

*F: Schubert-Schwanengesang;  
Lecture materials-with response  
from Rufus Hallmark*

Die Stadt

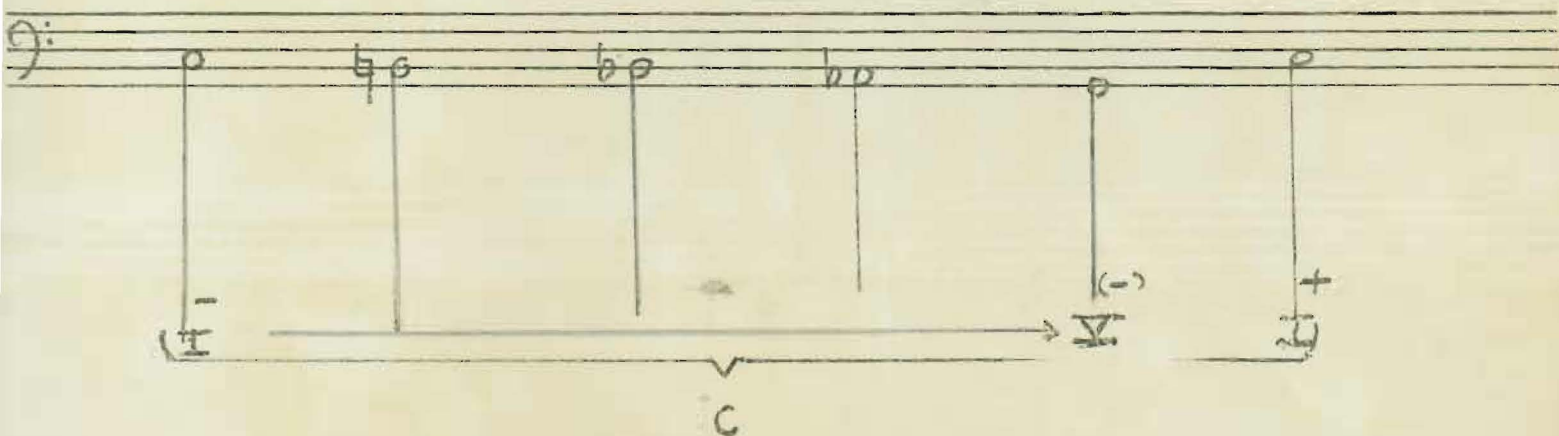
Der Doppel-  
gänger

Ihr Bild

Das Fischer-  
mädchen

Der Atlas

am Meer



THE AUSTRALIAN NATIONAL UNIVERSITY

HUMANITIES RESEARCH CENTRE

PUBLIC LECTURE

THURSDAY 9 OCTOBER 1975

8 p.m.

Professor Saul NOVACK, Professor of Music, Queens College  
New York, will give an analytical lecture:

SCHUBERT AND HEINE

which will be held in:

the Meetings Room, Eastern Annex

UNIVERSITY HOUSE

The lecture will be illustrated with slides and music.  
All welcome to attend.

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Professor Novack, Professor of Music, Queens College, formerly Chairman of the Department of Music, and also a member, Doctoral Faculty, Graduate Center, the City University of New York, is at present a Visiting Fellow in the Humanities Research Centre. His seminars and writings have been mainly in the analysis of musical structure and in the history of tonality. During his stay at the H.R.C. he is writing a book on musical chromaticism. This is his second visit to Australia where he has lectured at a number of universities.

THREE POEMS

BY

HEINRICH HEINE (1797 - 1856)

FROM *DIE HEIMKEHR* (*The Home-Coming*)  
(1823-24)

*Der Atlas*

Ich unglückseliger Atlas! Eine Welt,  
Die ganze Welt der Schmerzen muss ich  
tragen.  
Ich trage Unerträgliches, und brechen  
Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!  
Du wolltest glücklich sein, unendlich  
glücklich,  
Oder unendlich elend, stolzes Herz,  
Und jetzo bist du elend.

*Die Stadt*

Am fernen Horizonte  
Erscheint, wie ein Nebelbild,  
Die Stadt mit ihren Türmen  
In Abenddämmerung gehüllt.

Ein feuchter Windzug kräuselt  
Die graue Wasserbahn;  
Mit traurigem Takte rudert  
Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal  
Leuchtend vom Boden empor  
Und zeigt mir jene Stelle,  
Wo ich das Liebste verlor.

*Atlas*

Unhappy Atlas that I am, I must bear a world,  
the whole world of sorrows.  
I bear what is unbearable  
and my heart wants to break.

Proud heart - you have what you wished.  
You wanted to be happy, infinitely happy,  
or infinitely wretched - proud heart!  
And now you are wretched.

*The Town*

On the distant horizon,  
like a misty image, appears  
the town with its turrets,  
veiled in evening twilight.

A damp gust ruffles  
the grey expanse of water;  
with weary strokes  
the boatman rows my boat.

The sun rises once again,  
radiant, from the earth,  
and shows me the place  
where I loved and lost.



*Der Doppelgänger*

Still ist die Nacht, es ruhen die Gassen,  
 In diesem Hause wohnte mein Schatz;  
 Sie hat schon längst die Stadt verlassen,  
 Doch steht noch das Haus auf demselben  
 Platz.

Da steht auch ein Mensch und starrt in die  
 Höhe,  
 Und ringt die Hände vor Schmerzensgewalt;  
 Mir graut es, wenn ich sein Antlitz sehe -  
 Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!  
 Was äffst du nach mein Liebesleid,  
 Das mich gequält auf dieser Stelle  
 So manche Nacht, in alter Zeit?

*The Double*

The night is still, the streets are deserted,  
 my sweetheart lived in this house.  
 Long ago she has left the town,  
 but the house still stands where it always  
 stood.

And there stands a man, who gazes upwards  
 and wrings his hands with grief and pain;  
 I shudder when I see his face:  
 the moon shows me my own features and  
 form.

You ghostly double, pale companion -  
 why do you ape the pain of love  
 that tortured me, in this very place,  
 so many nights in times gone by?

( Literal translations by S.S. Prawer, from *THE PENGUIN BOOK OF LIEDER* )



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Nov. 4, 1985

Dear Saul,

Thank you so much for the loan of these materials. I think your interpretations taken by themselves are very appealing. I am, however, bothered that you begin with no external evidence on your side:

- a) the poems in your proposed cycle are not in Heine's order,
- b) nor are they in the order of Schubert's manuscript.

Hence, although your argument for logic of poetic ordering and your beautifully classical (too classical?) key scheme are attractive in themselves, they have to be said to have been made up from whole cloth, with no support in the sources, literary or musical.

This is not to deny that there is a problem with Schwanengesang, add with the Heine poems (songs) in particular), nor to say that your "solution" could not hypothetically be correct. It is only to recognize the special nature of your proposal.

I have not yet read Kramer's 19th-Century Music article, but his order is Heine's order:

Das Fischermädchen	A flat
Am Meer	C
Die Stadt	c
Der Doppelgänger	b
Ihr Bild	B flat
Der Atlas	g

He says his article also puts forward an argument making good, tonal sense of the key sequence.

over

But I guess with ingenuity one can always do that.

Anyway, I think you should read his article, and then write your article partly as a response, since it will succeed it in print.

*Refer*

P.S. As you will have heard, the letters went out today. I delivered the long letter to Meyer to Schapiro by hand, personally, myself, in person, face to face. (Also the 60% drawings comments personally to Patricia.)