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**Interpreting the Early Lieder of Erich Korngold: A Performer's Perspective  
on *So Gott und Papa will* (1910)**

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## ABSTRACT

Erich Wolfgang Korngold (1897-1957), an Austrian composer, was hailed as one of the great musical prodigies in history. Son to one of the most powerful and influential music critics in Vienna, his compositions were played in concert halls and opera houses around the world. Since then, his name in most general classical musical circles has fallen into obscurity, and he is known mainly for the film scores that he created in Hollywood during the 1930s. In 1997, the one-hundredth anniversary of his birth initiated a renewal of interest in Korngold and led to the publication of many of his hitherto unknown works. His early song cycle *So Gott und Papa will* is one of these works. Composed during the years 1910-1911, it has received scant attention, only recently being completely available in 2006, even though this cycle is an important piece in Korngold's musical development. It is the purpose of this paper to propose that this song cycle is worthy of inclusion in *Liederabende* by recitalists.

In this critical commentary the Introduction gives a brief overview of the topic and discusses the performer's challenges in creating an authentic performance whilst maintaining an individual interpretation of the music. Chapter one is a brief overview of Korngold's life. Chapter two discusses lied and the tradition of performance prior to and during Korngold's compositional period. Chapter three contains an interpretive and performance guide of *So Gott und Papa will*. This guide is based on the score, two commercial recordings of the cycle and my own research and performance knowledge of the piece.

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No contributions by others.

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None.

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## **Keywords**

Korngold, lieder, performance practice, interpretation

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## INTRODUCTION

*Today I received your son's compositions and have read them with the greatest astonishment. The first feelings one has when one realizes that this was written by an eleven-year-old boy are those of awe and concern that so precocious a genius should be able to follow its normal development, which one would wish him so sincerely. This assurance of style, this mastery of form, this characteristic expressiveness in the sonata, this bold harmonic structure – are truly astonishing.*

*Richard Strauss*<sup>1</sup>



Fig. 1. Caricature of a young Eric Korngold surrounded by the musical cognoscenti of the early 1900s (from right to left: Siegfried Wagner, Max Reger, Artur Nikisch, Richard Strauss, Eugen d'Albert)<sup>2</sup>

This critical commentary was prepared in conjunction with a performance of Erich Wolfgang Korngold's collection of early songs *So Gott und Papa will* (If God and Father wish), composed in 1910–11. It has long been a point of contention amongst scholars, performers and critics as to whether Korngold (1897-1957) is worthy of a place in the

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<sup>1</sup> Richard Strauss Letter to Julius Korngold, 3 Jan. 1910 (trans. in Carroll, *Last Prodigy*, 43). The letter refers to Erich Korngold's Piano Sonata No. 1 and "Der Schneeman."

<sup>2</sup> Public domain (illustration first appeared in an edition of the *Neues Wiener Tagblatt*, 1911).



canon of Western classical music. Recent publications and performances following on from the centenary of his birth, however, are slowly improving the perception of his status. Despite this, his lieder remain largely undervalued and seldom performed. This paper will discuss relevant issues faced by performers of this repertoire and review his contribution to the concert repertoire for singers. In doing so, it will provide an historical and stylistic understanding of his works from the performer's point of view.

In choosing this set of songs to perform, the singer must first find the lieder in question, which are, unfortunately, still not published in a single volume. Three songs, "Das Standchen," "Nachtwanderer" and "Schneeglöckchen" are to be found in the *Sechs Einfache Lieder*, op. 9, which was first published in 1916 by Schott. Schott has since republished this collection in 2009. The other nine songs are located in the publication, *Lieder aus dem Nachlass: Posthumous Songs*, Band 1, also published by Schott (2006). The order of these songs as originally intended by the composer remains unclear, but a putative order can be found in the two extant recordings, which will be discussed later. This commentary will also provide a brief context for the composition, performance practice and reception of lieder during the *fin-de-siècle* in Germany and Austria, which is important as context for the interpretative analysis of the songs.

Susan Bradshaw, an English pianist specialising in twentieth-century works, states that for musicians to achieve an informed performance they must understand that,

the significance of musical thought is conveyed not by notes alone but by the countless ways in which those notes may be fashioned into articulate ideas; and that with music, as with words, punctuation – the linking or separating of elements – is a fundamental requirement for meaningful communication. (54)

Bradshaw goes on to provide many insightful ideas into how we, as musicians, can give meaning to notes on a score. In the case of this paper, defining and utilising elements in addition to the composer's score, such as the historical period and its performance

practices, prevailing styles of composition, reviews of past performances, poetry and political context, will assist the performer in creating a fully informed presentation.

The individual performer's interpretation of a musical score should be the reason that no performance of the same piece by two different musicians will be the same. A singer selecting a work from a particular era in history must make a choice as to how they intend to perform the piece. According to Butt, "for many performers throughout the twentieth century it has been self-evident that one's foremost priority in the theory and practice of performance should be to follow the composer's intentions" (74). The realisation of these intentions, however, is not always straightforward for the performers and musicologists to discern.

An examination of Korngold's early songs presents peculiar problems as they were recorded firstly in 2002, (Harmonia Mundi) but were not available in print to the wider musical community until they were published in 2006, (Schott) nearly one hundred years after their date of composition. There is no available literature that is directly pertinent to these songs, and only the dedication title, "So Gott und Papa will, op. 5" on the original unpublished manuscript, gives any indication as to why Korngold wrote them. The opus number itself is a curious anomaly, because the work was not published as a single cycle. Opus 5 was later assigned to the Sinfonietta in B Major (1912).

## CHAPTER ONE

### KORNGOLD'S EARLY LIFE AND CAREER

Korngold's early years resemble those of other acknowledged child prodigies in several ways. It is evident that his father directed his son into musical endeavours, even though in his memoirs of Erich Korngold's life, Julius stated that he never wanted his son to be a musician (J. Korngold 23). This claim may have been accurate in Korngold's early years, but seems doubtful with regard to his later life. Indeed, Korngold senior not only named his son Erich Wolfgang, after another famous prodigy, Wolfgang Amadeus, but also sent copies of his son's works to the great composers, critics, conductors and scholars of his era (Carroll 42). Other sources also noted that Korngold senior was intent on his son pursuing a musical career. Karl Böhm, on a lakeside holiday with the Korngold family, recalled the father's admonition to his son: "Erich! Don't bathe – compose!" (qtd. Carroll, 32).

Parents of prodigies are often involved in the same or related fields (Bloom, 1985) and such is the case with Erich Korngold. Korngold's mother was an accomplished pianist and avid singer but it was his father who was to have the most profound effect on the young boy's development (Carroll 26). Julius Korngold (1860-1945) had attended not only the University of Vienna studying law but also the Vienna Conservatory where he studied music, which was his true passion. As an upwardly mobile, intellectual member of late nineteenth-century Vienna's urban Jewry, he was a typical product of Austrian liberalism. It is claimed that he was an admirable pianist as well as a very good singer (Duchen 14). He was also a keen follower of the musical scene in late nineteenth-century Europe, which held him in good stead when he accepted a position to review musical concerts for the *Brünner Morgenpost*. This led to further offers of employment at both the *Brünner Montags-Zeitung* and *Tagesbote* (Carroll 24). In the context of journalistic music

criticism as understood today, it is difficult to comprehend the power that a major critic could hold over classical music and its practitioners in that period. When Korngold became the chief music critic for the *Neue Freie Presse* in Vienna he assumed a position of significant power in the cultural life of the capital. The effect that this had on the young Korngold is immeasurable, with great composers, singers, artists, writers and the elite of society often visiting and performing in the household. The world of musical and artistic experiences that permeated Vienna at that time, described by George Steiner, in a lecture on Austrian Cultural Influences in The Southbank Show in 1985, as the “crucible of contemporary culture” had a profound influence on the young Korngold, who seemed to have revelled and more than held his own in this company (Carroll 26).

