

nature of art from Goethe. [...] The artist is not supposed to imitate nature but imitate *like* nature, namely, organically.’⁷⁴ Uhland compares the creation of his poetry to the blooming of the violets in the juxtaposition of ‘Frühlingslieder’ and ‘Veilchen’. The nature of Uhland’s art is, therefore, organic and natural. The intrinsic similitude of art and nature is contemplated. Uhland’s art here is both inspired by nature (by the spring breeze) and is like nature (the blooming of the violets). Uhland’s description of the inspiration of poetry and art provides a striking contrast with the poetry of Heine who in his poem ‘Die holden Wünsche blühen’, for example, expresses a disdain for the poetry that continues to emerge from his consciousness. This poem by Uhland, then, is representative of the type of poetry that Heine parodies in his output. Heine, it seems, was not the only one with ‘poetry about poetry’ agendas.⁷⁵

Lang’s Setting of ‘Frühlings-Ahnung’, op. 11 no. 3 (1832)

Lang’s setting of ‘Frühlings-Ahnung’ (Track 11) was composed in 1832 and published in Leipzig by Friedrich Kistner in 1845. This is the third song of opus 11 and the first of Lang’s Uhland settings. As is the case with many of Lang’s Lieder from this period, the manuscript suggests that she intended this Lied to be sung by her friend, Agnes von Calatin.⁷⁶

The lilting motion in 6/8 is reminiscent of a *barcarolle*. While Werner describes a sense of ‘skipping for joy’ in the poem, I find that the mood is rather one

⁷⁴ Burger, paraphrased in Doerksen, *Uhland*, p. 54.

⁷⁵ Youens relates how this agenda is common in Heine’s poetry. See Youens, *Heine and the Lied*, p. 268. See also Fröschele, *Ludwig Uhland und die Romantik*, who says that Uhland’s poetry contains the theme of ‘Dichter und Dichtung’, p. 63.

⁷⁶ WLB, MS Lang, Mus. fol. 53f, p. 5^r. Here the name ‘Agnes’ is written; Mus. fol. 53e, pp. 1^v–2^v (thus manuscript is not in Lang’s hand but contains her pencil corrections); Mus. fol. 53f, pp. 5^r–6^r, (autograph, dated, 19 August 1832, Agnes’s name present); Mus. fol. 54a, pp. 11^r–11^v (incomplete autograph).

of muted pleasure.⁷⁷ The introduction is typically Romantic and slightly sentimental in its use of the brief secondary dominant of VI in bar 5. The tied mediant in bar 7 is expressive. The song appears without its piano introduction in a manuscript version, suggesting that the introduction was added later.⁷⁸

The rhythmic declamation of the text is not what is expected. This characteristic is observed in other settings by Lang such as 'Frühzeitiger Frühling'. In 'Frühlings-Ahnung', Lang actually ignores the *abba* rhyming scheme of the first three lines, setting them in one continuous musical phrase of seven bars. Lang clearly recognized the continuity inherent in the first three lines of the poem and chose to set them as such with a continuous melody line. (See Example 8.1).

The phrase ending with the word 'Frühlingslieder' feels unfinished in bar 15. Hence Lang complements this lack of closure with the sequential treatment of the rising fourth which ends the vocal line in bar 14, reaching its culmination in bar 20 on a high A in the piano. The construction is elegant and is evocative of what Youens deems 'wordless repetitions'⁷⁹ where the listener hears the words although the voice has stopped singing.

⁷⁷ Werner, 'The Songs of Josephine Caroline Lang', p. 473.

⁷⁸ WLB, MS Lang, Mus. fol. 53e, p. 1^v.

⁷⁹ Youens, *Heine and the Lied*, p. 28.

Example 8.1: Josephine Lang, 'Frühlings-Ahnung', op. 11 no. 3
Allegretto

legato

pp

5

9

sanf - - - ter süs - ser Hauch, wie we - ckest du

13

4th MOTIF

wie - der mir Früh - - - lings - lie - der

ELISION OF POETIC LINE

4th MOTIF

p

17 **'6th' MOTIF**

O sanf - ter süs - - - ser Hauch!

f

21 **DEVELOPMENT OF '6th' MOTIF**

bald blüh'n die Veil - - -

p

25

chen auch,

p

29

bald blüh'n die Veil - - - chen

33

auch. bald blüh'n die

37

Veil - - - - - chen, die Veil - - - - - chen

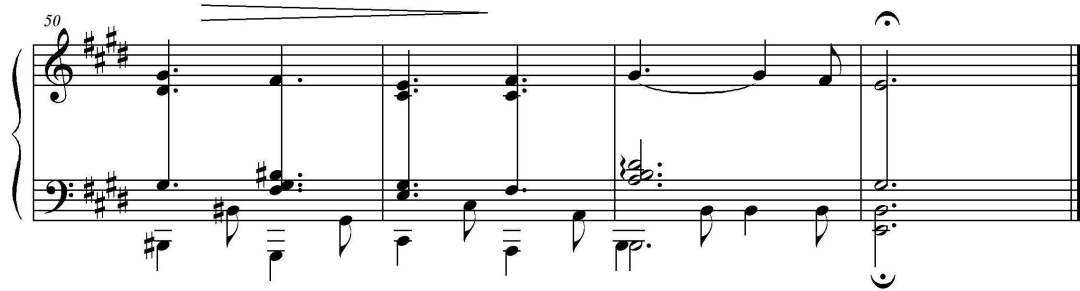
41

auch! bald, bald, bald!

p *p*

45

p



The artist's inspiration is apparent in the lyrical melody. At bar 18, the rising fourth motif continues while the voice enters with a new idea that descends over the interval of a sixth and is repeated but varied by the piano as it reaches its climax at bar 20. The repetition of the opening line of text in bar 18 suggests that the new season continues to inspire and acts as a link into the next section. Lang toys with the interval of the sixth in the second half of the song from bar 19. The piano in bar 20 echoes the vocal idea of bar 18 but does not descend the full sixth and instead changes direction so it will be able to envelop the voice. This interesting concatenation of musical ideas musically depicts the overflowing artistic inspiration depicted in the poem. This particular instance of musical imbrication suggests the direct inspiration of one thing to create another. Werner comments that this song has 'a fine sense of integration and interdependence' between piano and voice.⁸⁰

Typical of some of Lang's more complex settings, the phrase length is quite irregular throughout the song. In bars 22 to 26, we have what is essentially a five bar phrase which sounds like new music but it is actually an extension of the vocal melody from bars 18 to 20. The upper auxiliary note E is added and note-values are stretched, suggesting the intrinsic link between the 'soft breath' and the 'blooming of the violets' and perhaps also reflecting the rhyming of 'Hauch' and 'auch'. This idea

⁸⁰ Werner, 'The Songs of Josephine Caroline Lang', p. 474.

is shadowed a third up in the piano and the synchronisation suggests that the persona is at peace with nature. The extract is rather suggestive of a passage in ‘Wie lieblich sind deine Wohnungen’ from Brahms’ *Deutsches Requiem*. While the two compositions are worlds apart, a similar feeling of pleasure at this point is conveyed in both works.

Example 8.2: Motivic parallelism between Brahms and Lang

a) Johannes Brahms, ‘Wie lieblich sind dein Wohnungen’ from *Requiem*, Soprano, bars 115–19

wohl den - - - en, die in...

I V of VI VI

b) Josephine Lang, ‘Frühlings-Ahnung’, op. 11 no. 3, bars 22–24

bald blüh'n die Veil - - -

I V/VI VI

‘Frühlings-Ahnung’ is through-composed and Lang allocates half of the song to three declamations of the fourth line of the poem, ‘bald blühen die Veilchen auch’. The repetition and development of this line suggests the gentle beginnings of the flowers but also the gentle beginnings of artistic creativity after a period of inactivity. While this idea was not confessional for Lang, as this period was her most prolific, it poignantly foreshadows her feelings when returning to Uhland’s poetry in 1858 when she revised her 1833 setting of ‘Frühlings-Glaube’. This revisiting is symbolic

of returning to life after a period of hardship after her husband's illness and death.⁸¹ The anticipation of hope is echoed in the repetition of the line of text concerning the violets. Perhaps this musical exchange represents the breeze intertwining with what is around it—but also the sense of change intertwining with the poetic self and inspiring new songs, new poetry, new art.

Lang effectively manipulates the 'sixth motif' in this song. In bar 27, it is begun twice but not allowed to make its descent. We hear it in bars 30 to 32 where it is developed by reversing the stepwise descent to the sixth (B), using a rising melody (E, F sharp) which then descends by a fifth to B. In turn, a short sequence is created in bars 31 and 32 and the idea is extended to end on C sharp. In bar 34 there is a rising 6th which is inverted in bars 39 to 41 in the descent from C sharp to E (interrupted by the quaver D sharp) revealing a complex web of motivic material. While this intricate motivic relationship may not be particularly relevant to the text on this occasion, it unveils an organicism in Lang's song, which is akin to Uhland's poetic aesthetic. Lang concludes the song with declamations of 'bald, bald, bald'. Schubert sometimes employs a similar device where he takes a word from the poem to conclude his song. For example, in his setting of Salis-Seewis' 'Der Jüngling an der Quelle', he concludes with the singing of the name 'Luise' which musically enacts the narrative of the poem.⁸²

⁸¹ Krebs & Krebs, *Josephine Lang*, p. 158.

⁸² Carl Schachter, 'Motive and Text in Four Schubert Songs', p. 211.

Example 8.3: Franz Schubert, ‘Der Jungling an der Quelle’, D300, bars 23–28

Schubert also repeats the first couplet of ‘Gretchen am Spinnrade’ on a musical coda, which has the effect of recreating Gretchen’s inescapable psychological torture.⁸³ Lang’s repetition has an effect of evoking a cycle of creativity. The cadence of IV minor to I in bars 44 to 45, preceded by VII7dim7 of II to II in bars 42 to 43, acts as a kind of ‘showstopper’ for performers of the song in startling contrast to the rest of the Lied. Perhaps the manoeuvre portrays a bursting forth of creativity that is slightly out of kilter with the poem’s quiet expectation. The piano postlude could have commenced at bar 42 but rather Lang adds this ‘vocal coda’, which is, in fact, one of the most interesting occurrences in the song.

The piano interludes are not conspicuous in this setting but are interwoven along with the voice into the overall texture of the song. The story is told by both piano and the voice. The texture is slightly thickened in the piano postlude,

⁸³ Byrne Bodley, *Schubert’s Goethe Settings*, p. 342.

characteristic in Lang's songs. In addition, she adds subtle differences from the introduction, also evident in her setting of Goethe's 'Sie liebt mich' and 'Frühzeitiger Frühling'. The piano postlude, whose material is independent of the voice, inexplicably makes more musical sense second time round.

There are noticeable differences in rhythm between the manuscript and published versions. This is commonly found in Lang's songs. As Harald and Sharon Krebs point out, we are missing the *Stichvorlage* of many of Lang's songs;⁸⁴ we can only assume that the changes were taken from it. It is worth noting again that the juxtaposition of duplet and triplet rhythm in the manuscript was typical of Lang. However, the alteration to a more homogenous rhythmic texture in the published version better echoes the prevailing mood of contentment in the poem. Ferdinand Hiller names this song as one of Lang's most pleasing.⁸⁵ The reference to 'Frühlingslieder' is significant in its musical connotation and it is one of many musical allusions that naturally occur in Uhland's poetry. Lang's song is, in practice, a song of spring. This short setting is an intricate web of musical devices which demonstrates Lang's gift for concealing complexity within a simple musical aesthetic. 'Frühlings-Ahnung' is notable for its combination of drawing-room music and serious styles.

8.2.2 'Antwort'

Uhland's 'Antwort' (1808)

'Antwort'

Das Röschen, das du mir geschickt,
Von deiner lieben Hand gepflückt,
Es lebte kaum zum Abendrot,

'Answer'⁸⁶

a The little rose you sent me,
a Picked by your dear hand,
b Scarcely lived till sunset,

⁸⁴ Josephine Lang, 'Introduction', *Lieder*, ed. by Harald Krebs (Hildegard, 2007).

⁸⁵ Hiller, *Aus dem Tonleben unserer Zeit*, p. 138.

⁸⁶ Translation is my own.

Das Heimweh gab ihm frühen Tod;	<i>b</i>	Homesickness brought it an early death;
Nun schwebet gleich sein Geist von hier	<i>c</i>	Now its spirit will drift away from here
Als kleines Lied ⁸⁷ zurück zu dir.	<i>c</i>	And return to you as a little song.

Uhland composed 'Antwort' in 1808.⁸⁸ Uhland's love poem is based entirely around the beloved or indeed the Romantic muse. It reveals the intimate connection between two souls. As in Goethe's sonnets, the relationship is given primacy to the exclusion of the outer world. Uhland does not claim the poem as his own: all art and creativity originates from the beloved and returns to her as Muse. The use of the diminutive 'Röschen' and 'kleines Lied', examples of sentimental language reserved for the beloved and furnishes the poem with an intimate tone. 'Antwort', couched in Romantic clichés, illustrates Fröschle's remark that 'Uhland's early love lyrics are often conventional or sentimental.'⁸⁹

The little rose at the centre of Uhland's poem bears similarities to Goethe's trope in 'Heidenröslein' (1771) and Lessing's image of deflowering from *Emilia Galotti* but similarity in imagery is as far as this comparison goes. *Heimweh* is part of the feminine realm and is a typical theme of the drawing room. The little rose that is picked in Uhland's poem is a gift from his beloved. The image of the rose's death as a result of separation from the beloved hints at the sentimental—it literally dies from homesickness. It also suggests an ideal beloved in that this rose cannot bear to be apart from her. It is perhaps interesting that *Heimweh* is practically and philosophically the antithesis of *Fernweh* and of the symbolic figure of the wanderer, a more common theme in songs by male composers.

⁸⁷ Lang has 'Liedchen'.

⁸⁸ *GW*, I, p. 101.

⁸⁹ 'Uhlands frühe Liebeslyrik ist nicht selten konventionell-sentimental'; Fröschle, *Uhland*, p. 64.

Example 8.4: Josephine Lang, 'Antwort', op. 11 no. 1

legato

pp

4
Das Rös - - - - chen, das du mir ge -

7
schickt, von dei - - - - ner

10
lie - ben Hand ge - pflückt, es

13

leb - - - te kaum zum A - bend - rot;

16

das Heim - - - weh gab ihm frü - hen

19

Tod.

22

Nun schwe - - - bet

D Major: V7d

25

gleich sein Geist von hier als

Ib Eminor: VII7dim7b Ib

STRONG LINEAR MOVEMENT

28

klei - - - nes Lied - chen zu - rück zu

LINEAR MOVT. CONTINUES

cresc.

31

f dir; nun *p* schwe - - - bet gleich sein

f *pp*

34

Geist von hier als klein - - - es

cresc. *f* *riten.* *ff*

riten.

Lang's setting of 'Antwort', op. 11 no. 1 (composed 15 September 1832)

Lang's 'Antwort' (Track 12) was composed 15 September 1832.⁹⁰ Like 'Frühlings-Ahnung', Lang set this Lied in 6/8 to create a dance-like setting. Buzzing chromatic semiquaver trills, to which Werner refers as 'ornamental chromaticism',⁹¹ are a typical feature that Lang uses when portraying a buoyant mood and it is an extremely effective tool. We find similar motifs in Lang's settings of Goethe's 'Frühzeitiger Frühling' and 'Sie liebt mich' where they are used to portray anticipation, and also in 'Glückliche Fahrt'. The tempo of 'Antwort', however, is marked *nicht geschwind*. Lang does not wish these notes to be rushed.

⁹⁰ WLB, MS Lang, Mus. fol. 53e, pp. 3^r-4^r (not in Lang's hand); Mus. fol. 54a, pp. 9^r-10^v (not in Lang's hand); Mus. fol. 54a, pp. 7^r-7^v (autograph); Mus. fol. 53f, pp. 6^r-7^v (autograph, dated 15 September 1832).

⁹¹ Werner, *Josephine Lang*, p. 478.

The opening piano idea is similar to that of her setting of Goethe's 'Mailed' and like 'Mailed', it could do with some development of the simple scalar movement. It is interesting that on three of the manuscript versions, a different introduction is included which although it is not outstanding, gives the song a better sense of direction.

Example 8.5: Josephine Lang, 'Antwort', Alternate Introduction, bars 1–4, (WLB, MS Lang, Mus. fol.53e, p. 3^r)⁹²

The musical score for 'Antwort' by Josephine Lang, alternate introduction, bars 1–4, is presented in two systems. The first system shows the vocal line (treble clef) and piano accompaniment (bass clef) in 12/8 time, key of D major. The vocal line begins with a long note on the first bar, and the piano accompaniment features a scalar movement in the bass line. The second system shows the vocal line (treble clef) and piano accompaniment (bass clef) in 12/8 time, key of D major. The vocal line begins with a triplet of notes, and the piano accompaniment features a scalar movement in the bass line. The score is marked 'legato' and 'p'.

The simplicity of the vocal melody echoes the simplicity of Uhland's poem. The use of the chord of IIIb in bar 16 is quite striking in its poignance before it is announced that homesickness gave the little rose an early death. The clash of E sharp in the piano and E natural in the voice in bar 18 is rather moving in its foreshadowing the death of the rose. This is followed by a stirring interlude in the relative minor, which is based on the introduction but more varied and successful in its melodic construction. In general, the second half of the Lied is more successful. The pulsing quavers which rise semitonally in the first tenor voice of the piano from bars 24 to 29 are effective in creating a strong linear movement through the progression: V7d—

⁹² This introduction is also found in Mus. fol. 54a and 53e.

Ib—E minor: VII7dim7—Ib—D major: #IIdim7—Ic (see Example 8.4, bars 24 to 29).

The C naturals on ‘Geist’ in bar 26 over the chord of VIIIdim7b (in E minor) and on ‘gleich’ in bar 33 with the chord of IIdim.5(7) (also in E minor) are effective in adding a feeling of melancholy. Lang repeats the text and explores the supertonic minor once more. Notable in this passage is the disappearance of the ‘buzzing’ motif as the music takes a more serious tone, which is heralded by repeated block chords. Lang does this in her settings of Goethe’s sonnets when she wants to achieve the effect of an intensity of expression. The vocal climax on F sharp in bar 34 on ‘Geist’ achieves more of a sense of climax than the earlier rendition of the text. Despite its shortcomings,⁹³ Lang’s setting is an effective interpretation of Uhland’s poem. Lang echoes the sentimental nature Uhland’s short poem.

8.2.3 ‘Frühlings-Ruhe’

Uhland’s ‘Frühlings-Ruhe’ (1812)

‘Frühlings-Ruhe’

O legt mich nicht ins dunkle Grab,
Nicht unter die grüne Erde hinab!
Soll ich begraben sein,
Legt mich ins tiefe Gras hinein.

In Gras und Blumen liegt ich gern,
Wenn eine Flöte tönt von fern,
Und wenn hoch obenhin
Die hellen Frühlingswolken ziehn.

‘Spring rest’⁹⁴

a Oh, do not lay me in the dark grave,
a Not down below the green earth!
b If I must be buried,
b Lay me in the deep grass.

a I would gladly lie in grass and flowers,
a A flute sounding from afar,
b And high above me
b The bright clouds of spring passing by.

Uhland’s ‘Frühlings-Ruhe’ is the third of his *Frühlingslieder* and was composed in 1812.⁹⁵ In this poem, two of Uhland’s most significant themes, springtime and death, are combined. The simple rhyming scheme of this poem (*aabbaabb*) and simplicity

⁹³ There are some weaknesses in the writing: the simultaneous execution of a suspension over the note it should resolve to in bar 24 (F sharp and E).

⁹⁴ Translation is my own.

⁹⁵ *GW*, I, p. 51.

of language are characteristic of Uhland's poetry.⁹⁶ The poem reveals a deep love of nature and death in the poet's longing to be buried in the deep grass and not in a typical grave. A paradoxical preference for light over darkness permeates the poem, in contrast to the style of Uhland's contemporaries.⁹⁷

Lang's setting of 'Frühlings-Ruhe', op. 7 no. 3 (1833)

Lang composed her setting of 'Frühlings-Ruhe' (Track 13) in 1833⁹⁸ and it was later published in 1838 in Munich by Josef Aibl. 'Frühlings-Ruhe' was among the first of Lang's Uhland settings to be published. In her G major setting of the poem, Lang clearly chooses to interpret the high and bright qualities of Uhland's poem.⁹⁹ By contrast, Lang's soaring melody with arpeggiated accompaniment is typical of the Mendelssohns. In this case, the brightness of Uhland's poem is pleasantly translated into flowing melodic lines and subtly changing harmony. The expression mark is telling: *Mäßig, doch innig* (moderately fast, but intimate).

⁹⁶ Garland & Garland, 'Uhland', p. 911.

⁹⁷ Carl Conrad Hense suggests that Uhland is not capable of paradoxical language. Carl Conrad Hense, Review of *Uhlands Gedichte*, 11th ed. (1837), in *Hallische Jahrbücher für deutsche Wissenschaft und Kunst* (Leipzig: 1838), cited and translated in Doerksen, *Uhland*, p. 12.

⁹⁸ WLB, MS Lang, Mus. fol. 53i, pp. 6–9 (autograph); Mus. fol. 53h, pp. 8^v–12^r, (not in Lang's hand).

⁹⁹ Interestingly, a later setting by Komitas Vardapet (1869–1935) brings out the darker aspects of the poem. *Hommage a Komitas: Armenian & German Songs*, Vardan Mamikonian & Hasmik Papian (CD Audite, SACD 92.570, 2006).

Example 8.6: Josephine Lang 'Frühlings-Ruhe', op. 7 no. 3

Mässig doch innig

molto legato

p 3 3 3 3 3 3 3 3

4 O legt mich nicht ins dunk - le Grab,

pp

7 nicht unt-er die grü - ne Er - de hin-ab, soll ich be -

10 gra - ben sein, legt mich ins tie - fe Gras hin - ein, so

cresc. *f* *f* *sf*

13

legt mich ins tie - fe Gras hin - ein,

pp

16

In

19

Gras und Blu - men lieg ich so gern, wenn ei - ne Flö - te

p

22

tönt von fern, und wenn hoch o - ben hin die

pp

25 *cresc.*

hel - len Früh - lings - wol - ken ziehn. O legt mich nicht ins dunk - le

ff

28

Grab nicht un - ter die grü - ne Erd' hin - ab.

31 *stringendo* *rit.*

soll ich be - gra - ben sein. legt mich ins tie - fe Gras hin

ff

34

ein.

