

*D: Miscellaneous letters,
programs, and music*

Folder D –

In addition to the following scanned pages, this folder also contains:

The booklet “George and Edward Blum: Texture and Design in New York Apartment House Architecture” by Andrew S. Dolkart and Susan Tunick

Various pages from “Distant Cycles: Schubert and the Conceiving of Song” by Richard Kramer

The article “Recycling Schubert: On Reading Richard Kramer’s Distant Cycles: Schubert and the Conceiving of Song” by Louise Litterick

Photocopies and transparencies of *Der Doppelgänger*, *Ihr Bild*, and *Der Atlas* (all by Schubert)

The changing relationship between music and word is a fascinating pathway in the history of music, one which reflects different facets of the aesthetics ~~that reflect~~^{cf} musical expressivity^{express}. It would seem as though each of these two media, music on the one hand, and word on the other, are involved in a constant see-saw, the weight of one overpowering and dominating the other. The factors dictating these relationships are variable, but particularly important is the inherent quality of the text. Poetry, then, which exists in its own right, may very well lose its autonomous significance in its fusion with music, or vice-versa. Is or is not poetry the mistress of music? When at the beginning of the 17th century the great madrigalist, Claudio Monteverdi, was criticized for having violated the so-called "rules" of musical composition through his alleged "improper" and "abusive" use of dissonances, he replied that the same rules were based on a prima prattica, a first practice, whereas his art was the secunda prattica in which poetry was the mistress of music. On the other hand, turning to popular early 19th century Italian opera in which the virtuosity of the voice was regarded as almost an end in itself, and the rolling phrases and captivating melodies of the aria were regarded as the sine qua non, the supreme Italian^{at}ante, Rossini, declared that he could just as well set his laundry list to music as any other text.

There are few occasions in the history of music in which the fusion of great music and great text is more than the ~~sum~~ of the two parts. Franz Schubert and Heinrich Heine are two souls whose chance^{spiritual} coming-together resulted in rare inspiration, as revealed in the six songs to texts of Heine which Schubert set in late summer, 1828. This collection of songs proved to be one of his last works, for he succumbed to typhoid fever on November 19, 1828, after an illness of several weeks.

Heine and Schubert were born in the same year, 1797. Heine and Schumann^{Robert} died in the same year, 1856. Therefore, Heine's lifetime^{Span} embraced the lives of two composers whose settings of his texts have given Heine enduring fame among a wide circle of music lovers. Heine's early poetry collectively appeared in 1827 under the title of ^{Du's} Buch der Lieder. This issue of his poetry was a revision, amplification and partial reordering of a number of cycles of lieder published previously at various times. Schubert's settings are to six poems of the third cycle, Die Heimkehr (Home-coming), which Heine, himself, stated were composed in 1823 and 1824. Die Heimkehr first appeared as a whole in May 1826 in a general

collection of prose and verse under the title Reisebilder (Portraits of a Journey), and it is in this form that Schubert probably first came in contact with Heine's poetry during an evening of music making and literary reading at the home of his friend, Schober, on January 12, 1828. This is an entry noted in the diary of Franz von Hartmann, a friend of Schubert. The same diary reveals that the remainder of the Reisebilder was read at the group's gathering one week later. It is apparent that Schubert, presented with a large collection of Heine's poetry, chose a group of only six of them for reasons which appealed to him, and which offered him a significant opportunity for his creative invention. These six songs are contained in the Schwanengesang, "Swan Song", or as they are sometimes called, "Dying Strains", a title ~~was~~ which was given to them by the publisher, Haslinger, when they were issued in 1829, after Schubert's death. Together with the six Heine songs are a number set to poems by Rellstab, and one by Seidl. The Rellstab poems were found among Beethoven's papers after his death and passed on to Schubert. The one poem by Seidl is not very significant, and Schubert's treatment of it is not on the same high level as the other songs. It is incorrect to consider the Schwanengesang as a cycle, for there is no continuity or underlying and unifying theme. Yet the Heine poems as a group are closely bound together by a unifying experience in Heine's life, and ~~expressed~~ by a poetic view as well. The succession of poems as they appeared in Die Heimkehr was not observed by Schubert, but in selecting them he achieved a grouping that offered homogeneity.