Korngold’s musical education formally began at the age of seven when he began to attend theory lessons with Robert Fuchs, who had taught Mahler, Reger and Wolf (Wagner 7). Following this initial grounding, he further studied with Alexander von Zemlinsky, who was highly recommended by Mahler. Zemlinsky gave Korngold an in-depth understanding of the compositional techniques and styles of the Western tradition (Wagner 7). When he was eleven years old, Korngold became the focal point of discussion in Viennese musical circles. Some of the great musicians of Europe—Arthur Nikisch, Karoly Goldmark, Max von Schillings, Gustav Mahler, Richard Strauss, Engelbert Humperdinck, Giacomo Puccini and Alban Berg—praised the young composer as a *Wunderkind*. (Carroll 41, 42, 43; Duchon, 30). Their statements are all contained in the letters stored in the Korngold Collection in The Library of Congress, Washington DC.

In the years 1910 and 1911, Korngold composed *So Gott und Papa will*, a set of twelve lieder, and delivered these songs to his father as a birthday gift. His father’s reaction to this presentation gives another insight into the protective sphere that he tried to wrap around Korngold. Only three of the gifted twelve were published and then only five

years after their composition. With an additional three new songs added to the earlier three, the publication was entitled *Sechs einfache Lieder*, op. 9.

In spite of his father's reluctance to allow his son's music to be heard by the general public, Korngold's fame continued to grow with his compositional output. As evidence of the quality and scope of his work, in 1922 Stefan Hoffmann wrote a biography of the young man, who was then a mere twenty-five years of age. Korngold had great facility, composing across a wide range of genres. Inevitably, as for all prodigious artists, professional jealousy was never far away. The success of Korngold senior, and the fear in which he was held, appears to have been a major factor in the failure of many to fully acknowledge publicly the genius of his son, and could account for the father's reluctance to subject his son's music to critical scrutiny. Paul Bechert, the *Musical Courier* correspondent in Vienna relates the following anecdote, in the form of a conversation said to have occurred between two well-known pianists.

First Pianist: What are you playing in your next concert?

Second Pianist: The sonata by young Korngold

First Pianist: Is it worth it?

Second Pianist: No, but his father is. (24)<sup>3</sup>

Many critics and critiques of Korngold's compositions were coloured adversely by his father's position. Julius Korngold clearly understood that his son would likely have to withstand harsh criticism from those who themselves had been the target of his own reviews (Duchen 96, 97). In her autobiography, Maria Jeritza, the famous soprano, was one of a few who stood by the ethical stance of Julius Korngold, and stated:

Dr Julius Korngold has been very unjustly accused on occasion of using the weight and authority of his name to further his son's musical interests....If anything, Dr Korngold always has been too reserved, too painfully careful about exposing himself to any reproach that as a critic he has pushed the interests of his son as a composer.... No one, throughout the boy's career, could have acted with more

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<sup>3</sup> According to Bechert, this discussion was overheard at the premiere of Korngold's *Violanta* in 1916.

scrupulousness and propriety than the eminent critic, whose professional activities have made his position with regard to his boy so delicate. (27)

This reference from an esteemed musician, as well as other incidents, makes clear the self-imposed and extrinsic anxiety brought to bear on Korngold senior, and certainly accounts for his reluctance to allow publication of works such as the early lieder of *So Gott und Papa will*. Julius Korngold protested vehemently when his own paper, *Neue Freie Presse*, proposed to run a story on his son in 1921. The editor, Moritz Benedikt, insisted that the story, giving credence to the young composer's ability, go to print (Carroll 121).

By the 1920s, Korngold's career should have been building momentum, particularly considering the significance of successes such as his opera *Die Tote Stadt* (1919). However, the ominous rumblings of the end of the First World War continued to echo through all levels of artistic and political life in Vienna, making the 1920s a period of great political and social unrest. This started to affect Korngold's reputation outside of his native Austria as shown when, at performances of *Die Tote Stadt* in Munich in 1922, groups of Nazis booed the performance (Carroll 185).

Notwithstanding the political situation, by the early 1930s Korngold was firmly on the map as a classical composer of note. He held a professorship at the Vienna State Academy of Music and had written a number of operas in the post-Wagnerian style (Duchen 197). Esteemed musicians played his compositions around the world. In a poll conducted for *Das Neues Wiener Tagblatt* in 1930 which was intended to inform the public of the 24 most famous living Austrians, Korngold was placed seventh, ahead of Arnold Schoenberg, who occupied the 12th position (Duchen 127).

The renown that Korngold experienced in the 1920s and 30s came despite his compositional output diminishing; there were only nine instrumental works and *Das Wunder der Heliane* written during the period between the two world wars. Whether this

was because of his father's profession, which created many problems for him, the Nazi party's rise to power or his own need to earn money through other activities to enhance his prospects of marrying, is not clear. We do know that conducting and arranging operettas during the 1920s took precedence, due to the lucrative nature of these activities.

After the Nazi race laws were passed in Germany in 1933 by the *Reichsmusikkammer*, which required a registry of all German musicians, hundreds of talented composers had their work suppressed and careers ended because their race or style of music offended the leaders of the Third Reich. At such a critical stage in his career, this development signalled a serious deterioration of the performance opportunities available to Korngold's music in Germany. As the spread of Nazism to other countries bordering Germany began to seem increasingly possible, if not inevitable, Korngold's alienation from his homeland and its musical traditions as he originally understood them increased.

With Nazism on the rise, it was understandable that Korngold would become open to alternative career options, and in 1934 he readily accepted an invitation from the Hollywood film director Max Reinhardt to travel to America to compose for film. From 1934 until 1938, when the *Anschluss* decided matters for him, Korngold divided his time between Europe and North America, devoting much of his time to composing for film. Korngold composed for the cinema as if he were writing for the operatic stage, his music giving films greater substance and colour, which by example, raised the standard of film score composition in Hollywood (Duchen 181). In 1938 whilst Korngold was working in the United States, the Nazis seized his Viennese home and property thus ensuring he never returned to live again in Austria (Duchen 178). Korngold refrained from creating concert music during his time in Hollywood, for, as his wife explained, "he would not think of composing real music while Hitler was still in power" (Wagner 16).

It was only with the end of the Third Reich that Korngold once again re-entered the classical music world. However, as Duchon (212) notes, his absence from the classical music scene and his steadfast adherence to a late Romantic style of composition, meant that his concert music was largely considered passé and evoked little interest. He died in 1957, being relatively unknown in the classical musical field and with his music rarely performed for 40 years. Recent revivals, however, have started to redress the previous negative perception of his music in the immediate post-war period.