37

In

40 *dolce*

Gras und Blu - men lieg ich so gern, wenn ein - e Flö - te

p

43

tönt von fern, und wenn hoch ob - en hin die

p

46 *sf*

hel - len Früh - lings - wol - ken ziehn, die hel - len Früh - lings - wol - ken

f *p*

49
zieh, die hel - len Früh - lings wol - - - - ken

52
zieh.

55
dolce p pp

The Lied begins with an elegantly constructed piano introduction and a piano figuration that is sustained almost throughout the Lied. This is interesting because Lang often tended to fluctuate the piano figurations within one song, usually to depict psychological realism, changing emotions, or a more complex narrative, as in her setting of Uhland's 'Das Ständchen.' The uniformity of piano figuration in this song, then, mirrors the uniformity of Uhland's verse. The sense of calm and peace of the poem is undisturbed.

As the voice enters, Lang emphasizes the opening declamation of 'O'. The metrical emphasis differs later in the setting. In bar 11, the declamation of the text

speeds up and has the feeling of being unfinished. A charming interlude brings us to the dominant key, where there is a joyous climax at bar 25. This is in stark contrast to the E minor tonality that follows.

A return to the first verse in bar 27 in the relative minor without a piano interlude is relatively abrupt, as we had come to expect a piano interlude between verses which makes one think that this could be called the 'C' section of the song. The rhythm of text-setting here, coupled with the relative minor tonality, is effective in translating the urgency of the persona's wish to be buried in the long grass, a musical and sentimental depiction of the Romantics' longing for communion with nature. The music continues in the key of E minor but has a curious twist to G sharp at the end of bar 30, which musically echoes Uhland's rejection of the grave.

As is typical of her style, Lang abstains from literal word painting and here we find another interesting example of how she contradicts the words. At bar 33, the line 'legt mich ins tiefe Gras hinein' is declaimed to a string of A sharps, over an augmented 6th chord, and Lang highlights *tief-e* (deep), with an upward melodic leap to E. In bar 39, where the second verse is repeated, we find this technique repeated whereby a leap of a sixth is not only reminiscent of the Mendelssohns' musical style but places emphasis on 'Gras' and 'Blumen'. So too in bar 47, the high F natural accentuates the key word, 'hellen'. In bar 51, the Lied concludes with a final flourish, a turn on the word 'Wolken', which reveals the beauty of the voice. The song is satisfying for singers to perform.

Lang uses much textual repetition in this song but it is unusual in that she repeats the first strophe in its entirety. The form is ABCA but there is no interlude between B and C, which suggests that they are in essence part of the same section, which is an unusual structure.¹⁰⁰

Lang's empathy with Uhland's religious faith is evident in her setting of this text. Lang set more religious texts in later life after suffering the loss of two of her sons, Felix and Theobald, but her optimistic treatment of this theme is typical. Her aesthetic of song composition resonated very strongly with the poet's literary aesthetic even at this early stage. Settings of this poem by other composers have resulted in songs that depict the meaning of the poem literally. Kreutzer, for example, uses word painting with double octaves in the piano to depict the depth of the grass.¹⁰¹ He also clearly symbolizes the flute in a triadic motif in the higher register of the piano. Although Lang's setting becomes emotive, the Mendelssohnian aesthetic she chooses for it is one of serenity. 'Frühlings-Ruhe' is a very fine song by Lang which displays her gifts for writing for the voice.

8.2.4 'Ruhetal'

Uhland's 'Ruhetal'

'Ruhetal'

Wenn¹⁰³ im letzten Abendstrahl
 Goldne Wolkenberge steigen
 Und wie Alpen sich erzeigen,
 Frag' ich oft mit Tränen:
 Liegt wohl zwischen jenen
 Mein ersehntes Ruhetal?

'Valley of Rest'¹⁰²

a When in the last rays of evening light
b Golden mountains of cloud climb the sky
b And appear like mountains,
c I often ask as tearfully:
c 'Does the tranquil valley I long for
a Lie between those mountains?

¹⁰⁰ Werner, 'The Songs of Josephine Lang', p. 488.

¹⁰¹ Kreutzer, 'Frühlings-Ruhe', in *Conradin Kreutzers Frühlingslieder and Wanderlieder*, pp. 13–17.

¹⁰² Translation is my own.

¹⁰³ Uhland's original has 'Wann' but both Lang and Mendelssohn's settings of the text have 'Wenn'. *GW*, I, p. 56.

Uhland's 'Ruhetal' from *Lieder, Gedichte* was composed in 1812. The poem depicts a moment of solitary contemplation. Such *Abendlieder* or *Nachtlieder* were very popular with Romantic composers and poets and are closely associated with the romantic wanderer. The poem evokes the close of day. The 'letzte Abendstrahl' is also evocative of the onset of death in the finality of the word 'letzte'; for another example see Eichendorff's 'Im Abendrot', set by Strauss as one of his *Four Last Songs*. There is a hint of realism about this poem as the protagonist contemplates that his dreamed-of tranquil valley may only exist in his imagination. What he sees here is a symbolic representation of his 'valley of rest'. This leads him to great existential questioning. The poet expresses sadness at the uncertainty, which he articulates through tears. However, the questioning suggests a hope that this 'valley of rest' might exist. It is an internal questioning of faith as the protagonist seeks rest from daily toil. The line 'frag' ich oft mit Tränen' suggests it is a question that the poet often asks but that is never answered; what Uhland longs for is not of this world. As in 'Frühlings-Ruhe', the clouds are an evocation of death. Here Uhland highlights the crux of faith without evidence and captures the fine balance between faith and uncertainty.

Like 'Frühlings-Ahnung' the poem is enveloped by two lines that rhyme. The text of this poem, however, is divided into groups of three, with the rhyming scheme *abbcca*. Fröschle notes that three-lines stanzas are unusual in Uhland's poems.¹⁰⁴ The whole poem is united by the rhyming of the first and last lines, which suggests a sense of closure although the poet's questions have not been answered.

¹⁰⁴ Fröschle, *Uhland*, p. 73.

Example 8.7: Josephine Lang, 'Ruhetal', op. 11 no. 2

Andante

MOTIF A

Wenn im letz - ten A - bend-strahl,

pp

5

MOTIF A RETROGRADE

gold-ne Wol-ken-ber - ge stei - gen und wie Alp-en sich er - zei - gen,

MOTIF A RETROGRADE

MOTIF A RETROGRADE INVERSE

9

frag' ich oft mit Thrä - nen: liegt wohl zwi - schen je - nen

MOTIF A RETROGRADE INVERSE

13

REGRESSION TOWARDS OPENING MOTIF

mein er-sehn - tes Ru - he - thal, mein er - sehn - tes Ru - he - thal, mein er -

FRAGMENTS OF OPENING VOCAL MOTIF

17
sehn - - - tes Ru - - - he - thal

Lang's Setting of 'Ruhetal', op. 11 no. 2 (1833)

Lang's setting of Uhland's 'Ruhetal' (Track 14) was composed in 1833 and published in 1845 by Friedrich Kistner in Leipzig.¹⁰⁵ As the second Uhland setting of op. 11, Lang's 'Ruhetal' acts as a contrast to the other two songs by Uhland in the opus through its calmness and tranquillity. This setting by Lang captures the serenity of Uhland's poem and shows her sensitivity to Uhland's literary aesthetic.

The short restful piano introduction sets the scene and is reminiscent of both the Schubert settings 'Das Wirthaus' from *Winterreise* and 'Wandrer's Nachtlid II' D768.

Example 8.8: Franz Schubert, 'Wandrer's Nachtlid II', D768, bars 1–2

pp

¹⁰⁵ WLB, MS, Mus. fol. 53i, pp. 10–11 (dated autograph, 13 September 1833) Agnes von Calatin's name is given here also. See Mus. fol. 54a, pp. 18^v–19^f for another copy in manuscript form.

The initial vocal line is a compound melody, which occupies multiple registers¹⁰⁶ and its dotted quaver motif recurs throughout Lang's Lied. This dotted figure and the Andante marking steer the Lied clear of excessive sentimentality. From the outset, A flat major and B flat minor are placed in close opposition, encapsulating the challenge of man's faith. The music is heard in A flat and then up a tone and in B flat minor tonality, which has the affect of aural intensification.

Motivic Unity and Development in 'Ruhetal'

The first two lines of the poem are treated sequentially with wide leaps in the middle of phrases and each phrase is clearly in two parts. The chords of II7dim5 in bar 4 and VIIIdim7 of B flat minor in bar 6 increase the emotional intensity. The countermelody heard in the top voice of the piano from bars 3 to 6 increases the expressiveness of the passage. The second part of the vocal melody, an inverted turn figure (A flat, G, A flat, B flat), is developed throughout the Lied. In bars 7 and 8, it is repeated in retrograde (B flat, A flat, G, A flat), while the left hand of the piano has an inverse retrograde (G, A flat, B flat, A flat), which explains this movement in the bass. The appoggiatura at bar 8 is a beautiful moment in the song, where the text states, 'und wie Alpen sich erzeigen' anticipates the pain of seeing this beautiful image.

In bars 9 to 10, the motif is stated down a semitone in retrograde (A flat, G, F, G) in F minor tonality and echoes the persona's tears at this point. In bars 11 to 12, an inverse retrograde (E flat, F, G flat, F) is heard in the piano, now in the subdominant major (D flat major). This last example is the most interesting, as it is an example of the piano taking over the role of musical interpreter as the voice falls

¹⁰⁶ Stein & Spillman, *Poetry into Song*, p. 148.

into wistful contemplation. The motivic unity in this through-composed setting evinces Lang's controlled reaction to Uhland's poetry.

Lang's handling of the threefold repetition of 'mein ersehntes Ruhetal' is engaging. The third repetition in bar 16 disrupts the two-bar phrase pattern set up from the beginning of the Lied by extending over into bar 17. The final iteration of 'mein ersehntes Ruhetal' therefore begins on the second beat of the bar, thereby displacing the expected rhythmic emphasis and underscoring the sense of longing in these lines. The intervallic structure of these three renditions is also interesting. Renditions (i) and (ii) are similar rhythmically and melodically but rendition (iii) is not only displaced but also rhythmically augmented. The repetitions of (i) and (ii) suggest a return to C in the vocal line, but Lang delays this return until the third repetition, which begins on C. Rendition (ii) is laden with longing, on the expressive chord of IVb.

These renditions are even more significant in the intervallic pattern they sketch, they strive to become the opening vocal motif from bar 3, which we have not heard since the opening few bars of the song. On the third attempt, the motif is finally heard but still is incomplete as it is missing the F, suggesting that we can never know if this 'Ruhetal' exists. Although the return to the tonic at the end of the song alludes to the existence of this valley of rest, the arpeggiandos in bars 16 and 17 are dreamlike, suggesting that answer continues to escape us.

Musical Imagery in ‘Ruhetal’

There is a real sense of emotional and musical depth in Lang’s setting achieved by simplicity of means. Although it is difficult to capture such theological and philosophical questions, Lang invokes an atmosphere in which these questions can be contemplated. In matching Uhland’s poetic intent through her own creativity, Lang creates a sublime miniature and an exemplary Lied.

Lang’s setting of ‘Ruhetal’, like Schubert’s setting of ‘Wandrer’s Nachtlied II’, successfully captures the persona’s contemplation of his being, which is not without its internal tension. Both poems use ‘Ruh’ to imply death. As the quietness of the scene ‘evokes in the poet an image of death’,¹⁰⁷ the close of day draws Uhland into contemplation. Goethe portrays a scene from nature suggesting that is where his idea of divinity lies. Goethe’s pantheism allows him to overcome the fears which Uhland experiences. As Byrne Bodley states, at this moment ‘Goethe’s unity with nature [...] frees him from the fear of death and enables him to see life clearly’¹⁰⁸ and Schubert exquisitely captures this serenity in his setting. So too ‘Ruhetal’ is a moment of quiet internal reflection on one’s existence, yet there are differences in Schubert’s and Lang’s experiences of death. Schubert composed this setting in 1824, a turning point in the facing of his own mortality.¹⁰⁹ Lang had experienced the loss of her mother at the age of 11, seven years before the composition of ‘Ruhetal’. The complex motivic unity in this setting is notable in telling Lang’s own version of Uhland’s story. Lang achieves a depth of emotion in ‘Ruhetal’ which reveals that her youthful style had another spiritual aspect. Lang was just eighteen years of age when she composed ‘Ruhetal’ and the song is remarkable for one so young.

¹⁰⁷ Byrne Bodley, *Schubert’s Goethe Settings*, p. 126.

¹⁰⁸ *Ibid.*, p. 128.

¹⁰⁹ Byrne Bodley, *Schubert’s Goethe Settings*, pp. 121–22.

8.2.5 'Frühlings-Glaube'

Uhland's 'Frühlings-Glaube'

'Frühlings-Glaube'

Die linden Lüfte sind erwacht,
Sie säuseln und weben Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muß sich alles, alles wenden.

Die Welt wird schöner mit jedem Tag,
Man weiß nicht, was noch werden mag,
Das Blühen will nicht enden.
Es blüht das fernste, tiefste Tal;
Nun, armes Herz, vergiß der Qual!
Nun muß sich alles, alles wenden.

'Spring Faith'¹¹⁰

a The gentle breezes are awakened,
a They stir and whisper night and day,
b Everywhere active, creative.
c O fresh fragrance, O new sounds!
c Now, poor heart, be not afraid!
b Now must all things, all things change!

a The world grows fairer with every day,
a We do not know what might yet be,
b The blooming will not end.
c The deepest, most distant valley blooms;
c Now, poor heart, forget your torment!
b Now must all things, all things change.

Uhland's poem 'Frühlings-Glaube', no. 2 from *Frühlingslieder*, was composed in 1812.¹¹¹ Hebbel stated that 'Frühlings-Glaube' was not only the best poem by Uhland but the best German 'Frühlingsgedicht' in general.¹¹² The simple language of this poem is striking. Self addresses self here and tries to soothe fear of change in this soliloquy. The poem could also be interpreted as addressing a loved one. It tells of an approaching period of new birth, or perhaps of the healing of past woes. The protagonist tells the heart to 'forget your torment'. New activity in nature signifies growth and development in the lines 'O frischer Duft' and 'O neuer Klang'. This is represented by the fresh fragrances and new sounds described in the poem. The main theme of this poem, therefore, is the healing power of nature. Uhland's poem tells of regeneration, inevitable change.

Uhland's repetitions of the word 'alles' not only reaffirm commitment to the poetic idea but also highlight the singable quality of the words. The opening lines

¹¹⁰ Translated in Richard Stokes, *The Book of Lieder*, pp. 424–25.

¹¹¹ *GW*, I, p. 50.

¹¹² Cited in Fröschle, *Uhland und die Romantik*, p. 68.

reveal a musicality inherent in the language, the use of soft 'l' sounds, as in 'die linden Lüfte'. 'Frühlings-Glaube' is one of the most musical poems that Lang set. It was a very popular poem among composers, with settings by Schubert, Mendelssohn, Kreutzer, Spohr and Karoline Unger-Sabatier, among others. The inclusion of 'Glaube' ('faith') in the title is characteristic of the religious connotations of Uhland's poetry. In other poems, such as 'Ruhetal', Uhland's religiosity is linked with death but here it is placed firmly in the natural world. The poem is a behest to have faith in the future although one cannot be certain of what lies ahead. The rhyming scheme, *aabcbb*, is a variation of the scheme in 'Ruhetal', *abbcca*.

Lang's setting of 'Frühlings-Glaube', op. 25 no. 1 (1833, revised 1858)

Harald and Sharon Krebs have discussed the aptness of Lang's returning to this poem after the death of her husband.¹¹³ In this song, Lang fulfils the premise set out in her first Uhland setting, 'Frühlings-Ahnung,' that of returning to new life after a period of hardship. Harald and Sharon Krebs observe that the revisions Lang makes give the song a tighter sense of tonal direction in what was previously a slightly rambling composition.¹¹⁴

Lang's use of textual repetition in the opening section bears similarity to Schubert's 'Frühlings-Glaube' D686¹¹⁵ composed in 1820. The piano introduction of Lang's setting, while not overly difficult, is given the expression mark *Lebhaft*.

¹¹³ Krebs & Krebs, *Josephine Lang*, p. 158.

¹¹⁴ *Ibid.*

¹¹⁵ Schubert, *Songs for High Voice*. First version composed in 1820, B flat. The version known today in A was revised in 1822.

Example 8.9: Josephine Lang, 'Frühlings-Glaube', op. 25 no. 1

Lebhaft und Feurig

9

19

27

35

f *legato*

dimin. *pp*

p *parlando*

Die lin - den Lüf - te sind er - wacht! sie

riten. *dim.* *pp* *leggiero e pp*

säu - seln und we - ben Tag und Nacht, sie schaf - fen an al - len En - den, sie

f *p*

schaf - fen an al - len En - den! O frisch - er Duft! o neu - er Klang!

cresc. *p*

43 **PHRASE EXTENSION**

o neu - er Klang! Nun, ar - mes Her - ze, sei nicht bang,

51 **PHRASE EXTENSION**

sei nicht bang! Nun muss sich Al - les,

59

Al - - - les wen - - - den, nun muss sich Al - les, Al - les

67

wen - - - - - den! nun muss sich

73

Al - les, Al - les wen - - - - - den!

81 *fs* *legato* *pp*

90

99
 Die Welt wird schö - ner mit je - dem Tag, man weiss nicht was noch wer - den
leggiero

107
 mag! Das Blüh - en will nicht en - den, das Blü - hen will nicht en -

115
 den! Es blüht das fern - ste tief - ste Thal, das tief - - - ste Thal!

124 *p* *cresc.*

Nun, ar - mes Herz! ver - giss der Qual, ver - giss der Qual!

pp *f* *cresc.*

132 *f* *dol.* *rit.*

Nun muss sich Al - les, Al - - - les wen - - - den!

ff *riten.* *dol.*

140 *pp* *a tempo* *f*

nun muss sich Al - les, Al - les wen - - - - den!

a tempo *f* *p*

148 *p* *cresc.* *ff*

nun muss sich Al - les, Al - les wen - - - - den.

p *f* *ff*

155 *f* *f* *f*

Typical of Lang, the song does not begin on the tonic and instead opens with a diminished chord, #Idim7, which resolves conventionally to V7. This idea is then repeated, creating a sense of alternation between the two chords reminiscent of Lang's setting of Agnes von Calatin's poem, 'Wie glänzt so hell dein Auge' where an augmented 6th chord alternates with the tonic minor. In 'Frühlings-Glaube', the alternation generates a mood of palpable excitement. The rising figure after bar 5, which climaxes on the dominant 7th in bar 7, immediately suggests renewed energy, triumphing in the face of fear. This is followed by a lighter contrasting section also sustained over the dominant 7th. While the initial addition of the alternating chords is effective, the latter addition of sixteen bars on the chord of G7 is rather too drawn out as Lang descends through each note of the chord: over two octaves through thirteen bars of music. Lang is attempting here, perhaps, to reveal the contrast between past sorrow and new hope. Although the prolonged dominant here feels slightly laboured, the lightening of the texture perfectly prepares the entry of the vocal line, which tells of balmy breezes that stir and whisper day and night. The passage from bars 19 to 22 is equally effective in its exchange of a rising quaver motif from the left hand to the right, preparing for the vocal entry.

The voice enters with a relatively simple melody, adorned by the occasional chromatic note, C sharp in bar 27, for example, and F sharp in bar 29. The cheerful matter-of-fact melodic movement is underscored in the brief alteration of the pattern in the piano's left hand in bar 28, which shadows the melody here. The vocal phrase begins with a leap of a fourth but takes an unexpected turn to B flat in bar 32, hinting at a modulation to D minor, (II) and suggesting a slight hint of fear. The stepwise melody of bars 32 to 33 gives a lyrical quality that contrasts nicely with the more

jovial sense in the opening. Lang's attractive setting of words 'O frischer Duft! O neuer Klang!' at bar 39 with its rising dotted quavers perfectly captures excitement at the expectation of change. The melody is borrowed from bar 5 of the piano introduction, illustrating how the piano's and the voice's melodic material often overlap in Lang's songs. In the case of 'Frühlings-Glaube', however, we know that the piano introduction was an addition from 1858; therefore in this case, the piano's material was derived from the voice's melody at bar 39 on 'O frischer Duft'. Lang captures that same anticipation in the piano introduction, which also has the feeling of a new beginning. The recycling of melody is significant as it gives the song a greater sense of motivic unity. Lang durationally extends the phrases, repeating 'O neuer Klang' which musically relishes this 'new sound'. Harald Krebs has discussed this expressive use of hypermeter in other songs by Lang.¹¹⁶ Indeed here, Lang's use of hypermetric extension has the effect of amplifying the import in Uhland's words; the protagonist is really trying to convince someone to adopt a new mindset.

The melody from bar 39 is repeated in bar 47 but it is embellished by suspensions as the poetic content becomes more intimate. The adornment is similar to the piano introduction in Lang's setting of Heine's 'Schon wieder bin ich fortgerissen', op. 38 [39] no. 3 and here has a similar effect of increasing the feeling of longing in the music. These suspensions are applied to an already stated musical idea, imbuing these passages with a sense of longing. Bars 51 to 54 are an exact rhythmic copy of bars 43 to 46, which echoes the rhyming scheme but is also another example of Lang's expressive use of hypermeter.¹¹⁷ The slowing down of the harmonic rhythm and the sustained F natural in bar 53 has a soothing feeling and is

¹¹⁶ H. Krebs, 'Hypermeter and Hypermetric Irregularity', pp. 13–28.

¹¹⁷ Ibid.

an important musical event in the song. In bar 62, the expressive chord #Idim7, coupled with a *rit.* and grace notes, serves as another contemplative moment in the song on 'wenden', signifying that this new positive outlook must be embraced. The B flat on 'wenden' in bar 62 echoes the same note on 'Enden' in bar 32.

The most effective part of the song is the chromatic build-up from bars 71 to 75, which acts as the climax of Lang's Lied. The build-up is powerful and again, in bar 72, the bass underscores the voice's movement and the poet's efforts to assuage the fear of the person he is addressing, 'Sei nicht bang' (Do not be afraid). The climactic A in bar 75 (the 9th in V9) is important as it is at the top of a trained singer's range. This triumphant ascent to the A is also reminiscent of Lang's setting of Goethe's 'Sie liebt mich', op. 33[34] no. 4. Lang here is communicating the unalloyed freedom that the onset of spring or a new stage in life brings. On having reached the A, there is a sense of denouement stressing the central theme in the poem, namely, that of overcoming human fears.

