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A COMPARATIVE STUDY OF SELECTED LIEDER
OF HUGO WOLF AND JOHANNES BRAHMS

A THESIS
PRESENTED TO
THE FACULTY OF THE DEPARTMENT OF MUSIC
EASTERN ILLINOIS UNIVERSITY

IN PARTIAL FULLFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF SCIENCE IN EDUCATION

ROBERT LEE HILLS

JULY, 1961

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PREFACE

This paper is an analysis and a comparison of the musical form of selected German Lieder of Hugo Wolf and Johannes Brahms, presented in recital on May 18, 1961.* A brief sketch of the events that stem from these songs is included to help gain a more thorough understanding of the works.

It was prepared in hopes that others will find it worthwhile and artistic, and further intended to make suggestions of methods which will make dealing with the problems of the German Lieder easier.

-
- * Bedeckt Mich Mit Blumen
Der Gärtner Hugo Wolf
Verborgenheit
Wer Tat Deinem Füßlein Weh?
- An Ein Veilchen
In Waldeseinsamkeit Johannes Brahms
Minnelied
Wir Wandelten

INTRODUCTION

The history of the German art song has long been a fascinating one. Developed from the volkslied, many of the eighteenth century songs were folk-like in character with simple melodies and accompaniments in strophic form. However, during the nineteenth century, there was a continuing attempt to heighten the effect of the words through the improvement of melodies, harmonies, and rhythms. Instead of a simple chordal accompaniment, the piano (or accompanying instrument) became more important and more independent as the search for a more varied interpretation of the words took place. The melodies themselves became rejuvenated and were more often than not declaimed. New harmonic and rhythmic combinations were expended on the song form with a lavish hand. Expression of the mood or of the individual word of the poem rather than beauty of sound were emphasized.

Into this background came Hugo Wolf and Johannes Brahms, who unerringly penetrated into the very heart of the poet. Their art demanded lyrical objectivity of theme which requires of the composer a more vivid imaginative grasp and a wider sympathy than is necessary to a composer who makes the songs a reflection of his own emotions.

Songs of great beauty which testify to the depth of their nature are to be found in their collections. Indeed, what Wolf and Brahms wrote, whether fantastic, realistic, or in a romantic vein, they sincerely felt. Yet, they were never willfully affected or extravagant.

HUGO WOLF

Hugo Wolf was born on March 13, 1860 in Windischgraz, a small town in southern Styria in the foothills of the mountains near the Slavic border, where the Germanic races mingle with the Slavic and Romanesque. Hugo apparently received his talent from his father, Franz Wolf, who, having a musical temperament, taught his sons, Hugo and Max, the rudiments of the violin and piano. The three, along with Heixler (a local teacher) spent many evenings playing quartets. The quality of music played was usually a pot-pourri of operatic music and Hugo's early compositions were greatly influenced by this "salon-music."¹

In 1865 Hugo entered the Volksschule at Windischgraz where he learned quite readily, being especially proficient in music and literature. He read a great deal, and his favorite poets were Goethe, Eichendorf, Kleist, and Morike. Hugo was considered an excellent singer, and was also noted for his excellent recitation of prose and poetry. In 1869, he entered the Gymnasium at Graz, and in 1871 he transferred to the Benedictine School of St. Paul's in Lavant Valley. Because of his inability to get along with his instructors and his refusal to apply himself, he did not remain long in either school.

Hugo entered the Gymnasium at Marburg in 1873, where he finally realized his musical inclinations and after much opposition by his father,

¹Frank Walker, Hugo Wolf (London: J. M. Dent & Sons, 1951) p. 17.

he entered the Vienna Conservatory where he studied harmony as his primary and piano as his secondary subject. He learned little or nothing in his primary subject, but became known for his powerful and expressive playing of the piano. A meeting with Wagner was arranged during his study at Vienna. Although Wagner did not give Wolf's compositions a hearing, he made a profound impression which remained throughout Wolf's entire life.

At the end of two years at the conservatory, Hugo was dismissed on the charge of insubordination. Once dismissed from the great Conservatory, he could certainly not expect to re-enter or be accepted in any other school. There followed a period of self-teaching during which time Wolf assiduously studied the score of Beethoven, Bach, Mozart, and especially the songs of Schumann. He learned the principles of structure and other points of technique, and made a bare living giving lessons in piano and violin. Unfortunately, he had not the patience to teach well nor to endure the poor playing of many of his pupils. Needless to say, he soon lost all of his pupils. The eventual collapse of his nervous system was undoubtedly caused by the lean days which followed. He proudly refused assistance from any of his willing friends.

In 1879 he began experimenting in composition. Many of the pieces of his period were left unfinished and quite a number of those finished have not been published. Two groups of songs composed during this period-- 'Six Songs for a Woman's Voice', which includes Mausfallenspruchlein (Morike); and the 'Six Poems of Scheffel, Morike, Gothe, and Kerner', including Zur Ruh (Kerner), became very popular. The publication of these songs marked the turning point in Hugo's career, for now he realized along which lines his true abilities lay.² The 'Six Ghostlike Songs for Chorus' (Eichendorf)

²Ibid, p. 438

are from this period as well as some piano works, chamber music, Penthesiles (a symphonic poem of Kleist) and fragments of orchestral works.

Hugo's first outburst of song came in 1888, at which time he composed forty-four of the fifty-three Morike-lieder. Forty-three of the songs were composed between February and May of that year, and the remaining ten were finished in October and November, after a period of quiet and rest. Nearly all of the Eichendorf songs and the Goethe songs were also composed in this one great year of prolific writing, making a total outpouring of over one hundred and sixteen songs. Wolf composed in a spasmodic fashion, generally writing two or three songs in one morning. His usual method of composing consisted of a working period of incandescent inspiration, followed by a period of complete quiet filled with mental anguish.

Wolf composed a four-act opera Der Corregidor, which was finished in 1895 and published in 1896. Although it contains much beautiful music, the libretto itself is poor, and the opera never became a great success. Hugo began work on a second opera, Manuel Venegas, which he never completed. The last of the songs composed by Wolf were settings of three poems of Michelangelo, which he composed in 1897. Six months later he was seized with the social disease which eventually took his life.³

A genius in appearance as well as music, Wolf will be known for generations in the hierarchy of musicians for his beautiful and sincere settings of some of Germany's finest poems. Of a total out-pouring of nearly three hundred songs, perhaps one-third are outstanding and one-half of the outstanding songs are masterpieces. This indeed is an unusually high percentage

³Ibid, p. 442.

of great songs to come from the pen of a composer whose untimely illness and death limited him to an actual creative period of only about five years.