## CHAPTER TWO

### LIEDER AT THE FIN DE SIÈCLE: TRADITIONS AND PERFORMANCE PRACTICES

Korngold was certainly well aware of the history and evolution of lieder, not only from his lessons in musical theory and composition with Fuchs and Zemlinsky, but also from the influence of his father. The exact number of lieder that Korngold wrote is not known, though it appears to be somewhere in the vicinity of 58 (Ennis 233). This is a small output in comparison to composers such as Schumann, Brahms, Strauss, and Wolf, who each wrote well over two hundred or in the case of Schubert, well over six hundred.

This legacy of a limited number of works could be attributed to several factors: the interruption of the First and Second World Wars, the advent of Nazism and Korngold's consequent second career in Hollywood. Opportunity for his creative writing was limited by the pecuniary necessity for him to undertake arrangements of other composers' works so that he could afford to marry Luisz Sonmental (Carroll, *Last Prodigy* 162).

By the time Korngold began writing songs in 1905, the lied had progressed gradually from the comparatively simple works in this genre by Haydn, Mozart, Beethoven and a whole host of other minor contemporaries, through the Romantic aesthetics of Schubert and Schumann to arrive at the late Romantic conceptions of composers such as Wolf, Mahler, Strauss and Schönberg. These latter composers had started to push the boundaries of many facets of the genre, including chromaticism, dissonance, textual expression and pianistic writing.

In order to form a performance concept for lieder composed at the end of the nineteenth century, one would logically begin with a consideration of the vocal works of major composers of the time such as Wolf, Strauss and Mahler, who were dominant in this genre. The Lied had reached monumental proportions with Mahler's orchestral lieder, Strauss's melodious compositions where the piano is almost an orchestra in its own right

and Wolf's highly poetic works. The mastery of the vocal technique required for these works takes years of training and the plethora of schools of singing

The domination of Italian opera and the Italian vocal school as the international standard slowly began to fade during the nineteenth century, because of the growth of opera in other languages and the rise of nineteenth-century nationalism. It was therefore natural that composers, librettists, teachers and performers, turned their attention to singing and composing in their native idioms other languages and the associated emerging styles and traditions.

Julius Hey (1832–1909), a renowned German voice teacher and music pedagogue, categorised and thoroughly set out the structure of German singing, in his three-volume treatise, *Deutscher Gesangs-Unterricht*, (German Voice Teachings) written between 1884-1886. Richard Wagner, who sought a new type of singer to meet the demands of his Music Dramas, endorsed the German school of singing that was emerging around this time. In the third volume of Ernst Newman's epic *Life of Richard Wagner*, the author states that Wagner was extremely worried that, at the time of its composition, the voices required for the roles in *Tristan und Isolde* did not exist. Newman notes that Wagner convinced his main patron, Ludwig II of Bavaria, of the need for a school to be founded to enable a new line of singing-actor to be produced (331).

In 1898, Theodor Siebs wrote the standard for stage-German titled, *Deutsche Bühnenaussprache* (German stage pronunciation). This seminal work became commonly accepted for the spoken stage and also became prominent in the new style of singing, which gained popularity in Germany, replacing the *bel canto* or *cantilena* style. This Italian style, had reigned supreme in the early part of the nineteenth century but was left behind in favour of the new speech orientated method. Thus, at the start of the post-Wagnerian era, greater emphasis was placed on clarity of articulation and diction, over the

beauty of line. Hugo Wolf highlighted this consensus, in his critique of a singer in a performance of *Tristan und Isolde*: “Only the following fragment of the introductory song of the young seaman could be understood: ‘We (st)-wär (ts) schwei(ft) der Bli(ck), o(s)twä(rts) st(r)ei(cht) da(s) Schi(ff)’. The letters in parenthesis were swallowed mercilessly” (qtd Kravitt, “Lied in the 19<sup>th</sup> Century” 92). One of the extreme by products of this form of enunciation and use of the text occurred in the early twentieth century in form of Sprechstimme.

Sprechstimme was used by Schoenberg and the new Viennese School and this can be traced back to the period, previously discussed, where the articulation and meaning of the poetry were considered more important than simply the beauty of the vocal tone. Concurrent with this were the lyrically vocal orientated works of such as Strauss, Mahler and Wolf, which is the direction Korngold undertook. This continuation of the tradition that went before is discussed in much detail in Poole, “Erich Wolfgang Korngold's Place in the Twentieth Century and in the Great Tradition.”

The partnering of the voice and piano was also undergoing changes. Recognition of the piano component as an integral part of the partnership had evolved further as composers started to think more orchestrally when writing for the lied. Edward Kravitt states that, “late romantics managed to expand the solo piano excerpts in Lieder to ‘monumental proportions’” (229). This could be partly attributed to the fact that composers of this genre were major symphonic composers, who eventually used the orchestra as the partner for the voice. Mahler’s *Lieder eines fahrendes Gesellen* (Songs of the Wayfarer) and Strauss’s orchestration of most of his lieder point in this direction as well the orchestration of lieder by Wolf, Reger and Pfitzner all which occurred during the time of Korngold’s early years of composition.

Kimball writes, “the Lied declined as a form in the twentieth century.....composers continued to create orchestral song compositions...and began to explore new techniques with tonal colours and sonorities” (41). Elisabeth Schmierer, author of *Geschichte des Liedes*, disagrees with Kimball, writing that Berg, Schönberg, and Webern composed numerous lieder at the time and in the fashion of the late nineteenth century lied (Schmierer 222). Kimball does add, however, that those composers who continued to write lieder, “blended contemporary techniques into existing formal patterns” (41). Korngold achieved both of these outcomes, orchestrating three songs from the set, “Schneeglöckchen, Nachtwanderer and Ständchen” and also within his piano accompanied lieder compositions, experimenting with the late Romantic post-Wagnerian tonal idiom, chromaticism and free dissonance. This last technique came to fruition in his later lieder cycles Op. 14, Op. 18 and Op. 22. His early works, which are the subject of this paper, stand apart, as in his extreme youth he was able to understand these techniques and to use them to remarkable effect. As Carroll commented “In spite of his youth, Korngold had already mastered the art of matching words to a pointed harmonic inflection by constantly phrasing the text and bringing it alive” (Carroll, *The Last Prodigy* 107).

With respect to the performance and reception of lieder, Kravitt maintains that there were three distinct periods of the lied and the reception history of its place in the concert hall (Kravitt, *The Lied in the 19<sup>th</sup> Century* 2). He lists the first period from 1800 to 1830 and states it was highly unusual for even a single lied to be heard in a public concert. He goes on to mention that towns such as Leipzig, Hamburg, Berlin and Hanover had concerts with lieder in the program but that these were very rare (207). Despite this lack of public exposure, lieder were extremely popular at this time. Firstly, the salons of the aristocracy and the rising middle class were venues for the first hearing of many of Schubert and Schumann’s lieder. This had become the fashion as publishing houses and

printing became popular and as early as 1782, the amateur singer had a history of singing songs at the keyboard in the home. This is attested to in the title of J.P.A. Schulz's *Lieder im Volkston bey dem Klavier zu singen* composed in 1782.