Approaches to 'Frühlings-Glaube'

Schubert's composed his setting of 'Frühlings-Glaube' in 1820. He revised it in November, 1822 and the song was first published in 1823 as op. 20 no. 2, D688. His setting, truly a masterpiece, was the only poem by Uhland that he set. Interestingly, Michael Hall describes how Schubert altered his version of the setting to better complement the other settings in his op. 20.¹¹⁸ Schubert slowed the tempo marking from 'Mässig' to 'etwas langsam', transposed the song down a tone to A flat, and added ornamentation to create a more tranquil setting. It is fascinating that Lang also

¹¹⁸ Michael Hall, *Schubert's Song Sets* (Aldershot: Ashgate, 2003), p. 88.

revised the tempo and expression markings of her setting when she returned to it in 1858. As Harald and Sharon Krebs note, Lang did away with the original ‘Allegretto’ of her 1833 version and used such markings as ‘Etwas bewegt’ (rather quick) and ‘Frisch und feuerich’ (quick and fiery) in later versions of the song.¹¹⁹ Harald and Sharon Krebs correctly assert that:

Lang’s first conception of the poem was apparently quite similar to that of Schubert’s famous setting; it focused on the gentle aspects of spring—the rustlings and ripples of verdure and stream. But in the 1850s other ideas in the poem, namely the promise of rebirth and renewal, captured her imagination. The change of focus accounts for the overall increase in energy.¹²⁰

We can interpret the similarities of Lang’s and Schubert’s approaches to Uhland’s poem slightly further: it is interesting that Lang’s initial reaction to the text was akin to Schubert’s revised version and her later interpretation of ‘Frühlings-Glaube’ resonated with Schubert’s original approach to the text. In fact, both composers eventually moved towards the original conception of the other. Lang and Schubert honed and developed their interpretation of the poem over time, which reveals that ‘Frühlings-Glaube’ was a thought-provoking poem for both composers. Although the versions of Lang’s and Schubert’s songs which we know nowadays are quite different, their reactions to Uhland’s text were inversely connected.

Mendelssohn also set ‘Frühlings-Glaube’ (op. 9 no. 8) in 1830. His song is imbued with pure joviality and exudes pleasure at the onset of positive change. While Mendelssohn’s setting effectively interprets the delight of Uhland’s text, Lang’s Lied actually succeeds in achieving a greater sense of contrast, portraying the contradictory emotions of human life.

¹¹⁹ Krebs & Krebs, *Josephine Lang*, p. 161.

¹²⁰ *Ibid.*

Lang's 'Frühlings-Glaube' is very rewarding to perform and performers of Lang's Lied have a responsibility for creating excitement (at 'O frischer Duft', for example). Singers should note Lang's expression marking of *parlando* in bar 23 which suggests that the singer should adopt a tone of recitation while retaining a lyrical performance of the music. This song has the feeling of being written for the audience of the drawing room, but it has hidden nuances that reveal the skill of the composer and place the song on the borders of the serious and popular. While Lang does not achieve the artistic pre-eminence of Schubert's setting, her setting outdoes Mendelssohn's setting in terms of achieving a sense of contrast.

'Frühlings-Glaube' has presented composers with many choices for interpretation. It is not obvious from the outset what kind of setting the poem demands. Lang's setting seems to capture the essence of joviality of Mendelssohn's setting but there is also a sincerity behind Lang's song achieved through the lyricism of the vocal line. Lang's 'Frühlings-Glaube' is a very fine response to Uhland's poem.

8.2.6 'Die sanften Tage'

Uhland's 'Die sanften Tage'

'Die sanften Tage'

Ich bin so hold den sanften Tagen,
 Wann in der ersten Frühlingszeit
 Der Himmel, blaulich aufgeschlagen,
 Zur Erde Glanz und Wärme streut;
 Die Täler noch von Eise grauen,
 Der Hügel schon sich sonnig hebt,
 Die Mädchen sich ins Freie trauen,
 Der Kinder Spiel sich neu belebt.

Dann steh ich auf dem Berge droben
 Und seh' es alles, still erfreut,
 Die Brust von leisem Drang gehoben,
 Der noch zum Wunsche nicht gedeiht.

'The soft days'¹²¹

a I am so blessed on soft days
b when in early springtime
a the heavens, in an eruption of blue,
b scatter their radiance and warmth upon the earth;
c the valleys are still grey with ice,
d the peak already soars in sunlight,
c the maidens mourn in the open air,
d the children's games are played anew.

Then I stand up there on the mountains
 and see it all, silently rejoicing,
 my breast uplifted by gentle longings
 not yet become wishes.

¹²¹ Translation by Mary Adams.

Ich bin ein Kind und mit dem Spiele
Der heiteren Natur vergnügt,
In ihre ruhigen Gefühle
Ist ganz die Seele eingewiegt.

I am a child and content with the games
of cheerful Nature,
her peaceful sensations
lull my soul to sleep.

Ich bin so hold den sanften Tagen,
Wann ihrer mild besonnten Flur
Gerührte Greise Abschied sagen;
Dann ist die Feier der Natur.
Sie prangt nicht mehr mit Blüt' und Fülle,
All ihre regen Kräfte ruhn,
Sie sammelt sich in süße Stille,
In ihre Tiefen schaut sie nun.

I am so blessed on soft days
when to her gently sunlit pasture
heart-warmed old men say farewell;
then Nature takes her rest.
Resplendent no longer in flowers and abundance,
all her busy powers at ease,
she composes herself in sweet silence,
she gazes now into her depths.

Die Seele, jüngst so hoch getragen,
Sie senket ihren stolzen Flug,
Sie lernt ein friedliches Entsagen,
Erinnerung ist ihr genug.
Da ist mir wohl im sanften Schweigen,
Das die Natur der Seele gab;
Es ist mir so, als dürft ich steigen
Hinunter in mein stilles Grab.

The soul, lately borne so high,
descends from her proud flight,
learns a peaceful renunciation;
remembrance suffices her.
I am happy in the gentle silence
Nature bestows on my soul;
I feel I might be allowed
To descend into my silent grave.

Uhland's poem was written in 1805,¹²² a year Waterman Hewett notes as a year of 'great and successful poetical activity.'¹²³ 'Die sanften Tage' has an alternating rhyming scheme: *ababcdcd*, which is typical of ballads. Fröschle offers the following description of this poem: 'Where nature in the morning gently dawns, or glowingly fades at the evening, it is marked by worship, quiet collection and peaceful renouncing.'¹²⁴ As in 'Ruhetal', the poetic persona takes the opportunity for existential contemplation. This poem echoes many of the themes that we have already seen in other poems by Lang, for example nature and death. Echoes from previous poems are present not only in the themes but also in the use of language. The word 'sanft' is reminiscent of 'Frühlings-Ahnung' and the themes of death remind us of 'Frühlings-Ruhe'. Recollection of childhood in old age is another theme in this poem.

¹²² *GW*, I, p. 36–38.

¹²³ Hewett, *Uhland*, p.xxvi.

¹²⁴ 'Wo die morgendliche Natur sanft heraufdämmert oder am Abend leuchtend dahinschwindet, und ist gekennzeichnet durch Andacht, stille Sammlung und friedliches Entsagen.' Fröschle, *Uhland*, p. 62.

In the first stanza, a feeling of unreserved contentment is communicated through the lines. The observer watches the activity before him, yet we are conscious that he is not a part of it. The juxtaposition of 'Täler', 'Hügel', 'Mädchen' and 'Kinder' suggests that man and nature are one. The second stanza is more reflective as the poet remembers what it was like to be a child. The third stanza is a contemplation of death and nature and stanza 4 is about a longing for peaceful death. Death here is contemplated as a positive experience; it is presented as just another form of 'peaceful renunciation' and 'gentle silence'. Essentially, the poem narrates the cycle of life.

Lang's setting of 'Die sanften Tage' (probably 1833)

The manuscript of this 'Die sanften Tage' (Track 16) contains some marginalia, such as a picture of the mountains, which suggests it is a youthful setting¹²⁵ (see Figure 8.2). There are no dynamic or expression markings on this sketch. Lang sets this poem strophically, recognizing that this story is a sharing of gained wisdom by one narrator. She allows this speaker to tell his story in musically simple language. Hartmann claims that this song is 'melancholic',¹²⁶ but this is rather a simplification; the tone of the song is rather one of tranquil acceptance. The subdominant scale degree is emphasized in the beginning.

¹²⁵ WLB, MS Lang, Mus. fol. 53f, pp. 12^r-12^v, (autograph). The date 1833 is added to this song by Lang's son.

¹²⁶ Hartmann, *Klavierlieder nach Kerner und Uhland*, p. 70.

Example 8.10: Josephine Lang, 'Die sanften Tage'

1. Ich bin so hold den sanf-ten Ta - gen, wann in der ers - ten Früh - lings -
 2. Dann steh ich auf dem Ber - ge drob - en und seh es all - es still er -
 3. Ich bin so hold den sanft - en Tag - en, wann ih - rer mild be - sonn - ten
 4. Die See - le, jüngst so hoch ge trag - en, sie senk - et ihr - en stolz - en

4
 zeit, der Him - mel blau - lich auf - ge schla - gen, zur
 freut, die die Brust von leis - em Drang ge - hob - en, der
 Flur ge sie rühr - te Grei - se Ab - schied sa - gen; Dann
 Flug, sie lernt ein fried - lich - es Ent - sag - en, Er -

7
ASCENT TO G BEGINS
 Er - de Glanz und Wär - me streut, die Tä - ler noch von Ei - se
 noch zum Wün - sche nicht ge - deiht. Ich bin ein Kind und mit dem
 ist die Fei - er der Nat - ur, Sie prangt nicht mehr mit Blüt - und
 inn - er - ung ist ihr ge - nug. Da ist mir wohl in sanf - ten

10

grau - en, der Hü - gel schon sich sonn - ig hebt, die Mäd - chen sich ins Frei - e
 Spie - le der heit - er - en Nat - ur ver gnuengt, in ih - re ruh - i - gen Ge -
 Füll - e, all ihr - e reg - en Kräft - e ruh, Sie samm - elt sich in sü - sse
 Schwei - gen, das die Na - tur der See - le gab; es ist mir so, als dürft' ich

14

trau - en, Der Kin - der Spiel sich neu be lebt, die Mäd - chen sich ins Frei - e
 füh - le, ist ganz die See - le ein - ge wiegt, in ih - re ruh - i - gen Ge -
 Still - e, in ih - re Tief - en schaut sie nun, sie samm - elt sich in sü - sse
 stei - gen hin - un - ter in mein still - es Grab, es ist mir so, als dürft' ich

18 **ASCENT TO G COMPLETED**

trau - en, Der Kin - der Spiel sich neu - be lebt, die Mäd - chen sich ins Frei - e
 füh - le, ist ganz die See - le ein - ge wiegt, in ih - re ruh - i - gen Ge -
 Stil - le, in ih - re Tie - fen schaut sie nun, sie samm - elt sich in sü - sse
 stei - gen Hin - un - ter in mein still - es Grab, es ist mir so, als dürft' ich

This opening phrase is answered by a more triadic melody beginning in bar 5. Incidentally the first three notes of bar 1 are a retrograde of Lang's descending fourth, rising second motif which pervades many of her songs. The slow constant quaver movement suggests a hint of nostalgia in the wistful mood it creates. In this strophic setting, Lang preserves the rhyming scheme of the poem. She effectively builds to a climax by use of a varied sequence which rises; see the vocal entries in bars 8, 10 and 12. In bar 17, the initial vocal motif returns but is altered to descend by step to A, but instead of continuing this descent in bar 18, Lang transplants the G up the octave, thereby completing the motivic pattern of E, F natural, F sharp, G giving a greater sense of finality since the leading note has risen. (See Example 8.10). Lang successfully treats Uhland's themes of peace and death in this setting. The simple aesthetic echoes the gentle nature of the poem. The piano's subordinate role gives the protagonist prominence as he regails his tale of life.

Figure 8.2 'Die sanften Tage' (WLB, MS Lang, Mus. fol. 53f, p. 12^r)
 Reproduced by permission.

8.2.7 'Im Herbst'

Uhland's 'Im Herbst'

'Im Herbst'

Seid begrüßt mit Frühlingswonne,
blauer Himmel, goldne Sonne!
Drüben auch aus Gartenhallen
hör' ich frohe Saiten schallen.

Ahnest du, o Seele wieder
sanfte, süße Frühlingslieder?
Sieh umher die falben Bäume!
Ach, es waren holde Träume!

'In Autumn'¹²⁷

a Greetings to you with springtime joy,
a Blue heavens, golden sunlight!
b Yonder, too, from the garden bowers
b I hear happy strings resounding.

a O soul, do you discern once again
a Soft, sweet songs of spring?
b Look about you at the dun-coloured trees.
b Ah, it was a lovely dream

Uhland's 'Im Herbst' was composed in 1805 as part of *Lieder, Gedichte*.¹²⁸

Uhland's poem is ironic in its title, which refers to autumn and yet the content clearly refers to spring and its pleasures. It is the recollection of spring in autumn. The image that Uhland creates turns out to be a dream. It is symbolic of the way that we create illusions for ourselves to get us through life's difficult times. It bears thematic similarity to 'Mag da draussen Schnee sich thürmen.' Uhland's creation of the dream is not, however, similar to Heine's treatment of illusion and reality. In 'Im Herbst', the dream offers comfort in autumn time.

The language is very typical of Uhland but in particular this poem is like an antithesis of his later 'Frühlings-Ahnung'. We see the exact same words used again in close proximity to each other, 'Ahnest du, o Seele wieder, sanfte, süsse Frühlingslieder?' The exact rhyming scheme of 'wieder' and 'lieder' is repeated. What is a dream in this poem becomes a reality in the later poem. The 'happy strings' are typical of the musical allusions in Uhland's poetry.

¹²⁷ Translated by Sharon Krebs on the Lied and Art song text webpage.

<http://www.recmusic.org/lieder/get_text.html?TextId=42248> [accessed 01 February 2008].

¹²⁸ *GW*, I, p. 38.

Example 8.11: Josephine Lang, 'Im Herbst'

Mässig MOTIVIC FRAGMENT FROM 'DIE SANFTEN TAGE'

1. Seid ge - grüsst mit Früh - lings - won - - - ne,
 2. Ahn - est du o See - le wie - - - der?

5
 blaue - er Him - mel, gold - ne Son - - - ne, Drü - ben um -
 sanf - te süs - se Früh - lings Lie - - - der? Sieh

10
 auch aus Gart - en - hal - - - len, hör' ich fro - he Sait - en -
 her die fal - ben Bäu - - - me! Ach es war - en hol - de

15
 schall - - - en, Drüb - en auch aus Gart - en - hall - - -
 Träu - me, Sieh um her die fal - ben Bäu - - -

PIANISTIC MOTIF FROM NÄHE DES GELIEBTEN

I II dim5c I V7/VI IV VII/II II II dim5(7)d

QUICKENING OF HARMONIC PACE

8^{va} *loco*

Lang's setting of 'Im Herbst' (probably 1833)¹²⁹

The opening motif of 'Im Herbst' (Track 17) draws closely on the motif at the start of 'Die sanften Tage', repeating the sequential treatment of paired quavers. The melody is shadowed in the piano by the tenor voice at a tenth in bar 2, which makes the movement sound stronger and more confident in its tone as the protagonist offers the greetings of spring. This shadowing is heard again in the tenor of the piano in bar 6. Here is a song where Lang does pay closer attention to the rhyming scheme. The

¹²⁹ WLB, MS Lang, Mus. fol. 54a, pp. 18^f–18^v, the date 1833 is most likely added by Lang's son.

opening music is repeated for the second line. The following two lines are set in a clear question and answer phrase format. Lang tended to adhere to the rhyming scheme more closely in her strophic settings.

Lang creates a build-up of tension from bar 9 underscored by a rising melody. The harmony gravitates towards the secondary dominant of V and tension is sustained by the repetition of the D in the last semiquaver of the four-semiquaver pattern. It persists as the voice descends from its vocal phrase, perhaps echoing the hearing of strings. At bar 17, we hear an allusion to bars 7 to 8 from 'Ruhetal' which echoes the longed-for rest in that poem. The similarities in melodic motifs in the Uhland settings suggest that Lang had clear ideas about what her musical settings of these poems should project. We see this also in her treatment of Goethe's sonnets where the melodic ideas overlap between the songs.

In bars 21 to 22 Lang composes a descending scale, a motif we find at the close of many of Lang's songs as the harmonic pace speeds up. The harmonic pattern outlined in Example 8.11 is reminiscent of her first setting of Goethe's 'Nähe des Geliebten' which focuses on the beloved's nearness through absence (see Example 6.14). The motif is usually accompanied by a descending fourth, rising second motif, outlining the circle of fifths from bars 21 to 22, it is barely perceptible within the left hand of the piano where we have: D sharp—E—B—C—G. The descending scale idea is heard once again in the piano postlude from bar 30, which is actually very difficult for the pianist when played at even a moderate speed. While this setting does not brim with interest, 'Im Herbst' is an effective drawing room setting which

echoes the pleasing aesthetic of Uhland's poem and allows us a glimpse of a more conservative aspect of Lang's compositional oeuvre.

8.2.8 Two Sketches of 'Das Schifflein'

Several versions of a musical setting of Uhland's ballad 'Das Schifflein' are to be found amongst Lang's manuscript collection. Two distinct settings are found among the versions: one complete setting in Common Time, and an incomplete version in 6/8.¹³⁰

Uhland's 'Das Schifflein'

'Das Schifflein'

Ein Schifflein ziehet leise
Den Strom hin seine Gleise.
Es schweigen, die drin wandern,
Denn keiner kennt den andern.

Was zieht hier aus dem Felle
Der braune Waldgeselle?
Ein Horn, das sanft erschallet:
Das Ufer widerhallet.

Von seinem Wanderstabe
Schraubt jener Stift und Habe,
Und mischt mit Flötentönen
Sich in des Hornes Dröhnen.

Das Mädchen saß so blöde,
Als fehlt' ihr gar die Rede,
Jetzt stimmt sie mit Gesange
Zu Horn- und Flötenklänge.

Die Ruder auch sich regen
Mit taktgemäßen Schlägen.
Das Schiff hinunter flieget,
Von Melodie gewieget.

Hart stößt es auf am Strande,
Man trennt sich in die Lande:
'Wann treffen wir uns, Brüder?
Auf einem Schifflein wieder?'

'The Ship'¹³¹

a A little boat softly follows
a her course against the current.
b Those who travel in her are silent,
b for none knows the other.

What brings from his hide
the brown woodsman?
A horn that calls gently:
the bank echoes back.

From his staff
his worldly goods revolve,
mingling flute sounds
with the drone of the horn.

The maiden sat so timid,
as though she could not speak,
now she joins her song
to the sounds of horn and flute.

The oars also stir themselves
with rhythmic strokes.
The boat rushes onwards,
rocked by the melody.

She runs ashore close to the strand,
they part on land:
'When will we meet again, brothers?
On a little boat once more?'

¹³⁰ Manuscripts of the Common Time version are as follows: For manuscripts of 'Das Schifflein', see WLB, MS Lang, Mus. fol. 54a, p. 15^r (autograph fragment); Mus. fol. 54d, p. 15^v (autograph, fragment, vocal line only), Mus. fol. 54d, pp. 10^v-13^r, (autograph); Cod. Mus. fol. zu 53-57, pp. 19^r-19^v (incomplete). Lang's 6/8 version is found in WLB, MS Lang, Mus. fol. 54d, pp. 7^r-8^r. Several additional sketches of vocal lines for the song also exist.

¹³¹ Translated by Mary Adams.

Uhland's 'Das Schiffllein' (1810) from *Balladen und Romanzen*.¹³² Uhland famously composed ballads in the style of folk songs. We have already seen Lang's engagement with Uhland's 'Die sanften Tage', a ballad, but this example offers a useful contrast in that the poem has more of a patriotic tone. The men aboard the boat are all of different nationalities working on a ship. It is symbolic of the differences between cultures and yet aboard the ship, there is no distinction between them. As they row together, there is a shared purpose but once the boat comes ashore, the men 'separate into their countries.' The poem is symbolic of the need for common goals to bring people together. Chamisso commented that 'Das Schiffllein' was 'not [Uhland's] most attractive poem,'¹³³ but it does portray his political and democratic interests. Lang's choice of the poem is therefore unusual, especially for a female composer of her time. Once again there are musical allusions in the poetry as seen in Uhland's images of the horn, the flute and the singing of the girl.

8.2.8.1 Lang's 'Das Schiffllein' (Common Time)

While this setting of 'Das Schiffllein' is not Lang's finest, it is interesting to examine her approach to a ballad by Uhland. Rather than opt for a strophic setting, Lang creates a through-composed setting of Uhland's poem. While the time signature is noted as in Common Time, typical of Lang, many of the notes are divided into triplets, making the setting 12/8 in practical terms. There are some effective uses of contrasting motifs and descriptive piano writing, but the repetition of textual material is at times infelicitous, making the setting rather too long and drawn out. It is certainly not as successful as her setting of 'Die sanften Tage'. As this is an unpublished manuscript and no complete fair copy of the work is extant, we must

¹³² *GW*, I, p. 161.

¹³³ Chamisso cited in Hewett, *Uhland*, p. xxxiii.

assume that this was a work in progress. The numerous sketches of a vocal line corroborate this idea. It is a mine of musical ideas, some of which are very effective.

Example 8.12: Josephine Lang ‘Das Schifflin’ (Common Time), bars 1–12

The musical score for 'Das Schifflin' by Josephine Lang is presented in three systems. The first system (bars 1-4) shows the vocal line starting with a whole rest, followed by a half note 'A' on the word 'Ein'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The second system (bars 5-8) contains the lyrics: 'Schiff-lein zieh - et lei - se den Strom hin sein - e Glei - se,'. The piano accompaniment continues with the same rhythmic pattern. The third system (bars 9-12) contains the lyrics: 'es schweig - en, die drinwan - derndenn kei - ner kennt den And - ern. es'. The piano accompaniment concludes with a final cadence.