The Wagner influence upon Wolf is immediately apparent. As a youth, Hugo formed a passionate affection for Wagner's personality as well as his music. But even so, Wolf did not lose his own personality in that of Wagner's. He applied to a considerable extent in his own composing the methods used by Wagner in his great operas. Wolf brought the art song to a culmination through the application of one motive or a series of motives which he developed symphonically in the majority of his compositions. The simple folk-like characteristics so often found in Schubert's songs are seldom found in those of Wolf. When not in declamation, the vocal lines of Wolf's songs are lovely melodies, but suitable to individual poems only. Wolf himself became the poet--each poem became the music. There could be no separation. The accompaniments (if they can be called such) are entities in themselves, strengthened by chromatic nuances, as Wolf faithfully depicts each minute thought of the poet. Wolf submerged himself in the work of one poet until he felt as the poet himself felt. "Each nuance of emotion, each delicate or profound phrase was brought to the utmost perfection through Wolf's sensitive and adroit treatment."⁴

⁴Ernest Newman, Hugo Wolf (London, Methuen and Company, 1907) p. 153.

JOHANNES BRAHMS

Johannes Brahms, the last of the famous "Three B's" of Bach, Beethoven and Brahms, became very well known as a master composer of all types of music. The only field he did not enter was that of opera. His models were classic, so too his spirit and the forms he selected, yet his compositions were described as being like a gypsy woman dancing in a tight corset, "latent heat beneath a formal exterior."⁵

His general education and preparation for his career were surprisingly thorough considering that the home of his childhood was in the slums of Hamburg, and that, from the time he was thirteen, he was obliged to play the piano for a living.

When he was twenty, the gypsy in him responded to the invitation of Eduard Remenyi, a Hungarian violinist, to go on tour as his accompanist. The two visited the violinist Joachim, who sent Brahms with letters of introduction to Franz Liszt in Weimar and Robert Schumann in Dusseldorf. Clara and Robert Schumann were to be two of the best friends Brahms was ever to have. Schumann praised Brahms' music glowingly in the Neves Zeitschrift. Though Schumann fell fatally ill five months later, their friendship ripened so fast that Brahms was the friend to whom Clara turned during the tragic months that followed.

⁵Edwin Evans, Johannes Brahms Vocal Music (London, William Reeves, 1912) p. 16.

After Schumann's death, Brahms took Clara's place as teacher at the Court of Lippedetmold, where for three or four years he lived pleasantly, free to compose, to ramble in the Teutoburger forest, and to acquire from book the encyclopedic knowledge for which he was noted. When, at twenty-nine, he resigned his post, he took to Vienna a number of works.

He never married, probably because he could not bear to relinquish his freedom. He was openly impatient of ties of any kind. While conducting the Singakademic he wrote some of his choral works, but he resigned after a year. The same thing occurred with the Gesellschaft der Musikfreunde (Society of the Friends of Music), which he conducted until the desire for freedom again overpowered him. He was at his best when he could work at a leisurely pace in his little room in Vienna, and could take his recreation in the suburbs, in long walking trips, and in the companionship of his friends, who called themselves the "Brahmins".

The first complete performance of his German Requiem, in 1868, made him famous throughout Europe. His First Symphony, over which he toiled for ten years, was not released until he was over forty. It was accounted by the radicals as too conservative, and by the conservatives as too radical. As time passed, the rich sonorities of his four symphonies and chamber music, the beauty of his two hundred and thirty songs, his choral works and instrumental pieces, have established him among the mighty in music, "Lord Keeper of the seal of classic heritage, in whom all threads united once more before they were lost in chaos."⁶

⁶Helen Kaufmann, The Story of One Hundred Composers (New York: Grosset and Dunlap, 1947) p. 21.

The songs of Brahms form the class of composition which, so far, has most defended his reputation with the general public. They do not differ from the rest of his works in respect of what may be called seriousness of intention; but the direction given to his powers of expression by poetical **suggestion**, combined with the key to his meaning which the words supply, have resulted in these works bringing him within much easier access of the world at large. It must not be supposed that he altogether escaped censure in respect of them, however, for at least one authority, J. F. Runciman, made them the means of asserting that he had "no original emotion or thought," and that "whenever his music is good he is found to have derived the emotion from a poem."⁷ Now it is certain that most people would consider a composer as doing well in thus drawing inspiration from the words which he had undertaken to set. Therefore it is certainly not deserving that it should be described as a mere "astounding trick", especially when the said trick is admitted to have "worked miracles."

There was a time, however, when these miracles of vocal expression entirely failed of recognition, and when anything resembling popularity for his songs seemed simply out of the question.

With regard to folk-song, his career is bounded by two events, the first of which occurred when he was only twenty-five, and the other shortly before his death. The first event was the publication of the collection of national songs for children ("Volkskinderlieder") in 1858, and the other, the publication of the forty-nine folk-songs in 1894. All this was entirely a labor of love, and Brahms does not seem to have

⁷Ibid, p. 22.

attached much importance to his own share of the business, if we may judge from the fact of his not giving an opus-number to the result of all this labor. The truth is that Brahms was, at heart, exceedingly patriotic; and as usually happens with this feeling, he was unwilling to miss any occasion for its display.⁸ The minor circumstances of his life bring it to light with such frequency that illustrations are unnecessary, though in this instance we may suitably recall the "Triumphalied".⁹ Accepting patriotism, therefore, as one of his most permanent and powerful sentiments, and considering also the natural attraction, even to ourselves, of the National song of Germany and central Europe, it would have been strange indeed if his vocal works had not been largely affected by these influences.

Schumann, when he described Brahms as "like Minerva, springing completely armed from the head of Jupiter,"¹⁰ unconsciously gave us the test-word for all that followed. For just as in other branches of composition, so in song, Johannes Brahms sprang forth "completely armed".

⁸Florence May, The Life of Johannes Brahms (London: Wm. Reeves, 1905) Vol. 1. p. 184.

⁹Florence May, The Life of Johannes Brahms (London: Wm. Reeves, 1905) Vol. 2. p. 461.