During the second period, which according to Kravitt occurred from 1830 to 1875, a few famous singers, such as Julius Stockhausen, took lieder to the concert hall. Kravitt compares Stockhausen's efforts on behalf of lieder, to those of Paganini and Liszt for virtuosic violin and piano music (208). Stockhausen was the first performer to give complete renditions of entire cycles, such as *Die Winterreise*, *Dichterliebe* and *Die schöne Müllerin*, as well as presenting many new works by his contemporary composers. Even though the lied started to be seen as an alternative genre in the concert hall, the historical reception was still reserved for the great singers of the day. Albert Gutmann, an entrepreneurial agent of the concert halls in Vienna described how lieder, as perceived during the third period came into being: "During this time, the lied was like a modest little violet that blossomed hidden from the world and hardly dared to show itself" (qtd. in Kravitt 99).

Kravitt proposes that this third period took place from 1876 to 1885. He cites the key example of Gustav Walter, a singer at the Royal Opera, who gave the first of his soon to be famous Schubert evenings in 1876. *Liederabend* had occurred before this but none had piqued the interest of the Viennese public to such an extent as Walter's (Kravitt 212). Theodor Helm, a Viennese critic, reacted to the concert in the following critique, "Walter's remarkable evenings of Schubert, which are unprecedented, have become a stable feature of our Viennese musical life" (qtd. in Kravitt 212). Even Eduard Hanslick, arguably the harshest critic of Europe, approved of these performances, writing "May the Walter evenings forever remain a 'custom' as one says; for me they are not a custom but a most enjoyable musical treat" (qtd in Kravitt 212). Gutmann, as discussed previously,

then exhorted Walter to increase these recitals and motivated other singers of note to mount their own *Liederabende* (212). This instigation led singers to venture into more public performance of lied, so that by the late 1800s lied was accepted not only as a salon genre but also as a recognised genre in the concert halls of Europe.

During this third period, the singer was at the forefront of the pairing in this repertoire, to the extent that they could even rewrite notes or change parts of a score if it did not suit them. Brahms was documented as giving singers licence to do this. He stated that, “a thinking sensible singer may, without hesitation, change a note which is for the time being out of his compass...provided the declamation remains correct and the accentuation does not suffer” (qtd. in Dorian 283).

This attitude of composers’ flexibility to the performance of their music, however, did not endure much beyond the nineteenth century. Kravitt, for instance, notes that the conductor Felix Weingartner decried what he saw as an “aversion to maintaining a uniform tempo for any length of time” (Kravitt 195). Composers increasingly began to reign in performative licence by adding in their own detailed tempo modifications and other directions, leaving ever less room for the performer to add their own nuances. Kravitt identifies 1900 as the turning point for a huge increase in the development of these markings, but also states that “modern” composers such as Richard Strauss had been adopting this sort of detailed practice as early as 1888, citing, as an example of this, Strauss’s lied *Epheu*, op. 22 no. 3. In this composition, at a length of only forty-one bars, Strauss uses sixteen tempo changes to help the performers remain true to his intent for the composition.

Other notable composers such as Mahler, Reger and Pfitzner all started to incorporate this detailed approach from 1900 onwards. As the great singers of the 1880s had predominated in performance and placed the pianist in a secondary position,

composers at the end of the nineteenth century specifically stated on their compositions that their lieder were songs for voice and piano. Hugo Wolf was noted for this, and as evidence of this attitude, Kravitt refers to the title page of the op. 14 lieder of the now little known composer Conrad Ansoerge, on which the following exact instructions, in uppercase, were printed:

WITH REFERENCE TO THE PIANO PARTS, THE FOLLOWING IS EMPHASISED; THE PIANIST MUST NOT 'MURMUR' WHILE THE VOCALIST IS SINGING AND SUDDENLY PLAY 'LOUD' WHEN HE IS SILENT. THIS OUTMODED CUSTOM MUST BE DROPPED BECAUSE THE GESÄNGE IN THIS VOLUME ARE FOR VOICE AND PIANO. (qtd. Kravitt, 196)

It is, thus, essential that in lieder the singer and pianist must have total understanding, of not only the melodic line, but also the underlying harmonies and colours of the accompaniment, enabling the performers to give a deeper and richer interpretation of the composition as a whole.

This paper relies on the principle that the synergy of music and text is the power of lieder, and contends that the young Korngold mastered and upheld these musical ideals and also the social ideals of Viennese life. This influence of Vienna on the young Korngold cannot be dismissed and as discussed in this chapter, the musical life of Vienna permeated throughout the daily lives of the populace. Stefan Zweig, the Viennese author proffered his perceptions of life in Vienna preceding World War I:

Making music, dancing, the theatre, conversation, proper and urbane development, these were cultivated here as particular arts. It was not the military, nor the political, nor the commercial, that was predominant in the life of the individual and of the masses. The first glance of the average Viennese into his morning paper was not at the events in parliament, or world affairs, but at the repertoire of the theatre, which assumed so important a role in public life as hardly was possible in any other city.  
(Zweig 14-15)

This is the attitude to the arts with which the young composer Korngold grew up.

## CHAPTER THREE

### A PERFORMER'S PERSPECTIVE ON *SO GOTT UND PAPA WILL*

This chapter contains an interpretative guide for each song from Korngold's *So Gott und Papa will*. Aspects covered will include vocal performance techniques, use of text, harmonic language, pianistic factors, vocal interpretation, an analytical overview, and observations from recordings of selected pieces. My own interpretative approach, which was developed through my research into Korngold's early career and works, as documented in chapter one, as well as a thorough preparation and performance of the cycle, is woven into this discussion.

The level of detail and specific focus will vary from song to song, inevitably, depending on the specific requirements of each song and will come in the form of commentary on the parameters outlined above. Pitch will be given in accordance with the system whereby C1 refers to the lowest C on the piano with the numerical order rising with each octave (meaning that middle C is denoted C4, etc.). All of the vocal melodies of these songs are written in the treble clef, though for baritone they are sung an octave lower. This is interesting in itself as the range within these pieces is considerable. Even high baritones Dietrich Henschel and Uwe Schenker-Primus had to transpose *Vom Berge* and *Sangesmut* down a tone to make the range more manageable. These two singers are the only performers of any voice type who have completed recordings of the cycle: Dietrich Henschel accompanied by Helmut Deutsch (Harmonia Mundi, 2006) and Uwe Schenker-Primus with pianist Klaus Simon (Naxos, 2008). In the following pages, these versions will be identified as Henschel and Schenker-Primus, respectively.

There is no evidence that this cycle was performed under Korngold's supervision. Therefore we have no reviews or notes on how he wanted a live performance to sound. In



fact, the first time this complete cycle was performed may not have been until the recording of Henschel in 2006. In the absence of any recordings of this repertoire by the composer himself or artists who worked closely with him, the primary record of Korngold's intentions for these songs remain the score in its original version. It is from there the artist should first make decisions as to what is to be communicated to the listener. Korngold's lieder requires the singer to negotiate wide leaps in the melodic line, realise the many technical and performance markings given by the composer and, as mentioned in the previous chapter, page eighteen, observe a plethora of tempo and meter changes all within a single lied.

