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## German Lieder: Songs for Women

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## GERMAN *LIEDER*: SONGS FOR WOMEN

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### ABSTRACT

My research identifies German *Lieder* composed specifically for female singers. Female-specific songs were determined through textual analysis of the solo works from four influential composers of this era, Franz Schubert (1797–1828), Robert Schumann (1810–1856), Johannes Brahms (1833–1897), and Hugo Wolf (1860–1903). Research methods include existing data, biographical studies, sociological studies, and performance practice. Also, personal study and performance through a public solo recital of female-specific works gave me an opportunity to sing *Frauenliebe und-leben* by Robert Schumann, *Rat einer Alten* by Hugo Wolf, *Mädchenlied* by Johannes Brahms, and *Gretchen am Spinnrade* by Franz Schubert for the first time. These works are discussed in detail. For further reference, an appendix is provided of female-specific *lieder* from the selected composers, Schubert, Schumann, Brahms, and Wolf.

### INTRODUCTION

The study of German *Lieder* is beneficial for all classical singers. It provides several ways to improve the quality of musicianship through language, interpretation, singer and accompanist unification, and technical challenges. Whether the singer wishes to teach music in any format, or pursue a performing career, studying *lieder* prepares the singer by imparting knowledge of this literature and repertoire, teaching key elements of another language, and as a stepping-stone in the art of performance. My objective in identifying German *Lieder* composed specifically for female singers is to create a tool women can utilize when choosing songs, and also to share my personal performing experiences in this genre, thus adding to the future success of women performing *lieder*. When choosing to study German *lieder*, it is important to learn all aspects of the music, which includes historical background of the music, and the biographical information on the composers. This will contribute to a better understanding and interpretation of the music when performing *lieder*.

In German, *Lied* translates as *song*. *Lieder* (songs) are part of a traditional art song genre in classical solo singing. Similar to opera and oratorio, art song is typically meant for solo voice and piano. Primarily taken from preexisting poems, *lieder* are a setting for lyric poetry, deriving from earlier folk song traditions in Germany.

This era of German *lieder* produced the most significant outpouring of art song during the nineteenth-century, and was a part of German Romanticism, a dominant movement in the late eighteenth and early nineteenth centuries. German Romantic principles promoted

the desire to extend beyond what is known... Romantics wanted to eliminate boundaries, to extend beyond limits, and to enjoy the infinite. This resulted in the desire to escape mundane daily existence through intoxication and through embrace of chaos, through exploration of the mystical and investigation of the abnormal... The celebration of the contradictory also was a reaction against what was considered an oppressive rationality and orderliness during the Enlightenment... Romantics wanted to define their world through opposition and PARADOX: to intensify reality with the imaginary, to emphasize the spiritual through contrast with the material. (Stein & Spillman, 1996, p. 5)

Romanticism was expressed through several art forms, including music, visual art, literature, and education. Romantic topics included “love, suffering, distress, nature, season, and pious devotion” (Hallmark, 2010, p. 18).

Romanticism evolved after the cusp of the American Revolution (1775–1783), the French Revolution (1789–1799), and during the Industrial Revolution. Change was in the air, and the world was progressing. Everyday life was transformed by the Industrial Revolution—railroad systems were becoming advanced, science and medicine were making huge strides, and “new attitudes about life, religion, economics, and politics were in the air” (Schonberg, 1997, p. 138). As a result, the arts also evolved.

The middle class was growing, and there was an appetite for the arts. “The *lied* was a perfect miniature form combining music and poetry, art and literature, natural landscapes and the interior life of the individual seeking a place in the world” (Elliot, 2006, p. 161). Because of the Industrial Revolution and the advancement of technology, instruments themselves were being built of better quality, and “the piano underwent

a phenomenal transformation unlike that of any previous instrument. Its modifications and technical developments most certainly contributed to the blossoming of lieder” (Elliot, 2006, p. 186). These advancements helped the piano expand its “tonal palette and expressive potential” (Elliot, 2006, p. 186).

There was a demand from the general public for “newly published songs to be used for home entertainment” (Elliot, 2006, p. 161). Almost every home featured private music making, in both performance and instruction. “Many composers took advantage of the fact that a good deal of money could be made from the sale of songs. Carl Loewe, Robert Franz, Mendelssohn, Schumann, and Brahms all wrote songs, duets, and quartets geared to the abilities of amateur musicians” (Elliot, 2006, p. 161). However, “Composers also set poems to music as an expression of the ideals of the Romantic movement”, and “Wolf...declared that his songs were written ‘for epicures, not amateurs’” (Elliot, 2006, p. 161). But, the *lied* made its way from private gatherings to public recitals, developing new concert selections that were not the typical symphony or an opera, and instead featured “songs, solo instrumental selections, melodramas, and poetry readings” (Elliot, 2006, p. 161) on the concert program. Different from the opera experience, “the *lied* demanded close communication between singer and accompanist and provided an intimate experience between performers and audience” (Elliot, 2006, p. 162). This is what makes *lieder* special: the combination of text and music engaging the pianist, singer and poetry to become unified, telling a story.

Another catalyst that spurred German *lieder* is the revolutionary work of Ludwig von Beethoven (1770–1827). Beethoven is regarded as the Father of Romanticism, and was famous in his own time. He developed and transformed new musical ideas that shook the music world, changing it forever. From art song, to piano sonatas, symphonies, and only opera, his music is known throughout the world. His most influential work is Symphony no. 9 in D minor, op. 125, which includes the famous “Ode to Joy.” This is a world masterpiece, and is considered the greatest composition ever written. So this is what Schubert, Schumann, Brahms, and Wolf were up against. Beethoven was a monumental figure, and cast his long shadow over every other composer, making it difficult to become recognized. If a composer was recognized, his work was compared to Beethoven, especially instrumental work. But, “in writing vocal music Beethoven was far slower to find his individuality than in his instrumental works” (Stevens, 1960, p. 235), thus causing *lieder* to be a venue where composers could write music and excel. Yet Beethoven

paved the way for *lied* in the changing world, and the following composers earned their place in music history through *lieder*.

The first composer I researched was Franz Schubert (1797–1828). Schubert never lived far from Vienna, and was well known locally “as a composer of songs” (Schonberg, 1997, p. 124). It wasn’t until forty years after his death that his music was given its due recognition.

As the twelfth of fourteen children, Schubert received a general education at the Imperial and Royal Seminary where he was a boy soprano in the choir (Schonberg, 1997, p. 125). At age eleven, he showed tremendous musical talent, being proficient at the piano, violin, and composition. Antonio Salieri (1750–1825), another famous composer, was employed as the court musical director in Vienna. He took notice of Schubert in 1808 and became his composition teacher (Schonberg, 1997, p. 125).

There is little information available on the personal life of Schubert. It is believed he was a very shy individual, keeping a small circle of friends, and never marrying. He lived a true Bohemian lifestyle, and “inhabited the music-loving, art-loving, intellectual middle-class world all his life...seldom having money, moving in with friends, spending much time at cafes” (Schonberg, 1997, p. 126). His close circle of friends consisted of like-minded people who were also musicians, poets, and artists. Money and time were of little significance to him, and he and his friends would rely on each other for basic necessities. “Hats, shoes, clothes, money—all was communal. Whoever was in funds for the moment took care of the bills” (Schonberg, 1997, p. 127). His popularity started to spread when Johann Vogl (1768–1840), a famous baritone opera singer, began to sing his music publicly (Schonberg, 1997, p. 128). Publishers rarely approached Schubert, yet he was able to sustain his lifestyle off very little income. Even though Schubert is mainly recognized as a composer of songs, he also composed opera. However, his work in opera was not well received, possibly due to poor subject choice and libretto.