¹⁰Robert Schauffler, The Unknown Brahms (New York: Dodd, Mead and Company, 1936) p. 19.

ANALYSIS OF HUGO WOLF SONGS

VERBORGENHEIT

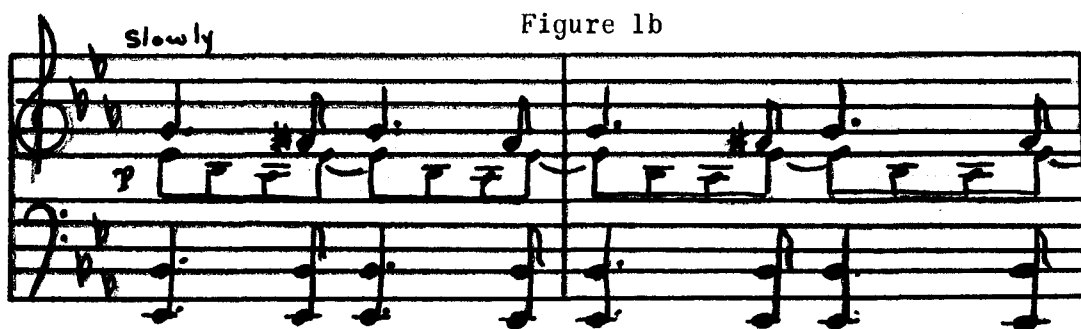
Verborgenheit (Secrecy) was one of Wolf's most popular songs during his lifetime. Perhaps it was the sentiment of the poetry, "Leave me alone, o world", or the beauty of the vocal line that brought this about.

Figure 1a



The text tells of a man who is unhappy but doesn't know why. Apparently he enjoys his sorrow, for he wants to be left alone.

The piece begins with a two measure introduction. There is an open fifth in the bass which is monotonously carried throughout verses one and four.



This signifies the endless time of a dull world.¹ Against this, there are two counter melodies in the treble which move around the vocal melody. The

¹Ernest Newman, Hugo Wolf, (London, Methuen and Company, 1907), p. 42.

vocal line and the first melody of the piano part use quarter note movement, while the other uses an eighth note line which entwines all three melodies. There is a haunting chromatic figure of two notes used in each and covers the text "o, world", again depicting the dullness of the world.

Figure 1c

Handwritten musical score for Figure 1c. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains two measures of music. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a complex rhythmic pattern of eighth notes and chords, with a dynamic marking of *ff* (fortissimo) at the beginning.

At measure eleven the second verse begins with an entirely different treatment. The accompaniment becomes a series of chordal progressions which build constantly in intensity until the climax in verse three at measure 26 as the voice sings: "Woniglich in meiner brust." where the vocal line cascades down a major chord on E flat.

Figure 1d

Handwritten musical score for Figure 1d. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains two measures of music, with a dynamic marking of *ff* (fortissimo) and a *rit.* (ritardando) marking. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a series of chordal progressions, with a dynamic marking of *ff* and a *rit.* marking. The piano part includes a series of chords that build in intensity, with a final chord on E-flat.

There are three passages in this piece which contain unusually well painted musical imagery. At measure 17 and 18, where the sun is mentioned, a change of key to major has the effect of sun streaming through the clouds of sadness. At measure 24, syncopation has a dramatic effect when speaking of pain and depression. At "Woniglich" (Measure 26) the sun bursts through the clouds of depression as a ray of hope appears. (Figure 1d)

Verse four begins at measure twenty-eight and is identical to verse one in text and structure. This is one of the few of the Morike-lieder composed in ABA form. Section A is slow and represents the hopelessness of the poet. Section B (verses 2 & 3) contrasts with this both in text and tempo.

BEDECKT MICH MIT BLUMEN

Bedeckt Mich Mit Blumen (Oh, deck me with roses) is a love-song, swooning ecstatically, dying--temporarily, one would suspect--of the bliss and torment of love.

The tempo of this particular piece is a very slow six (6) and begins with a short, but very quiet and sorrowful introduction. The melody, upon entrance, is more dissonant than would be expected from Wolf, but again, this is his way of showing grief.

Figure 2a

Figure 2a is a handwritten musical score. It consists of three staves. The top staff is a vocal line in G major, 6/8 time, starting with a piano (p) dynamic. The middle and bottom staves are piano accompaniment, with the bottom staff being the bass line. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, and includes a piano (p) dynamic marking. The score is divided into measures by vertical bar lines.

Measure eight begins a very beautiful passage which is much more melodic, harmonic, and soothing than the preceding passages.

Figure 2b

Figure 2b is a handwritten musical score showing a single melodic line on a five-line staff. It is in G major, 6/8 time, and begins with a piano (p) dynamic. The melody is more melodic and soothing than the previous passage, featuring a series of eighth and sixteenth notes.

This section is a type of duet between the vocal line and the accompaniment, which appears later in another form at measure twenty-two.

Figure 2c



This section continues to the end of the piece with an occasional dissonant measure expressing the grief of the lover.

This song is composed in four sections, each of which is very melodic and harmonic. Between each section is a two measure dissonant phrase, which is almost out of place. These short sections were placed here with very clear intention of depicting the mood, and portraying the feeling of the poem. These sections: "bedect mich" (measure 13), "ich sterbe" (measure 27), and "vor liebe" (measure 37), are all phrases of deep emotion, and are expressed by crescendo and decrescendo to create a sorrowful effect.

Dynamics mean much in the performance of this piece in both the vocal and piano parts. The accompaniment is very dramatic, and must give the singer a great deal of liberty with the melodic line. There is a never-ending effect in the accompaniment which is almost monotonous, but helps greatly in portraying the mood of the piece. It is, from beginning to end, very emotional, with a "driving" feeling which does not stop. Together with the vocal line, the accompaniment blends itself into a very beautiful song.

DER GÄRTNER

Der Gärtner (The Gardner) was composed on March 7, 1888. It is the fourteenth of the Morike-lieder.