As with all music it is imperative to research the origin and history of the work. For instance "Das Ständchen," the first song of the cycle, in addition to "Nachtwanderer" and "Schneeglöckchen" were three songs taken from this cycle and placed in the *Sechs einfache Lieder*, op. 9, which was published in 1916. These were the only selections from the initial group of songs that were heard by the general public until So Gott und Papa will was recorded by Dietrich Henschel in its original format in 2001. The world premiere performance with piano of the three songs in question, took place on 15 February 1912 in Frankfurt am Main by baritone Hans Vaterhauss, accompanied by Korngold himself.<sup>4</sup> The cycle of six songs, op. 9, was orchestrated towards the end of 1917, and Lotte Lehman gave the world premiere performance of two of these orchestrated songs, "Sommer" and "Liebesbriefchen" in January 1918, accompanied by the Vienna Symphony Orchestra with Korngold conducting (Carroll 130). The world premiere of the complete *Sechs Einfache Lieder* cycle did not occur, however, until much later, in 1924, with Korngold conducting the Vienna Symphony with the soloist Ella Flesch (Carroll 130, 172). This was a

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<sup>4</sup> The information given here is from the Schott website. Schott Music were and still are the publishers of Erich Korngold's works. Click **details** on the following webpage which has the URL <http://www.schott-music.com/shop/1/show,38857.html?showOldPerformances=true#top>

significant event, proving that Korngold was held in high esteem by great singers, famous orchestras and managements of the period. Unfortunately there were no recordings made of these concerts to help future interpreters of his lieder.

The twelve songs that comprise *So Gott und Papa will* were all composed to poems by Joseph Eichendorff (1788-1857). The poems that Korngold set do not come from a complete cycle or from the one set of poems; however, they are unified in the fact that they deal solely with nature and man's interaction with creation. Korngold was clearly well read, especially for one so young, and he set the selected texts with appropriate compositional techniques that highlight and colour the profound nature of the poems. Why these particular texts were chosen is a question that is not answered in any primary or secondary source, but as they were a gift to his father, it may be that Eichendorff was a favourite poet of Julius Korngold. The order of the song cycle is given below along with a translation of a title. The origin of each poem is included in the last column.

<u>Song title</u>	<u>Translation</u>	<u>Provinece in Eichendorff's works</u>
1. Das Ständchen	The Serenade	Gedichte 4: Frühling und Liebe
2. Winternacht	Winter Night	Gedichte 6: Geistliche Gedichte
3. Das Mädchen	The Maiden	Gedichte 4: Frühling und Liebe
4. Abendlandschaft	Evening Landscape	Gedichte 4: Frühling und Liebe
5. Schneeglöckchen	Snow Droplets	Gedichte 4: Frühling und Liebe
6. Aussicht	Outlook	Gedichte 4: Frühling und Liebe
7. Die Sperlinge	The Sparrows	Unknown
8. Nachtwanderer	Night Traveller	Gedichte 7: Romanzen
9. Der Friedensbote	The Peace Messenger	Gedichte 3: Zeitlieder
10. Vom Berge	From the Mountain	Gedichte 4: Frühling und Liebe
11. Waldeinsamkeit	Loneliness of the Forest	Gedichte 6: Geistliche Gedichte in Umkehrende
12. Sangesmut	Singer's Courage	Unknown

Table 1. *So Gott und Papa will*, order of songs and related poems

### 3.1 “Das Ständchen”

Auf die Dächer zwischen blassen  
Wolken scheint der Mond herfür  
Ein Student dort auf der Gassen  
singt vor seiner Liebsten Tür

On the roof, between pale  
Clouds shines the Moon down on  
a student there in the streets  
sings before his sweetheart's door.

Und die Brunnen rauschen wieder  
Durch die stille Einsamkeit,  
Und es rauscht der Wald vom berge nieder  
Wie in alter, schöner Zeit.

And the sources murmur again  
Through the quiet solitude,  
and the forest murmurs from the mountains  
as in the lovely old time.

So in meiner junger Tagen  
hab' ich manche Sommernacht  
uch die Laute hier geschlagen  
und manch lust' ges Lied erdacht.

So I too, in my youth,  
on many a summer night  
plucked my lute  
and devised many a song cheerful.

Aber von der stillen Schwellen  
trugen sie mein Lieb' zur Ruh'.  
Und du, du fröhlicher Geselle  
singe, sing' nur immer zu.

But from the silent doorway  
They bore away my love to her rest  
And you, my happy friend,  
sing, sing, away!<sup>5</sup>

Structurally, this song is of interest when compared with the verses of the poem: for four stanzas of text Korngold used only three musical sections: A (bars 1- 24), B (bars 24- 31), A (bars 31-48) (Wagner, 39). That Korngold does not seem to have responded in an obvious way to the poetic form but, rather, responded to the emotional content contained within the text in ordering the musical material suggests an unusual level of sophistication for so young a composer. The first two stanzas are set in section A, while section B is made up of the third stanza and the first part of the fourth stanza. In my rendition I execute a vibrant, bright tone, precise rhythmic values and a fresh vitality in the A section to immediately create a youthful abandonment. In countering this mood, for the B section I felt that utilising a long legato line and singing longer consonants was a necessary requirement to display the

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<sup>5</sup> All of the following translations are by Heidi Fritz, Liner Note Translations from E.W. Korngold Lieder: Dietrich Henschel and Helmut Deutsch, Harmonia Mundi, 2003.

contrasting emotions of the next verse, which are the memories of the narrator. Musically the piano mirrors this point of view in the B section (bars 24-31), by means of legato quaver notes in both hands of the piano part. After setting a tonal structure of C from the start of the vocal line, by bar 28 we have moved to the mediant major, E. Then during bars 32 and 33 the melodic and harmonic rhythm is slowed by the doubling of time values, which sets up the return of the A theme. A long dominant pedal point in the original key of the lied occurs during this section, suggesting a return to section A. The singer needs to use these particulars to ensure that this section is contemplative and the music should nearly come to a halt, before once again emerging with the flourishing ascending phrase that symbolises the youthful ardency of the start of the piece.

“Das Ständchen” has a vocal range of an augmented eleventh (C3-F#4). Korngold has used one rhythmic and melodic motif for the duration of the song, which can be seen in Ex. 1. It is clearly a decisive element in this piece, as it reoccurs in 14 out of the 59 bars of the lied. The song begins with a flamboyant and energetic ascending piano entry of three bars marked *Frisch*, with a *ritardando* in the last bar. The voice enters, picking up this same expression of abandonment but at a more moderate tempo, *gemäßtigger*. It is crucial to the piece that the singer recreates this exuberance of the piano introduction even though at a reduced speed, otherwise the motif, which is prominent in this piece, will lose its clarity and forward impetus.

Ex. 1. “Das Ständchen,” bars 1-4.<sup>6</sup>

Moving towards the word *Wolken* (clouds) in bar 6 and allowing the vowel to be long and resonant will set up this feeling of abandonment which the A section requires. The preparation for the initial breath must be precise allowing for a clean onset on the word *Auf*, also giving the pianist the opportunity to place the first chord with the singer after the initial *ritardando*. The energised use of the articulators (lips and tongue) on the consonant clusters *zwishcen* and *blassen* will help evoke in the audience the scene of an enamoured youthful student serenading his beloved and savouring each moment he is with her.