Even though Schubert and Beethoven shared the years between 1797 and 1827, Schubert still managed to carve his own musical identity with little compositional influence from his prominent predecessor. Beethoven was, however, well aware of the up and coming Schubert. “Beethoven, who knew what was going on everywhere, read through some of the Schubert songs and was impressed...he said that Schubert had the divine spark... Apparently Schubert got up enough nerve to visit Beethoven only once, when Beethoven was on his deathbed. Nothing about the visit is known. But there was really, in Schubert’s music, as little Beethoven influence as there was actual contact” (Schonberg, 1997, p. 132).

Schubert's genius was in his songs, and proved this with his creation of *Gretchen am Spinnrade* at age 17. The following year he produced 145 songs. Like most other composers, Schubert chose existing poems written by his contemporary literary minds, and set their work to music. Of his six hundred plus songs, he used about seventy Goethe poems, and ninety-one different poets in all. Schubert's writing abilities were truly astonishing. He spent everyday composing, from about 9 am to 2 pm, and produced an enormous amount of music in his thirty-one years of life. Also, he never drafted his work, but composed "just as quickly as you can write...there is no doubt at all that Schubert, like Mozart, was one of the fastest writers in musical history: a composer who could conceive a whole work in his head and immediately write it down" (Schonberg, 1997, p. 130).

There are different suggestions as to what took Schubert's life. One account states he suffered from syphilis (Brown, 1980, p. 68), and another states that typhoid fever took his life (Schonberg, 1997, p. 130). Whatever the cause, it is a tragedy his life ended at so young an age, taking away future musical masterpieces to come. On his deathbed, his brother Ferdinand interpreted Schubert's last words "as his desire to lie near the body of Beethoven; the graves of the two composers are separated by three others" (Brown, 1980, p. 71).

Schubert was not the first, nor the last master of song, nor was he the first of the great Romantics. However, "he occupies another and even more significant place. He was the first lyric poet of music" (Schonberg, 1997, p. 137).

The second composer I researched was Robert Schumann (1810–1856) who started his musical career as a concert pianist before he suffered a hand injury. He then committed himself solely to composition. His compositions made a very bold statement, showing "that context and idea dictate form, not the reverse... Music was to reflect an inner state of mind", and "demonstrated that forms existed not for the academicians but for the creative mind: that pure idea could impose its own forms, and that a small but perfect form, one that captured and exploited a single idea, could be its own aesthetic justification" (Schonberg, 1997, p. 169).

"Mood, color, suggestion, allusion – these were important to Schumann", and were imperative qualities he desired to infuse in his music (Schonberg, 1997, p. 170). Even with the changing world around him, not all change is initially accepted. Therefore, just as Schubert, his music was not respected until well after his death. "Few major composers have been so disliked in their own time, and even fewer have been

so little performed.” His compositions were “described by the conservatives as the work of a madman” (Schonberg, 1997, p. 170).

Growing up in the small town of Zwickau in Saxony, Schumann was a self-taught composer. His father was a bookseller, and because of this “Schumann was probably the most literary and well-read composer of the late eighteenth and early nineteenth centuries” (Hallmark, 2010, p. 92). There also seemed to be a history of mental illness in Schumann’s family. His father, August, suffered from what was referred to as a nervous disorder, and his sister Emilia was also known to be mentally unstable, and committed suicide. Schumann himself attempted suicide on more than one occasion, and “from the beginning his emotions were overstrung, abnormally so... When he heard of Schubert’s death he wept the whole night... Sometime around 1851, five years before his death, he began having hallucinations” (Schonberg, 1997, p. 171). Schumann eventually lost control, and died a madman with syphilis. He spent his last days in an insane asylum, leaving behind his loving wife, Clara Wieck, and seven children.

Clara was also a concert pianist and composer. Her father, Friedrich Wieck, also Schumann’s piano teacher, forbid her to marry Schumann. After a five-year tumultuous and illicit courtship, the couple married when Clara became of age in 1840. Up until this time, Schumann’s compositions were primarily for piano. However, the year he married Clara in 1840, he composed 168 *lieder*. This time period in Schumann’s life is regarded as *Liederjahr* or “year of song.” His most widely known song cycle, *Frauenliebe und-leben* (A Woman’s Love and Life) was composed during this year of song.

What is a song cycle? It is a group of songs performed in succession. A song cycle usually has one composer, but may have more than one author of text, all dealing with the same subject. All four of my research subjects, Schubert, Schumann, Brahms, and Wolf have composed song cycles.

Robert Schumann left a wealth of music; music that went under-appreciated because “the whole point of his music was missed—that perfect weld of form and content...that overwhelming daring and originality, that basic purity even in moments of extravagance” (Schonberg, 1997, p. 182). Even though in the end his *mind* was no longer pure, everything else about him was: his life, love, dedication, integrity, and his music (Schonberg, 1997, p. 182).

The third composer I researched was Johannes Brahms (1833–1897) who produced music in an age where Richard Wagner’s operas were the craze of Europe. Yet Brahms was able to reign alongside Wag-

ner in his own composition style of symphonies, piano music, and *lieder*, which Brahms wrote throughout his life. “Brahms was the classicist who dealt with abstract forms and never wrote a note of program music in his life, much less an opera” (Schonberg, 1997, p.289).

Brahms was well trained in counterpoint from the Baroque period, and “was content with the old forms, and he knew more about them than anybody in this period... He knew the Classic period almost as well, and was a profound student of Beethoven’s music” (Schonberg, 1997, p. 290).

With the wave of Romanticism in his day, Brahms did not completely conform to the advancement around him. Instead he fused the idea of enlightened music with the old ways of form. “He was content to work the way the old masters had worked, employing counterpoint, variation, and sonata form. He had a strong feeling for German folksong and often used it, but his is not a nationalist music. It is music of immense weight and solidity, especially at the beginning of his career; a music marked with Schumannesque cross-rhythms, with a Beethovenian feeling for development, with a Bachian feeling for polyphony” (Schonberg, 1997, p. 290).

Brahms was not the only composer with these views. He and other composers were content with the classic forms, with Brahms being “set up as the leader of the Classic School...it was none of his own doing and Brahms even was exasperated with the whole thing” (Schonberg, 1997, p. 292). Wagner headed up the other side of the argument, the progressive Romantics, with Hugo Wolf being his biggest supporter and sworn enemy of Brahms. But, “between Wagner and Brahms there was a certain grudging admiration. They were the leaders of opposed schools, and while they had little to do with each other, there was no overt hostility between them” (Schonberg, 1997, p. 292).

Born in Hamburg, Brahms was discovered to have a musical gift, along with perfect pitch, at the age of six. His personal life is by no means remarkable, unlike his music. His *German Requiem* made him famous in his own time, yet he lived a frugal life as a bachelor. He was known to be ill-tempered, “an uncompromising composer, prickly, tough, ultrasensitive” and “cynical”, yet was referred to as “a philosopher in sound.” But “beneath the gruff exterior was a heart of gold” (Schonberg, 1997, p. 291).

Two people that can attest to his true heart, were his lifelong friends, Clara and Robert Schumann. It was Schumann who promoted Brahms in a journal article naming him “a genius, a prophet, a messiah of music—one who, moreover, would overthrow the false gods Liszt and Wagner and the entire New German School” (Lunday, 2009, p. 126).