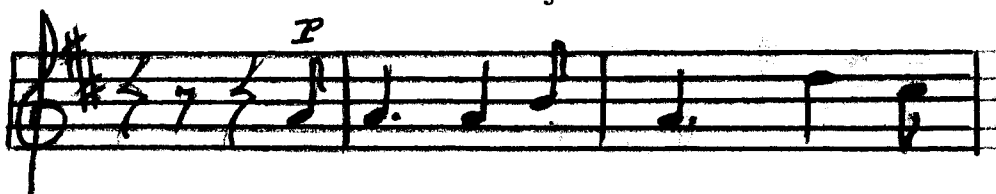
This is a very light, gay and humorous song concerning a gardner who is watching as a beautiful princess rides across the meadow on her white horse. The accompaniment blends itself very well to the mood of the piece. With light staccato effects, the accompaniment depicts the galloping of the horse.

Figure 3a



The complete song is built on this one motive. The song is in strophic form, the first three stanzas being exactly alike, and the final verse slightly different. The melody is very pleasant, and easy to sing.

Figure 3b

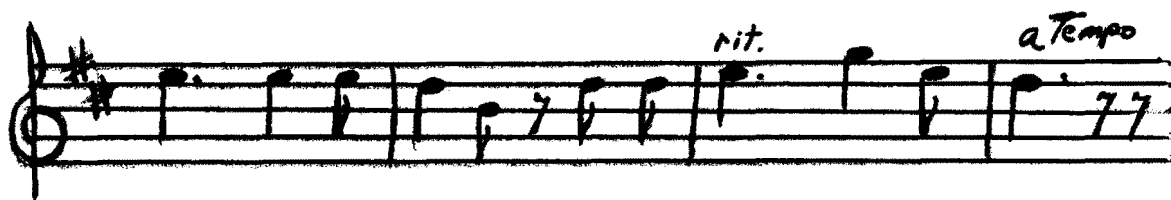


The accompaniment and the vocal line blend together very well. There is a lot of tempo variation as well as dynamic variation, and it is very

important that the vocalist and the accompanist feel the same "freeness." The melody, similar to many Schubert melodies, is very folk-like in character. It is among the lighter of the Morike songs, but conceals a depth of feeling in its graceful rhythms.

In this particular piece, the "climactic" effect, so common in other of Wolf's songs, does not appear. The "high point" of the piece comes in measure 34 and 35, but this is not the regular dynamic effect of the other songs. The climax is felt through the softness and the retarding of the vocal line.

Figure 3c



The tempo is immediately quickened, as if the galloping horse had commenced his previous gait, and the piece comes to a close in the same manner as it began.

Figure 3d



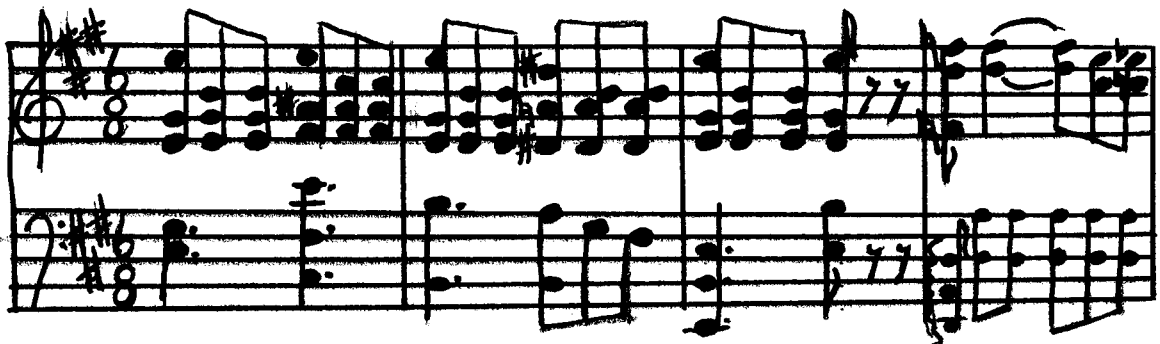
WER TAT DEINEM FÜSSLEIN WEH?

Wer tat Deinem Füsslein Weh? is an example of a type of dance-song, with recurrent refrain. The melodic interest is almost equally divided between the voice and accompaniment, with fascinating effect, but this song is chiefly remarkable for its rhythmic impulse and impetuous whirling.

The song is very fast and continues to move at a rapid pace throughout the complete song. The accompaniment is quick, continuous, and blends in with the vocal line quite well. This piece is in ABABAB form.

Wer tat Deinem Füsslein Weh? is full of key changes. At the beginning of the piece, the key feeling is A major, but the full A major chord is never really sounded. There are many passing tones used in the accompaniment. Measures 10, 11, and 12 present a type of ending, and actually come to a quick stop in the key of E major, only to be taken up quickly by measure 13, now in the new key of D minor.

Figure 4a



From this key the song progresses to C major in measure 17 and remains in this key only a few measures, for in measure 21 the key is changed to B major.

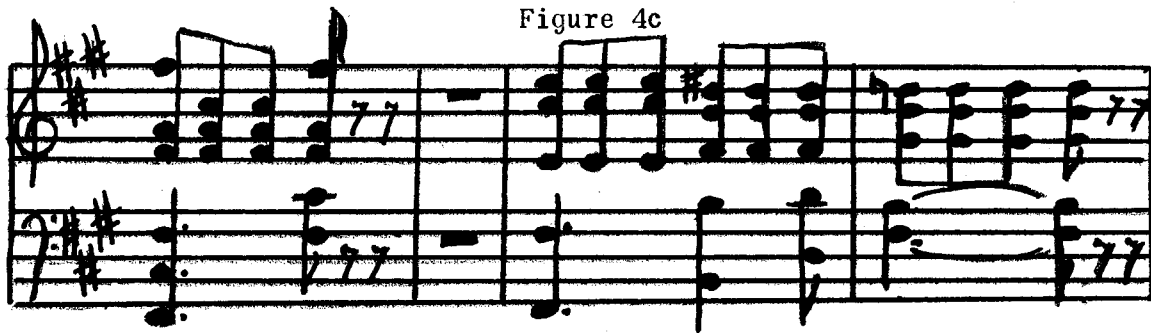
Figure 4b



Measure 25 modulates to F major, and measures 26, 27, and 28 modulate back to the original key of A major. These different keys maintain excitement throughout the entire number.

Measure 90, followed by a measure of silence, sets the mood for the ending of the piece.

Figure 4c



The quiet, slow section, for the next eight measures gives a great deal of contrast to the rest of the piece. Measures 100 and 101 return to the original tempo, and as is quite typical of Wolf, he finishes the song in the same flourish and gayness as it started.