Taking time to enunciate these clusters clearly whilst maintaining a legato line is of paramount importance. Doubling the middle consonant groups will also help articulate these words. The Henschel recording also incorporates an *accelerando* moving up the scale and then slowing slightly on the way down, giving a wonderful shape to the phrases and putting the text into context. Whilst the A section needs a youthful vibrancy, a change must occur in the B section. An immediate difference in the colour of the voice and the delivery of the text

<sup>6</sup> Examples from “Das Ständchen,” *Schneeglockcehn* and *Nachtwanderer* are reproduced from *Sechs einfache Lieder, op. 9* (Schott, 1916); all other examples are typeset in Sibelius and based on Korngold, *Lieder aus dem Nachlass: Posthumous Songs, Band 1* (Schott, 2006).

is required, representing the loss of the beloved. A sense of long legato line is required here with this eight-bar section being broken into two-bar phrases always heading to the highest note in each phrase. There should also be a crescendo and decrescendo in the space of each two-bar phrase.

In the Schenker-Primus recording, the opening bars sound disjointed, heavy and not at all indicative of the emotion of the poetry that is to follow. The quaver rest in bar 3 must be adhered to, but in this performance the introduction seems to stop completely. To achieve the sense of one continuous phrase, the singer's breath must join the piano part to the opening vocal motif. The connection between sections A and B, see Ex. 2 below, which is also detailed in the paragraph above should be smooth, though Primus fails to take sufficient care with the *portamento* from the high E4 natural to the G3 on the vowel "ö" and it becomes heavy in timbre with a clumsy linking of the vocal line. In my opinion this recording offers a poor execution of the line *Schöne Zeit* (Beautiful time). These portamenti must be controlled and elegant, more in line with the Viennese Operetta style that was prevalent at this time.

I contend that it is beneficial to use the marcato markings supplied by the composer, (see once again Ex. 2), to reinforce the *ritartando* and delay the onset of the main beat on the E4, by lengthening the *Sch* thus giving the proper colour to this important word and note. The pianist in bars 12 and 23, whilst the singer has the words *Tür* (Door) and *Zeit* (Time) should keep the rolled chords in tempo, imitating the sounds of a guitar, which is being used by the narrator to serenade his loved one. The duo should also work at a small lift before the start of the B section, after the rolled chords have occurred taking time between the last semi-quaver rest (bar 23) and the start of bar 24. A well prepared up-breath by the singer is

necessary so the beginning of the B section is smoothly initiated which will also help to evoke the change in the poetry.

Wald vom Berge nie der, wie in al ter, rhö

ner Zeit. So in mei-nen jun-gen Ta-gen hab' ich man-die

*rit.*

*a tempo* *espress.*

*mf* *p* *p* *molto espress.*

Ex. 2. "Das Ständchen," bars 19-26.



### 3.2 Winternacht

Verschneit liegt rings die ganze Welt,  
Ich habe nichts, was mich freuet,  
Verlassen steht der Baum im Feld,  
Hat längst sein Laub verstreuet.

Der Wind nur geht bei stiller Nacht  
und rüttelt an dem Baume,  
da rührt er seine Wipfel sacht  
und redet wie im Traume.

Er träumt von künftger Frühlingszeit,  
von Grün und Quellenrauschen,  
wo er im neuen Blütenkleid zu  
Gottes Lob wird rauschen. The whole world  
lies thick with snow around,

I have nothing to gladden me.  
The tree stands abandoned in the field,  
its leaves long since scattered.

The wind only stirs in the still of night  
and shakes the tree;  
then it gently moves its topmost branches  
and speaks as is in a dream.

It dreams of the springtime to come,  
of greenery and the rippling of brooks,  
when in its new mantle of blossom  
it will murmur its praise of God

Moving from the blusterous and virtuosic ending of *Das Ständchen*, the pianist and singer must immediately change mood and enter into *Winternacht* (A winter's night). The theme of this poem is one of melancholy until the final stanza, where the promise of springtime beckons. In Example 3, the E-minor opening of *Winternacht* is marked *con dolore* (with pain), and involves a problematic vocal range. Commencing low in the singer's range, the text must be sung with authority but at a *piano* dynamic. In the two recordings it is apparent that the performers have two different ways of interpreting the opening of this song. Henschel is quite forceful and direct whilst Schenker-Primus imbues the song with a hushed tone almost without vibrato, which appears to be more in keeping with the composer's markings and the text.

**Con dolore (sehr langsam)**

Ver-schneit liegt rings die gan - ze Welt, ich hab nichts,

Ex. 3. “Winternacht,” bars 1-3.

The tessitura remains low for almost 17 bars before quite suddenly rising to G4 after a phrase of disjunct intervals. The singer must then apply a crescendo at the end of a long phrase, which is technically demanding on its own but made even more so by the singer having to move from very low in the vocal register to the extreme upper range of the voice.

In rehearsing this piece, I found that keeping the ascending vocal line legato and navigating the large intervallic jumps by imploding of the consonants of the text was an effective way to manage this section of the lied. The parallel motion at the beginning of the song and recollected again at the end, show that Korngold had absorbed something of the new trends in music of the early twentieth century. Example 4 shows the finals bars of the piano part where parallel descending chromatic chordal movement recalls the introduction, as it moves towards the final cadence.

The musical score for 'Winternacht,' bars 33-37, is written in G minor (three flats) and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a triplet in the first measure, followed by a fortissimo (ff) section. The key signature and time signature change from 3/4 to 2/4 and back to 3/4 across the bars.

Ex. 4. "Winternacht," bars 33-37.

As seen in Examples 3 and 4 the parallelism in chromatic descending intervals, provides the piece with the overall structure of the opening and closing mirroring one another. Incorporated in this structure are open fifths, which sound ominous in their depiction of the bleakness of the poetry. The singer must be aware of this, so they can reinforce the piano part by adding the colour of the poetry. This could be by reducing the vibrato in the vocal tone, leaning on the notes accented in the piano part in the opening bars and singing in a slightly breathy quality. The pianist must be careful from bar 14, as at this point they are doubling the melodic line with the left hand in octaves. The singer is at a low dynamic and in a low range over this accompaniment, and therefore the performers must be aware of balance whilst maintaining the appropriate mood. Example 5 clearly outlines this technical issue.

*ruhig*

Trau - me. Er träumt von künft - ger Frü - lings-

15 zeit, von Grün und Quel - len-rau -

17 *pp* schen, wo er im neu - en Blü - ten- kleid zu Got - tes

Ex. 5. "Winternacht," bars 13-18.

In bar 3 there is an unaccompanied two-four bar, which the singer can perform with a slightly detached technique leading to a legato connection to the word *freuet*. The octave interval, Bb2 to Bb3 on *ver-las* going from bars four to five must be sung with legato phrasing, but sung precisely, not with a *portamento* that present day performers of this style of late romantic lied tend to utilise. If this effect were to be used here it would take away the starkness of the mood of the piece.