When Schumann's mind began to fail him, Brahms moved in with the couple, and "to Clara, he was an invaluable friend and support" (Lunday, 2009, p. 126). It is widely accepted that Brahms fell in love with Clara, but Clara did not return the affection, and the two remained close friends the rest of their lives. Clara never remarried, and remained her husband's and Brahms' constant promoters.

When Clara died in 1896, Brahms took the loss very hard. Soon after, he discovered he had liver cancer, "the same ailment from which his father had died" (Schonberg, 1997, p. 299), and died in 1897.

With all his personal flaws, "the music of Brahms continued to represent in an intensified way what it had always represented—integrity, the spirit of Beethoven and Schumann, the attitude of the pure and serious musician interested only in creating a series of abstract sounds in forms best realized to enhance those sounds" (Schonberg, 1997, p. 302).

The last composer I researched was Hugo Wolf (1860–1903). Wolf would be virtually unknown if it were not for his contributions to German *lied*. Although he composed choral pieces, some piano works, and a failed opera, his legacy lies in his songs. He brought German *lieder* to its highest point by his exceptional ability to marry the words to his music, emphasizing the meaning to the text. He sought advancement in the form of music with dissonance and word painting.

Richard Wagner was Wolf's idol, and Wagner opera was spreading across Europe. Wagner was at the head of what was referred to as the New German School of Music, and Brahms the unwilling face of the Classic School. Wolf was of course a huge follower of Wagner, and supported the desire for a musical reformation. Wolf landed a job as a music critic, "and he made a name for himself with his violent attacks on Brahms and the entire Viennese establishment" (Schonberg, 1997, p. 305). However, there could be a more personal reason that explains the disdain Wolf had for Brahms.

Wolf at fifteen left home to study music at the Vienna Conservatory. Wolf approached Wagner "to show the great man some of his music. Wagner was amused by the young man's hero worship. But he did not dismiss Wolf out of hand, which Brahms apparently did. When Wolf approached Brahms, the older man suggested that Wolf study counterpoint," which made Wolf furious. "From that moment, Brahms was his enemy. Wolf amply paid him off during the three years he was music critic for the *Wiener Salonblatt*" (Schonberg, 1997, p. 304).

Wolf also led the life of a Bohemian, and with no wife, his manic-depression was his constant companion. But through his rocky exist-

tence, Wolf “was able to direct a musical stream of laser-bright strength on poetry” (Schonberg, 1997, p. 304).

Few composers had such an acute feeling for poetry. It has been pointed out many times that where such great song writers as Schubert, Schumann, and Brahms were musicians with a feeling for poetry, Wolf was a poet who thought in terms of music. Nobody has to be reminded of the extreme beauty of the great lieder from Schubert through Brahms. But the Wolf songs are not only more original and more advanced harmonically, they also have more point, a stabbingly intense correlation of text and music. Wolf achieved what the Elizabethan song writer, Thomas Campion, expressed as the ideal: to couple words and notes lovingly together. Wolf did this so unerringly that the term “psychological song” has been used to describe his music. (Schonberg, 1997, p. 304)

Like Schumann, Wolf took the part of the piano accompaniment to a more involved level, making it a character. “Wolf modernizes the...song by deprivileging the voice”, thus “enlarging and complicating the role of the piano” (Hallmark, 2010, p. 250).

Wolf, also like Schumann, was the victim of syphilis, which also had a negative impact on his nervous system. Ironically, the year of Brahms death, Wolf never again wrote another song, and spent the last four years of his life in an insane asylum, where he eventually died.

Wolf was undoubtedly a tortured man, both in mind and body. But, Wolf “left the world a legacy that carried the German art song to as high a point as it ever reached”, and “in the 242 songs he wrote, there often is a serenity at complete odds with his day-to-day life” (Schonberg, 1997, p. 304).

## METHODS

Music research of any genre concerns not only the music, but also the developments of that genre, the composers’ life and works, and the social function of music for a particular group of people. Therefore, the research I conducted incorporated the research methods of existing data, biographical studies, sociological studies, and performance practice. This multi-method process was necessary for this project because determining factual music data is impossible to be completely separate from the act of song interpretation through music performance. From each of the composers’ works researched (Schubert, Schumann, Brahms,

and Wolf), I chose one song, or a portion of a song cycle, to consider for personal study and performance.

To accomplish my objective of determining female-specific German *lieder* through analysis of the German text, I chose the translations of one author, Henry S. Drinker, in order to keep continuity within the pieces. These translations are not word-for-word in nature, but rather poetic interpretations of the German text in English. This then gives the performer the option of singing in the original German language or the poetic English translation.

When analyzing the text, I put each song into one of two categories: gender-neutral or gender-specific. Gender-neutral pieces I consider appropriate for either men or women to sing. These pieces are often narratives, where the story being told in the given piece is not characterized, or the text does not determine any gender. Many of the gender-neutral pieces concern nature or abstract ideals.

The gender-specific category of texts includes songs designed for one gender to sing. This category also has 3 sub-categories: 1) the text comes from a specific gender's point of view, 2) the text is a narrative with one character, and the character is either male or female, 3) the text is a narrative with multiple characters of the same gender, even if a character temporarily assumes the other gender identity.

## FINDINGS

In total, I analyzed 1,216 songs, and based on the predetermined textual categories, determined 166 songs (less than 14%) are female-specific. For the solo voice works of Franz Schubert, 434 were analyzed with 34 (about 10%) being female-specific. In the works of Robert Schumann, 252 were analyzed and 42 (about 16%) were female-specific. For Johannes Brahms, I analyzed 224 of his solo voice works and determined that 45 (about 20%) are female-specific. Lastly, 306 pieces from Hugo Wolf were analyzed, and 45 (about 15%) of them suggest female specific texts.

As with every form of art, it is subjective, giving individuals the opportunity to decide for themselves what is desirable and what is not, or what a poem or a piece of music means to them. My data results are based upon my observations between text and music, and therefore my list of repertoire for women suggest a female aesthetic. These are not the only pieces of German *lieder* women can sing, but rather a list of pieces I feel are not well suited for men to sing. These works I feel would be an excellent starting point for female singers into the genre of German

*lieder*, so as to add another layer to their musicianship through the study of another language, and through interpreting a story from the drama this music offers.

Once the singer has committed to the learning and singing in the German *lieder* genre, there are vital elements that must be taken into consideration for the success of the performance.

First, the performer must realize and accept the responsibility for the outcome of the performance. You cannot cast blame for any mistakes made. It is a very real and important task to take on, and the performer must go into this process with the correct mindset. “You are responsible for the sound you make, the actual tone quality and whether or not it is beautiful” (Fleming, 2004, p. 51).

Throughout my experiences in performing *lieder*, I’ve developed a simple plan to follow in order to achieve success on stage: The 4 P’s in performing: 1) Preparation, 2) Practice, 3) Persistence, and 4) Pause.

Preparation of *lieder* involves research of the music. Ask yourself several questions. Who is the composer? Who is the poet? When did they write this piece of music? What is the piece about? Who is the character you are portraying? These questions are very important when preparing *lied*. If you, the singer, are not fluent in German, I would suggest recording your voice teacher speaking the text for you. This can be a very helpful tool in learning correct pronunciations of the language. If there is no background information available on the actual piece itself, create your own setting for the story you’re telling. I find that when there is a story I have in mind, it is easier to become the character, which then translates better to the audience for the performance.