Lang appears to be plotting the story of Uhland’s poem. This is seen in the juxtaposition of different piano figurations throughout the song. We can identify eight different figurations in the piano, characteristic of the ballad style of Zumsteeg. However, this setting by Lang do not employ the recitative of Zumsteeg’s settings; it

is, instead, a setting where she indulges in literal word-painting in the piano. A good example of this is the figuration in bar 3, which clearly represents the undulating of the sea. In bar 51 a unison fanfare is a musical image of the horn in Uhland's text. In bar 99 the return of the A section gives the song a loose ternary form. While the melody at times is quite beautiful, and the harmony expressive, as a sketch it lacks a sense of coherence. Schumann's choral setting of this poem literally interprets these elements, whereas Lang's and Mendelssohn's settings for voice and piano typically depict the horn, for example, with similar motifs.

8.2.8.2 Lang's 'Das Schifflein' (6/8)

Example 8.13: Josephine Lang 'Das Schifflein' (6/8 Sketch), bars 1–4

The musical score for 'Das Schifflein' (6/8 Sketch) by Josephine Lang, bars 1–4, is presented in G major and 6/8 time. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: 'Ein Schiff - lein zieh - et lei - se den Strom hin sei - ne Gleit - se, es'. The piano part features a prominent undulating figure in bar 3, which is a key example of literal word-painting.

This unfinished sketch by Lang, in the style of a Barcarolle, is not as varied in the use of different piano figurations. Lang uses some of the same techniques as in the previous setting, such as the return of the opening material and the use of similar piano figurations. So the setting incorporates the rolling thirds of the previous setting to depict waves. These two settings of 'Das Schifflein', while not Lang's best works, give us some more insight into Lang's reaction to Uhland's texts.

8.2.9 ‘Das Ständchen’

Uhland’s ‘Das Ständchen’ (1810)

‘Das Ständchen’

Was wecken aus dem Schlummer mich
für süße Klänge doch?
O Mutter, sieh, wer mag es sein
In später Stunde noch.

‘Ich höre nichts, ich sehe nichts,
O schlummre fort so lind!
Man bringt dir keine Ständchen jetzt,
Du armes krankes Kind.’

Es ist nicht irdische Musik,
Was mich so freudig macht,
Mich rufen Engel mit Gesang,
O Mutter, gute Nacht.

‘The Serenade’¹³⁴

a What sweet sounds
b Awake me from my slumber?
c O mother, see who it is
b That calls at such a late hour.

a ‘I hear nothing, I see nothing,
b Oh, sleep softly on,
c No one comes to serenade you now,
b You poor sick child.’

a It is not earthly music
b That makes me so happy.
c It is the song of the angels that soothes me.
b O Mother, good night.

This lamentation of death written in 1810,¹³⁵ is from the short cycle of poems, *Sterbeklänge* (Death Sounds).¹³⁶ The two other poems in the cycle, ‘Die Orgel’ and ‘Die Drossel’, were both composed later in 1834. The poems of this cycle, like the *Frühlingslieder*, are loosely connected thematically rather than employing an overriding narrative. The line ‘O Mutter, gute Nacht’ is particularly poignant as we have no response from the mother. In ‘Das Ständchen’ references to music are important in painting the ‘süße Klänge’, ‘irdische Musik’ and ‘Gesang’ that the angels sing. Music accompanies the child’s journey to heaven, and soothes the young girl in her hour of dying.

Uhland’s poem is a heart-rending narrative of a sick child who is very close to death. It is an example of Uhland’s ‘Rollen-lyrik’.¹³⁷ Perhaps in the delirium of fever, the girl hears music but does not know from where it originates; on the other

¹³⁴ Translation is my own.

¹³⁵ *GW*, I, p. 158.

¹³⁶ Fröschle, *Uhland und die Romantik*, p. 63.

¹³⁷ *Ibid.*, p. 64.

hand the music could be read as an experience of the afterlife. Uhland leaves this open-ended. The mother, however, does not entertain the child's hallucinations but tries to soothe the child. The child's syntax is simple but direct. This poem bears great similarity to Goethe's 'Erlkönig'. Uhland is not critical of the mother in the same way that Goethe is of the father in 'Erlkönig' but the poems are similar in that the child has contact with the supernatural realm.

Lang's Setting of 'Das Ständchen', op. 43 no. 2 (1878)

Lang composed 'Das Ständchen' (Track 18) two years before her death. Op. 43, her penultimate publication of songs, was published in 1879.¹³⁸ 'Das Ständchen' is one of Lang's most beautiful settings, verging on the status of a masterpiece. The piano introduction is one of Lang's finest. Entitled *Preludio Serioso*, it is in D minor and is Baroque-like in the unfolding of the harmony and the melody-writing. Lang was indeed familiar with the music of Bach,¹³⁹ most likely through Mendelssohn.

In bars 6 to 9, the absence of a clear melody line strikes a note of uncertainty before the body of the song begins and gives a glimpse of the suffering of a mother at losing her child in creating a soundworld that is filled with anguish signifying the pain of sickness and death. The falling intervals (A to F, B flat to E, A to D, and G to C sharp) in bars 2 to 4 evoke a sense of lamentation.

¹³⁸ For a manuscript see, WLB, MS Lang, Mus. fol. 53ee, pp. 6^r-7^v (autograph). Two more copies of the song are found at GdMF, MS Fellingner, Musikautographe Josephine Lang 1 & 21.

¹³⁹ Krebs & Krebs, *Josephine Lang*, p. 22.

Example 8.14: Josephine Lang, 'Das Ständchen', op. 43 no. 2

Preludio espressivo
molto legato

pp

4

ff

8

dim. *p* *dim.*

pp *Leise bewegt* *mezza voce*

12

CHILD Was we - cken aus dem Schlum - mer mich für sü - sse Klän - ge

pp

16

doch? O Mut - ter sich! Wer mag es sein, in spä - ter Stu - nde

f *p* *p*

20

noch? in spä - ter Stu - nde noch? **MOTHER** Ich hö - re Nichts, ich

f *p* *rit.* *pp* *legato*

etwas ruhiger

24

se - he Nichts, O schlum - mre fort so lind! Man bringt dir kein - e

p *dolce* *cresc.*

dolcissimo

28

Ständ - chen mehr, Du ar - mes kran - kes Kind! Du ar - mes kran - kes

f *dim.* *fp* *piu mosso* *cresc.*

bewegter

32 *f* Kind! Du kran - - - kes Kind! **CHILD** Es ist nicht ir - di - sche Mu -

36 *ppp* *mezza voce* sik! Was mich so freu³ dig macht! Mich ruf - en Eng - el mit Ge -

40 *p* *f* sang! O Mut - ter! *p* *più lento* O

44 Mut - ter! Gu - - - te Nacht! *f* *f* *p* O Mut - ter!

48

Gu - te Nacht!

pp

pp

52

f *espress.* *dim.* *Cant. p*

And.

While the introduction ends in the major mode, the slow pulsating accompaniment¹⁴⁰ in D minor is perhaps not suggestive of the child's illness as Andrea Hartmann has surmised,¹⁴¹ but rather of the life force of the child; it is like a heartbeat. Cast initially in the minor key, this section bears a funereal tone. The syncopated pulsing quavers paint an eerie picture, which is refuted by the child who asks, what are the 'sweet sounds' she hears.

The melody and accompaniment rise gradually, evincing a build-up. The tonic is sustained in the bass of the piano while the rest of the voices rise which also creates tension. The B flat and G are naturalized/sharpened to create the chord of #IV7c in bar 15. The piano part subtly continues to change harmonically. The

¹⁴⁰ Lang used this figuration quite often, for example, in her setting of Jacobi's 'Das Veilchen', op. 4 no. 2 and her setting of Gerok's 'Herbst-Gefühl', in 1872.

¹⁴¹ Hartmann, *Klavierlieder nach Kerner und Uhland*, p. 74.

unison at bar 19 sounds like a bell toll and announces imminent change.¹⁴² In the published edition, the voice begins this idea on the G but it is a mistranscription. It is clearly a unison on the manuscript and there is no reason why the voice should not fall in line with the piano. Further evidence is seen in bars 20 to 21; the G to B flat motif at that point is most likely a repetition of the previous motif. The repetition of ‘in später Stunde noch?’ reinforces the questioning of the child before the mother answers in the relative major in comforting language: ‘ich höre Nichts, ich sehe Nichts, O schlummre fort so lind!’ She makes an effort to soothe the child’s inquisitiveness with soft ‘ch’ sounds.

On the dominant of B flat major, the accompanimental pattern changes. The mother’s melody is shadowed by the left hand of the piano while murmuring quavers are voiced in the right. In bar 27, she begins as she did in bar 23 but rises to the E flat and the music subsequently modulates to B flat minor. Again, we note how Lang plays with minor and major tonalities. At bar 30, the pulsating piano idea returns as the mother is overcome by the fear of losing her child as she repeats ‘Du armes krankes Kind’ three times. Bars 31 to 32 is the most intense of these repetitions. In bar 34, Lang heightens the dramatic tension with a pause.

Ironically, the child’s music offers comfort to the mother. Her faithful acceptance of death is depicted in her answer in the tonic major. In D major, the child sings of how the music she hears is not of the earth but of the heavens. The tone at bar 37 on ‘freudig’ is almost jubilant. Lang allows the singer to enjoy the melody line with the triplets on ‘freudig’. ‘Mich rufen Engel mit Gesang’ in bar 39 is

¹⁴² Interestingly, this exact melodic figure is found at the same textual point in Spohr’s earlier setting of the text. See Spohr, ‘Das Ständchen’, op. 105 no. 3.

beautifully intimate; the tune is concealed within the piano part in a quiet song of prayer for the child. Interestingly, here Lang quotes Schubert's 'Der Tod und das Mädchen' D531, which is heard in the repeated notes of the piano with a melody in the inner voices.¹⁴³ In bar 41, the child exclaims 'O Mutter' on the triad of B flat, \flat VI. This also reinforces their earthly connection as the mother had already sung to the child in this key. Paradoxically, in this context, however, the leap to the F natural is unexpected and suggests something otherworldly. The piano echoes the child's exclamation over an augmented 6th. At bar 43, marked *più lento*, the music becomes hymn-like, much like the beginning of Schubert's setting of Novalis' 'Hinüber wall' ich.' The child addresses the mother three times, which balances her three anguished utterances in the previous section. The pulsating piano movement stops briefly for the hymn-like section from bars 43 to 49 but is reintroduced after the child's third address to the mother. A wordless repetition of the child's melody affirms that her soul lives on in another realm. It is the child's spirit that now expresses itself through the piano, having lost its earthly garb. The song ends in D major which is not a typical Picardy third, but an affirmation of Lang's faith in an afterlife. Interestingly, Lang repeats part of the postlude of her fine setting of Carl Gerok's 'Herbst-Gefühl' of 1872. The pulsing accompanimental figuration of 'Das Ständchen' is also found throughout. 'Herbst-Gefühl' also contemplates the theme of death in a positive way. The last line reads 'it seems to me that even dissolution and dying may be sweet'¹⁴⁴ ('Auch vergeh'n und Sterben däucht mir süß zu sein'). The repetition of the same musical material here echoes Lang's positive ideas of death and alludes to her deep faith.

¹⁴³ I am grateful to Harald Krebs for pointing this out to me.

¹⁴⁴ Translated by Sharon Krebs, <http://recmusic.org/lieder/get_text.html?TextId=27354>, accessed 10 July 2010.

As in Schubert's treatment of Goethe's 'Erlkönig',¹⁴⁵ Lang uses contrasting sections and tonalities to accompany the personae of the mother and her daughter, but Lang's setting, like Schubert's, goes deeper than depicting a dialogue between two people. The poetic ideas, while similar, achieve different ends. Uhland's poem can be read as faith in the afterlife as opposed to Goethe's admonishment about the lack of reverence for nature. Like the father in 'Erlkönig', the mother fails to recognize the supernatural but she recognizes the sickness of the child and her situation. She says, 'Man bringt dir keine Ständchen mehr, du armes krankes Kind'. No one shall bring this child any more serenades as she recognizes the reality that her child will die. Unlike the boy in 'Erlkönig', this child in 'Das Ständchen' is not afraid. The mother in Uhland's poem, however, is not guilty of the same ignorance as the father in 'Erlkönig'. The mother's 'ich höre Nichts, ich sehe Nichts, O schlummre fort so lind!' affirms her connection with the earthly world; she cannot see what the child sees.

The varied piano part suggests Uhland's intricate narrative—a technique found in Lang's other most complex works, for example, Goethe's 'Nur wer die Sehnsucht kennt' and Heine's 'Schon wieder bin ich fort gerissen', where Lang used the piano as a tool for depicting psychological realism and emotional development of the poetic persona. In this poem, the transformation is from one of grief to painful acceptance and the hope of comfort through a belief in an afterlife.

The song culminates in the death of the child. Lang most likely set this poem as a response to the death of Ida Samson-Himmelstierna, the young daughter

¹⁴⁵ Mendelssohn may have played this for Lang since he performed it in Berlin before he met her.

of her friend and supporter Oscar von Samson-Himmelslierna. However, we may also draw some confessional links with the composition of the song as Lang also perhaps used her own experience as inspiration to set the poem and her experiences may have influenced how she set the poem. Lang set this poem five years after the death of her son, Theobald, who died in 1873 at the age of 29, and eleven years after the death of Felix (1867) at the age of 25. Life and art combine tragically in this song: it is highly autobiographical as Lang had lost two children.¹⁴⁶ Byrne Bodley remarks that 'it is one of life's enigmas that artistic creations, which give us so much pleasure, often arise out of the artist's pain.'¹⁴⁷ In 'Das Ständchen', Lang's tragic experiences realize themselves through creativity. Indeed, this setting reaches a zenith in the expressive possibilities of the Lied.

A brief look at settings of this text by two of Lang's contemporaries, Carl Loewe¹⁴⁸ and Louis Spohr,¹⁴⁹ may help us to clarify her response to Uhland's poem. Loewe and Spohr both introduce their songs with minor music before depicting the heavenly music that the child hears in the high register of the piano.¹⁵⁰ They both depict the 'heavenly music' the child hears before it is identified. Lang's setting, however, begins with a stirring piano introduction in the minor key, which is expressive of personal grief, but it could also be a different take on what the child hears. Since there is no obvious relation between the Preludio and the body of the song, it is possible that this represents the heavenly music. Although the prelude ends in D major, it is of a sparse bleak texture. At the pulsating chords, Lang depicts

¹⁴⁶ Hartmann also refers to Lang's loss. Hartmann, *Klavierlieder nach Uhland und Kerner*, p. 72.

¹⁴⁷ Byrne Bodley, *Schubert's Goethe Settings*, p. 34.

¹⁴⁸ Loewe, 'Das Ständchen', op. 9/2 no. 4.

¹⁴⁹ Spohr, 'Das Ständchen', op. 105 no. 3.

¹⁵⁰ Two of Lang's lesser known contemporaries, Heinrich Proch and Edward Bache, also set this poem. Proch and Bache give an obvious depiction of the sound the child hears, using the high registers of the piano at a *pianissimo* register in a major key. Proch, 'Das Ständchen', op. 215 no. 1. Bache, 'Das Ständchen', op. 16 no. 6.

the mother's own terror and not that of the child, since Uhland makes it clear that the child experiences no fear when she describes the 'sweet sounds'. It is as if the whole song is told from a mother's perspective as she converses with the child, which is all the more poignant when we know what Lang experienced. This realization of one's experience through song results in a very fine song by Lang, revealing how a successful Lied is not purely a result of a response to a text but of a combining of a number of factors.

8.3 Conclusion: The Spiritual and the Salon in Lang's Uhland Lieder

Lang's engagement with Uhland's poetry offers a unique glimpse of the musical-poetic tradition in southern Germany. Sharing an artistic aesthetic with Uhland, Lang's Uhland settings reveal another side of Lang's compositional personality. The Uhland settings, like her Heine and Goethe settings, reveal a close word-music relationship within her Lieder. Yet Uhland's poetry acted as an important vehicle for Lang's own musical expression, allowing her to express such themes as her own religious faith and the grief at the loss of a child through one of her finest settings. The composition of the *Elegie* in 1862 reveals a respect for this poet and Uhland's comments to Lang's husband suggest that this respect was reciprocated. The complexity with which some of the settings are constructed reveals that Lang identified in Uhland's poetry a depth of emotional expression beyond the simplicity for which he was renowned.

We see both the drawing room aesthetic and a more serious style of composition in Lang's Uhland Lieder. This is reflected in the texts she chose and the way in which she set them. Out of all the songs discussed in this thesis, Lang's

Uhland settings perhaps conform to a drawing room aesthetic to a greater extent and it is interesting to see Lang's engagement with these texts and this aesthetic. Yet there was something special about Lang's engagement with Uhland's poetry that resulted in some of her best settings while also reiterating the confessional within Lang's art. However, even in this conformity, the beauty and sincerity of her art shines through in these engaging settings.

Lang's Aesthetics of Lieder Composition

Lang's musical responses to poetry were highly complex and varied. Harald and Sharon Krebs testify that 'it is difficult to articulate the ingredients of her individual voice, for her songs exhibit immense variety'¹ and make many interesting observations about Lang's use of tonality, melody, piano-writing and most notably, Lang's employment of the element of surprise.² There are indeed recurring features of Lang's style that make up her distinct musico-poetic language. In this chapter some more remarks on Lang's musical style and aesthetic of Lieder-composition are offered. The literary and musical aesthetics of Lang's Lieder, in particular the Goethe, Heine and Uhland settings, are explored further.

9.1 Aspects of Compositional Style

9.1.1 Vocal Writing

Lang's writing for voice displays her own acknowledged gifts as a singer. She was, of course, a gifted pianist but in her songs, as opposed to those of Clara Schumann, one gets the sense that these are songs composed for the voice. The large range and relative technical difficulty of her songs attests to Lang's own singing ability. She utilized unusual melodic contours to interpret precise meanings of poetic texts, as found, for example, in the Goethe settings 'Mignons Klage' and 'Frühzeitiger Frühling'. Her melodies are lyrical but not sentimental and are often embellished chromatically, which amplifies this lyrical quality. Her writing for voice frequently tends to be syllabic; in contrast to Fanny Hensel's melismatic climaxes, the

¹ Krebs & Krebs, *Josephine Lang*, p. 228.

² *Ibid.*

emotional climaxes of Lang's songs are often executed syllabically; see her setting of 'Die Liebende abermals', for example. Occasionally she uses a sustained high note across the barline towards the ends of phrases, as in her settings of Heine's 'Schmetterling' and Uhland's 'Frühlings-Ruhe'. While Lang's songs often give singers an opportunity to demonstrate the beauty of the voice, this is rarely her sole purpose. Her melodies are constructed in a way that allows the text to be heard and the meaning of the poem to be communicated.

9.1.2 Pianistic Writing

Lang's pianistic figurations are highly imaginative and varied. She tended to avoid literal word painting but her piano figurations have the ability to be dualistic, as do those of Schubert. Although I claimed that Lang's songs are mostly 'voice-led', this does not mean that the piano's role is diminished with many of her songs possessing piano parts that are virtuosic.³ The piano often plays a significant role in conveying the mood of the poetry and providing an extension of the singer's musical environment. Interaction between piano and voice is prevalent in Lang's more sophisticated settings, where melodic material is often shared, varied and developed between the voice and piano ('Traumbild', 'Mignons Klage', 'Schon wieder bin ich fortgerissen'). Indeed, it is through this relationship between voice and piano that Lang creates a sense of motivic unity in these songs.

The pianistic figurations Lang used in her Lieder range from chordal accompaniment and arpeggiated patterns to more complex figurations. Fluctuating piano figurations also occur within the same song and this is one method in which

³ Harald and Sharon Krebs affirm this. *Ibid.*, p. 227.

Lang conveys the developing narrative of the poetry ('Schon wieder bin ich fortgerissen'). Piano melodies in particular are often decorated by chromatic auxiliary notes that act like trills; this is especially evident in her early settings ('Antwort' and 'Sie liebt mich'). Lang utilizes the registral colouring of the piano effectively to communicate the meaning of the text, for example at the end of 'Das Ständchen' where the high piano register is used to depict the soul's flight to heaven and the rumbling lower registers used to depict unrest in 'Glückliche Fahrt'.

Although Lang tends to avoid literal word-painting in her Goethe, Heine and Uhland settings, it is used effectively to evoke water in some of the Köstlin settings. Lang's style of piano writing is nuanced and finely honed and her piano introductions are often independent of the vocal section. Lang's piano introductions often double up as interludes and postludes and often contain material that is related to the body of the song.

9.1.3 Song forms

Lang's song forms are typical of nineteenth-century Lieder composers. Strophic settings are prevalent ('An die Entfernte,' 'Mag da draußen'). Within many of her strophic songs, one finds an inner ternary form ('Mailied'). Extended strophic forms are also found ('Und wüssten's die Blumen'). As noted, Harald and Sharon Krebs commented on Lang's employment of a longer strophic form where the repetition of the strophes is made less discernable because of their complex construction.⁴ Ternary form is often used by Lang. As in Brahms's Lieder, the returning A section was almost always subtly altered by Lang in such a way as to interpret the poetic text to

⁴ Krebs & Krebs, *Josephine Lang*, p. 82.

the full ('Traumbild', 'Mignons Klage'). Through-composed songs appear less frequently but Lang effectively employs through-composition in such short songs as 'Ruhetal' and 'Wenn zwei von einander scheiden' and the more extensive 'Das Ständchen'.

9.1.4 Harmony and Tonality

Although today, Lang's harmony may not seem progressive, it was relatively adventurous for her time. Lang fully utilizes the harmonic palette of the day employing enharmonics and rich chromatic chords within a diatonic framework. Augmented 6ths, the subdominant minor, mediant-related keys, and the flattened submediant all appear regularly in her songs. Sometimes, Lang twists the context of these chords in an unusual way; the unusual treatment of the Neapolitan 6th in 'Und wüssten's die Blumen' and 'Mignons Klage' are good examples. Fluctuation between tonic minor and major is often used to portray subtle inflections in the poetic text. Lang's Lieder frequently allude to the subdominant tonal area, which often undermines the tonic and can portray additional meanings of the text. Lang's use of the 'falling fourth rising second' motif in both melodic and harmonic contexts has also been noted where she uses it in particular at the climaxes of songs. Lang's songs sometimes begin in a tonal area other than the tonic, although this transitional tonal area is often just suggested. For example, her settings of Heine's 'Seit die Liebste mir entfernt' and 'Und wüssten's die Blumen' begin with strong allusions to the subdominant.

9.1.5 General Musical Style

Lang's use of dynamics was somewhat exaggerated and needs to be taken in the context of a particular piece. A phrase, for example, can move from *piano* to *fortissimo* within the space of a few bars. In addition Lang engages in textual repetition, in particular the fourth lines of stanzas are often repeated as are the final poetic lines. Occasionally, she repeats larger sections of the poem. Interestingly Lang's sense of rhythm is free; she frequently mixes duplet and triplet rhythms within a song ('Traumbild', 'Sie liebt mich').