In structuring the opening eight bars into two groups of four bars, it is necessary to colour them differently. It would be appropriate to sing with a louder dynamic in the first four bars and then use a more hushed tone in the second group. This would support the poetry, even though Korngold gives us simply a marking of *piano* for both phrases. From the anacrusis of *Der Wind* at bar nine, the tempo can move forward until the *rubato* on the word *rüttelt*, which will allow the singer time to place the double consonant. From bar nine to the end of bar eleven, the melodic line is comprised of triplets, which draws the listener to a different rhythmic device. This wonderful change of rhythm allows the performer to stretch the text and elongate the words whilst giving the audiences a new rhythmic experience which draws them deeper into the lyrics and meaning. One example would be on the word *seine* in bar 11, where the word falls just after the second beat, which is clearly played in the right hand of the piano. The singer can choose to use rubato here to make the small *crescendo* and *decrescendo*, which the composer has asked for specifically on the D3. A decisive crescendo on the word *Quellen*, seen in Example 8 below, will help lead to the accented C on the start of the second part of the word *rauschen*. To give more emphasis to this, it would be advantageous for the singer to roll the “r” on the word *rauschen* and then immediately

maintain a well-supported *decrescendo* on the second part of the word, enabling the dynamic to once more come back to *pianissimo* before heading towards *forte* at the climax.

### 3.3 Das Mädchen

Stand ein Mädchen an dem Fenster  
da es draußen Morgen war,  
kämmte sich die langen Haare,  
wusch sich ihre Äuglein klar.

A girl stood at the window  
as morning broke outside;  
combing her long hair,  
bathing her clear eyes.

Sangen Vögel aller Arten,  
Sonnenschein spielt vor dem Haus  
draußen über'm schönen Garten  
flogen Wolken weit hinaus.

Birds of all kinds were singing,  
sunshine played before the house;  
outside, above the lovely garden,  
faraway clouds flew past.

Und sie dehnt sich in den Morgen,  
als ob sie noch schläfrig sei.  
Ach, sie war so voller Sorgen,  
flocht ihr haar und ang dabei:

And she stretched herself in the morning  
as if she were still sleepy.  
Alas, she was so full of cares,  
she plaited her hair and sang as she did so:

Wie ein Vöglein hell und reine  
ziehet draussen munt're Lieb,  
lockt hinaus zum Sonnenscheine,  
ach, wer da zu Hause blieb.

Like a bright, pure little bird,  
love plays blithely out there,  
tempting me out into the sunshine:  
Ah, who could remain indoors?

At first glance, this piece appears to be simple in structure, but a more in-depth analysis reveals many complexities. The structure is an ABCA format: section A comprising bars 1-12, B bars 13-24, C bars 25-35, A bars 36-45. Although the rhythm of the melody is quite consistent, the phrasing is irregular, with an opening five-bar phrase being followed respectively by a four- and, then, a three-bar structure. An arpeggiated chordal accompaniment is used in the first twelve bars with a G pedal point setting the tonality over the initial phrase, which when placed with the vocal line makes it difficult to achieve the desired smooth legato quality. In trying the many ways one could sing this phrase, I found the best outcome was singing this part of the song with a legato line, not jumping from note to note, but letting the piano portray the rhythmic folk quality. This can be achieved by the pianist playing these chords in a staccato or

slightly detached fashion that is necessary to maintain the “völkisch” simplicity during the opening section, before changing to a more passionate style of singing in the B section.

**Volkstümlich**

Stand ein Mäd - chen an dem Fen - ster da es drau - ßen

*p*

*p sempre*

Ex. 6. “Das Mädchen,” bars 1-3.

The rhythmic simplicity of the vocal line is retained for the entire piece and the text setting is mostly syllabic. As stated previously, I would advocate singing with *legato*, which is difficult, given the awkward intervals and syllabic breakdown of the text, which is incorporated into the melody. The piano part also presents the singer with a challenge because of the accompaniment. The singer must remain committed to singing the phrases with good enunciation of the text, yet still with an elegant melodic line. I would consider the right hand of the piano part from bar 13 onwards (commencing section B) as the imitation of the song of a small bird, bars 16, 17, 22 and 23. Section C starts at bar 25,( see Example 7), and introduces new musical elements, such as whole tone scales and cluster chords of whole tones, and once again Korngold’s penchant for various shifts of meter, with four changes in five bars. The appearance of a whole-tone scale in this section might reflect the uncertainty implied in the text. The Maiden is suffering from internal anguish – what exactly causes it, we never find out – but the change of mood is unmistakable, particularly when at bar thirty-one *Ach sie war so voller Sorgen* soars to an emotional climax on *sang dabei*.



The image shows a musical score for three measures of a piece. The top staff is the vocal line, starting with a forte (f) dynamic. The lyrics are 'Und sie dehnt sich in den Morgen,'. The bottom two staves are the piano accompaniment. The left hand plays a rhythmic pattern of eighth notes with a forte (f) dynamic, while the right hand plays chords with piano (p) dynamics. The score is divided into three measures by a bar line.

Ex. 7. “Das Mädchen,” bars 25-27.

The phrases from bars 25 to 35 must be sung with precise articulation, and correct weighting of the text which needs to be mirrored in the pianist’s articulation. Bar 25 is a point in case. This three-four bar has the left hand marked forte with tenuto articulation on each of the quavers whilst the right hand is marked piano and only sounded on the second and fourth semiquavers of each beat with rests in between them. In the space of three bars, only 7 beats of music, the pianist must interpret fourteen articulation markings. Korngold, as already stated, was meticulous with his notation and this provides evidence of that fact. The *tenuto* notations in both the piano and vocal parts at bar twenty-five mirrors the text, which at that moment is talking of the “maiden stretching in the morning”. Care must be taken leading to the climax at bar 35 as the singer must prepare carefully for the rising vocal tessitura and dynamics whilst maintaining the carefree abandonment of the text. The author found that the breath mark at bar 35 should be adhered to and also lengthened slightly to allow for a good onset of vocal tone for the return of the opening theme. Indeed, *wie im Anfang* (as at the beginning) is the marking for this section, yet the singer must be aware that though the apparent simplicity of the “folk-like” vocal line has returned, a question still remains unanswered, as in the last line *Ach wer da zu hause blieb’!* To

interpret these ten bars, it might be advisable to sing them with less vibrato and a slight hesitation in forward momentum, to help the audience feel the indecision of whether the young maiden wants to or is able to go outside and experience love. This third song or at least its melody, must have pleased the young Korngold as he reused it twenty-eight years later in the film score of *Sea Hawk* (1940 Warner Bros.), with a simplified accompaniment style and new German and English words.

### 3.4 Abendlandschaft

Der Hirt bläst seine Weise,  
von fern ein Schuß noch fällt.  
Die Wälder rauschen leise  
und Ströme tief im Feld.

The shepherd pipes his way,  
In the distance a shot still rings out,  
The woodlands rustle quietly  
And the streams, deep in the fields.

Nur hinter jenem Hügel  
noch spielt der Abendschein.  
O hätt', o hätt' ich Flügel,  
zu fliegen da hinein.

Only behind that hill  
still plays the evening light  
Oh had I, had I wings  
To fly into [the evening light] there!

This is the shortest song in the cycle, and tells of the narrator's desperate hope to stay in the receding glow of the passing day. In accordance with meaning, the singer must not lose sight of a sense of longing to keep the movement going forward, despite the tempo marking, *sehr langsam* (very slow). The piece comprises two similar seven-bar phrases. The only difference is in the second phrase, where the composer has changed the final notes heading towards the ultimate cadence, substituting a Neapolitan chord in bar 13 for the diatonic harmony found in bar 6.