In the summer of 1816, when not quite 19 years of age, Heine left his home town, Düsseldorf, and went to Hamburg to enter upon a career in business under the guidance of his wealthy uncle. During his three years stay, and complete failure in his business venture in which he had no interest whatsoever, he fell in love with his cousin, Amalie, his beloved "Molly", two and a half years his junior. But this was an unrequited love, the reasons ^{in part} possibly lodged in the considered unsuitability of ^{in his brother, Ferdinand} The poet Heinrich as a potential husband. The reflection of this love is beautifully rendered in the cycle of poems entitled Lyrisches Intermezzo which preceded Die Heimkehr. It is the earliest group of these 65 poems that Schumann used for his song-cycle, Dichterliebe. Die Heimkehr, from which Schubert's songs ~~are drawn~~ are drawn, is largely concerned with the theme of rejected love, though as a whole it is not homogeneous. The reasons for the title are not quite clear as to whether it refers to his departure from the University of Berlin to return to his parents' home in Lüneberg, in 1823, or to his brief stay in Hamburg, - or, perhaps it signifies a spiritual return. Whatever the reasons, the first part of the cycle ~~of~~

of 94 lyric poems breathes the despair at the remembrance of past love. The poems are numbered, without titles.

The six songs set by Schubert in the order in which they appeared in the published form in 1829, and with the titles which Schubert gave them as they appeared in his manuscript, are as follows:

Poem 27	Der Atlas
26	Das Bild (The Portrait)
8	Das Fischermädchen (The Fishermaiden)
19	Die Stadt (The City)
16	Am Meer (By the Sea)
23	Der Doppelgänger (The Double)

Die Stadt describes the poet's feelings upon ^{first} seeing the city which was the scene of his past unhappy love. Der Doppelgänger is set in the streets of the city;..he sees the house where his beloved once lived. Ihr Bild describes his feelings upon looking at a portrait of his beloved. The two sea settings are related to his stay at the seashore connected with his Hamburg visit. In one, he compares his heart to the stormy ocean. In the other, he recalls himself and his beloved at the shore, where he drank her tears, and they consumed his soul. In Der Atlas he likens his suffering to the burdens borne by Atlas. This is his symbol of Weltschmerz. We shall return to the poetry in a while.

It is impossible to outline at this point the historical background to the emergence of the Lied or so-called art-song at the beginning of the 19th century. Schubert is its first great master, and his more than 500 songs set to the texts of Schiller, Goethe and Heine on the one hand, ^{to the many examples of} and his versifying friends of his daily circle on the other hand, reveal a wealth and variety of expressions. It is the emerging lyric poetry at the end of the 18th century that sets the stage for the outburst of song. But it is more than that. Also important is the development of the ^{modern} pianoforte as an instrument capable of expressing graduated degrees of dynamics from very soft to very loud, expressive nuances that respond to the variable touch of the finger, a wide range of pitch, and a sustaining pedal that permits the sound of the strings to ring out and endure. Thus, this instrument was able to become more than an accompanying component to the voice. Indeed, in Schubert's hands it became an equal protagonist in the unfolding of the inner and outer drama of the poetry, or in

creating the appropriate atmosphere. These gifts show themselves early in Schubert's output ^{for example,} in the lovely ambience of the accompaniment in his masterly setting of Goethe's Gretchen am Spinnrade at the age of 17, or ^{the} dramatic use of the keyboard in his ~~ms~~ youthful masterpiece, again ~~to~~ Goethe, the dramatic ballade, Erlkönig, written only one year later, and destined to be his first published song, his Opus 1. Another factor that contributed to the rapid development of the Lied was the growing art-consciousness of middle class urban society, particularly in Vienna and some of the German cities. Literary and musical circles frequently became one, and it was in this atmosphere that the evenings devoted to Schubert's music, among others, was cultivated by Schubert's friends, some of whom were singers, minor poets, and artists. These were the so-called Schubertiads, which form the Ariadne's thread of Schubert's creative life. ^{IN THE MIDDLE-CLASS HOME} The playing and singing of folk-songs, now amply engendered by the presence of the versatile pianoforte, joined company with music for four hands in many new forms, and diverse short piano pieces, in all of which Schubert became a prolific master. Songs joined poetry in frequent publications ⁱⁿ of various journals that enjoyed wide circulation.