9.2 Poetic Responses: The Word-Music Relationship in Lang's Lieder

Byrne Bodley has observed that Schubert's songs focus on the inner structure of Goethe's poetry, but Dahlhaus has remarked that in general the level of relative focus on the inner or outer structure of the poetry could vary.⁵ This was the case in Schubert's Goethe settings, and is immediately apparent when we consider the different musical aesthetics of 'Heidenröslein' D257 and 'Gretchen am Spinnrade' D118, for example. This fluctuation of interpretation of the inner or outer structure is certainly present in Lang's songs. That Lang's songs possess manifold levels of interpretation reveals her to be a diverse artist. Certainly, Josephine Lang utilizes fully the expressive possibilities of the genre in her engagement with the German Lied tradition. Exploring Lang's Goethe, Heine and Uhland settings illuminates unique and imaginative interpretations of the poetry, from Mignon's psychological turmoil in 'Mignons Klage' and the fluctuating emotions of 'Schon wieder bin ich fortgerissen' to the profoundly moving setting of 'Das Stänchen'. In Lang's songs, we discern two approaches to song-composition, one that embodies a personal

⁵ Dahlhaus, *Nineteenth-Century Music*, p. 99.

interpretation of the poem and another that conforms to the music of the drawing room aesthetic. However, many of the so-called drawing room settings are interesting in themselves. Despite such occasional conformity, Lang achieves a multifaceted expressiveness in her songs, affirming that expressiveness can indeed be achieved in ways other than virtuosity and radical harmony. Whether this expressiveness is of relief as in ‘Glückliche Fahrt, ‘op. 5’ no. 3, or sorrow in parting (‘Wenn zwei von einander scheiden’) or the belief that things will change for the better (‘Frühlings-Glaube’). Lang’s songs offer new and interesting musical readings of poetry by these masters.

Harald and Sharon Krebs note that Mendelssohn also included a passage of Goethe’s poem ‘An Lina’⁶ in the volume of Goethe’s poetry he gave to Lang as a parting gift, which perhaps imparts his belief that Lang was a gifted interpreter of poetic texts. Harald and Sharon Krebs recognize that the inclusion of these lines reveals that ‘he respected her as a performer and composer of song—as one who had the gift of “singing” poetry.’⁷ Mendelssohn’s artistic message here to Lang resonates with Goethe’s own belief that his poetry should be sung and not left to linger on the page⁸ and communicates the message of Mendelssohn’s own song aesthetic.

9.3 Lang’s Development as a Composer

Lang’s stylistic development was not exactly in line with that of Lieder composers in the later nineteenth century. However a subtle development in her aesthetic is detectable through the Goethe, Uhland and Heine settings. From the youthful settings

⁶ Krebs & Krebs, *Josephine Lang*, p. 23. For the full text of the poem, see *BA*, I, p. 72.

⁷ *Ibid.*, p. 23.

⁸ Philip Weller. ‘Goethe, Johann Wolfgang von’, *GMO*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11358> [accessed 3 January 2010].

of Goethe to later settings of Heine and Uhland, it is apparent that Lang's arduous life is expressed through her songs. The tone of the Uhland settings is more muted than her fervent reaction to the majority of Goethe's poems she chose to set, and yet the tone is not as melancholic as her Heine settings. Although these are broad generalizations, they do in part characterize the tenor of her settings of these poets. The Goethe settings satisfied Lang's early dynamic creativity while the Heine settings tended to emphasize lost love. The Uhland settings, on the other hand, satisfied a different creative need in Lang. That she reacted to the subtle differences in the aesthetics of the three poets reveals a perceptive literary sensibility or at least an aspiration to interpret the music of these masters in different ways. Despite the differences in such aesthetics, Lang's selections of poems and her musical reaction to each poet also reveal some strong parallels. This is true of Lang's settings of Uhland and Goethe. Similarities become apparent not only in the themes and imagery of the poetry but also in the musical settings.

An exuberant style is an important aspect of Lang's compositions. It is evident in the energetic piano accompaniments but also in deep poetic feeling of such songs as 'Ruhetal'. Later, of course, there are fast-moving accompaniments, but there is a clearer detachment and coolness of expression in many of her later settings. Such settings as 'Sie liebt mich' and 'Frühzeitiger Frühling' do not recur in her later years and are true to the expression of a young artist. Later in her reactions to some of Heine's poems, we see a maturing artist, while her last Uhland setting is a masterpiece.

9.4 'My Songs are my Diary': Poetic Inspiration and the Confessional in Song

Sharon Krebs shows how Lang's songs could act as a diary in four ways:

First, the song manuscripts as a diary in the literal sense; second, the choice of song texts as Lang's diary; third, the biographical significance of Lang's modifications to the texts of the songs and fourth, biographical revelations in the music of the songs.⁹

Lang was explicit about what the creation of art meant to her in her oft-quoted statement, 'My songs are my diary'. Sharon Krebs has explored this concept in detail with regard to Lang's Köstlin settings.¹⁰ It is interesting how the confessional manifests itself in Lang's creativity. The notion of the diary has been demeaned in academic discourse because of its links with the feminine.¹¹ Sharon Krebs has responded to Gannett's belief that the term diary became feminized stating that 'the connotations "feminine" and "trivial" associated with the word "diary" [which] arose during the 20th century [...] are therefore not applicable to Lang's songs.'¹² While Lang's reference to her songs as her diary may have affected her twentieth-century reception, it actually reflects what Goethe deemed 'fragments of a great confession'. That she termed her songs as her diary has great significance for the understanding of her art; they were not created for entertainment but because of a deep-rooted need to create. That Lang considered her songs her diary reveals that she was a serious artist. This personal connection offers Lang another link with the Lied tradition of her day. Susan Youens, for example, has posited the 'biographical bridge' that existed for Schubert in his Lieder and Lorraine Byrne Bodley has shown that some of Schubert's Goethe settings are confessional. In certain songs by Lang, there are clear connections between life and music, while in others, the links drawn are more subjective. However, some songs, while not directly related to an event in Lang's life

⁹ S. Krebs, 'My Songs are my Diary', p. 8.

¹⁰ Ibid.

¹¹ Cinthia Gannett, *Gender and the Journal: Diaries and Academic Discourse* (New York: State University of New York), p. 193.

¹² S. Krebs, 'My Songs are my Diary', p. 119.

may reveal her emotional response to an experience in her life, which in turn creates a wonderful artwork. Her setting of 'Das Ständchen', for example, while a reaction to the death of her friend's child, may also be a reaction to her own experience of grief at losing a child.

9.5 Lang's Compositional Oeuvre

Besides the settings of the poetry of her husband, and of that of Goethe, Heine and Uhland, many noteworthy songs stand out as being exceptional in Lang's oeuvre. Her setting of Lenau's 'Scheideblick', op. 10 no. 5, composed in 1840, is a masterwork in its depiction of parting sorrow. Lang's settings of translations of Byron's poetry are also exquisite. In 'Erinnerung' (composed in 1839 but not published until 1882), for example, Lang captures the painful gap between past happiness and present sorrow by way of major/minor tonal exchange. Her setting of Rückert's 'Das Paradies' is also very fine; Lang's setting of 'Im rheinsten Gold', a poem by Felix Kunde, op. 34[35] no. 1, composed in 1864, is another fine setting, striking in its lyricism.

There are outstanding musical settings of poems by less familiar poets. 'Wie glänzt so hell dein Auge', composed in 1866 (without opus number), is a wonderful setting of a poem by Lang's friend Agnes von Calatin. Later in life, in times of personal trauma Lang turned to sacred texts. Among these is a setting of a text by St Thomas Aquinas, 'Arie', composed in 1868, which is profound in its emotional depth. The list of fine musical settings goes on and on but suffice it to say that readers will find much to please them if they choose to explore Lang's settings beyond this study.

9.6 Lang's Lieder: An Individual Aesthetic

Lang's song aesthetic contains musical fingerprints of her contemporaries. There are songs that may be clearly linked with a Mendelssohnian or Schumannesque aesthetic, yet she had in fact employed certain techniques before she met Mendelssohn. Rather than mere imitation of styles she encountered, her songs reveal a willingness to experiment. While Lang may borrow from various aesthetics, her own unique musical voice shines through in her settings of poetry. At times extraordinarily moving, sometimes indefinable, Lang's songs are an important part of the nineteenth-century Lied repertoire. For fifty years during the nineteenth century, she courageously raised her unique musical voice, and it is a testament to her achievement in the genre of the nineteenth-century Lied that she has begun to be heard once again. Lang reveals a language of song-writing which is widely varied, nuanced and highly developed in its ability to capture various aspects of the poetry.

Sexual Aesthetics and the Reception History of Lang's Lieder

10.1 Introduction

In examining Lang's reception, one realizes that it is futile to separate her gendered reception from her reception in general, as the two are so inextricably linked. Although relatively unknown in today's musical world, Josephine Lang was in fact well-known in her day. Her songs were circulated widely, and reviews of her songs appeared in prominent journals. Contemporaneous responses to composers' music have influenced how composers are received today. However, as the reception of Lang demonstrates, praise and attention in one's own day did not always mean that one would make it into the annals of history. There were, of course, other factors at work that prevented the music of women composers in the nineteenth century from being discovered until the 1980s. The historical reception of women problematizes Lang's reception as a composer. Response to composers' music is often deeply intertwined with personality traits and life-events, but response to Lang's music in the nineteenth century tended to be dominated by the fact that she was a woman. Many of the theoretical issues for women composers outlined in Chapter 4 are found in practical form in these reviews. This chapter therefore explores reception of Lang's music in relation to her gender.

10.2 Contemporary Responses: Lang's Reviews in a Gendered Context

Lang's songs frequently received mixed reviews in such prominent nineteenth-century journals as the *Neue Zeitschrift für Musik* and the *Allgemeine Musikalische*

Zeitung. As Harald and Sharon Krebs have pointed out, such reviews reveal that Lang was being taken seriously as a composer.¹ The content of these reviews is telling, however, as it does not always pay specific attention to the musical details of a piece but may serve as a commentary on women composers in general. In addition, the language of the reviews is often coloured by gender bias.

In 1835, Lang's songs were reviewed in the *Neue Zeitschrift*² in what is believed to be the first review of Lang's songs in a public forum.³ The reviewer, believed to be Carl Banck,⁴ who was responsible for song reviews at that time, criticized Lang's songs for their sentimentality, a typically feminine trait. 'Eusebius' (Robert Schumann) adds a comment to the review concerning femininity in music:

For these songs I wish I had the ingenious telescope through which our friend Eusebius viewed Delphine von Schauroth's Sonata in our last issue. It must be nice to penetrate deeply into womanly harmonies and discover in their notes an entire world filled with love, the rapture of blue eyes and sweet lips. Here, I regret to say it is otherwise; I find only sentimentality, imitation—enough to please the circle of close friends, too little to extend that circle.

[Eusebius:]

How hard you are, my friend, and short-sighted too! Is weakness not the greatest charm of true femininity? Is sentimentality not the language of a beautiful soul, and should woman not imitate and follow man (i.e. other composers)?⁵

Apart from the obvious sexual overtones of Banck's words here, consideration of Lang's songs is only carried out in a superficial manner, with little specific reference to her music. It is apparent that neither the reviewer nor even Schumann in this

¹ Krebs & Krebs, *Josephine Lang*, p. 227.

² *NZfM*, 2/33, 24 April 1835, p. 135. It is not clear which opus he is referring to but as the review is of *Vier Deutsche Lieder*, it must be 'op. 3' or 'op. 5' as Harald and Sharon Krebs have acknowledged (p. 260).

³ *Ibid.*, p. 52.

⁴ *Ibid.*, p. 260.

⁵ 'Zu diesen Liedern wünscht' ich mir das geistreiche Fernglas, durch das Freund Euseb im vorigen Blatte die Sonate von Delphine von Schauroth betrachtet hat: es muß schön sein, recht tief in die weiblichen Saiten zu dringen und in ihren Tönen eine ganze Welt voll Liebe, Schwärmerei, blauer Augen und süßen Lippen zu entdecken. Hier ists anders, ich beklage mich; ich finde nur Empfindsamkeit, Nachgeahmtes—genug, um den engen Freundeskreis zu erfreuen, zu wenig, um ihn zu vergrößern.[Eusebius:] Wie bist du doch hart und kurzsichtig dazu, Freund!—ist Schwäche nicht der höchste Reiz echter Weiblichkeit? Empfindsamkeit nicht die Sprache einer schönen Seele, und soll das Weib nicht dem Manne (d. h. andern Componisten) nachahmen und folgen?' *NZfM*, 2/33, 24 April 1835, p. 135. Translated by Mary Adams.

particular case, can see past Lang's gender and one wonders how they would have approached the same songs if they had been written by a man. Significantly, there is a reference to Lang's *Freundeskreis*, which implies elements of the amateur and social realms. Schumann, however, did take women's music seriously, too. In 1838 Schumann published Lang's 'Traumbild' as a supplement to the *Neue Zeitschrift* along with a complimentary review of the song.⁶ Such praise from Robert Schumann, an eminent composer and literary genius, was significant in revealing Lang's talent as a song composer. Although Schumann praises the song, his use of language is significant:

Josephine Lang's song is a fine, extremely delicate offering, which we recommend to the reader's attentive consideration: its warmth pleases us thoroughly, particularly in the passage where the key shifts to C major and the whole thing is most expressively declaimed. All merits one encounters still more abundantly in a volume of songs recently issued by Haslinger; the same volume also includes a setting of the prize poem published by the Mannheim Musikverein, which likewise seemed to me the warmest and most individual interpretation of all those presented to my attention.⁷

Schumann praises Lang's setting of Klätke's 'In die Ferne', op. 8 no. 2, a poem which was used for a composition competition in Mannheim.⁸ In 1839, Oswald Lorenz reviewed Lang's songs in the *Neue Zeitschrift*, juxtaposing a strong critique of Lang's songs alongside high praise of her setting of Klätke's 'In die Ferne'. Harald and Sharon Krebs relate that Lang did not enter the competition, however, poignantly revealing a reluctance to enter into direct competition with her peers

⁶ The review is reprinted in Kreisig, *Gesammelte Schriften über Musik und Musiker von Robert Schumann*, 2 vols. (Leipzig: Breitkopf und Härtel, 1914, repr. Farnborough: Gregg, 1969), p. 334.

⁷ 'Das Lied von Josephine Lang ist ein feines äußerst zartes Gewächs, das wir der aufmerksamen Betrachtung des Lesers anempfehlen: es gefällt uns durchaus in seiner Innigkeit, namentlich da, wo es ins C-dur ausweicht, wie denn das Ganze sehr ausdrucksvoll deklamiert ist. Alles Vorzüge, die man in einem vor kurzem bei Haslinger erschienenen Liederhefte noch zahlreicher antreffen wird; dasselbe Heft enthält auch eine Komposition des von dem Mannheimer Musikverein ausgeschriebenen Preisgedichts, die mir gleichfalls unter allen mir zugekommenen als die am innigsten und eigentümlichsten aufgefasste erschienen.' *Gesammelte Schriften von Robert Schumann*, p. 334. Translated by Mary Adams.

⁸ Krebs & Krebs, *Josephine Lang*, p. 258.

because she felt ‘her entry would earn her nothing but laughter.’⁹ Lorenz reviews Lang’s opp. 7 and 8:

In their warm, tender conception and meticulous, mostly somewhat long-winded execution, two volumes from Josephine Lang betray the feminine hand degenerating into adornment of detail. For lady composers have this virtue in common with the dilettante, they offer us not merely the products of routine or calculation, but always their best and most precious. *Spinnerlied* in Op. 7 is the only song we cannot deem good; it is too fussily conceived, too clumsily executed, especially harmonically. In Op. 8 there is a setting of the Mannheim Prize Song that ranks among the better of these we have seen yet. Are we little by little to enjoy all 193 submitted settings of this song? It almost seems so.¹⁰

Here, the common association of the woman composer and the dilettante is laid bare (although Lorenz stops short of giving women composers this label). Lorenz’s strong praise for ‘In die Ferne’, however, reveals that Lang’s gift for song-composition was recognised. In 1841, he again reviewed Lang, this time her opp. 9 and 10:

Here sensibility and instantaneous inspiration reign: a warm, lively handling of details, indeed, surrender to them, immersion in them; the shaping and rounding off of the whole occurring, as though instinctively, in the course of creation and formation; some resulting unevenness in the larger dimensions, but a felicitous knack for aptness and beauty in much of the detail; charm and sensibility, however, throughout. Just as the reign of the feminine spirit reveals itself in this predominance of emotion, the insouciant surrender to the ebb and flow of the tide of emotions, and the inclination and disposition towards embellishment and adornment, even in subordinate parts, so also some uncertainties, digressions, errors, conversely some fine turns of phrase, an occasional naive sidestepping or manoeuvring of a tricky clash, bear witness to the feminine hand, more delicate than firm, in the craftsmanship, in the workmanship, particularly harmonic, and in the harmonic progressions and voice leading, particularly of the bass. The songs are very uneven, both in terms of content and of exterior finish and dexterity of workmanship; although we would not wish to say that any song is entirely superficial or uninteresting, the last in Op. 9¹¹ must be said to be very weak. This lends all the more distinction to the third (‘Nach dem Abschied’ by Reinhold) and to Blumauer’s song; following these, however, the second in the same volume. Among the alto songs ‘Abschied’ by E. Schulze, ‘Scheideblick’ by Lenau and ‘Im Frühling’ (by an unnamed poet) may be commended. Mignon’s ‘Nur wer die Sehnsucht kennt’ is executed with such evident affection, diligence and warmth that we fear to do the composer particular injury

⁹ *Ibid.*, p. 38.

¹⁰ ‘Zwei Hefte von Josephine Lang lassen in der gefühlwarmen, innigen Auffassung wie in der sorgsam, meist etwas ins Breite gearbeiteten Ausführung die im Ausputz des Einzelnen sich gefallende weibliche Hand errathen. Mit Dilettanten haben Componistinnen das gute Gemein dass sie nicht leicht blosse Resultate der Routine oder der Berechnung geben, sondern immer ihr Bestes und Liebstes. Nur das Spinnerlied in Op. 7 können wir nicht gut heissen, es ist zu anspruchsvoll aufgefasst, zu schwerfällig, namentlich im Harmonischen, ausgeführt. In op. 8 findet sich eine Composition des Manheimer Preisliedes, die zu den bessern gehört, die uns bis jetzt vorgekommen. Ob wir wohl alle eingesandten Compositionen dieses Liedes nach und nach geniessen werden? Fast scheint es so.’ *NZfM*, 1/42, 24 May 1839, p. 165. Translated by Mary Adams.

¹¹ This opus contained Lang’s setting of Goethe’s ‘Lebet wohl geliebte Bäume’.

when we declare this same song to be infelicitous in conception and too demanding in every aspect; nonetheless that is our honest opinion.¹²

It is interesting that any weaknesses in Lang's compositions are put down to being feminine, rather than to a lack of education. Another common theme in the reviews of women composers is also apparent here: the patronizing fear of hurting the composer, thereby illustrating how reviews of Lang's songs were unavoidably biased and must be read critically in that light today.

A review of Lang's op. 11 which contained the Uhland settings 'Antwort', 'Ruhetal' and 'Frühlings-Ahnung' and op. 12 in *Signale für die Musikalische Welt* compares Lang to Mendelssohn:

We would greet these songs with Goethe's favourite phrase, 'It is delightful to see', did this greeting not seem too genteel and therefore insipid when we would prefer to cry out a warm-hearted welcome such as Noah at the sight of the dove with the olive leaf. And we have no reason to do so at this time, there being a deluge of songs upon which the ark of the critic sails alone. Yet with these works the dove brings a new, joyous message, white and sweet and graceful, and these songs are the fresh leaves of the olive branch. If we consider what a shallow direction our modern salon style has followed in recent times and how few composers underpin the elegant forms with a deeper, spiritual content, then we must devote all the more reverent attention to a publication such as these present songs. That the musical poetess has taken Mendelssohn-Bartholdy as her model is as immediately apparent as the most felicitous results with which she is rewarded. So we rediscover the virtues of the master in the work of the younger artist, who succeeds in uniting subtlety of thought and sweetness of expression in elegant melody with tasteful accompaniment in pleasing form. In a word, the modern grace that we have already described adequately elsewhere celebrates a triumph in these works. It would be difficult to choose one of the 12 songs from these two volumes as the best, since subjectivity must more or less decide here; we content ourselves therefore

¹² 'Hier ist alles Empfindung, augenblickliche Eingebung: warmes, lebhaftes Ergreifen des Einzelnen, ja Hingeben, Aufgehen darin; Form und Rundung des Ganzen findet sich, wie instinkartig, während des Schaffens und Bildens: daher manche Ungleichheit der größern Verhältnisse, aber der glücklichen Griffe, des Treffenden, Schönen im Einzelnen viel, Anmuth und Empfindung aber überall. Wie in diesem Vorwalten des Gefühls, in dem sorglos sich überlassenden Hinschaukeln auf dem Strome der Gefühle, in der Neigung und dem Sinne für Zier und Ausputz auch der untergeordneten Partien, das Walten des weiblichen Geistes sich offenbart, so auch geben in dem Handwerklichen, der Factur, vorzugweise harmonischen, der Harmonie- und Stimmenführung namentlich des Basses, manche Unsicherheiten, Umwege, Mißgriffe, so wie wiederum manche feine Wendung, bisweilen ein gewisses naivwitziges Umschleichen oder Hinwegschmeicheln eines mißlichen Conflictes, Zeugniß von der mehr zarten als festen weiblichen Hand. Die Lieder sind in Gehalt wie in äußerer Rundung und Fertigkeit der Arbeit unter sich sehr ungleich, ganz gehaltlos oder uninteressant möchten wir keines, sehr schwach freilich das letzte in Op. 9 nennen. Desto mehr Auszeichnung verdient das dritte ('Nach dem Abschied', v. Reinhold) und das Lied von Blumauer, nach ihnen aber das zweite desselben Heftes. In den Altliedern sind: 'Abschied', von E. Schulze, 'Scheideblick' von Lenau, und 'im Frühling' hervorzuheben. Mignons 'Nur wer die Sehnsucht kennt' ist mit so viel sichtlicher Zuneigung, Fleiß und Wärme ausgeführt, dass wir der Componistin hier besonders wehe zu thun fürchten, wenn wir gerade dies Lied als in der Auffassung nicht glücklich und in seiner ganzen Erscheinung zu anspruchsvoll bezeichnen; dennoch ist dies unsere ehrliche Meinung.' *NZfM* 15/4, 13 July 1841, p. 14. Translated by Mary Adams.

with earnestly recommending all of them to your attention. Print and presentation are both excellent, and therefore worthy of the songs.¹³

The reference to Lang as a ‘musical poetess’ is interesting as it reveals that her songs were appreciated for the close relationship between words and music that they possessed. The reviewer praises Lang’s songs as serious works rather than a commodity of the salon.