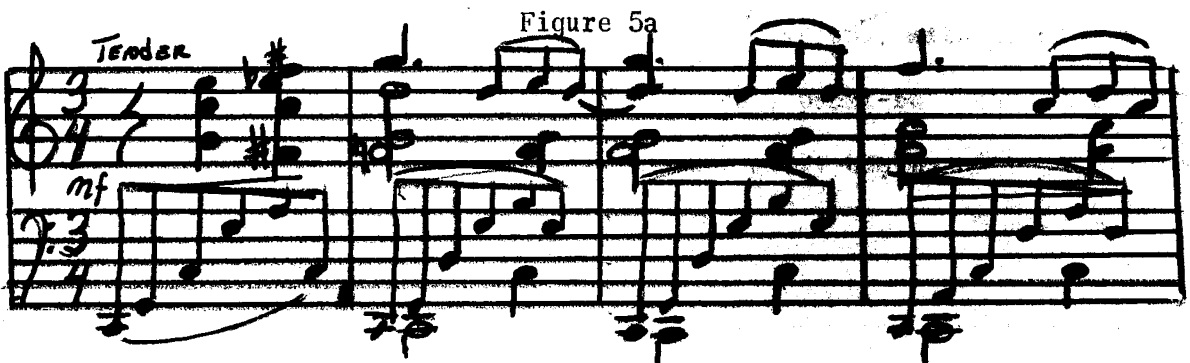
Figure 4d



ANALYSIS OF JOHANNES BRAHMS SONGS

MINNELIED

Minnelied, (Love Song) is a very even, rather "flowing" piece, with a simple melody and expressive accompaniment. The introduction sets the mood of the piece, being very even, flowing, and tender.



After the four measures of introduction, the melodic line enters with its soft melody, to tell the story of the sorrowful lover.

There are four verses, all in the same strain, which require little description. Of the four, numbers 1, 2, and 4 are to the same music, the latter, however, has the usual cadence prolongation. The third verse commences: "Ohne sie ist alles todt" (Without you all is dead) and is a mournful setting on G pedal-bass, occupying only seven bars and finishing disconsolately upon an unaccented beat.

Figure 5b



It is, moreover, both introduced and quitted at one bar's notice, whereas in every other case a four-bar interlude intervenes.

Figure 5c



The other verse settings are all eight-bar periods, with bright and cheerfully melodious, simple harmonies, and the C pedal-bass rather largely accented. The piece closes in the same manner as it begins with the opening melody finally fading away.

AN EIN VEILCHEN
(To a Violet)

The text of this song is a translation into German by Holty, of a poem by the Italian poet, Giovanni B. Zappi.

These impassioned lines received a truthful rendering in music, which presents a great deal of unity of feeling and impression. Among its principal points may be mentioned:

1. "The reduction of the text to a rhythm of the composer's own, of highly-artistic design, quite original and in complete sympathy with that of the poet.
2. The renewals of the musical sentence at its apparent moment of expiration; effected always in expression of increased fervor and earnestness.
3. The masterly nature of the actual material (inclusive of its appropriate and every-varying figures of accompaniment) coupled with freedom of display."¹

This song is in three sections, the first section returning at the end of the piece. The introduction is very light and soft, and when the melody enters, there is a feeling of great movement, which really is not in the vocal line at all.

Figure 6a



¹Edwin Evans, Brahms Vocal Music, (London: William Reeves, 1912), p. 203.

Figure 6b



The accompaniment is of great necessity to this piece. It continues with the same swiftness throughout the entire piece, with the exception of six measures (measures 30-35). Here a change in meter occurs, along with the accompanimental change. From previous 6/8 meter, there is a change to 9/8 for one measure--6/8 for one measure, again 9/8 time, this time for two measures, and then, back to the original 6/8 time. During these meter changes, the melodic line builds to the climax of the song through a series of sequences.

Figure 6c



Following the climax, there is a six measure strain which goes back to the original melody and accompaniment for the conclusion of the piece.

IN WALDESEINSAMKEIT

In Waldeseinsamkeit (In Lonely Wood) is another of the typical Brahms' love-songs. There is little to be said about the piece in describing it. It contains some "modernistic" harmonic progressions, and is one of those happy productions which, while satisfying the musician, at the same time attracts the ordinary listener. The poem comprises three stanzas which are all similar to each other. The melody, though attractive in itself, relies greatly upon the attendant harmonies for its effect, the accompaniment being of refined expression.

The introduction, as in all of Brahms songs, is of great importance in the setting of the mood.

Figure 7a

Handwritten musical notation for Figure 7a. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The tempo marking "slowly" is written above the first staff. The notation includes a piano dynamic marking "p" in the bass staff. The melody in the treble staff is simple and flows with the accompaniment in the bass staff.

The melodic line, although quite simple, has a tendency to "flow" beautifully along with the accompaniment.

Figure 7b

Handwritten musical notation for Figure 7b. It consists of a single treble clef staff. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The notation includes a piano dynamic marking "p" below the first staff. The melody is simple and flows with the accompaniment.

In the accompaniment, quaver motion prevails, but it is varied by triplets in addition to being variously distributed and the effect is slightly "organ-like" in character.

There are no real "high spots" or climaxes to point out. One can only say that the accompaniment and the vocal line blend together to produce another of Brahms lovely songs.

COMPARISON OF THE SONGS OF WOLF AND BRAHMS

Comparing two great composers such as Wolf and Brahms is certainly not an easy task. Both of these composers were musical geniuses, and their songs have many of the same effects and structures, but there is still a great deal of difference.

Wolf was strictly a "song-composer". He made an attempt at both orchestral music and opera, but was not successful in either. His songs might be considered "symphonic" in style, in which the voice delivers the poem in a sort of free melodic rhapsody over an elaborate piano part, built up out of one or more themes, somewhat in the manner of a symphonic development. Wolf increasingly employed this method in his later works, but any suggestion that there was a stereotyped Wolf formula for song writing would be gravely misleading. Few composers can show such a wide range of form.

Wolf, like other great German songwriters who all failed in their attempts to write operas, lacked the essentials of a dramatic composer. The German song seemed to demand another kind of musical imagination; the singer is never himself or herself the impersonation of the character portrayed, but only the medium through which the character can be evoked in imagination.