Practice, practice, practice! Performing is not something you can cram for the night before and get an “A” on. Practicing for a performance is something that needs constant attention, and you must schedule time for daily practice. Discuss with your teacher the best practice strategies that will work best for your own instrument. In the practice room is where you build a relationship with your music. When the performance day comes, it will be apparent how deep that relationship is.

Persistence can be applied to several aspects of the performing routine. There needs to be persistence in the practice room, which should not be confused with pressure; pressure on the vocal chords or any type of pushing that will cause discomfort and strain on your voice. Consult your voice teacher for the vocal technique that works best for your particular instrument. Persistence in the “tough spots” in the music is vital. The tricky spots need the most time. They are not going to magically get

better. However, with preparation, practice, and persistence the music will become part of you, helping you to perform the German *lieder* repertoire to the best of your ability.

Finally, remember to pause. This can again be incorporated throughout the entire process, but utilizing the pause the moment before you step foot on stage is crucial. I've learned the value of the pause the hard way, before I put it into practice. Without the pause, I've suffered through "drawing a blank" while performing, and letting my inner doubts get the best of me. The pause is simply taking a step back, remembering all the preparation and the countless hours you've put into this music and utilizing the stories you've created and the character(s) you are about to become. The pause is being conscious of the music and the message you want to give the audience, and remembering to take a nice long deep breath.

The people who attend these events, the music goes, who are now your audience, are there to have a musical experience. It is now your responsibility to create a memory for them. To do this, put The 4 P's into action. Remember to "focus more on the sound and meaning of the music" (Green, 1986, p. 122). Be open to the possibility of being vulnerable, to put yourself at risk by exposing yourself to the music. However, becoming vulnerable also means being aware of the possibility of failure. But it is here in the vulnerability where music comes to life (Green, 1986, p. 124). Then will you be able to communicate with your audience, and give them the musical experience they desire.

The following German texts and translations are the pieces I studied and performed in a public recital, and where I also utilized the 4 P's. All translations are from Henry S. Drinker to keep continuity throughout the works.

The first piece I performed in my public recital was *Frauenliebe und-leben*, composed by Robert Schumann. As stated earlier, this work is a song cycle that consists of eight songs that are sung in succession. The text in *Frauenliebe und-leben*, was written in 1830 by Adelbert von Chamisso (1731–1838), and Schumann set it to music ten years later. This song cycle chronicles the story of a woman's life from her point of view. The story accounts her significant life moments, and include courtship, marriage, childbirth, and the death of her husband.

In my preparation of this music, I discovered that Schumann wrote this as a gift to his wife Clara for their wedding (Kimball, 2005, p. 80). So right away I know the significance of this work by what it meant to the composer. This work can be very difficult because first, it is very

well known, which can create added pressure to make it absolutely perfect. Also, this work was very emotional for me because there is such a clear story being told, and a definitive character I was playing. Throughout the 25 plus minutes in this work, the character is constantly evolving, with each piece representing a momentous time in her life.

The first song in the cycle, *Seit ich ihn gesehen*, the “setting presents a clear picture of the young girl, unpretentious and appealing” (Kimball, 2005, p. 81), and as she sees this man that will eventually become her husband, declares to herself, “since I saw him, I think I am blind.” The piano accompaniment is uncomplicated, yet slow and sweet, suggesting “the young girl’s simplicity as well as her uncertainty” (Kimball, 2005, p. 81). The accompaniment in this first piece is important for the listener, because the same melody returns at the end of song cycle.

In the second song, *Er, der Herrlichste von Allen*, the character is jubilant in her passion “and vows that, even though her heart should break if she were not the chosen one, only the finest woman is worthy of his magnificence” (Kimball, 2005, p. 81). The piano accompaniment reflects her feelings with a joyous mood that propels the piece along.

The third song in the cycle, *Ich kann’s nicht fassen, nicht glauben*, shows the character’s disbelief of the return affection from this man she is in love with. “I cannot grasp or believe it, I am in a spell of a dream.” This is the only piece in the cycle where the character briefly goes into the male character, which qualifies under the classification category of narration with multiple characters, with the line “He said, I thought, ‘I am forever yours’, I was, I thought, still dreaming for it can never be so.”

*Du Ring an meinem Finger* is the fourth piece in the group. There is a distinct difference in mood when compared to the previous song as the character “gazes at his ring on her finger, she realizes that her life is changed” (Kimball, 2005, p. 81). This is one of my favorite songs in the cycle because of the tender mood, and beautiful melody. For the singer, this piece requires a smooth legato line with strong breath support in order to achieve the intended quality of the music.

The music changes moods again in the fifth song *Helft mir, ihr Schwestern*. Technically speaking, this was one of the hardest pieces for me in the cycle because of the faster tempo mixed in with the difficulty of the German language. Now the character is asking her sisters to help her get ready for her wedding day in this lighthearted tune. “The song’s postlude is the wedding march, solemn but happy in its dotted rhythm”

(Kimball, 2005, p. 81).

We move into another significant moment in the character's life in the sixth song of the cycle, *Süsser Freund*. Here, she tells her husband that she is pregnant with his child. This "is also a turning point, dividing the cycle's first poems of girlish charm and youth with those of her maturity" (Kimball, 2005, p. 81). The singer must be conscious of the sensitivity here in regards to the text, and should reflect this with a change in tone color that reveals a sweeter, softer quality in the voice.

The other piece I found technically challenging is the seventh song in the cycle, *An meinen Herzen, an meiner Brust*. Here there is an upbeat tempo that reveals the character's elated emotions from the joys of motherhood. "Instead of using a lullaby setting, Schumann chooses to express the young mother's ecstatic joy as she holds and rocks her baby... Vocal phrases are set syllabically and are rhythmically repetitive, in the fashion of 'baby-talk'" (Kimball, 2005, p. 82).

*Nun hast du mir den ersten Schmerz getan* is the last, and most dramatic in the eight song cycle. There is a severe contrast between the previous song and the conclusion to the character's story. Here, she is now a widow, and "gazes at her husband's body" (Kimball, 2005, p. 82). The piano accompaniment is minimal, where "only chords underline the singer's grief stricken phrases... Vocal phrases become lower in pitch, like a leaden recitative" as the song progresses (Kimball, 2005, p. 82). The last phrase should be sung as a void straight-tone, as she expresses her cruel destitution: "Quietly I withdraw into myself; the curtain falls. There I have you and my lost happiness." After the final line, the piano alone leads back to the melody of the first song, which "causes the listener to supply and remember the singer's line, even as the widow is remembering it" (Kimball, 2005, p. 82). This last song offers the singer the opportunity of becoming vulnerable to the music, the character, and the audience. However, if the singer decides to go there, the audience will know, and they will yield to the musical experience they seek.

### **Frauenliebe und-leben**

### **A Woman's Love and Life**

*Robert Schumann: op. 42, nos. 1-8, 1840*

*Text by Adelbert von Chamisso*

#### **1 Seit ich ihn gesehen**

Seit ich ihn gesehen,  
Glaub ich blind zu sein;

#### **1 Since I saw Him**

Since I saw him,  
I think I am blind;

Wo ich hin nur blicke,  
Seh ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor  
Taucht aus tiefstem Dunkel  
Heller nur empor.

wherever I look,  
him only I see;  
as in a waking dream  
he floats before me,  
rising out of darkest depths  
only more brightly.

Sonst ist licht-und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt ich mehr,  
Möchte lieber weinen  
Still im Kämmerlein,  
Seit ich ihn gesehen,  
Glaub ich blind zu sein.