Schubert's songs were written in many forms from the simple strophic form, in which the various stanzas of the poem are set to the same music, to the most complex, such as in a dramatic ballade poem in which there is constant changing of melody and piano to fit the varying moods or developing drama. The form adopted by Schubert for each poem was conditioned not by a pre-conceived idea, but rather by the nature of the poem. The later songs reveal constant flexibility. But whatever forms his songs took, almost every one is marked by that characteristic feature that is Schubert's hallmark, and for which he is so beloved, beautiful melody. Central to Schubert's output of lieder are the two large song cycles to the poetry of Wilhelm Müller, Die Schöne Müllerin (The fair maid of the mill) of 1823, and Die Winterreise (The winter's journey) of 1827. The first cycle begins optimistically with the joys of love, but ends sadly with ~~the tragedy of~~ rejection. The second cycle of songs commences with the rejection explicitly expressed in the first song. For the remainder, winter, cold, ice and other symbols of death, as well as thoughts of death itself, cast an overwhelming grey spell of endless suffering. In these two great cycles Schubert captures each mood perfectly both through melody ~~and~~ through

the use of the piano. The harmonies, as always, are strikingly expressive, reflecting the nuances of the text.

The climax is attained in the Heine songs. Schubert's illness and suffering during the years between Die Schöne Müllerin and Winterreise is reflected by the pessimistic quality of the latter song-cycle. The Heine texts provided him with an ever greater form of intense despair. Heine's poems frequently are directed towards a climax reached in the last stanza, and sometimes in the last line. This is psychological drama. Schubert paralleled musically these psychological motions. Even when there is no inner dramatic ^{development} ~~moment~~, as in the case of Der Atlas, he created a musical drama which enhances the text.

Four of these songs are now examined, three of them in detail.

One more final consideration must be given to the total Schwanengesang. I already have commented on the inappropriate interpretation of the total corpus as a cycle, and the heterogenous ^{NATURE} relationship of the Rellstab and Seidl poems. Since all of these songs were published as a group after his death, we do not know really what Schubert had in mind. Neither should we assume that the order in which the songs appear in his manuscript necessarily indicate the order in which he wished to have them performed or published. Surely he wished to consider the Heine poems as a group separate from the others. This is borne out in a letter addressed to the publisher, Probst on the 2nd of October 1828, soliciting the publication of a number of works. Included is "Auch habe ich mehrere Lieder von Heine aus Hamburg gesetzt," Heine's publisher, Pampe, was situated in Hamburg.

No mention is made of the Rellstab and ^{Seidl} ~~Seidl~~ songs. He surely did not know the details of Heine's personal life that motivated Die Heimkehr, though the reference to "Heine aus Hamburg" is curious and deserves more attention. Schubert did not choose his songs at random, and the selection does make sense as a group. The order of the songs in terms of text may be as follows:

- | | |
|-------------------|---|
| Die Stadt - | entrance: the first view of the city. |
| Der Doppelgänger- | the street setting; the view of the house of his beloved. |
| Ihr Bild - | interior scene; her portrait. |

The above three songs move in sequence.

AM Das Meer must be ^{the} ~~the~~ concluding song for it speaks of the poison of her love and ~~his death~~ the ^s ~~resulting~~ death of his soul.

Das Fischermädchen is an interior poem, after the ^{first} ~~three~~ in succession; ^{the heart} ~~speaking of lost loves as pearls lying~~ beneath the sea.

^{is like the sea,} ~~Der Atlas,~~ the eternal Weltschmerz, can be placed anywhere other than within the three successive poems, and must come before the last poem.

The final guide lies in the choice of keys. They do not seem to be a random selection and are united through a logical succession based on structural tonal relationships.

Die Stadt

1. Register pp chord non-thematic not a leading-tone dim. 7th. NEW!
"C" is Die Stadt
2. bar 7 Voice: declamatory NT
3. end of first stanza Eb D C 3rd
4. 2nd stanza voice moving through the chord.
all 3rds
atmosphere sustained
pp
demonstrate different accompaniment
5. 3rd stanza declamatory
new harmonic support
6. REVELATION: "zeigt mir jene Stelle" B2
Liebste high G ff
7. End: atmosphere chord.

Fl. 1 }
32 } Double NT.

Ihr Bild

1. beginning: repetition. The introduction is not thematic.
2. Bb to Db 3rd with Anatural. Gb to F. Nt. *TENSION*
similarity to Atlas opening
3. bar 9 change to MAJOR text.
4. 15 harmonic motion of middle section Bb to Gb Cb as NT
"zog" - "gathers"
5. 22 Augenpaar Db Bb repetition piano alone
6. 23 transition: no V.

Ending: piano alone to minor.

poetic - revelation at the very end. hence piano commentary.

An example of the juxtaposition of minor and major repetitions, revealing the emphasis on mode differences for contrast....here applied to text and pathos.