The range of Brahms songs in mood and style range from such flights of general humor to the inspiring solemnity and depth exhibits fully the fertility of his genius and the sensitive response of his spirit to the

influence of human experience. The vocal parts are invariably simple, singable, and fluently melodious. The accompaniments are various, ranging from the most elementary chordal forms to delineative and independent piano parts.

Brahms was not as "full" of this type of music as Wolf. He found it hard to continue writing songs which were different. Many of his songs are considerably alike. He used many of the same accompaniment styles, and using the three pieces which have been discussed earlier, one can see the same interval of a major sixth in the opening strains of the vocal part. He used many of the same intervals in the same fashion.

Wolf seldom repeated anything to the point that it was noticeable. His vocal parts were different in structure and in mood.

Taking into consideration the accompaniment of these songs, there is much to discuss. Brahms' accompaniments were in many ways similar to each other. They were either "moody" or "spirited" and gave the same effect in each song. They were strictly accompaniments, where, as it has been said many times, Wolf's accompaniments were songs without the vocal parts.

We cannot really speak of Wolf's piano parts being accompaniments, for his vocal music is more like duets between the voice and piano. Each is as important as the other, and in many of his songs, there could not be one without the other. There is a great deal of interplay in Brahms, but many of his songs can either be sung or played without the other part.

In all of Brahms' songs there is a feeling of ultimate finish which Brahms himself criticised greatly. The climactic feeling does not differ greatly from one song to another, where in some of Wolf's songs there may never appear any climax at all. Brahms did much more with the harmonic

inner-voice than Wolf. This is one factor which makes his songs easier to listen to, and much easier to understand harmonically.

It is easy to see that in this area of composition, taking into consideration only these two composers, that Wolf is the more outstanding. He had many more ideas in creating the music for his poems, and therefore his songs all differ greatly. Had Wolf lived longer, since his supply of poetry was running out, he would have probably made another attempt at instrumental music and opera. At the time of his death, Wolf felt that his supply of "inspiring" poetry had been exhausted.

Brahms' songs are generally better known than Wolf's because of his popularity in other fields of composition. Although a great composer of song, he was also as great in the instrumental field. His music shows that he was able to express more in his instrumental compositions than in the vocal. Still a composer of fascinating songs, he will long remain, along with many others, as one of the top composers of song.

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APPENDIX A

This appendix contains the poems set to music by Hugo Wolf and the translations, by Henry S. Drinker, which were presented on Recital on May 18, 1961.

"VERBORGENHEIT"

Lass, O Welt, o lass mich sein!
Leave me world, I bid you go!

lo-cket nicht mit Lie- bes- ga- ben,
tempt me not with worldly pleasure,

lasst dies Herzt al- lei- ne ha- ben
leave my heart in peace to measure

sei- ne Won- ne, sei- ne Pein!
all its rapture, all its woe!

Was ich trau- re, weiss ich nicht,
Why my grieving, why my fears?

es ist un- bekann- tes We- he;
why my vain, mysterious sorrow?

im- mer- dar durch Trä- nen se- he
why must I again tomorrow

ich der Son- ne lie- bes Licht.
see the sun but thru my tears.

Oft bin ich mir kaum be- wusst,
often times by gloom oppressed,

und die hel- le Freu- de zü- cket
waves of radiant joy flow o'er me,

durch die Schwe- re, so mich drü- cket,
flashing visions pass before me,

won-nig-lich in mei- ner Brust.
joyous in my throbbing breast.

Lass, o Welt, o lass mich sein!
Leave me world, I bid you go!

lo-cket nicht mit Lie- bes-ga- ben,
lure me not with worldly pleasure,

lasst dies Herz al- lei- ne ha- ben
leave my heart in peace to measure

sei-ne Won- ne, sei-ne Pein!
all its rapture, all its woe!

BEDECKT MICH MIT BLUMEN

Be- deckt mich mit Blumen,
With floe'rs heap my coffin,

ich ster-be vor Lie-be.
I die now from loving.

Dass die Luft mit lei-sem We- hen
Lest the breezes softly blowing,

nicht den sü-ssen Duft mir ent-füh-re,
carry off from me the sweet odor,

be- deckt mich.
enshroud me!

Ist ja al- les doch das-sel be,
They are all the same, no different,

Lie-bes- odemo- der Dür- te von Blu-men.
sighs of lovers or the fragrance of flowers.

von Jas-min und weis- sen Li-ien sollt
Pink with jasmin, white with lillies, fill

ihr hier mein Grab be- rei-ten, ich ster-be.
you here my grave and deck it; I die now.

Und be-fragt ihr mich: Wo- ran? sag' ich:
If you ask of me: " and why?" I answer:

"Un-ter sü-ssen Qua-len (vor Lie-be).
"In the sweetest torment, from loving."

DER GÄRTNER

Auf ih-rem Lieb-röss-lein,
Alone on her pony,

so weiss wie der Schnee,
as gay as a lark,

die schön-ste Prin-zes-sin
the dear little princess

reit't durch die Al-lee.
rides out in the park.

Der Weg, den das Röss-lein
As on they come dancing,

hin-tan-zet so hold,
as sweet to be-hold

der San, den ich streu- te,
the sand that I strew there

er blin-ket wie Gold.
gleams brighter than gold.

Du re-sen-farbs Hüt-lein
You red little bonnet,

wohl auf und wohl ab,
that keeps bobbing so,

o wirf ei-ne Fe-der
O spare me a feather,

ver-stoh-len her-ab!
she never will know!

Und willst du da- ge- gen
And if you would give it

ei-ne Blü- the von mir,
for a flower from me,

nimm tau-send für ei- ne,
then take you a thousand,

nimm al- le da- für!
take all that you see!

nimm tau-send für ei- ne,
take ten times a thousand,

nimm al- le da- für!
take all that you see!'

WER TAT DEINEM FÜSSLEIN WEH?

"Wer tat dei-nem Füss-lein weh?
"What has hurt your ankle so?

La Ma-rio-ne-ta,
la Marioneta,

dei-ner Fer-se weiss wie Schnee?
cut your toe as white as snow?

La Ma-ri-on."
la Marion?"