For the rest, dark and pale  
is all around,  
for my sisters' games  
I am no longer eager,  
I would rather weep  
quietly in my room;  
since seeing him,  
I think I am blind.

**2 Er, der Herrlichste von allen**

Er, der Herrlichste von allen,  
Wie so milde, wie so gut.  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.

**2 He, the Noblest of All**

He, the noblest of all  
so gentle, so good.  
Sweet lips, bright eyes,  
clear mind and firm resolve.

So wie dort in blauer Tiefe  
Hell und herrlich jener Stern,  
Also er an meinem Himmel  
Hell und herrlich, hehr und fern.

As there in the blue depths  
that star, clear and wonderful  
so is he in my heaven,  
clear, wonderful, majestic, remote.

Wandle, wandle deine Bahnen;  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein.

Wander, wander your ways;  
just to watch your radiance,  
just to watch it in humility,  
Just to be blissful and sad!

Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich niedre Magd nicht kennen,  
Hoher stern der Herrlichkeit.

Hear not my silent prayer  
for your happiness alone;  
me, lowly maid, you must not know  
lofty, wonderful star.

Nur die Würdigste von allen  
Darf beglücken deine Wahl  
Und ich will die Hohe segnen

Only the most worthy woman of all  
may your choice favor  
and that exalted one will I bless



Viele tausend Mal.

many thousands of times.

Will mich freuen dann und weinen,  
Selig, selig bin ich dann,  
Sollte mir das Herz auch brechen,  
Brich, of Herz, was liegt daran?

Then shall I rejoice and weep,  
be blissful, blissful then;  
even if my heart should break,  
then, break, O heart, what matter?

**3 Ich kann's nicht fassen, nicht glauben**

**3 I cannot Grasp or Believe It**

Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt' er doch unter allen  
Mich Arme erhöht und beglückt?

I cannot grasp or believe it,  
I am in the spell of a dream;  
how, from amongst all, has he  
raised and favored poor me?

Mir war's, er habe gesprochen:  
"Ich bin auf ewig Dein",  
Mir war's, ich träume noch immer,  
Es kann ja nimmer so sein.

He said, I thought,  
"I am forever yours,"  
I was, I thought, still dreaming,  
for it can never be so.

O lass im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligen Tod mich schlürfen  
In Tränen unendlicher Lust.

Let me, dreaming, die,  
cradled on his breast;  
blissful death let me savor,  
in tears of endless joy.

**4 Du Ring an meinem Finger**

**4 You Ring Upon My Finger**

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
An das Herze mein.

You ring upon my finger,  
my little golden ring,  
devoutly I press you to my lips,  
to my heart.

Ich hatt' ihn ausgeträumet,  
Der kindheit friedlich schönen Traum,  
Ich fand allein mich, verloren  
Im öden unendlichen Raum.

I had finished dreaming  
childhood's tranquil pleasant dream,  
alone I found myself, forlorn  
in boundless desolation.

Du Ring an meinem Finger,  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.

You ring upon my finger,  
you have first taught me,  
unlocked my eyes  
to life's deep, boundless worth.

Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

I will serve him, live for him,  
belong wholly to him,  
yield to him and find  
myself transfigured in his light.

**5 Helft mir ihr Schwestern**

Helft mir ihr Schwestern  
Freundlich mich schmücken,  
Dient der Glücklichen heute, mir,  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.

**5 Help Me, Sisters**

Help me, sisters,  
in kindness to adorn myself,  
serve me, the happy one, today,  
eagerly twine  
about my brow  
the flowering myrtle.

Als ich befriedigt,  
Freudigen Herzen,  
Sonst dem Geliebten im Arme lag,  
Immer noch rief er,  
Sehnsucht im Herzen,  
Ungeduldig den heutigen Tag.

When, I, content,  
with joyous heart,  
lay in my beloved's arms,  
still would he call  
with yearning heart,  
impatiently for today.

Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine thörichte Bangigkeit;  
Daß ich mit klaren  
Aug ihn empfangen,  
Ihn, die Quelle der Freudigkeit.

Help me, sisters,  
help me banish  
foolish fear;  
so that I, clear-eyed,  
may receive him,  
the source of joy.

Bist, mein Geliebter,  
Du mir erschienen,  
Gibst du mir, Sonne, deinen Schein?  
Laß mich in Andacht,  
Laß mich in Demut,  
Laß mich verneigen dem Herren mein.

You, my beloved,  
have appeared before me,  
will you, sun, give me your radiance  
Let me in reverence,  
let me in humility,  
let me bow to my lord.

Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringet ihm knowspende Rosen dar,  
Aber euch, Schwestern,  
Grüß ich mit Wehmut,

Sisters,  
strew flowers for him,  
offer budding roses.  
But you, sisters,  
I salute sadly,

Freudig scheidend aus eurer Schar.  
**6 Süßer Freund, du blickest mich  
verwundert an**

Süßer Freund, du blickest  
Mich verwundert an,  
Kannst es nicht begreifen,  
Wie ich weinen kann;  
Laß der feuchten Perlen  
Ungewohnte Zier  
Freudig hell erzittern  
In dem Auge mir.

Wie so bang mein Busen,  
Wie so wonnevoll!  
Wüßt ich nur mit Worten,  
Wie ich's sagen soll;  
Komm und birg dein Antlitz  
Hier an meier Brust,  
Will ins Ohr dir flüstern  
Alle meine Lust.

Weißt du nun die Thränen,  
Die ich weinen kann,  
Sollst du nicht sie sehen,  
Du geliebter Mann?  
Bleib' an meinem Herzen,  
Fühle dessen Schlag,  
Daß ich fest und fester  
Nur dich drücken mag.

Hier an meinem Bette  
Hat die Wiege Raum,  
Wo sie still verberge  
Meinen holden Traum;  
Kommen wird der Morgen,  
Wo der Traum erwacht;  
Und daraus dein Bildnis  
Mir entgegen lacht.

departing, joyous, from your throng.  
**6 Sweet Friend, You Gaze**

Sweet friend, you gaze  
at me in wonder,  
cannot understand  
how I can weep;  
these moist pearls let,  
at a strange adornment,  
tremble joyous bright  
in my eyes.

How anxious my heart,  
how full of bliss!  
If only I knew words  
to say it;  
come, hide your face,  
here, against my breast,  
for me to whisper you  
my full joy.

Now you know the tears  
that I can weep,  
are you not to see them,  
beloved man?  
Stay against my heart,  
feel its beat,  
so that I may press you  
ever closer.

Here by my bed  
is the cradle's place,  
where, silent, it shall hide  
my sweet dream;  
The morning will come  
when that dream will awake,  
and your image  
laugh up at me.

**7 An meinem Herzen, an meiner Brust**

An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust.  
Das Glück ist die Liebe,  
Die Lieb ist das Glück,  
Ich hab's gesagt und nehm's nicht zurück.  
Hab überschwegenlich mich geschätzt,  
Bin übergücklich aber jetzt.  
Nur die da säugt, nur die da liebt

Das Kind, dem sie die Nahrung gibt;  
Nur eine Mutter weiß allein,  
Was lieben heißt und glücklich sein,  
O wie bedauer' ich doch den Mann,  
Der Mutterglück nicht fühlen kann.  
Du lieber Engle du,  
Du schaust mich an und lächelst dazu.  
An meine Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust.