Another review of Lang’s opp. 11 and 12 appeared in 1845 also compares

Lang to Mendelssohn:

Our journal has previously characterized the talent of this composer, but for a long time we have not had occasion to speak of her. We seize the present opportunity all the more gladly because this publication is one of her most enjoyable and we recognise in her at present much that is more mature, more accomplished, a general improvement. The songs delight above all with their authenticity and warmth of emotion, which are so refreshing in the face of mercenary mass-production and fashionability; the interpretation of the poem is so sincerely meant, so fervidly engaging throughout, that one feels warmly and intimately spoken to, even given that not everything is executed with mathematical exactitude throughout, that there are some things that could have been better finished, more polished. Indeed, we cannot declare everything first-rate or faultless. Nos. 3 and 4 in Op. 11 seem to us to flow less freely from the heart, seem too contrived, the latter in the workmanship generally, the former only in relation to the light, airy poem. No. 2 in Op. 12 is rhythmically not well handled. Its components seem disjointed, with no organic connection. The song as a whole lacks not so much internal as external cohesion, a sense of full, unimpeded flow. There are also some awkward harmonies now and then. The hidden octaves between bass and melody in Op. 12, page 9 [e/f sharp, e flat/e flat] are downright ugly. The composition is also somewhat free and easy with parallel fifths. To be sure, the general prohibition of fifths is characteristic of narrow-minded book-learning; but one does not need to be a fifth hunter to find harmonic progressions such as that at the beginning of one of the aforementioned songs (Op. 11 No. 4) not so beautiful, containing as it does the sequence a/d, b/e, e/A in the outer voices on the

¹³ Mit dem Lieblingsworte Goethes: ‘Est ist erfreulich zu sehen’ würden wir auch diese Lieder begrüßen, erschiene uns dieser Gruß nicht da zu vornehm und deshalb nüchtern, wo wir, wie einst Noah beim Anblick der Taube mit dem Oelzweige, warmen Herzens ein Willkommen ausrufen möchten. Und haben wir nicht Grund dazu in der Zeit der Liedersündfluth, über welcher die Arche der Kritik einsam schwimmt. Bringt doch der Tauben eine, weiß und zart und zierlich mit diesem Werke neue frohe Kunde und Lieder sind des Oelszweigs frische Blätter. Bedenken wir, welche seichte Richtung in neuester Zeit unser moderner Salonstyl genommen und von wie wenigen Componisten den eleganten Formen ein tieferer geistiger Inhalt untergelegt wird, so müssen wir einer Erscheinung wie vorliegenden Liedern, eine um so ehrenvollere Aufmerksamkeit widmen. Daß sich die Tondichterin in Mendelssohn-Bartholdy ein Vorbild genommen, springt eben so schnell in die Augen, als, daß sie mit dem glücklichsten Erfolge dafür belohnt wurde. So finden wir denn die Vorzüge des Meisters in der Arbeit des Jüngers wieder, welcher Feinheit der Gedanken und Anmuth des Ausdrucks bei gewählter Melodie und geschmackvoller Begleitung in gefälliger Form zu vereinigen weiß. Mit einem Worte: die moderne Grazie, die wir schon anderwärts hinlänglich charakterisirt haben, feiert in ihnen einen Triumph. Es würde schwer halten, aus den 12 Lieern beider Hefte einige als die vorzüglichsten hervorzuheben, da hierbei mehr oder weniger die Subjectivität entscheiden müßte; wir begnügen uns deshalb, sie sämmtlich der Beachtung angelegentlich zu empfehlen. Druck und Ausstattung sind gleich schön, also der Lieder würdig.’ *Signale für die Musikalische Welt*, 3/4 (Leipzig, Januar 1845), 26–27. Translated by Mary Adams.

rhythmic downbeats. But there is so much that is thoroughly good and accomplished in the songs, their warm, intimate sensibility is so convincing and refreshing to the senses, that any shortcomings are far outweighed by merits. The songs are therefore strongly recommended.¹⁴ This review takes Lang seriously and objectively avoids reference to her works as

feminine. In 1846 another review of opp. 11 and 12 appeared:

Through her earlier compositions the artist we encounter here has already established a definite circle in which her publications are welcomed, and we may acknowledge that she is exemplary from a higher standpoint also. What we find here is truly an artistic, poetic disposition, and given how seldom, alas, this is the case in this area nowadays, the critic may greet such manifestations all the more joyfully. Admittedly, the lady is neither original nor entirely independent. One recognises without difficulty the model for her labours in Mendelssohn Bartholdy, to whom the second of the two volumes reviewed here is dedicated; nevertheless this model is so extensively modified and so differently reflected through the individuality of the artist that one cannot speak of imitation in the usual sense of that word. There is much musicality in these songs; a deep, warm sensibility that can rise to rapture speaks to us soothingly from them, and the sentimentality that has unfortunately become so usual is here transfigured into an elegiac loftiness. This is coupled with a fine, we might say ingenious, understanding, a striking mutual perfusion of vocal line and accompaniment throughout that allows the two parts to be perceived as integral rather than conjoined by coincidence or from mere external necessity, and an aspiration towards character that presupposes a more individual, freer exposition if it is to satisfy all requirements, and that elsewhere cannot often be credited to the products of the feminine pen. This intimate union of vocal line and accompaniment, otherwise thoroughly praiseworthy, and the aspiration towards characterisation result in a not entirely happy state of affairs, where the flow of the melody is not infrequently impeded; indeed, what we have here is often not melody at all, in the customary sense of the word. These compositions document a concealed beauty that raises its veil only before the initiated, but once it does so, many small awkward features are forgotten for its sake. The artist does not yet seem to have come to terms with herself—her entire essence seems to be caught up in a process of fermentation; impetuous yearning and ungoverned emotional excess do not yet allow her to achieve tranquillity and clarity, which condition the true artist. Out of her profound and earnest soul she sings of her pain, her unending longing that strives endlessly towards fulfilment without finding refuge, and perhaps that is what remains unfathomed, at least by those who have not felt similar emotions

¹⁴ 'Es hat unsre Zeitschrift früher das Talent der Componistin charakterisirt, seit längerer Zeit aber nicht von ihr zu sprechen Gelegenheit gehabt. Die hier sich bietende ergreifen wir um so lieber, als sowohl die Erscheinung überhaupt zu den erfreulichen gehört und wir in ihr gegenwärtig vieles Gereifere, Fertigere, überhaupt einen Fortschritt anzuerkennen haben. Es erfreut an den Liedern vor allem die Wahrheit und Innerlichkeit des Gefühls, die der feilen Fabrikarbeit und dem Modewesen gegenüber so erquickend wirkt; die Auffassung des Gedichtes, ist überall so aufrichtig gemeint, so innig zuthulig, dass man sich warm und traulich angesprochen fühlt, gesetzt auch, es wäre nicht überall das mathematische Centrum getroffen, es wäre auch manches noch besser zu runden, zu feilen gewesen. In der That mögen wir nicht alles probehaltig oder schlackenfrei nennen. So erscheint uns Nr. 3 u. 4 in Op. 11 weniger frisch und frei dem Gemuth entquollen, zu gemacht, letzteres mit der Factur überhaupt, ersteres nur in Bezug auf das leichte luftige Gedicht. Nr. 2 in Op. 12 ist im Rhythmischen nicht glücklich gegriffen. Die Glieder liegen wie getrennt, ohne organische Verbindung. Weniger der innere als der äußere Zusammenhang fehlt dem Ganzen, der volle ungehemmte Fluß. Auch manches ungewandte Harmonische findet sich hin und wieder. So klingen die verdeckten Octaven in Baß und Melodie in Op. 12 p. 9 [e/fis es/es] recht unschön. Auch mit Quintenparallelen geht die Composition oft etwas ungenirt um. Daß das allgemeine Quintenverbot eine Eigenthümlichkeit der bornirten Schulweisheit sei, ist gewiß; aber man braucht kein Quintenjäger zu sein, um harmonische Reihen, wie zu Anfang eines der vorerwähnten Lieder (Op. 11, Nr. 4), welche in den rhythmischen Hauptschlägen die Folge a/d, h/e, e/A in den äußeren Stimmen enthält, nicht so schön zu finden. Aber des durchaus Guten und Gelungenen in den Liedern ist so viel, ihr warmes, inniges Gemüthsleben spricht so überzeugend und erfrischend zum Gefühl, daß jene Mängel von den Vorzügen um vieles überwogen werden. Seien die Lieder somit angelegentlich empfohlen.' NZfM, 22/22 15 March 1845, p. 93. Translated by Mary Adams.

themselves. Hence the many, often quite rough elements in the melody, built on wonderful harmonic twists that we come across frequently; she cannot exert herself enough, with all its excess the music still does not adequately express the depth of her emotion—hence perhaps also the occasional errors in her harmonic progressions, which we adjure not because they are against school rules, but because frequently they really are aesthetically unpleasant, if not detrimental. The artist has received the holy fire—it is her duty to prove herself ever more worthy of it, to strive ever more towards the transfiguration of her subjectivity into the higher faculty of artistic objectivity, the prerequisite of her effectiveness. The volume dedicated to Mendelssohn, Op. 12, pleased us by far the most, because in it the faults mentioned are more concealed and removed—because in it the artistic element seems to us purer and less cloudy. It comprises six poems by C. Reinhold, among which we must particularly mention Nos. 3, 4 and 6 (“Abermals am See”, “O wärest du da”, “Die wandernde Wolke”); 1, 2 and 5 (“Am Wasserfall”, “Nachts”, “Der Herbst”) pleased us less. In Op. 11 we deem Nos. 1, 2 and 6 (“Antwort”, “Ruhetal”—by Uhland, “Im Herbst”—by J. Kerner) the best; No. 3, “Frühlings-Ahnung” by Uhland, reminds us too strongly of the Mendelssohnian four-part composition, without measuring up to it; Nos. 4 and 5, “Abschied” and “Sängers Trost” by Kerner, but particularly the latter, are too conventional for us—the artist could have formulated this with greater depth and authenticity. We look forward to encountering her again soon.¹⁵

¹⁵ ‘Die Künstlerin, der wir hier begegnen, hat sich durch ihre früheren Compositionen schon einen gewissen Kreis gebildet, in dem ihr Erscheinen gern gesehen wird, und wir dürfen gestehen, dass dazu auch von höherem Standpunkte aus Grund vorhanden ist. Wir haben es hier wirklich mit einem künstlerischen, mit einem poetischen Gemüthe zu thun, und je seltener das heut zu Tage bedauerlicherweise auf diesem Gebiete im Allgemeinen der Fall ist, um so freudiger darf auch die Kritik derartige Erscheinungen begrüßen. Allerdings steht die Dame nicht originell und vollkommen selbständig da. Man erkennt ohne Mühe das Vorbild ihrer Leistungen in Mendelssohn Bartholdy, dem auch das zweite der hier angezeigten Hefte gewidmet ist; dennoch aber ist dieses Vorbild durch die Individualität der Künstlerin so weit modificirt und anderweitig reflectirt, dass von einer Nachahmung im gewöhnlichen Sinne des Wortes die Rede nicht sein darf. Es ist viel Musik in diesen Liedern; eine tiefe, warme Empfindung, die sich auch bis zur Begeisterung zu erheben vermag, spricht uns wohlthuend aus ihnen an, und die leider so gewöhnliche Sentimentalität ist hier zu elegischer Höhe verklärt. Damit ist eine feine, wir möchten sagen, geistreiche Auffassung verbunden und überall ein gegenseitiges Durchdringen des Gesanges und des Accompagnements bemerklich, das beide Theile als integrirende, nicht als zufällig oder nur aus äusserer Nothwendigkeit neben einander stehende erkennen lässt, und ein Streben nach Characteristik resultirt denn aber wohl auch der allerdings nicht ganz glückliche Umstand, dass der Fluss der Melodie nicht selten beeinträchtigt wird, ja dass von Melodie im hergebrachten Sinne des Wortes häufig gar nicht die Rede ist. Diese Compositionen documentiren eine verhüllte Schönheit, die nur vor dem Eingeweihten den Schleier hebt, dann aber auch um ihrer selbst willen manchen kleinen störenden Zug vergessen lässt. Die Künstlerin scheint mit sich selbst noch nicht abgeschlossen zu haben—ihr ganzes Sein und Wesen scheint in einem Gährungsprozesse befangen; ungestümer Sehnsuchtsdrang, unbewältigte Gefühlsüberschwänglichkeit lassen sie noch nicht zu der Ruhe und Klarheit gelangen, welche den wahren Künstler erst bedingt. Aus tiefer ernster Brust heraus singt sie ihren Schmerz, ihr unendliches Sehnen, das unaufhörlich nach Befriedigung ringt, ohne sie doch finden zu können, und das ist's vielleicht, was sie unverstanden bleiben lässt, vor Denen wenigstens, die Aehnliches nicht selbst empfunden. Darin liegen die vielen, oft recht schroffen Vorhalte in der Melodie, die wunderlichen Harmoniewendungen begründet, denen wir nicht selten begegnen; sie kann sich nicht genug thun, alle Ueberschwänglichkeit der Töne drückt ihr doch noch die Tiefe des Gefühls nicht hinreichend aus—darin auch wohl die hier und da auftauchende Incorrectheit ihrer harmonischen Fortschreitungen, die wir nicht deshalb urgiren, weil sie von der Schule verpönt sind, sondern weil sie wirklich nicht selten auch ästhetisch wenn nicht verletzen, doch unangenehm berühren. Die Künstlerin hat die Weihe empfangen—es ist an ihr, derselben sich immer würdiger zu zeigen, immer mehr dahin zu streben, ihre Subjectivität im höheren Sinne zu künstlerischer Objectivität, der Bedingung ihrer Wirksamkeit, zu verklären. Das Mendelssohn gewidmete Heft, Op. 12, hat uns bei Weitem am Meisten zugesagt, weil in ihm die angedeuteten Mängel mehr verhüllt und entfernt sind—weil in ihm das künstlerische Element reiner und ungetrübter uns erscheint. Es enthält sechs Gedichte von C. Reinhold, unter denen wir Nr. 3, 4 und 6 (“Abermals am See,” “O wärest du da,” “Die wandernde Wolke”) besonders hervorheben müssen; 1, 2 und 5 (“Am Wasserfall,” “Nachts,” “Der Herbst”) wollen uns weniger zusagen. In Op. 11 halten wir Nr. 1, 2 und 6 (“Antwort,” “Ruhetal”—von Uhland, “Im Herbst”—von J. Kerner) für die gelungensten; Nr. 3, “Frühlings-Ahnung” von Uhland, erinnert uns zu stark an die Mendelssohn'sche

The acknowledgement of Lang's 'poetic' Lieder aesthetic is significant. The reviewer acknowledging the proficiency of Lang's Lieder dissociates her from the 'feminine pen', a typical strategy that considers extraordinary women as masculine. Lang's status as a 'true artist' is challenged because her songs exude emotionality. The reference to Mendelssohn's influence is also dubious and Krebs and Krebs astutely point out that the comparison may have arisen because op. 12 is dedicated to Mendelssohn.

In 1848, a review of Lang's opp. 14 and 15 by Emil Klitzsch,¹⁶ which praises Lang's achievement, also found her songs to be slightly dated:

All the songs express a warm, tender sensibility; a sensibility that is based, it must be said, on sentiments we have already more or less put behind us, in which we must artificially immerse ourselves if we are to grasp them. Compared to earlier compositions these songs represent a step forward, in that a greater clarity, a more distinct formulation is manifested. The content of the melodies is very uneven; occasionally a more profound idea emerges, a keener subjectivity, e.g. Op. 14 No. 6; mostly, however, they operate at a superficial level to which the composer contrives to lend a warm emotional glow, so that the emptiness is less noticeable, and the feelings not shared by the listener, the insufficient independence of invention and formulation, the varyingly strong reminiscences, the stale, often reiterated, cadences are more tolerable. Much care is taken over the harmonic trimmings, over colour in the accompaniment; at times an elaborateness is manifest that is not proportionate to the content. We may say that the songs in Op. 15 are more engaging. They operate within small forms, admittedly, but are more effective in their compactness than the more broadly structured and elaborated songs of Op. 14. No. 4, *Lied von Byron*, is well rendered in its delicate, cosy intimacy. The appropriate expression is found for the compact brevity. It is also the only song in which there is no repeat. In the others we wish the composer could be emancipated from repetition of the last line of the text.¹⁷

vierstimmige Composition, ohne sie doch zu erreichen; Nr.4 und 5 "Abschied" und "Sängers Trost" von Kerner, namentlich aber das letztere, sind uns zu gewöhnlich—das hätte die Künstlerin tiefer und wahrer auffassen können. Wir werden uns freuen, ihr bald wieder zu begegnen.' *AMZ*, 48/3, 21 January 1846, 36-37. Translated by Mary Adams.

¹⁶ Krebs & Krebs, *Josephine Lang*, p. 136.

¹⁷ 'Es spricht sich in sämtlichen Liedern ein warmes, inniges Gemütsleben aus, ein Gemütsleben das freilich auf Stimmungen ruht, die wir mehr oder weniger bereits überwunden haben, in die wir uns künstlich versenken müssen, wenn wir sie begreifen sollen. Gegen frühere Compositionen enthalten diese Lieder in so fern einen Fortschritt, als eine grössere Klarheit, eine deutlichere Gestaltung sich in ihnen kund giebt. Der Gehalt der Melodien ist sehr ungleich; bisweilen kommt ein tieferer Gedanke zum Vorschein, eine schärfere Innerlichkeit, op. 14 Nr. 6, z.B. meist jedoch bewegen sie sich auf einer Oberfläche, der die Componistin einen warmen Gefühlshauch zu geben wusste, so dass die Leere weniger empfindlich hervortritt, das von aussen her Unempfundene, das zu wenig Selbstständige in der Erfindung und Formgebung, die bald mehr bald weniger starken Anklänge, die oft schon gewesen, verbrauchten Schlüsse erträglicher werden. Auf den harmonischen Ausputz, auf Färbung in der Begleitung ist viel Sorgfalt verwendet; mitunter zeigt sich eine Überladenheit, die zum Inhalte nicht im richtigen Verhältnisse steht. Die Lieder in op. 15 möchten wir gewinnender nennen. Sie

The adjective ‘superficial’ is interesting as it again resonates with nineteenth-century views of women. The description of a song containing a ‘heimliche Innigkeit’ also is significant, for we note again the particular use of language which conforms to nineteenth-century ideologies of women. In addition, the reviewer points to the underlying ‘emptiness’ of the songs, again typical of attitudes to women.

An extract of a review of Lang’s op. 23 in 1861 read:

Superficial rapture, sleek workmanship, singable melodies, and at times an aspiration towards more acute expression—these are the characteristics of these songs. Their creator, however, works from the principle that the secret of reproducing a poem in music lies merely in enveloping the words of the same in wholly pleasing musical phrases, and that composition means nothing more than assembling a few melodic sentences; seen from this viewpoint her songs are a long way from ranking among the worst products of the musical press. We take a different view, however, but prefer to keep this to ourselves, so as not to upset further this surely most amiable authoress.¹⁸

Again, the use of the word ‘superficial’ is typical of reviews of Lang’s music. We also see the reluctance to hurt the composer’s feelings, which would not be observed in reviews of men’s songs.

A pejorative review in 1861 of Lang’s op. 28, which contained ‘Traumbild’ read:

What purpose the cello is supposed to serve here cannot be warranted; it might just as well be horn or bassoon. The songs are among the most deplorable we know, and we can only advise the composer, in her own interest, that she most seriously heed the words:

‘Heart, my heart, be silent also!’

Here a further observation may be permitted, which was borne upon us in reviewing the said works. In all areas of human endeavour, high and low, in science no less than in craft, a

bewegen sich zwar in kleinen Formen, wirken aber in ihrer Gedrungenheit noch mehr als die in op. 14 breiter angelegten und weiter ausgesponnen. Nr. 4, Lied von Byron, ist in seiner zarten, heimlichen Innigkeit gut wiedergegeben, für die gedrungene Kürze ist der richtige Ausdruck gefunden. Es ist auch das einzige, worin keine Wiederholung stattfindet. In den übrigen wünschen wir der Componistin Emancipation der Wiederholung der letzten Tetzeile. *NZfM*, 29/13, 12 August 1844, 66. translated by Mary Adams.

¹⁸ ‘Eine auf der Oberfläche bleibende Schwärmerei, glatte Arbeit, sangbare Melodie, auch mitunter ein Streben nach schärferem Ausdruck—das sind die Eigenschaften dieser Lieder. Ihre Verfasserin geht aber von Ansicht aus, daß das Geheimniß: ein Gedicht musikalisch widerzugeben, bloß darin besteht, die Worte desselben in ganz angenehme musikalische Phrasen zu hüllen, und daß das Componiren nichts Anderes bedeute, als die Zusammenstellung einiger melodischer Perioden; von diesem Gesichtspunkte aus betrachtet, gehören ihre Lieder noch lange nicht zu den schlechtesten Producten der Notenstecherei. Wir jedoch verstehen die Sache anders, wollen es aber, um die gewiß recht liebenswürdige Autorin nicht weiter zu kränken, für uns behalten.’ *Deutsche Musik-Zeitung*, 2/2 (12 January 1861), pp. 12–13. Translated by Mary Adams.

rational law reigns: that of competition. Anyone who has something to say as a savant, anyone who does not wish to lose the golden base of his craft, consciously observes that law, in which he assimilates the knowledge and dexterity, assets and stratagems thus far achieved. For anyone who does not do this, bankruptcy is unavoidable. The same law applies to art. Nowhere, however, is it rejected in such an obscurantist, philistine manner as in music. In the song writing of today it almost seems as if Schumann and Franz no longer exist. We are too complacent to take a closer look, the public is content to allow itself to be continually duped—it has no idea what treasures it possesses—and the most astounding thing is that there are always publishers who will openly enter the lists for the most miserable product, fearing for neither honour nor fortune. How much longer will this dogged Philistinism last? Must art be ever further debased by craft? When will Germany's publishers take the first steps to end this outrage?¹⁹

We remember that 'Traumbild' was in fact one of the songs that Robert Schumann praised. One wonders at the reasoning for the torrent of criticism poured out in the above review. The reviewer uses the opportunity to pontificate about the state of German art song. The advice to be silent is severely patronizing.