Sag' euch an, was krank mich macht.
I will tell what hurt my toes;

will kein Wört-lein euch ver-schwei-gen.
not a whit will I deceive you.

ging zum Ro-sen-busch zur Nacht,
I went out to pluck a rose,

brach ein Rös-lein von den Zwei- gen;
(ah, I fear that this may grieve you;)

trat auf ei-nen Dorn im Gang
there upon a thorn I stepped;

der mir bis ins Her-ze drang.
right into my heart it crept.

Sag' euch al-le mei-ne Pein
Nay, I tell you all my plight

Freund, und will euch nicht be-rü-cken;
Friend, you will not think me silly;

ging in ei-nen Wald al-lein
I went out the other night

ei-ne Li-lie mir zu pflü-cken;
to the wood to pluck a lily;

traf ein Sta-chel scharf mich dort
there a thorn went thru my glove,

war ein sü-ses Lie-bes-wort.
just a tender word of love.

Sag' euch mit Auf-rich-tig-keit
also I must truly say

mei-ne Krank-heit mei-ne Wun-de:
all I suffer: I was going

in den Gar-ten ging' ich heut,
thru the flower beds today,

wo die schön-ste Nel-le stun-de;
where I saw carnations growing.

hat ein Span mich dort ver-letzt
there a bramble pricked me sore,

blu-tet fort und fort bis jetzt,
hurting, bleeding more and more.

"Schö-ne Da-me, wenn ihr wollt,
"Lovely maiden, if you will,

bin ein Wund-arzt gu-ter Wei-se,
I'm a wondrous wise physician;

will die Wund' euch stil-len lei-se,
I might even say magician;

dass ihr's haum ge-wah-ren sollt.
scarce you'll know that you were ill.

Bald sollt ihr ge-ne-sen sein.
Come and let me soothe your pain;

la Mar-rio-ne-ta,
la Marioneta,

bald ge-heilt von al-ler Pein,
Make you sound and well again,

la Ma-ri-on, la Ma-ri-on.
la Marion, la Marion."

APPENDIX B

This appendix contains the poems set to music by Johannes Brahms and the translations, by Arthur Westbrook, which were presented on Recital on May 18, 1961.

AN EIN VEILCHEN

Birg, o Veilchen, in deinem blauen Kelche,
Hide, of violet, hide in thy blue chalice

Birg die Tränen der Wehmuth, bis mein Liebchen
These, the tears of my woe, until my love

Diese Quelle besucht! Entpflückt sie lachelnd
Near to thy fount doth come. Should she then pluck thee

Dich dem Rasen, die Brust mit dir zu schmücken;
Laughing--thinking with thee to deck her brest,

O Dann schmiege dich ihr ans Herz und sag' ihr,
Oh, then creep gently to her heart and whisper

Dass die Tropfen in deinem blauen Kelche
That the drops which are nestling in thy chalice

Aus der Seele des treuesten Jünglings flossen,
Came from soul of faithfulest of lovers,

Der sein Leben verweinet und den Tod wünscht.
Who, despairing of life, seeks rest in dying.

WIR WANDELTEN

Wir wandelten wir zwei zusammen
We wandered on, we two together

Ich war so still und du so stille;
So still was I--thou, too, wert silent.

Ich gäbe viel um zu erfahren.
What could I give, could I but fathom,

Was du gedacht in jenem Fall,
The thoughts by which you were possessed,

Was ich gedacht, unausgesprochen
But though my own remained unspoken,

Verbleibe das! Nur eines sag' ich--
I vow I was so truly happy

So schön war Alles was ich dachte
That earth contains no joy to better

So himm'lich heiter war es all'
The dreams with which I then was blest.

In meinem Haupte die Gedanken
My soul seemed filled with sounds of music,

Sie läuteten wie gold'ne Glöckchen
Like golden bells to me returning;

So wundersüss so wunderlieblich
I felt these were, of all earth's echoes,

Ist in der Welt kein and'rer Hall.
The strains to reach my heart the best.

MINNELIED

Holder klingt der Vogelsang
Sweeter sounds the songster's chime,

Ween die Engelreine
Fairer beams the weather,

Die mein Jünglingsherz bezwang
When the purest angle mine

Wandelt durch die Haine.
Strays across the heather.

Röther blühen Thal und Au
Blades of grass are green and full,

Grüner wird der Wasen
Blooms more red and rosy,

Wo die Finger meiner Frau
Where my lady stoops to cull

Maienblumen lasen.
Flow'rets for her posy.

Ohne sie ist alles todt,
But for thee all joy were dead,

welk sind Blüt' und Kräuter;
All earth's brightness faded.

und kein Frügling's abend roth
E'en the glow of evening sky

dünkt mir schön und keiter.
Were for me o'er shaded.

Traute, minningliche Frau,
Dearest sov'reign of my heart,

wollest nimmer fliehen,
Leave, oh! leave me never,

dass mein Herz, gleich dieser Au',
Bloom sweet blossoms of thy love,

mög in Wonne blühen,
In my soul for ever,

mög in Wonne blühen.
In my soul for ever.

IN WALDESEINSAMKEIT

Ich sass zu deinen Füßen in Waldeseinsamkeit;
I once in silent woodlands reclined at thy dear side,

Windes athmen,
While the hill-winds,

Sehren ging durch die Wipfel breit.
sigling, swept through the branches wide.

In stummen Ringen senkt' ich das Haupt in deinen Schoss,
Upon thy lap I rested my throbbing, burning face,

und meine bebenden Hände
And clasped with trembling fingers

um deine Knie ich schloss,
thy hands in close embrace,

und meine bebenden Hände
and clasped with trembling fingers

um deine Knie ich schloss
thy hands in close embrace.

Die Sonne ging hin unter,
The western sun was sinking;

der Tag vergluhte all,
the lights grew soft and pale.

ferne,
distant,

sang eine Nachtigall!
warbled a nightingale.

APPENDIX C

This appendix contains the classification of the vocal works of Johannes Brahms in graduated order as to means. This is taken from Edwin Evans' Johannes Brahms Vocal Music, page 523.

I. WITHOUT ORCHESTRA

1. For a single voice without accompaniment.

The fourteen Volkskinderlieder.