**8 Nun hast du mir den ersten  
Schmerz getan**

Nun hast du mir den ersten Schmerz  
getan  
Der aber traf,  
Du schläfst, du harter,  
Umbarmherz'ger Mann,  
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,  
Die Welt ist leer.  
Geliebet hab ich und gelebt,  
Ich bin nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,  
Der schleier fällt;  
Da hab ich dich und mein verlornes  
Glück,  
Du meine Welt

**7 At My Heart, At My Breast**

At my heart, at my breast,  
you my delight, you my joy!  
Happiness is love,  
love is happiness,  
I have said and will not take back.  
I thought myself rapturous,  
but now I am delirious with joy.  
Only she who suckles, only she who  
loves,  
the child she nourishes;  
only a mother knows  
what it means to love and be happy.  
Oh, how I pity the man  
who cannot feel a mother's bliss.  
You dear, dear angel,  
you look at me and smile.  
At my heart, at my breast,  
you my delight, you my joy!

**8 Now You Have Cause Me My  
First Pain**

Now you have caused me my first  
pain,  
but it has struck me hard.  
You, harsh, pitiless  
man are sleeping  
the sleep of death.

The deserted one stares ahead,  
the world is void.  
Love have I and lived,  
I am living no longer.

Quietly I withdraw into myself,  
the veil falls;  
there I have you and my lost  
happiness,  
my world.

Hugo Wolf's *Rat einer Alten* was the second work I performed in my recital. This humorous poem was written by Eduard Mörike (1804–1875). Wolf set fifty-three of Mörike's poems to music. The accompaniment for this song is very dissonant, and percussive-like. In my preparation for this piece, I discovered in the compositional style of Wolf that "a repeated rhythmic figure may suggest an obsessive character or gesture" (Cooke, p. 346). This song served as the comic relief in the program, and I took the opportunity to create my own story for this piece and the character I wanted to portray. According to the preparation in the 4 P's, creating a character when performing *lieder* can greatly assist the singer, by giving the singer a point of reference to keep in mind, which will then translate the story to the audience through acting.

Given that this character is an old woman, I decided that she is known as the crazy lady in town who's outlived three husbands, and lives with a dozen cats. However, she is very wise, and freely gives her two cents, even when it isn't asked for. For the setting, I imagined a young bride-to-be window-shopping for her upcoming wedding with her bridesmaids. The old woman overhears the excited chatter of the young bridal party, and decides to interrupt to give them some pearls of wisdom. During my performance, I walked on stage in character, one hand on my bent "aching" back, and the other hand clutching a cane. The audience was the bridal party I lectured to.

### **Rat einer Alten**

*Hugo Wolf, 1888*

*Text by Eduard Mörike*

Bin jung gewesen,  
Kann auch mitreden,  
Und alt geworden,  
Drum gilt mein Wort.

Schön reife Beeren  
Am Bäumchen hangen,  
Nachbar, da hilft kein  
Zaun um den Garten;  
Lustige Vögel  
Wissen den Weg.

### **Old Woman's Advice**

I was young once,  
so I can talk too,  
and now I'm old,  
so what I say counts.

Lovely ripe pears  
hang from the tree,  
Neighbor, it's no use  
fencing the garden;  
merry birds  
know the way.

## Apel: German Lieder: Songs for Women

*German Lieder: Songs for Women*

Aber, mein Dirchen,  
Du laß dir raten;  
Halte dein Schätzchen  
Wohl in der Liebe,  
Wohl im Respekt!

But, young lady,  
be you advised;  
hold your sweetheart  
in love,  
in respect!

Mit den zwei Fädlein  
In eins gedreht,  
Zeihst du am kleinen  
Finger ihn nach.

With those two threads  
twined into one,  
you will lead him  
by one little finger.

Aufrichtig Herze,  
Doch schweigen können,  
Fruh mit der Sonne  
Mutig zur Arbeit,  
Gesunde Glieder,  
Saubere Linnen,  
Das machet Mädchen  
Und Weibchen wert.

Open of heart,  
know how to keep quiet,  
up with the sun,  
to work with a will,  
healthy of limb,  
clean in one's linen,  
is what makes a maiden  
and woman of worth.

Bin jung gewesen,  
Kann auch mitreden,  
Und alt geworden,  
Drum gilt mein Wort.

I was young once,  
so I can talk too,  
and now I'm old,  
so what I say counts.

*Mädchenlied* is the last song in a five-piece cycle, and was the third work I performed for my recital. Each song in the set is attributed to a different poet, with Paul Heyse, a distinguished German author, being the author of this text. Brahms is known for his influence on folk-song when composing. This cycle is an example of this, and shows “a high degree of sophistication in adapting this most simple of song forms to expressive purpose” (All Music Guide, 2008).

Again, I took advantage of applying my own twist on creating a story for this piece. My setting is in the 1950s, where a typical job for a young woman could very well be a seamstress. The character is daydreaming of love, while sitting at a sewing machine, longing for a change in the monotony of her life.

**Mädchenlied**

Johannes Brahms: op. 107, no. 5, 1886

Text by Paul Heyse

Auf die Nacht in der Spinnstub'n  
da singen die Mädchen,  
da lachen die Dorfbub'n,  
wie flink gehn die Rädchen!

Spinnt Jedes am Brautschatz,  
daß der Liebste sich freut.  
Nicht lange, so gibt es  
ein Hochzeitgeläut.

Kein Mensch, der mir gut ist,  
will nach mir fragen;  
wie bang mir zu Mut ist,  
wem soll ich's klagen?

Die Tränen rinnen  
Mir über's Gesicht,  
Wofür sill ich spinnen?  
Ich weiß es nicht!

**Maiden's Song**

All night in the spinning-room  
there sing the maidens,  
the village lads laugh;  
how nimble the wheels!

Each spins for her trousseau  
to gladden her dear one.  
Not long and there will be  
the wedding bells sound.

No man there's to love me,  
wants to care for me;  
how frightened this makes me,  
who am I to tell?

The tears go coursing  
down my cheeks;  
what am I spinning for?  
I do not know.

The last work in my recital is *Gretchen am Spinnrade*. Taken from the tragic play *Faust*, by Johann Wolfgang von Goethe (1749–1832), Schubert's interpretation served as a catalyst for the flood of *lieder* that would soon follow. For this reason, October 19, 1814, the day Schubert composed *Gretchen am Spinnrade*, is considered the birthday of German Romantic *Lieder*. Goethe's literary writings are considered the most influential of the times. Many composers have set Goethe's poems to music, and Schubert composed for seventy-three of Goethe's texts (Kimball, 2005, p. 53). Goethe himself wanted his poems to be set to music, saying, "*Nur nicht lessen! Immer singer! (Don't ever read it! Always sing it!)*" (Hallmark, 2010, p. 3).

In this story, Faust, a scholar, makes a deal with the devil's servant Mephistopheles, to indulge all the pleasures of life in exchange for Faust's service in hell. Mephistopheles helps Faust meet Gretchen, an innocent and beautiful girl, who falls into Faust's arms. In Schubert's interpretation,

Gretchen is at her spinning wheel, thinking of Faust and his promises, yet is troubled with her feelings about a man she barely knows.

The piano acts as its own character, the spinning wheel:

The incessant whir of the turning wheel and her almost unvaried vocal phrases create a sense of confinement, and it is high drama when the voice breaks free from its repetitive phrase shapes. The song is tightly bound together by the rhythmic pattern of the spinning wheel and the treadle, which maintains dramatic and emotional tension. (Kimball, 2005, p. 53)

The rhythm and dynamics in the piano accompaniment constantly highlight Gretchen's escalating emotions. The listener can even hear the treadle stop, then two attempts to restart after Gretchen is distracted from her work while reliving a passionate moment with Faust.