Later, in 1870, a highly critical review of op. 40 appeared. This opus contained a setting of Goethe's 'Mailed' and Heine's 'Und wüssten's die Blumen'. The reviewer even regrets that it is too late to ask Lang not to print the songs.

We are ashamed with regard to this Op. 40, in that it is the first opus we have encountered by J.L. May the composer forgive us. We wish therefore to be all the more polite, contrary to the nature of the critic. Let us suppose this reviewer were the publisher and Mrs or Miss Lang were to offer him the two volumes of songs as Op. 1; he might say something along the lines of: 'Delightful songs! You have surely already created a furore among your friends, they have applauded, admired you and made you feel happy. Is that not so? But what brought you to the perilous idea of having these songs published? The wicked critics attack everything mercilessly, without regard for person or gender, committing daily so many injustices that it

¹⁹ 'Wozu hier das Violncello dienen soll, ist nicht einzustehen; es konnte ebensogut das Horn oder Fagott sein. Die Lieder gehören zu dem Jämmerlichsten, das wir kennen und wir können der Componistin in ihrem eigenen Interesse nur rathen, daß sie wirklich Ernst mache mit dem Worte: 'Herz, mein Herz, so schweig auch du!' Noch möge hier eine Bemerkung erlaubt sein, die sich uns bei der Besprechung der genannten Werke aufdrängte. In allen höheren wie niederen Gebieten menschlicher Thätigkeit, in der Wissenschaft nicht minder als im Handwerk herrscht ein vernünftiges Gesetz, der Concurrrenz. Jeder, der als Gelehrter ein Wort mitreden, Jeder, der aus seinem Handwerk den goldenen Boden nicht verlieren will, folgt mit Bewußtsein jenem Gesetz, indem er sich die bis dato errungenen Kenntnisse und Fertigkeiten, Vortheile und Kunstgriffe aneignet. Wer das nicht thut, für den ist der Bankerott unvermeidlich. Dasselbe Gesetz gilt auch für die Kunst. Nirgends aber wird es in so obscurantistischer, philiströser Manier perhorrescirt, als in der Musik. In der Liedercomposition heutigen Tages sieht es fast ganz so aus, als ob Schumann und Franz noch nicht existirten. Man ist zu bequem, ihre Sachen genauer anzusehen, das Publicum ist gemüthig genug, sich stets von Neuem düpiiren zu lassen—es ahnt nicht, welche Schätze es besitzt—and as Wunderbarste ist, daß sich noch immer Verleger finden, die für das Elendste öffentlich in die Schranken zu treten weder Ehre noch Vermögen scheuen. Wie lange soll dieses hartnäckige Philisterthum noch dauern? Soll sich die Kunst immer weiter unter das Handwerk herabwürdigen lassen? Wann werden Deutschlands Verleger den ersten Schritt thun, diesem Schimpf ein Ende zu machen?' *Deutsche Musik-Zeitung*, 2/22, 1 June 1861, p. 172. Translated by Mary Adams.

would be a miracle were you to be spared. Besides, there is no demand at the moment for songs of this sort, would you not prefer from now on to bestow your songs solely on your female and male friends, who will certainly show you more gratitude than the wicked world?' And this reviewer would plead so compellingly that Miss Lang would relent, and for his good deed he would bless the day on which such an event occurred. But unfortunately he must forego this pleasure, since the songs have already been published as Op. 40, and he closes therefore with the regret that he was unable to make use of the opportunity to do good when there was still time.²⁰

Yet again, the reviewer refers to Lang's 'friends', which derogatorily suggests that Lang's songs are for a close circle of acquaintances and are therefore dilettantish. Again, we see an unwillingness to critique the songs from a musical perspective. Apart from the reference to Lang's use of repetition, there is no discussion of musical features of her song. Although these songs are not her best work, the patronising tone used in discussing Lang's music is unwarranted.²¹

Harald and Sharon Krebs state that Lang 'might have gathered some crumbs of comfort: she was being taken seriously as a composer',²² in the comparison of her early and late Lieder, but it is also clear that the reviews reveal a strong gender bias. Naturally, other women experienced the same issues in reviews of their music. Harald and Sharon Krebs discuss a review of Fanny Hensel's music in the *Wiener Allgemeine Musikalische Zeitung*.²³ Again, the resistance towards serious criticism of

²⁰ 'Diesem Op. 40 gegenüber stehen wir insofern beschämt, als es das erste ist, welches wir von J. L. kennen lernen. Die Componistin verzeihe uns das. Wir wollen dafür der Recensentennatur entgegen um so höflicher sein. Gesetzt, Ref. sei der Verleger und Fr. oder Fr. Lang böte ihm die beiden Liederhefte als Op. 1 an, würde er etwa Folgendes sagen: 'Allerliebste Lieder! Gewiß haben Sie damit schon im Kreise von Bekannten Furore gemacht, man hat applaudiert, Sie bewundert und glücklich gemacht. Nicht wahr? Wie kommen Sie aber auf den bedenklichen Gedanken, diese Lieder drucken zu lassen? Die böse Kritik, sie fällt über alles unbarmherzig her, ohne Ansehen der Person und des Geschlechts, sie begeht täglich so viele Ungerechtigkeiten, dass es ein Wunder wäre, wenn Sie verschont blieben. Zudem ist augenblicklich keine Nachfrage nach Liedern solcher Art, wollen Sie nicht lieber fortan nur Ihren Freundinnen- und Freundeskreis mit ihren Compositionen beschenken, der Ihnen gewiß besser dankt, als die böse Welt?' Und Rf. würde so unwiderstehlich bitten, daß Fr. Lang nachgäbe und um eine gute That reicher hätte er den Tag gespriesen, an dem solches geschehen. So aber muß er sich diese Freude leider versagen, da die Lieder als op. 40 schon gedruckt sind, und schließt deshalb mit dem Bedauern daß er die Gelegenheit zum Wohlthun nicht hat benutzen können, als es noch Zeit war.' *NZfM* 66/51, 16 December 1870, p. 479. Translated by Mary Adams.

²¹ Harald and Sharon Krebs also refer to this. See Krebs & Krebs, *Josephine Lang*, p. 284.

²² *Ibid.*, p. 136.

²³ *Ibid.*, p. 273. Refers to review in *Wiener AMZ* no. 17, 8 May 1847, cited in Wilson Kimber, 'The Suppression of Fanny Mendelssohn Hensel', p. 123.

women's works is observed. Although Hensel's song was praised, for example, her music is deemed as coming from a 'harmless, deeply feminine spirit' and therefore expresses reluctance to apply 'the scalpel of analytical criticism.'²⁴

A review of Hensel's op. 1 Lieder stated:

This collection of songs almost entirely equals the one just described. As in that case, so here too we are delighted by the good workmanship, the orderly harmony, the elegance of the accompanying figures, in brief, the entire outward presentation; and yet we are not moved inwardly, for we miss that sensibility that springs from the depths of the soul and, because it is genuine, penetrates the spirit of the other and there becomes conviction. This is the only censure we may justly pronounce upon this work. Anyone who is content with an outwardly correct musical presentation will find full satisfaction here.²⁵

In sharp contrast to reviews of Lang, Hensel's songs are criticized for a lack of emotion, a lack of the expression of the 'deepness of the soul'. Like Lang's songs, a superficiality is found in Hensel, that surely is symptomatic of perceptions of her gender. Another review of Hensel's Lieder op. 4 stated:

The invention is not outstanding and new; but tasteful, engaging and free from that feeling of effusiveness that, it seems, is to remain the characteristic only of our modern [male] composers and not of our female composers.²⁶

Here, the perception of 'effusiveness' as a negative quality of men's music is noted.

Yet in a review of Fanny Hensel's op. 5 in 1848, her songs were criticized for an absence of depth of feeling and a lack of distinction:

One is convinced in these pieces also that the artist was filled with the worthiness and nobility of her art and dedicated herself to it out of sincere impulses; they may lack any outstanding characteristic quality, but can otherwise be termed good.²⁷

²⁴ Ibid.

²⁵ 'Wie dort, so erfreut uns auch hier die gute Arbeit, die Sauberkeit des Harmonischen, die Eleganz in den begleitenden Figuren, kurz, die ganze äussere Darstellung, und doch sind wir nicht im Innersten ergriffen, denn wir vermischen Empfindung, welche aus der Tiefe der Seele quillt und die, weil sie wahrhaftig ist, auch in den Geist des Andern eindringt und dort Überzeugung wird. Dieser Tadel ist der einzige, den wir mit Recht ueber dieses Werk aussprechen dürfen. Wem eine äusserlich richtige musikalische Darstellung genügt, der wird hier die vollste Befriedigung finden.' *NZfM*, 26/10, 1 February 1847, p. 38.

²⁶ 'Der Erfindung nach nicht hervorragend und neu, aber geschmackvoll, ansprechend und frei von jener Gefuehlsueberschwenglichkeit, die, wie es scheint, nur die Eigenschaft unserer modernen Componisten und nicht der Componistinnen bleiben soll.' *NZfM*, 26/22, 15 March 1847, p. 89.

²⁷ 'Dass die Künstlerin von der Würde und Hoheit der Kunst erfüllt war und sich ihr aus innerem Antriebe widmete, dessen überzeugt man sich auch bei diesen Stücken, welche zwar ohne hervorstechende Eigentümlichkeit, sonst aber als gut zu bezeichnen sind.' *NZfM*, 28/3, 8 January 1848, p. 15.

A telling review by Robert Schumann of Maria Szymanowska reveals perceptions of women composers as being more adept at the expressive rather than the technical side of music composition:

This name (Maria Szymanowska) must recall charming memories to many. We have often heard this virtuoso called 'the feminine Field,' and to judge from these etudes, not without reason. They are delicate azure wings that neither raise nor depress the scales, and that no one should roughly touch. If we should praise women highly, when they only play etudes, we ought to do even more when they write them. However, these are really good and improving, especially for studying figuration, ornaments and rhythm. If we detect the uncertain woman in form and harmony, we also find the woman full of feeling, who has much more to say, if only she knew how. In character and invention these present the most remarkable qualities, for a woman composer, that we have met with, but we must remember that they have been published a long time and that much that was new and extraordinary then has become common property since.²⁸

While Schumann admired Szymanowska's music for being full of feeling, he also used his critique as an opportunity to raise more general questions about women composers' activities in general.

Nancy Reich describes Clara Schumann's experience of reviews:

Societal attitudes toward women composers, especially as revealed in newspaper reviews (which she read), played a large part in her feelings of discomfort about composing. Her improvisations and compositions were acclaimed by audiences and reviewers, but the praise was almost always for the work of a woman composer: critics compared her work with that of male composers or expressed surprise that a female could compose with such skill.²⁹

It is, therefore, apparent that these composers would have found it difficult to be integrated into the mainstream. Lang's songs certainly attracted critical attention; the reviews of her songs are considerably longer than those of Hensel and other woman composers. This suggests that there was something in Lang's songs that provoked a strong response from the critics. The content of the reviews, however, also reveals deeply ingrained perceptions of gender in the musical press, which coloured the environment in which Lang composed her songs. Perceptions of gender were used to

²⁸ Robert Schumann's review of Maria Szymanowska cited in Suzanne Mahon, *Maria Szymanowska: Lodestar to Women in Music* (unpublished master's dissertation, NUI Maynooth, 2006), p. 37.

²⁹ Reich, *Clara Schumann*, p. 218.

criticize and patronize women composers. Nearly all the reviews were coloured with gendered prejudice. With a few exceptions, the receptive atmosphere of women's music in the nineteenth-century was generally unstable and consistently worked against women's aspirations.

10.3 Lang's Reception by her Peers

Josephine Lang enjoyed acceptance from her peers, both male and female. Harald Krebs assigns some of this to Lang's status as a middle-class woman.³⁰ Her acceptance by prominent musical figures not only proved the value of her songs but had a long-term impact on her reception. Lang's encounter with Mendelssohn, which is surely referred to in almost every study of Lang, gave her a credibility that her music could not have achieved on its own. Mendelssohn's admiration for Lang's songs continued after the meeting in Munich in 1830. In a letter to Köstlin, Mendelssohn praises Lang's setting of Goethe's 'Lebet wohl geliebte Bäume'.³¹ Likewise, Fanny Hensel praised Lang's songs. Fanny was an excellent judge of music and her opinion should be used as a strong measure of Lang's talent as a composer:

³⁰ H. Krebs, 'The Power of Class', p. 46.

³¹ *Letters of Felix Mendelssohn Bartholdy from 1833 to 1847*, ed. by P. and C. Mendelssohn Bartholdy, p. 257.

Odd things have happened again involving Lang's lieder. Several days ago Trautwein had sent me a package of new pieces. And JUST the day before Paul returns, I play through them and discover, after encountering many novelties that prevent me from proceeding beyond the first ten measures, that they're by Lang. I like them so much that I play them, and play them again—I can't tear myself away—and then finally put them aside. I've been singing them all day so that I'll remember them, especially the one alto lied, and I've also been telling everybody about them. Then Paul comes the other morning and brings them from you. I was really glad that this time fate had protected me from becoming a parrot; if I know your opinion about something, I'm always uncertain whether I'm only imitating you or actually feel the same way. I'm enjoying these pieces immensely: they're extremely musical and heartfelt, and the modulations often quite ingenious and original. Had I met her in Munich, I'd definitely write her now to tell her so.³²

The pianist and composer Stephen Heller was another advocate of Lang's Lieder and was responsible for introducing Lang's songs to Robert Schumann.³³ After meeting Lang in Augsburg, Heller became a strong supporter of Lang's music and wrote to Schumann numerous times, encouraging him to examine Lang's Lieder. At first, Schumann did not think much of Lang's songs but later he grew to admire them. Lang's music was also received favourably by contemporaries such as A.B. Marx and Ferdinand Hiller, whom she came to know through Felix Mendelssohn. Mendelssohn goes as far as to state that he and Marx 'drummed up support for Lang'.³⁴

Lang's relationship with Hiller proved to be very important.³⁵ While Harald and Sharon Krebs note that Hiller does not mention Lang in his later writings on Mendelssohn,³⁶ the attention he gave Lang was still significant. That Hiller was an important advocate of women's musical education, undoubtedly endeared him to

³² Fanny Hensel to Felix Mendelssohn, Berlin, 13 July 1841 in *Letters from Fanny Hensel to Felix Mendelssohn*, pp. 308–09.

³³ For more on the friendship between Lang and Heller see Krebs & Krebs, *Josephine Lang*, pp. 50–53.

³⁴ Mendelssohn to his family, 7 November 1831, cited and translated in Krebs & Krebs, *Josephine Lang*, p. 23.

³⁵ Harald Krebs has discussed the relationship between Lang and Hiller in detail. Krebs & Krebs, *Josephine Lang*, pp. 154–59.

³⁶ The authors state 'that Hiller's voluminous mention of Lang in the 1861 article was a deliberate ploy to draw the musical world's attention to her is evident from the fact that his later book about Mendelssohn, *Felix Mendelssohn Bartholdy. Briefe und Erinnerungen* (Cologne: M. DyMont-Schuberg, 1874) contains no reference to Josephine Lang.' See Krebs & Krebs, *Josephine Lang*, p. 278.

Josephine Lang and coloured his perception of her achievements. Hiller praises Lang's songs for their 'Spontaneität der Erfindung'³⁷ (spontaneity of invention). In particular he praises the Uhland setting 'Frühlingsahnung.'³⁸ That Lang had fallen into obscurity by the late 1860s is apparent. Hiller asks, 'How is it, that her name and her songs are so little known to the public?'³⁹ Hiller's article was inestimably influential on Lang's long-term reception. Firstly, Hiller's interest in writing it resulted in Lang preparing the biographical notes which provided much useful information about her life and established a basis for Lang's son's biography in 1882. The effects of the completed article were astounding and resulted in multiple charitable donations to Lang and her family. It is not clear what impact it had on the reception of her music at that time. People seem to have been moved by Lang's personal story. Lang is quoted thanking Hiller for his efforts: 'My life seems to have arrived at a turning point; there are so many joyful sunny glimpses. So many unexpected joys of all kinds.'⁴⁰ These joys ranged from kind letters to financial contributions.⁴¹ The revival of interest in Lang's music from the late 1860s is connected with her reception today. In the final lines of the biography, Hiller admits:

I greatly desire that her golden lustre may furnish the foundation of a serious biography, in which I have hopefully laboured not entirely in vain to win the heartfelt interest of the reader.⁴²

And his aim was answered by Harald and Sharon Krebs 150 years later.

³⁷ Hiller, *Aus dem Tonleben unserer Zeit*, p. 134.

³⁸ *Ibid.*, p.136.

³⁹ 'Wie kommt es doch, dass ihr Name und ihre Gesänge dem größeren Publikum, verhältnißmäßig so wenig bekannt geworden?' Hiller, *Aus dem Tonleben unserer Zeit* (Leipzig: 1868), p. 116.

⁴⁰ Lang to Hiller, 18 June 1867, 36 (517 & 519), Hiller MSS, HASK, cited in Krebs & Krebs, *Josephine Lang*, p. 184.

⁴¹ Krebs & Krebs, *Josephine Lang*, pp. 183–86.

⁴² 'Recht sehr wünsche ich, ihr Goldglanz bildete den Grund zum ernstern Lebensbilde, für welches das herzliche Interesse des Lesers zu gewinnen ich hoffentlich nicht ganz vergeblich getrachtet habe.' Hiller, *Aus dem Tonleben unser Zeit*, p. 136.

Around the same time as Lang asked for Hiller's help, she was also in correspondence with Clara Schumann.⁴³ Clara Schumann contemplated the idea of throwing a benefit concert for Lang, illustrating that she respected her as an artist. Emilie Zumsteeg gave a copy of one of Lang's songs to Marie Mörike, indicating that she was an admirer of Lang's songs.⁴⁴ The appreciation of Lang by her contemporaries is important in revealing her status as a composer during the nineteenth century.

10.4 Themes in Lang's Historical Reception

Significantly, Lang was in fact among the first women musicians to attract musicological interest in the burgeoning field of musicology. In his 1888 volume, *Frauen als schaffende Tonkünstler: ein biographisches Lexicon*, Alfred Michaelis includes discussion of 147 women composers.⁴⁵ He reveals a sympathetic stance towards women composers and argues for their inclusion in music history. Michaelis bestows a three-page entry on Lang, one of the longest in the volume. His discussion of Clara Schumann is two pages long, while that of Fanny Hensel is just a paragraph. While Michaelis's attention to Lang suggests that she was the most well-known of the three women; it is ironic that she is now the least well-known, probably because of the lack of familial connections to male members of the canon. Michaelis's account of Lang, however, falls into a sentimental discussion of the composer. He describes her as:

⁴³ Letter from Clara Schumann to Josephine Lang, Wildbad, 8 August 1859, D-Zsch, Archiv-Nr. 1733-A2 cited in Wolfgang Seibold: "'Wald aussen. Musik innen': Clara Schumann in Wildbad 1859" in *Musik in Baden-Württemberg. Jahrbuch 2009* (Munich: Strube Verlag Edition 9086, 2009) (184–85). This newly discovered letter by Clara Schumann suggests that Clara Schumann in fact initiated the correspondence between her and Lang. I am grateful to Harald Krebs for drawing my attention to this letter and to Wolfgang Seibold for supplying me with the reference.

⁴⁴ DLA (A: Kauffmann, F. Autographen. Musikalien. Mikrofiche).

⁴⁵ Michaelis, *Frauen als schaffende Tonkünstler: Ein biographisches Lexicon*, pp. 20–23.

a genial song and piano composer of a highly poetic nature, who in this capacity deserves a place of honour among German women and is worthy of being known among the entire artistic-minded circles of our Fatherland. She was such an unusually situated and, because of her life's circumstances, was such an original artistic appearance, that we would search in vain for a counterpart in artistic history. No noble-minded person will read the life story of this truly noble, truly German woman without emotion, sympathy, enthusiasm, and admiration. In difficult buffets of fate, J.L. constantly proved herself to be a quiet devout sufferer who always lifted herself up to the sublime muse, sought comfort here, and always found peace again after the rough storms of life. The holy gleam in her soul of a melodic source that never ran dry remained for her a true lodestar from the cradle to the grave.⁴⁶

This saint-like depiction of Lang as a 'devout sufferer' is common in portrayals of her and is a theme in the narrative of her reception history. This is possibly a reflection of the socialization of women at the time where they were often associated with piety in literature and art. It is also significant that this representation of Lang supersedes discussion of her music, as was typical of the time. The pious depiction of Lang echoes the biography written by Heinrich Adolf Köstlin, Lang's son in 1882. He openly declares that the writing will unavoidably be biased:

That in Josefine Lang the artist is most impressively united with the self-sacrificing mother and paragon of long suffering; that this life so strongly demonstrates and proves the transfiguring and indestructible power of musical genius; how little artistic talent reveals the deepest piety and most delicate femininity; how much more genius receives its best inspiration from a heart that is ennobled and refined through and through by suffering—herein lies the justification for making this sketch available to a wider circle.⁴⁷

H. A. Köstlin makes clear his aim to focus on Lang the woman, the mother as well as the artist. Most notably, Fanny Hensel's son, Sebastian produced a book with a similar aim which detailed the lives of the Mendelssohn family and included many of their letters.⁴⁸ Wilson Kimber refers to Hensel's reputation as an outstanding womanly model. She remarks, 'The evident goal of Paul Mendelssohn Bartholdy and his nephew Sebastian Hensel was not to provide accurate documentation for

⁴⁶ Alfred Michaelis, Cited and translated in Bomberger, 'The Nineteenth Century' in *From Convent to Concert Hall*, p. 164.

⁴⁷ 'Darin, daß in Josefine Lang die Künstlerin auf's Ergreifendste geeint ist mit der aufopfernden Mutter und musterhaften Dulderin, daß dieser Lebensgang so recht die verklärende und unverwüstliche Kraft des musikalischen Genius darthut und beweist, wie wenig die künstlerische Begabung die tiefste Frömmigkeit und zarteste Weiblichkeit ausschließt, wie vielmehr der Genius die besten Eingebungen empfängt von einem durch die Schule der Leiden geadelten und durch und durch geläuterten Herzen—darin dürfte die Berechtigung liegen, diese Skizze einem weiteren Kreise zugänglich zu machen.' Köstlin, 'Lebensabriß', pp. 51–52.