By no means a new procedure in Schubert..one finds its use again and again throughout the entire history of his lieder ...but this is a beautiful example of sensitive response to the text, perhaps more striking than any other example in the use of the minor at the very end as an interpretation of the poem as a whole.

Der Doppelgänger

1. low register dynamics
2. 3rd D NT Tension similarity to Der Atlas Ihr Bild and Die Stadt
3. Ostinato the double..always present
4. 13 and 14 also in pairs.
5. voice: declamatory... the Nt
pp
6. 3rd and 4th line of quatrain, - a variant of 1 and 2
7. 2nd stanza rising line and text..stärkt in die Höhe..
NT Tension
8. SCHMERZENSGEWALT ~~structural~~ F sharp change of register.. new high point.
fff ffz
b2 below
9. GESTALT. REVELATION G highest point
dissonance
fff
b2 in bass
10. 3rd stanza; harmonic motion - plunging into the inner depths
great motion
dynamic - psychological.
11. Ending piano alone
b2. ppp.

Atlas

1. Register and dynamics
2. Interval - opening motive piano/voice
3. bar 16 tonal motion "impossible" distance
4. bar 22 "proud heart" change to major positivism - hope bass structure
5. 31. "endlich" NT
6. 34 -39 ending with E - G - Bb dim. 5th
"Elend" fff

NT

TENSION

7. Schubert's addition a.completing the circle
b.new meaning to Schmerzen
b2 Mozart's "Zauberflöte"

tension and continuity in internal structure Fsharp - G - Ab
19 37 50

interval of organic integration: 3rd

The Heine texts selected by Schubert cannot be ignored in their role in providing the composer with the inner tensions and drives that were so essential to the concentration and tonal tensions in the musical structure of these songs. A glance at the Rellstab poems, set by Schubert during the same period he worked on the Heine Lieder, reveal the great difference. Here is the text ~~is~~ of the poem, Standchen, the best known of this group:

It is obvious that there is no internal direction of intensity. The last stanza becomes the final affirmation of the mood of the whole.

Aaron Copland School of Music

Thurs, 11/21/96

Dear Saul,

I decided to xerox The intro,
and Home chapters from Richard
Kramer's book, plus The review-
essay by Louise Letterick. (You
met Louise at our 25th anniversary
celebration — — as well as her husband
the composer/theorist Fred Terdahl.)

Must rush. So glad you
called.

Rufus



Dear Martin:

I am very sorry that your inquiry came at a most inopportune time when I could have given much more thought to the re-evaluation of my text that I had not seen or thought about significantly for more than twenty years. Having read the Kramer and Litterick essays, I was plunged into a process of attempting to rethinking the entire matter within the context of what I had learned. I realized that I had written in the past essentially a preliminary draft to a first true draft of what I would regard as leading to an essay I could offer for publication.

I therefore must offer the following remarks as the essentials of my original thoughts, omitting the general remarks that were oriented to other than musicological scholars.

I agree with Litterick (a beautifully argued "review") in the consideration of the six pieces as "a set" rather than a cycle. I would go even further in saying that the order in which the songs appear is not logical. It was NOT Franz Schubert who submitted the "set" to his publisher, Haslinger, but his brother. While that is the order in the autograph, are we certain that the autograph represents his intentions, given that these songs were among the final compositions of his life? Why did he not set other poems beyond #24 - Der Atlas, the last in Heine's order which Schubert chose to set? It is possible that the set was never completed! Why did he move about without any consideration of order? What is the unified sense of the succession of his settings of Heine's #24, 23, 8, 16, 14, 20?

Kramer's re-ordering of the succession is supported by a quasi-Schenkerian analysis which is not convincing to me. I view Litterick's criticism as valid, but I find her analysis of the succession based largely on certain chordal relationships and parallels. I need not repeat them for they are quite specifically embodied in her text. I find that her reading of chords is a superficial distinction. For example, in citing augmented sixth chords as they appear in different compositions, she does not differentiate them functionally. For example, the chord at the beginning of Am Meer is NOT a leading-tone chord, but based on neighbor-tone motion in the prolongation of a c major chord.

My interpretation of the order, revised from the order as it proceeds in the autograph, is based in part on the interpretation of the texts. I differentiate them as follows:

The texts primarily are either dramatic narratives, or emotionally reflective, either specifically or abstractly. The general description of each poem has been given in Kramer and in Litterick. My summary, while general, may differ to some degree. I will attempt to outline them.