### **Gretchen am Spinnrade**

*Franz Schubert: op. 2, 1814*

*Text by Johann Wolfgang von Goethe*

### **Gretchen at the Spinning Wheel**

Meine Ruh ist hin,  
Mein Herz ist schwer,  
Ich finde sie nimmer  
Und nimmermehr.

My peace is gone,  
my heart is sore,  
never shall I find  
peace ever more.

Wo ich ihn nicht hab,  
Ist mir das Grab,  
Die ganze Welt  
Ist mir vergällt.  
Mein armer kopf  
Ist mir verrückt,  
Mein armer Sinn  
Ist mer zerstückt.

Where he is not,  
there is my grave,  
all the world  
to me is gall.  
My poor head  
is crazed,  
my poor wits  
destroyed.

Nach ihm nur schau ich  
Zum Fenster hinaus,  
Nach ihm nur geh ich  
Aus dem Haus.

Only for him I gaze  
from the window,  
only for him I go  
from the house.



Sein hoher Gang,  
Sein edle Gestalt,  
Seines Mundes Lächeln,  
Seiner Augen Gewalt.

His superior walk,  
his noble air,  
his smiling mouth,  
his compelling eyes.

Und seiner Rede  
Zauberfluß,  
Sein Händedruck,  
Und ach, sein Kuß!

And his words—  
their magic flow,  
the press of his hand,  
and ah, his kiss!

Mein Busen drängt  
Sich nach ihm hin.  
Ach dürft ich fassen  
Und halten ihn,

My heart craves  
for him,  
oh, to clasp  
and to hold,

Und küssen ihn,  
So wie ich wollt,  
An seinen Küssen  
Vergehen sollt!

and kiss him  
just as I liked,  
and his kisses  
pass away!

## CONCLUSION

German *lieder* offers the opportunity to improve their quality of musicianship to not only female classical singers, but all classical singers. This genre incorporates not only music, but also the art form of poetry, combining the two into a perfect marriage. Studying German *lieder* provides development of a singer actor, while also gaining knowledge of the literature and repertoire from this wealth of music.

*Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other; as Poetry is the harmony of Words, so Musick is that of Notes; and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure are most excellent when that are join'd, because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same Person.*

—Henry Purcell: preface to *The History of Dioclesian* (Stevens, 1960, p. 11)

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## APPENDIX

### Suggested *Lieder* for Women by Composer

#### **Franz Schubert (1797–1828).**

1. Gretchen am Spinnrade/Gretchen at the Spinning Wheel, op. 2 by Goethe
2. Die junge Nonne/The Young Nun, op. 43, no. 1 by Craigher
3. Ave Maria, Lady of the Lake, op. 52 no. 4 Sir Walter Scott
4. Das Mädchens Klage/Maiden's Lament, op. 58 no. 3 by Schiller
5. Der Tod und das Mädchen/Death and the Maiden, op. 7 no. 3 by Claudius
6. Morgenlied/Morning Song, op. 4 no. 2 by Werner

7. Der Fischer/The Fisherman, op. 5 no. 3 by Goethe
8. Suleika, op. 14 no. 1 by Goethe
9. Suleika's zweiter Gesang/Suleika's Second Song, op.31  
by Goethe
10. Wiegenlied/Slumber Song, op. 98, no. 2
11. Das Echo/The Echo, op. 136 by Castelli
12. Kolma's Klage/Kolma's Lament, Post. 2 by Ossian
13. Klärchens Lied/Clare's Song, post. 30 by Goethe
14. Ellen's erster Gesang/Ellen's First Song, op. 25 no. 1 by Scott
15. Ellen's zweiter Gesang/Ellen's Second Song, op. 52 no. 2  
by Scott
16. Delphine, op. 121 no. 1 by von Schütz
17. Das Mädchen/The Maiden, post. 40 by Schlegel
18. Lied der Anna Lyle, op. 85 no.1 from Scott's Montrose
19. Der Unterscheidung/Not the Least Little Bit, op. 95 no. 1 by Seidl
20. Die Männer sind mechant/Men are All the Same, op. 95 no. 3  
by Seidl
21. An die Nachtigall/To the Nightingale, op. 98 no. 1 by Claudius
22. An die Sonne/To the Sun, op. 118 no. 5  
by Gabriele von Baumberg
23. Die Spinnerin/The Spinner, op. 118 no. 6 by Goethe
24. Vergissmeinnicht/Forget Me Not, D. 792 by Schober
25. Schwestergruss/Sister's Greeting, D. 762 by Bruchmann
26. Gretchens Bitte/Gretchen's Prayer, D. 564 by Goethe
27. Lambertine, D. 301 by Stoll
28. Berthas Lied in der Nacht/Bertha's Song in the Night, D. 653  
by Grillparzer
29. Amalia, op. 173 no. 1 by Schiller
30. Idens Nachtgesang/Ida's Song to Night, D. 227 by Kosegarten
31. Lieb Minna/Dear Minna, D. 222 by Stadler
32. Blanka (Das Mädchen)/The Maiden, D. 631 by Schlegel
33. Daphne am Bach/Daphne at the Brook, D. 411 by Stolberg

### **Robert Schumann (1810–1856).**

1. Jemand/Someone, op. 25 no. 4 by Burns
2. Lied der Suleika/Suleika's Song, op. 25 no. 9 by Goethe
3. Die Hochländer-Wittwe/The Highland Widow, op. 25 no. 10  
by Burns
4. Mutter, Mutter! Glaube nicht/Bride's Song, Op. 25 no. 11  
by Rückert

## Apel: German Lieder: Songs for Women

*German Lieder: Songs for Women*

5. Lass mich ihm am Busen hangen/The Betrothed's Song, op. 25 no. 12 by Rückert
6. Hochländisches Wiegenlied/Highland Cradle Song, op. 25 no. 14 by Burns
7. Weit, Weit/The Bonie lad that's Far Away, op. 25 no. 20 by Burns
8. Was will die einsame Thräne?/What means this tear so Lonely?, Op. 25 no. 21 by Heine
9. Im Westen/In the West, op. 25 no. 23 by Burns
10. Zum Schluss/In Conclusion, op. 25, no. 26 by Rückert
11. Die Löwenbraut/The Lion's Bride, op. 31 no. 1 by Chamisso
12. Die Kartenlegerin/The Fortune Teller, op. 31 no. 2 by Chamisso
13. Er ist gekommen/Through Storm and Tempest, op. 37 no. 2 by Rückert  
Composed by Clara Schumann
14. Liebst du um Schönheit, op. 37 no. 4 by Rückert
15. Der Soldat/The Soldier, op. 40 no. 3 by H.C. Andersen
16. Frauenliebe und Leben, op. 42 nos 1–8 by Chamisso
24. Die Nonne/The Nun, op. 49 no. 3 by Fröhlich
25. Volksliedchen/Folk Song, op. 51 no. 2 by Rückert
26. Die Soldatenbraut/The Soldier's Wife, op. 64 no. 1 by Mörike
27. Das verlassene Mägdlein/The Forsaken Maid, op. 64 no. 2 by Mörike
28. Zigeunerlieder, Gipsy Songs, op. 79 no. 7 by Geibel
29. Die Tochter Jephtas/Jephta's Daughter, op. 95 no. 1 by Byron
30. Schneeglöckchen/Snow Drop, op. 96 no. 2, Anonymous
31. Da nennst mich/Poor Girl, op. 104 no. 3 by Elizabeth Kulmann
32. Herzeleid/Heartache, op. 107 no. 1 by Ulrich
33. Die Fensterscheibe/The Window Pane, op. 107 no. 2 by Ulrich
34. Die Spinnerin/In the Spinning Room, op. 107 no. 4 by Heyse
- 35–39. Abschied von Frankreich/Farewell to France, op. 135 no. 1–5 by Mary Stuart
40. Hoch Hoch sind die Berge/Spanish Love Song, op. 138 no. 8 by Geibel
41. Mädchen-Schwermuth/Maiden Despondent, op. 142 no. 3, Anonymous