2. For single voice with pianoforte accompaniment.

	OPUS	NOS.
Gesänge (Ten. or Sop.).....	3	1-6
Gesänge (Ten. or Sop.).....	6	1-6
Gesänge.....	7	1-6
Lieder und Romanzen.....	14	1-8
Gedichte.....	19	1-5
Lieder und Gesänge.....	32	1-9
Romanzen.....	33	1-15
Gesänge.....	43	1-4
Gesänge.....	46	1-4
Lieder.....	47	1-5
Lieder.....	48	1-7
Lieder.....	49	1-5
Lieder und Gesänge.....	57	1-8
Lieder und Gesänge.....	58	1-8
Lieder und Gesänge.....	59	1-8
Lieder und Gesänge.....	63	1-9
Lieder.....	69	1-9
Gesänge.....	70	1-4
Gesänge.....	71	1-5
Gesänge.....	72	1-5
Romanzen und Lieder (for 1 or 2 voices).....	84	1-5
Lieder.....	85	1-6
Lieder (for low voice).....	86	1-6
Lieder (for high voice).....	94	1-5

	Opus	Nos.
Lieder.....	95	1-7
Lieder.....	96	1-4
Lieder.....	97	1-6
Lieder (for low voice).....	105	1-5
Lieder.....	106	1-5
Lieder.....	107	1-5
Ernste Gesänge (for a bass voice).....	121	1-4
Deutsche Volkslieder (the "49" collection) "Mondnacht".....		1

3. For a single voice with pianoforte and viola accompaniment.
Gesänge for contralto. Op. 91, Nox. 1 and 2.
4. For a single voice with small chorus.
Deutsche Volkslieder (the "Forty-Nine" Collection) Nos. 43-9.
5. For two voices with pianoforte accompaniment.

Duets for soprano and alto.	Op. 20,	Nos. 1-3
Duets for alto and baritone	Op. 28.	Nos. 1-4
Duets for Soprano and alto	Op. 61.	Nos. 1-4
Duets for soprano and alto	Op. 66.	Nos. 1-5
Ballads and romances for two voices: A.T.; S.A.; S.T. and S.S.	Op. 75.	Nos. 1-4
6. Three-part female choir without accompaniment.
Canons. Op. 113. Nos. 2, 4, 7 and 12.
7. Three-part female choir with accompaniment or two horns and harp.
Gesänge. Op. 17. Nos. 1-4
8. Three-part female choir with organ (or piano).
Psalm XIII (S.S.A.). Op. 27
9. Four-part female choir without accompaniment.

Sacred choruses (S.S.A.A.).	Op. 37.	Nos. 1-3
Canons	Op. 113.	Nox. 1, 3, 5, 6, 8-11.
Lieder und Romanzen (S.S.A.A.).	Op. 44.	Nox. 1-12.
10. Four-part male choir without accompaniment.
Lieder (the "Soldatenlieder"), (T.T.B.B.). Op. 41. Nos. 1-5

11. Four-part mixed choir, without accompaniment.
- | | | |
|--|----------|---------------|
| S.A.T.B. (The "Marienlieder"). | Op. 22. | Nos. 1-7. |
| S.A.T.B. Lieder | Op. 62. | Nos. 1-7. |
| S.A.T.B. Motets | Op. 74. | Nos. 1 and 2. |
| S.A.T.B. Lieder und Romanzen | Op. 93. | Nos. 1-6 |
| S.A.T.B. Motets | Op. 110. | Nos. 2 |
| S.A.T.B. Gesänge | Op. 104 | Nos. 5 |
| Deutsche Volkslieder (The "Fourteen" Collection), Nos. 1-14. | | |
12. Four-part mixed choir with piano (or organ).
- Geisliches Lied (S.A.T.B.). Op. 30.
13. Four-part Mixed choir and wind instruments.
- Begrüßungsgesang (S.A.T.B.). Op. 13.
14. Four-parts (soli) with piano accompaniment.
- | | | |
|-----------------------------|----------|------------|
| Quartets for S.A.T.B. | Op. 31. | Nos. 1-3. |
| Quartets for S.A.T.B. | Op. 64. | Nos. 1-3. |
| Quartets for S.A.T.B. | Op. 92. | Nos. 1-4. |
| Zigeunenlieder for S.A.T.B. | Op. 103. | Nos. 1-11. |
| Quartets for S.A.T.B. | Op. 112. | Nos. 1-6. |
15. Four-parts (soli) with pianoforte duet accompaniment.
- | | | |
|-------------------------------------|---------|------------|
| Liebeslieder-walzer (S.A.T.B.). | Op. 52. | Nos. 1-18. |
| Neue Liebeslieder-walzer (S.A.T.B.) | Op. 65. | Nos. 1-15. |
16. Five-part mixed choir without accompaniment.
- | | | |
|----------------------|----------|---------------|
| Motete (S.A.T.B.B.). | Op. 29. | Nos. 1 and 2. |
| Gesäng (S.A.T.B.B.). | Op. 104. | No. 4 |
17. Six-part female choir without accompaniment.
- | | | |
|--------|----------|---------|
| Canon. | Op. 113. | No. 13. |
|--------|----------|---------|
18. Six-part mixed choir without accompaniment.
- | | | |
|-------------------------|----------|-----------|
| Gesänge (S.A.A.T.B.B.). | Op. 42. | Nos. 1-3. |
| Gesänge (S.A.A.T.B.B.). | Op. 104. | Nos. 1-3. |
19. Six-part mixed choir with pianoforte accompaniment.
- | | |
|---------------------------|---------------------|
| Tafellied (S.A.A.T.B.B.). | Op. 93 ^B |
|---------------------------|---------------------|
20. Eight-part choir without accompaniment.
- | | | |
|-------------------------|----------|---------------|
| Fest und Gedenksprüche. | Op. 109. | Nos. 1-3. |
| Motets | Op. 110. | Nos. 1 and 3. |

II. WITH ORCHESTRA

21. For four-part female choir.
 "Ave Maria" (S.S.A.A.). Op. 12.
22. For four-part mixed chorus.
 The "German Requiem" with soli. Op. 45.
 Schicksalslied Op. 54.
 Nänie. Op. 82.
23. For four-part male chorus (T.T.B.B.).
 "Rinaldo" with tenor solo. Op. 50. Nos. 1-5.
 "Rhapsodie" with alto solo. Op. 53. Nos. 1-3.
24. For six-part mixed choir.
 "Gesang der Parzen" (S.A.A.T.B.B.)Op. 89.
25. For eight-part double choir.
 Triumphlied. Op. 55. Nos. 1-3.