The poems concern the past. They are the expression of lost love. The core of dramatic narrative lies in three poems. In Die Stadt the poet sees the city in the distance, showing him the place where he lost his dearest love. Der Doppelgänger reveals the poet standing before the house in which his beloved once lived; now he relives the fantasy of his past torture. This exterior scene now is followed by the interior one, in which he stand before his beloved's portrait, bemoaning his loss. The reflective poems are as follows. Der Atlas, the ultimate Weltschmerz, is reflective but appropriately follows the narrative. Am Meer is conclusively reflective, the poet consumed and poisoned by the tears of his beloved. Das Fischermaedchen is reflective in an abstractive fashion, intimately tied to the set by its sea setting, as well as the related sentiments of the poet.

It is upon the basis of the foregoing that I have ^{selected} ~~based~~ the succession of the poems as follows:

#16	Die Stadt	narrative
#20	Der Doppelgaenger	narrative
#23	Ihr Bild	narrative
#8	Das Fischermaedchen	reflective

This poem can occupy an interior position which does not impair the continuity of the dramatic narrative centered in the three poems above. Appropriately, it is placed before the imposing and climactic Der Atlas.

#24	<u>Der Atlas</u>	reflectic climaxx
#14	<u>Am Meer</u>	conclusive

The keys, when arranged in the sequential order of the above, as shown, present an order that centers on the key of C, beginning in the minor mode and ending in the major mode, not unlike the juxtaposition of major-minor which is abundantly exploited in so many of his works, and in these songs as well.

It is upon this order that I have chosen to alter the sequence, with the viewpoint of doing so in the belief that Schubert's order was not to be regarded as firm for the reasons stated earlier. In this alteration I have not displaced the order of #16, 20, and 23 as the narrative core. I also have placed the sequence of events ~~as strictly~~ in the past.

In this succession the tonal structure of the work as a whole is projected. The motion from the initial tonic moves towards the dominant, the climax of emotion (Der Atlas), each of the songs primarily in the minor, with the singular exception of Das Fischermaedchen, the only song in the major within this motion to the dominant. The concluding song, Am Meer, commences with a chord that provides the maximal tension via the accented neighbor-tonic neighbor-tone motion, resolving to the 3rd and 5th

above the C, a beautiful resolution which aptly concludes the songs.

<u>Die Stadt</u>	<u>Der Doppel- gänger</u>	<u>Ihr Bild</u>	<u>Das Fischer- mädchen</u>	<u>Der Atlas</u>	<u>Am Meer</u>
↓	↓	↓	↓	↓	↓

C

If you want to talk with me again, I will be available from next Saturday on, when I return home (my Heimkehr).

Sach

December 1, '96.

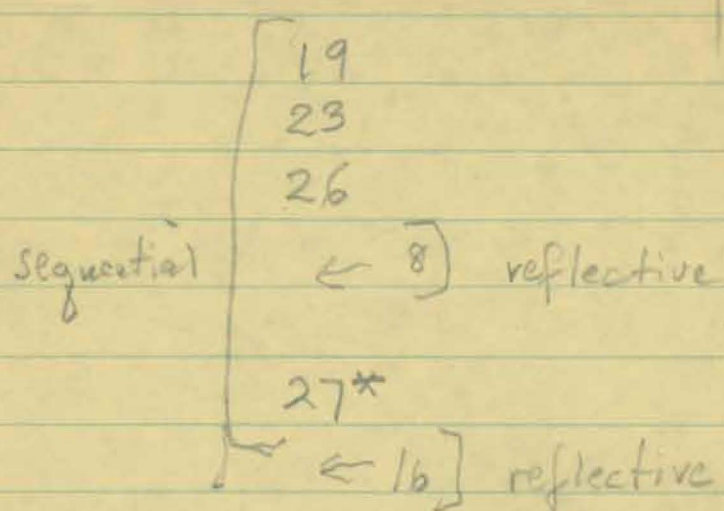
Excuse the typos. My computer-printer "crashed" some time ago, compelling me to use that primitive instrument, the typewriter, pending my replacement of my printer.
S.

Over

The four songs I have commented on reveal the enormous concentration of structural tonal elements in the service of the text and musical unity. The pianoforte certainly does not provide mere accompaniment to pretty melody. It is not only an equal protagonist but sometimes carries the greater responsibility in actively creating the tonal structure within which the text unfolds. We have seen the careful control of intervals and motives, the unfolding 3rds, the neighbor tones, the rising melodic line to a structural climax, the use of the b2 relationship for the expression of pathos at exactly the right moment, the harmonic excursions into distant relationships at points of greatest inner motion, the initial statement of motivic ideas in concentration before the voice begins, and the use of the same at the end,...