⁴⁸ Sebastian Hensel, *The Mendelssohn Family (1729–1847) From Letters and Journals*, 2 vols. (repr. Honolulu: University Press of the Pacific, 2005).

twentieth-century biographers, but to create socially acceptable images of the lives of their famous relatives for public consumption.’⁴⁹ One begins to suspect similar motives in H.A. Köstlin’s publication. The focus on Lang’s piety and sterling character reiterates the ideal characteristics of women in the nineteenth century. Hence, the purpose of these books is to ensure that Lang and Hensel were received as paragons of womanliness. Sebastian Hensel perpetuates the idea of Fanny’s obedience:

She never in her thoughts loses sight of that letter of her father’s in which he calls the vocation of a housewife the only true aim and study of a young woman, and in thinking of the man of her choice she earnestly devotes herself to this aim. She strives to obtain a thorough insight into his nature, and to do this, without ever yielding where her sense of right was not convinced, she recognises as a wife’s indispensable duty.⁵⁰

Fanny’s diaries confirm a double focus as mother and musician, which immediately casts doubt on the truth of Hensel’s words. Wilson Kimber notes the aim of Hensel’s book was to portray the innate goodness of the Mendelssohn family and to portray his mother as an ideal woman:

In his 1882 review of Sebastian Hensel’s book, Edward Dowden praised the family, writing that ‘a family history is not always a record of kindness, truth, purity, mutual help. . . . Goodness in a group of persons, and in an eminent degree, is rare; goodness with genius, one and indivisible, is still rarer.’ Fanny’s image thus reflected contemporary ideals of what constituted an ideal woman.⁵¹

Such idealism portrayed in Sebastian Hensel’s book illustrates the tensions with which Fanny Hensel had to contend:

The one success had not altered Felix’s views about publishing in general [...] and he declined to persuade his sister; and Fanny, who had herself no desire to appear in print, and had yielded only to please her husband, readily gave up the idea. It was, however, resumed at a much later date, and carried out to a very small extent.⁵²

When one reads her letter, it is clear that although she was reluctant to admit it, she did desire to publish, as did Lang.

⁴⁹ Wilson Kimber, ‘The Suppression of Fanny Mendelssohn Hensel’, p. 115

⁵⁰ *The Mendelssohn Family*, I, p. 167.

⁵¹ Wilson Kimber, ‘The Suppression of Fanny Hensel’, p. 115.

⁵² *The Mendelssohn Family*, II, p. 33

10.5 Lang Reception from the Twentieth Century to the Present Day

There are signs that Lang's music may have been taken seriously in the early twentieth century. In 1929, Hermann Rosenwald somewhat surprisingly included a substantial section on Josephine Lang in his PhD dissertation on the German Lied.⁵³ There was a hiatus in Lang studies until the 1980s. The current resurgence in interest in Lang's songs contextualized Lang's musical activities alongside those of Fanny Hensel and Clara Schumann.⁵⁴ Eva Weissweiler was the first to treat Lang's music from a feminist perspective.⁵⁵ In 1992, Roberta Werner carried out the first large-scale study of Lang in her PhD dissertation, where she continued the nineteenth-century practice of treating Lang as a 'model human being':

The life of Josephine Lang is more than a document of a human being, it is a beacon of the best that each can be, of the highest sense of ennoblement and strength and transfiguration. Thus her life alone is a gift to posterity but if one also considers the music s/he will realize with Mendelssohn, Hiller and others that there is indeed a legacy of human expression that deserves to be shared. For us as for Josephine the music can express, purge, ennoble, ease pain, uplift for strength, entice to joy. If allowed it can even erase the barriers of personal taste, of false judgment and of time. And the performer or listener will then be one with a talent, a soul that breathed music, that transcends all gender and sings as it should: 'This is what it means to be human. This is my legacy, my tribute to life.'⁵⁶

Concluding her thesis, Werner writes, 'had she not composed a note,'⁵⁷ Lang's life would have been exemplary. Since Werner's thesis, of course, Lang's music has received increasing attention in musicology and performance. Harald and Sharon Krebs have helped us understand both the woman and the artist through their insightful studies of Lang's life and music. While the material written on Lang may be biased and has coloured perception of Lang as a composer, Harald and Sharon

⁵³ Hermann Rosenwald: *Das deutsche Lied zwischen Schubert und Schumann* (PhD Diss. Heidelberg University, 1929). Harald Krebs notes that it was unusual for such an entry on a female composer to appear in a doctoral dissertation of that period. See Krebs & Krebs, *Josephine Lang*, p. 220.

⁵⁴ See, for example, Marcia Citron's article 'Women and the Lied' in *Women Making Music*, ed. by Tick & Bowers, pp. 224–48.

⁵⁵ Weissweiler, *Komponistinnen*, pp. 212–25.

⁵⁶ Werner, 'The Songs of Josephine Caroline Lang', p. 906.

⁵⁷ *Ibid.*

Krebs' balanced approach to Lang's Lieder has shed light on Lang as a composer. She is now being considered as a serious artist.

10.6 Conclusion: The Artist and the Woman: A Divided Reception?

We have seen how Lang's gender profoundly affected her reception in the nineteenth-century. Almost all the reviews, positive or negative, were coloured in some way by the fact that she was a woman. Later in the twentieth century, objective studies of Lang as a composer have acted as a counter-weight to the imbalance of the past. Yet, in the present study, it is hoped that consideration of Lang as a woman composer has aided our understanding of her music. In the contemporary musical world, the acknowledgement of the gendered imbalance of the past will not weaken women's position in music. Rather, the continued feminist study of women's music helps us to realize the significance of the achievement of women such as Lang.

**Conclusion:
Josephine Lang and the Lied Tradition:
A Unique Musical Legacy**

Scholarship on Lang thus far has unearthed her as a composer of considerable merit. Harald and Sharon Krebs have explored her rich musical life in addition to analyzing many of her songs. While it is highly remarkable that Lang succeeded in becoming one of the most widely published women composers of the nineteenth-century, the core of her achievement lies in the artistic content of many of these songs and while Harald and Sharon Krebs have highlighted Lang's gift of song composition, the narrower focus of this thesis has unearthed Lang's musico-poetic language in a range of her settings. It is hoped that the varied aspects of this thesis will combine to reveal another side to the composer, namely, that Lang's talent for composition was unlocked by interaction with a poetic text. Exploring the nuances of her compositional style through a portion of her Lieder is an important step in her reception as a Lieder composer. It is hoped that through the application of the approaches of Susan Youens and Lorraine Byrne Bodley, Lang's role as a contributor to the Lied tradition is unveiled through discussion of her songs in the context of the Lied tradition as a whole. Against the backdrop of a feminist appraisal of her career and a sociological and cultural study of women's relationship to the Lied, Lang's contribution to the genre can be more effectively understood.

This thesis embraces current polemics—the areas of feminist musicology, the study of women composers and the argument for a text-centred analysis of Lieder—by balancing a text-based analytical methodology with a feminist approach to Lang's

music. The acknowledgement of the need to consider her music alongside her gendered struggle is also a necessary step in the exploration of Lang's music. This thesis was as much about the process of analyzing her songs as about the results of such an exploration in that it sought to treat Lang's music seriously, which surprisingly is not yet the case for many women composers of the past. However, the process of analyzing Lang's music is an important step in her reception and indeed in the study of women composers. Occasionally the task involves an uneasy meshing of ideologies, but more often it is a felicitous mission, as one re-discovers an individual's expression and recognizes its importance and strength.

Through the biographical study of Lang, we observed that she faced many difficulties that affected her career. Many of these difficulties are shown to be gender-related. Lang lacked a strong grounding in musical education, a symptom of girls' education not being taken seriously. Later time constraints during her married years hampered her composition, an obstacle associated with gender roles in the home. It is a remarkable achievement that Lang continued to compose songs. We then witnessed the importance of art, in particular, the importance of composition. The presence of art as consolation in her life discernable in her later years reveals that for Lang, her songs were not solely items for public consumption but deeply personal expressions of her own experiences.

In the examination of the cultural climate of Lang's *Lieder*, we saw that beyond biographical issues, deeply ingrained gender ideologies saturated the climate in which she composed. Women's relationship to the *Lied* was paradoxical in that it allowed them freedom to compose but the minor status of the genre worked against

them: the absence of the symphonies and operas in women composers' outputs tainted these women's aspirations as serious female composers. Many women composed Lieder in the nineteenth century but few composed them with such creativity and dedication as Josephine Lang. Many of Lang's Lieder aspire to the Schubertian Lied. Her highly varied and imaginative song output reveals a composer who worked tirelessly on her songs and was deeply committed to her art.

One of Lang's primary achievements was the depth of artistry in her songs. As argued for in this thesis, this was based on her reactions to the poetry. The notion of the Lied as a kind of artistic ekphrasis aids our understanding of Lang's relationship with the Lied. While the analytical methodology is borrowed from Youens and Byrne Bodley, the notion of ekphrasis strengthens the justification of the use of a text-based methodology. Through analytical discussion of how Lang's musical response reflects the poetry she set, we observed the close relationship between words and music in her Lieder. Our exploration of the Goethe, Heine and Uhland Lieder reveals Lang's acute sensitivity to the text. Sometimes, we see how she creates something new from her text and perhaps changes the trajectory of the poetic idea.

We can count many of the Goethe, Heine and Uhland Lieder as her finest settings. Of course, Lang's most masterful compositions were not limited to these poets. Many of her settings of her husband's poetry are wonderful songs. That Lang's best songs do not necessarily originate from the 'best' poetry, reveals the complexities of composers' dealings with poetic texts and that inspiration to compose songs is not derived purely from the poem. Creativity comes from within

the composer as well as the poem itself. If we consider Lang as Scher's 'composer-as-reader', we see that Lang, although not the most discerning, was an imaginative and original musical reader of poetry. But also we see that her Lieder balanced a tightrope. There are also settings that seem to reflect trends of drawing room culture. There exist settings that we cannot count her finest. Such cases served to illuminate the complex connections between women and the Lied and the impact of gender on one's compositions.

Lang's aesthetic of Lieder-writing is shown to be complex and personal. Yet, within her songs, we saw that although she did not possess a learned background, she had an ability to interpret in music the many layers of the poetry. Lang composed with an adventurous palette and an imaginative style. Her musical responses to the poetry were highly varied while also revealing that she was in tune with contemporary trends in Lieder-writing. The concept of her songs as a diary is shown to confirm Lang as a serious artist.

An exploration of Lang's reception explored the manifestation of some of the theoretical issues discussed in Chapter 4. Reviews of her songs were primarily gender-biased. This is shown to be the case for many women composers. The appreciation by her peers, both male and female, however, reveals that she was respected as an artist. Some links are drawn between H.A. Köstlin's biography of Lang with Sebastian Hensel's book on his mother, Fanny Hensel. Here we see an attempt to portray these women as ideal representations of femininity, in contrast to their musical achievements which belied the norms of their sex. While this idealizing

affected Lang's twentieth-century reception, Lang is beginning to be treated as a significant composer, in such studies as Harald and Sharon Krebs' book.

Although the results of this exploration of Lang's songs are varied and at times contradictory, it is certain that Lang had a deep sensitivity to the text; a detailed text-based analysis reveals the closeness of the relationship between music and poetry in many of her *Lieder*. While Lang cannot be labelled as being a composer with acute literary discernment given her manipulations of texts, her songs reveal profound connections with the world of poetry in which she was immersed. Among literary greats, she set Goethe, Heine and Schiller. She set Byron in translation and also had a knowledge of Shakespeare. The settings of the three poets under discussion here were chosen in order to give a broad overview of drawing room culture. The presence of canonic and minor poets suggests a *Lieder*-composer who was widely and actively connected to the cultural interchange of poetry, music and song in the drawing room. The *Uhland* settings, the poems of which are more sentimental and typically Romantic, are exemplary of her response to the interchange in the drawing-room culture. In addition, two of *Uhland*'s poems unlock an intensely personal expression by Lang in two of her finest *Lieder*. Even though Heine and Goethe are canonic figures outside of domestic culture, they also contributed to it, paradoxically, more than any other poets. Interestingly Wolf did not set any Goethe poems that Schubert had set when he felt he could not improve on them. While Lang surely did not seek further to perfect the Schubertian *Lied*, it is interesting that she chose Goethe settings that generally were not set by Schubert. Perhaps she felt that she could 'say' something new by setting poems by Goethe, which were not as widely used.

As is evident in the songs, Lang was alive to contemporary developments in song. In Lang's notebooks, copies of songs by Schubert, Felix Mendelssohn and Fanny Hensel⁵⁸ are found. In a letter to Clara Schumann, she revealed how much she loved Robert Schumann's *Myrthen*.⁵⁹ It is this author's belief that Josephine Lang strove to attain the level of these masters in her own Lieder but was prevented from realizing her full potential by a lack of a proper musical education, as a direct result of her sex.

In addition, we see in Lang's output some Lieder that precariously conform to a drawing-room aesthetic but also illuminate Lang as an active contributor and disseminator of art song in southern Germany. The varied colours and rich harmonic palette of her compositional style are readily observed in a survey of just over thirty settings, revealing the composer as a highly skilled and stylized artist. Lang's refined musico-poetic aesthetic reveals her as a truly gifted composer of song. Just as Youens discusses the 'trajectory' of Franz Lachner's Lieder from 'youthful radicalism to conservatism in old age,'⁶⁰ it is interesting to impose this kind of vectorial perception on Lang's career, which began with youthful dynamism and progressed to maturity. The confessional in these songs has been illuminated in light of Lang's famous statement. This study of Lang's songs adds to the complex braided history of the Lied and weaves another strand of knowledge into that braid. As we continue to lift the veil on the past, and consider its relevance to the present, Lang's songs act as a record of cultural, social and musical history. In addition, since many of these songs were composed in the 1830s, a period considered a lacuna in song's

⁵⁸ WLB, MS Lang, Mus. fol. 53a.

⁵⁹ Lang to Clara Schumann, 26 [or 16] August 1859, Mus. Nachl. K. Schumann 5, 216, Staatsbibliothek Preussischer Besitz. Cited and translated in Krebs & Krebs, *Josephine Lang*, p. 153.

⁶⁰ Youens, *Heine and the Lied*, p. 90.

development only because there has been a lacuna in scholarship of this period, a study of Lang and her contemporaries reveals that the period after the Schubertian Lied and preceding Schumann's *Liederjahr* was by no means a 'trough' in the Lied's development but rather a vibrant period in the genre's history.

Music history has placed a focus on orchestral works but Lang reached a profound level of expression through her songs, one of the few media available to her. Lang's song output is, however, so much more than popular ephemera. Although song scholarship has now attained its rightful position in musicology, the remnants of the old belief that 'symphony legitimates song'⁶¹ are still felt in scholarship on women composers today. While major genres of composition were simply not available to Lang, her musical contributions, which took place predominantly through song, and those of other composers like her who concentrated on song, should be no reason to prevent these songs from being explored.⁶² Although there are many other fine settings of poetry by other poets, the choice of Goethe, Heine and Uhland settings was not, in fact, about selecting Lang's best settings, although some of her finest Lieder are found among this subgroup of her Lieder. Indeed Lang's best songs are distributed throughout her output. However, an in-depth analysis of poetry and music in the Goethe, Heine and Uhland settings allows us to see that Lang profoundly grasps the poetic, illustrating a strong relationship between poetry and music in her songs. Although the intent has been to contextualize Lang's contribution to German song, through the approaches of Youens and Byrne Bodley, the aim not

⁶¹ Youens, *Heine and the Lied*, p. xxii.

⁶² Here I am concerned with the songs of such composers as Robert Franz, Marie Hinrichs, Johanna Kinkel and Ingeborg von Bronsart. I am aware that the songs of Schubert and Hugo Wolf fall outside such categorization.

was necessarily to attempt to reveal that Lang possessed the same ‘artistic mission’⁶³ as Wolf in his *Mörrike Lieder*, for example, or to demonstrate a ‘unity of form’⁶⁴ as Byrne Bodley does in her study of Schubert’s Goethe settings. Rather, Goethe, Heine and Uhland were chosen to relativize Lang’s contribution to the song tradition of her day.

Against the backdrop of her struggle as a woman composer, the impact of Lang’s achievement in song is strengthened. The discussion of her gendered struggle serves to broaden our knowledge of women’s musical environments. However, beyond such gender considerations, the relatively small proportion of Lang’s *c.* 300 songs considered here testify to a composer who through her inimitable life and her distinctive musical voice, made a unique contribution to nineteenth-century German song. On Fanny Hensel’s reception, Todd writes, ‘it will be sometime yet before the new critical interpretations of her life and work are consolidated.’⁶⁵ By directly engaging with Lang’s songs now, this thesis seeks to make Lang relevant to Lieder scholarship and highlight her contribution to the nineteenth-century Lied. An exploration of Lang’s Heine, Goethe and Uhland’s settings confirm Lang as a gifted composer of Lieder, an ambassador for song in south Germany and a unique musical voice in the nineteenth-century Lied. Together with the recent milestones in Lang scholarship undertaken by Harald and Sharon Krebs and Barbara Gabler, it is hoped that this thesis will inspire further performance and analysis of Lang’s songs.

Lang’s Goethe, Heine and Uhland Lieder are shown to be engaging and interesting settings. While the quality varies in the songs, there is no doubt that

⁶³ Youens, *Wolf’s Mörrike Lieder*, p. 168.

⁶⁴ Byrne Bodley, *Schubert’s Goethe Settings*, p. 429.

⁶⁵ Todd, *Fanny Hensel*, p. 358.

Lang's Lieder deserve to be performed and listened to. As we approach the second decade of the new millenium, Lang's music is beginning to receive its deserved attention. Along side Fanny Hensel and Clara Schumann, Lang is beginning to be acknowledged as one of the most significant voices among women composers of nineteenth-century Germany. Now, perhaps, it is time for her contribution to the Lied tradition to be acknowledged.

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Discography

Lieder von Josephine Lang, Dana McKay (Soprano), Thérèse Lindquist (piano), (CD Deutsche Schallplatten DS 1016–2, 1995)

Josephine Lang & Johanna Kinkel: *Ausgewählte Lieder*, Claudia Taha (soprano), Heidi Kommerell (piano), (CD Bayer Records BR 100 248, 1996)

Josephine Lang: *Lieder 'Feenreigen'*, Heidi Hallaschka (soprano), Heidi Kommerell (piano), (CD Audite 97.472, 2002)

Von Goethe inspiriert. Lieder von Komponistinnen des 18. und 19. Jahrhunderts, Elisabeth Scholl (soprano), Burkhard Schaeffer (piano), (CD Salto, SAL 7007, 1999)

Das Lied im deutsche Südwesten. Christine Müller (Mezzo-Soprano); Thomas Bauer (baritone); Ulrich Eisenlohr (piano), (CD SWR Cavalli Records 2002)

Josephine Lang, 30 Songs. Companion CD to *Josephine Lang. Her Life and Songs* (Oxford & New York: Oxford University Press, 2007). Sharon Krebs (soprano), Harald Krebs (piano), Pamela Highbaugh Aloni (cello)

Appendix: Information for the Accompanying CD

A Selection of Josephine Lang's Goethe, Heine and Uhland Lieder

Aisling Kenny, soprano
Judith Gannon, piano

Engineered by John Lato

Recorded in the Recital Room, Performance Suite, Department of Music, NUI
Maynooth, 17–19 August, 2009.

Track Listing

- 1 'An die Entfernte', Goethe
- 2 'Mailied', op. 40 no. 2, Goethe
- 3 Die Liebende abermals', Goethe
- 4 'Lieb Kind', Goethe
- 5 'Seit die Liebste mir entfernt', Heine
- 6 'Die holden Wünsche blühen', Heine
- 7 'Ich hab' dich geliebet', Heine
- 8 'Deine blauen Augen', Heine
- 9 'Der Schmetterling', op. 13 no 4, Heine
- 10 'Und wüssten's die Blumen,' op. 40 no. 5, Heine
- 11 'Frühlings-Ahnung', op. 11 no. 3, Uhland
- 12 'Antwort', op. 11 no. 1, Uhland
- 13 'Frühlings-Ruhe', op. 7 no. 3, Uhland
- 14 'Ruhetal', op. 11 no. 2, Uhland
- 15 'Frühlings-Glaube', op. 25 no. 1, Uhland
- 16 'Die sanften Tage', Uhland
- 17 'Im Herbst', Uhland
- 18 'Das Ständchen', op. 43 no. 2, Uhland

Notes

Tracks 2–10 recorded using edition by Barbara Gabler: Josephine Lang, *Ausgewählte Lieder* (Kassel: Furore Verlag, 2009).

Track 12 was transposed into the key of E major. Bar 18, vocal line, E natural was amended to E sharp for this recording.

With the exception of track 15, these songs are, to my knowledge, previously unrecorded.

The performers are grateful to Mrs Mary Brennan for her creative input in the recording of this CD.

Summary

This thesis engages in a serious scholarly examination of Lang's Lieder to texts by Goethe, Heine and Uhland, and contextualizes her Lieder within the nineteenth-century German Lied tradition. Her songs are considered in the light of recent polemics in the debate on words and music in Lieder studies. An analysis of both text and music provides insight into Lang's unique gift of musico-poetic interpretation, while revealing that her songs draw on both the German drawing room and the serious Schubertian Lied styles. Lang's unique musical voice in the Lied tradition is highlighted through her distinct vocal lines, rich harmonic palette and widely varying pianistic figurations. The confessional is examined in a selection of these settings in light of her famous statement, 'My songs are my diary.' Lang's profound sensitivity to the text is explored and her unique aesthetic of Lieder composition summarised. Comparative study forms an element of the thesis and issues of performance practice are also raised.

In addition, Lang's particular experience as a 'woman composer' within this tradition is scrutinized. Initiated by questions surrounding the designation 'woman composer', an investigation into Lang's biography, career, compositional environment and reception is carried out in terms of gender theory in order to shed light on her unique musical contribution to the Lied. Socio-cultural issues for the woman composer of song in the nineteenth century are considered, mainly revolving around such dichotomies as public/private, professional/amateur and serious/popular. In response to the recent resurgence in scholarship on Lang, this thesis contextualizes her songs by augmenting our knowledge of women's musical activities in the

nineteenth-century but more importantly, by relativizing Lang's songs to current Lieder scholarship through exploration of her Goethe, Heine and Uhland settings.