### **Johannes Brahms (1833–1897).**

1. Spanisches Lied/Spanish Song, op. 6 no. 1, Translated by Heyse
2. Treue Liebe/Faithful Love, op. 7 no. 1 by Ferrand
3. Parole/Salute, op. 7 no. 2 by Eichendorff

4. Vom verwundeten Knaben/Of the Wounded Lad, op.14, no.2,  
*Volkslied*
5. Sehnsucht/Yearning, op. 14 no. 8, Volkslied
6. Der Schmied, op. 19 no. 4 by Uhland
7. An eine Äölscharfe/To an Aeolian Harp, op. 19 no. 5 by Mörike
8. Gold überwiegt die Liebe/ Gold triumphs over Love, op. 48, no. 4  
by Böhmisch
9. Wohl schön bewandt war es vorehe/Quite fair and contented,  
op. 52, no. 7 by Daumer
10. Agnes, op. 59, no. 5 by Mörike
- 11–16. Neue Liebeslieder, op. 65 no. 3, 5, 6, 9, 11, 13 by Daumer
17. Klage I/Lament I, op. 69 no. 1 by Wenzig
18. Klage II/Lament II, op. 69 no. 2 by Wenzig
19. Des Liebsten Schwur/The Lover's Oath, op. 69 no. 4 by Wenzig
20. Über die See/Over the Sea, op. 69. No. 7 by Lemcke
21. Salome, op. 69 no. 8 by Keller
22. Mädchenfluch, Nach dem Serbinschen/The Maiden's Curse, op. 69.  
No. 9 by Kapper
23. Es liebt sich so lieblich im Lense/So Lovely is Love in Spring op.  
71. No. 1 by Heine
24. Sommerabend/Summer Evening, op. 84 no. 1 by Schmidt
25. Der Kranz/The Garland, op. 84 no. 2 by Schmidt
26. In den Beeren/In the Berry Patch, op. 84 no. 3 by Schmidt
27. Mädchenlied/Maiden's Song op. 85, no. 3 by Kapper
28. Geistliches wiegenlied/Cradle song of the Virgin, op. 91 no. 2  
by Geibel
29. Das Mädchen/The Maiden, op. 95 no. 1 by Kapper
30. Der Jäger/The Hunter, op. 95 no.4 by Halm
31. Vorschneller Schwur/The Rash Oath, op. 95 no. 5 by Kapper
32. Dort in den Weiden/In the Shade of the Willows, op. 97 no. 4,  
Volkslied
33. Ziguenerlieder/Gipsy Songs, op. 103, nos. 1–8 by Conrat
41. Klage/Complaint, op. 105 no.3, Volkslied
42. Ständchen/Serenade, op. 106, no. 1 by Kugler
43. Mädchenlied/Maiden-song, op. 107, no. 5 by Heyse

### **Hugo Wolf (1860–1903).**

#### ***Mörike Songs.***

1. Ein Stündlein wohl vor Tag/Before the Break of Day, no. 3
2. Das verlassene Mägdlein/Forsaken, no. 7

3. Nimmersatte Liebe/Insatiable Love, no. 9
4. An eine Äolsharge/To an Aeolian Harp, no. 11
5. Agnes, no. 14
6. Rat einer Alten/Old Woman's Advice, no. 41
7. Erstes Liebeslied eines Mädchens/The Girl's First Love-Song, no. 42
8. Nixe Binsefuss/The Mermaid Rush-foot, no. 45

***Goethe Songs.***

9. Harfesnpiler I/Loneliness, no. 1
10. Riter Kurts Brautfahrt/Sir Kurt's Ride to his Wedding, no. 12
11. Die Bekerte/Conquered, no. 27

***Songs from "Suleika".***

12. Hochbeglückt in deiner Liebe/Riches of Love, no. 40
13. Als ich auf dem Euphrat schiffte/The Dream, no. 41
14. Nimmer will ich dich verlieren/Youth and Age, no. 48

***Eichendorff Songs.***

15. Die Zigeunerin/The Gypsy Girl, no. 7

***Spanisches Liederbuch: Weltliche Lieder (Spanish Song-book: Secular Songs).***

16. Klinge, klinge mein pandero/Whirring tambourine I shake you, no. 1
17. In dem Schatten meiner Locken/In the shadow of my tresses no. 2
18. Mögen alle bösen Zungen/Let all evil tongues, no. 13
19. Sagt ihm, daß er zu mir komme/Tell him I have to see him, no. 15
20. Bitt' ihn, o Mutter, bitte den Knaben/Pray him, O mother, pray you to Cupid, no. 16
21. Liebe mir im Busen/Love has lit a fire, no. 17
22. Sie blasen zum Abmarsch/They're sounding the rally, no. 28
23. Wehe der, die mir verstrickte/Woe to Her who lured him away, no. 33

***Italienisches Liederbuch (Italian Song-book, Paul Heyse).***

24. Wer rief dich denn? Wer hat dich/Who called you then?  
Who sent for you?, no. 6
25. Wie lange schon war immer mein Verlanger/How long has my  
yearning always been? no. 11
26. Nein, junger Herr, so treibt man's/No, young sir, one does not  
carry on so, no. 12
27. Mein Liebster ist so klein/My sweetheart is so small, no. 15
28. Ihr jungen Leute, die ihr zieht ins Feld/You young people who  
march into the field, no. 16
29. Mein Liebster singt am Haus/My beloved sings by the house, no. 20
30. Ich esse nun mein Brot nicht trocken mehr/I do not eat my bread  
dry anymore, no. 24

31. Mein Liebster hat zu Tische mich geladen/My sweetheart invited me to dinner, no. 25
32. Du sagst mir, daß ich keine Fürstin sei/You tell me that I am no princess, no. 28
33. Gesegnet sei das Grün und wer es trägt/Blessed be the color green and who wears it, no. 39
34. Verschling' der Abgrund meines Liebsten Hütte/Let my lover's house be engulfed by the abyss, no. 45
35. Ich hab in Penna einen Liebsten wohnen/I have a lover living in Penna, no. 46

***Songs from various poets.***

36. Die Spinnerin/The Spinner, no. 3 by Rückert
37. Tretet ein, hoher Krieger/Dedication, no. 17 by Keller
38. Singt mein Schatz wie ein Fink/If my dear one sings like a finch, no. 18 by Keller
39. Wandl ich in dem Morgentau/When I wander in the morning dew, no. 20 by Keller

***Posthumous Songs.***

40. Gretchen vor dem Andachtsbild/Gretchen before the image, Goethe's Faust
41. Suschens Vogel/Susie's Robin, no. 1 by Mörike
42. Der Tochter der Haide/The Daughter of the Heath, no. 2 by Mörike
43. Die Kleine/The Little One, no. 8 by Eichendorff
44. Wohin mit der Freud?/What shall I do with my Joy?, no. 1 by Reinick