In these few songs Schubert finally captured decisively the spirit for which he had yearned ever since his earliest years as a composer, -that is, the spirit of Beethoven. This is the same concentration that is to be found in the late string quartets and the late piano sonatas of Beethoven. In these songs, pithy and brief, he was able to achieve this high concentration which had eluded him in his instrumental works, even in his last ones, the great C Major symphony of which he was so fond, the magnificent C Major Quintet with added violoncello, as well as the three marvelous piano sonatas, the A and Bb Major, and the C minor, .. for, great as all these works are, their expanded spatial gestures could not contain the concentration and preserve the economy of means of late Beethoven. The great tragedy is that no further time was available to Schubert to pursue this path further.

			Total order
19 Die Stadt	3	1	1
23 Doppeltgänger	4	2	2
26 Der Bred	5	3	3
8 Fischermädchen	1	4	4
27 Atlas	6	5	5
16 Der Meer	2	6	6

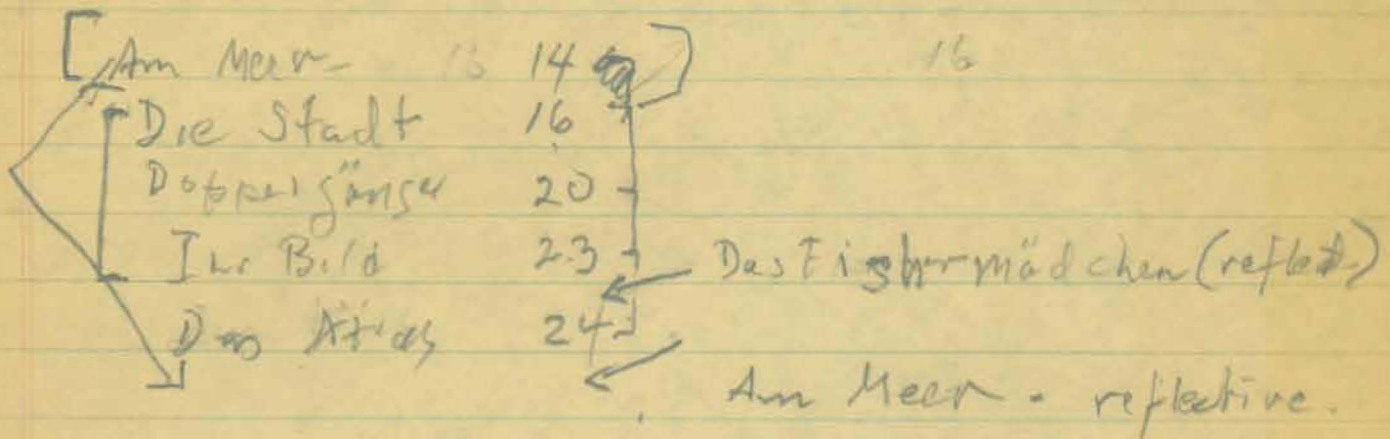


Since the reflective poems are not ~~an~~ essentially involved in the continuity factor ^{within} Heine's sequence of poems, they are strategically placed in positions appropriate to ^{both} the dramatic unity, where they function appropriately, and to the structural unity of the six poems.

*

Australia

Der Atlas	24		27
Ihr Bild	23		26
Das Fishermädchen	8		8
Die Stadt	16	(3)	19
Am Meer	14	(7)	16 <
Der Doppelgänger	(20)	(6)	23



Op. 10 # 2 Develop

1st movt

Handwritten musical notation for the first movement of Op. 10 # 2, measures 1-4. The notation is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 2/4. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G3, followed by a dotted quarter note A3, a quarter note B3, and a quarter note C4. There are some handwritten annotations above the staff, including "b7" and "5".

Two empty musical staves, one for the treble clef and one for the bass clef, with a grand staff bracket on the left.

1st movt Develop Op. 10 # 3

Handwritten musical notation for the first movement of Op. 10 # 3, measures 1-4. The notation is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 2/4. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G3, followed by a dotted quarter note A3, a quarter note B3, and a quarter note C4. There are some handwritten annotations, including a blue arrow pointing to the first measure and the word "preparation!" written in blue.

Handwritten musical notation for the first movement of Op. 10 # 3, measures 5-8. The notation is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 2/4. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G3, followed by a dotted quarter note A3, a quarter note B3, and a quarter note C4. There are some handwritten annotations, including a blue arrow pointing to the first measure and the word "preparation!" written in blue.