While the song is in F major, it begins with a G#5 Bb5 dyad in the piano part. This feature as well as the ones to be discussed can be seen in Example 8. After three off beat crochets, the singer must enter on the fourth beat, commencing with a whole tone scale and heading towards the word *Weise* (Pipes), where the first syllable should be slightly lengthened and a strong W [v] must be produced. This placid opening phrase is then interrupted by a sudden *forte* which Korngold has put in the left hand of the piano, with an appoggiatura leading to the strong 2<sup>nd</sup> inversion of the G7 chord. I thought of this chord on beat 4 of the third bar as being reminiscent of the gun shot which the text above mentions to help create this unexpected shift of dynamics and urgency.

Sehr langsam 1897-

Der Hirt — bläst sei-ne Wei - se, — von fern ein Schuf

Ex. 8. “Abendlandschaft,” bars 1-4.

The major technical problems in this piece are the large descending intervals, which start each phrase. Henschel handles these sections beautifully but Schenker-Primus never truly grasps the tonality and as a consequence the intonation of that rendition suffers. To make sure intonation remains pure the singer must be properly anchored so each breath is appropriately prepared, allowing for a good onset of sound and connection between the opening two notes of each phrase and the melodic line following. Each of these six opening intervals has different articulation marks: for example, the opening is marked *p* with an accent on the first note and a *decrescendo* marked between that and the second note, whilst the third phrase is marked *p* but with a phrasing mark linking the two notes.

An example of how to approach each of these openings could be as follows. *Der Hirt* must be sung legato but without an audible portamento, whilst *von fern* can have separation, using strong energised consonants to bring out the accent marks on each note. *Die Wälder* must be performed with a cultured portamento using the *W* [v] consonant to help create a smooth

connection. On the return of the original melody at bar 8, *Nur hinter*, I found rolling the [r] after doing a nuanced portamento very stylistic in connecting these two notes. To join the interval *noch spielt*, I found a strong [χ] at the end of *noch* and then a clean onset of the *sp* of *spielt* can be lengthened and energised to give meaning to the second accent. Henschel, in his performance, heads towards this rendition. The final interval must be sung with desperation, with a clear *o* followed by a gush of air (controlled) moving to the *h* of *hätt* to accentuate this longing.

The singer must always be aware of the offbeat pulses in the right hand of the piano, which Korngold has used in bars 1, 2, 3, 8, 9, 10, 14 and 15. As a performer, I like to hear in this a suggestion of the elusiveness of the fleeting light, always just beyond the narrator's grasp. There are always three bars of this motif which evokes a calmness followed by four bars, which suggest urgency and then the calm returns to once again draw the singer onwards. The pertinent point is that it never lets the singer find symmetry with the piano rhythm, which mimics the poem perfectly. The strategy to be employed here by the singer is for the accents and *tenuti* to be used to their maximum effect, especially in the final phrases of the piece where the crux of the song and text are most poignant. Singing the upbeat quavers, which start the final two phrases, with slightly elongated vowels, will give more emphasis and gravitas to this final statement.

### 3.5 Schneeglöckchen

‘s war doch wie ein leises Singen  
in dem Garten heute Nacht,  
wie wenn laue Lüfte gingen:  
“Süße Glöcklein, nun erwacht,  
den die warme Zeit wir bringen,  
eh’s noch jeman hat gedacht.”  
‘s war kein Singen, ‘s war ein Küssen,  
rührt die stillen Glöcklein sacht,  
daß sie alle tönen müssen  
von der künft’gen bunten Pracht.  
Ach sie konnten’s nicht erwarten,  
aber weiß vom letzten Schnee  
war noch immer Feld und Garten,  
und sie sanken um vor Weh.  
So schon manche Dichter streckten  
sangesmüde sich hinab,  
und der Frühling, den sie weckten,  
rauschet über ihrem Grab.

It was like soft singing  
in the garden tonight  
as if mild breezes were saying:  
‘Dear snowdrops, awake now,  
for we are bringing the warm season  
before anyone expected it.’  
It was not singing, it was a kiss  
that gently stirred the silent little bells,  
so that they all resounded  
with the bright splendour to come.  
Ah, they could not wait for that,  
but fields and gardens  
were still white with the last snow,  
and the flowers sank as if in pain.  
Thus have many poets  
lain down, weary of song,  
and Spring, which they awoke,  
murmurs over their grave.

With an instruction to use the soft pedal, *mit Verschiebung*, the hypnotic repetitive opening of the accompaniment portrays the mood of the text, with a veiled modality of alternating minor and major, unsettling the stability of the piece until reaching the final chord, on F major. Korngold has given us alternating time signatures of four-four and three-four, creating a lilting character. The pianist must be aware of the unusual phrasing that occurs, as the opening two bars are broken down into three beats, then one and a half beats, two and a half beats and then a final three beats. The composer marks this, so the singer and pianist must work out how to make this function to suit their interpretation of the piece. The opening bar contains the third of the chord being flattened and raised whilst the fifth of the triad goes from C to Db and then C to D natural, (see Example 9).

These opening five bars in this piece offer two clear choices in approaching the vocal phrasing. One is to breathe after the word *Singen* and then continue through to the end of *Nacht*.

The second is to phrase the entire five bars in one breath. This is the most difficult option but it is proposed that this is the most effective, allowing the text to be understood as a whole and not as two separate statements. The tempo should remain consistent, but with a slight delaying of the tempo on the first beat of the third bar, allowing the singer to give more attention to the Z of *Singen*, which is very important word in the context of this poem. The Z of *singen* should also come from the previous word, which also ends, on an s, *leises*. This gives the performer the opportunity to treat this almost like a double consonant and use this to accentuate the word.

The image shows a musical score for two bars of a song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4. The tempo/mood is marked 'Ruhig fliegend' (calmly flying) and 'p zart' (piano, delicate). The piano part is marked 'mit Verchiebung' (with displacement) and 'p zart'. The lyrics are: 'swar doch wie ein lei - ses'. The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests, creating a sense of movement and displacement.

Ex. 9. “Schneeglöckchen,” bars 1-2.

The two continuing contrasts between major and minor and three-four and four-four must be portrayed by the singer with both a feeling of melancholy of the past and excited anticipation of the rendezvous as the singer dreamily recalls what has occurred previously. The tempo is once again a major factor in the interpretation of this song and something with which both I and my accompanist struggled. It must be studied and rehearsed until the text can sit with the correct lilting feel and this will differ for individual voices, depending on their vocal timbral colour. This is evident when one considers the two recordings. Schenker-Primus, a slightly darker voice, takes 3 mins. 01 secs whilst Henschel, who is a higher baritone and lighter in timbre

performs the song in 2 mins. 31 secs. This is a large variant in time considering the piece is only a short lied. I prefer performing this piece at a tempo on the slower side of the scale to enable myself to portray the poetry with the gravitas I feel. The poem, is reminiscing of a sensual moment of a past time and of the hopelessness of the struggle between winter and spring. Henschel's tempo appears to be rushed and doesn't allow for the lilt, which the time signature gives.

Korngold sets the poetry in such a way that the singer can bring to the fore the most important elements. For example in the A section, the falling fifths after each of the *tenuti* allow the singer to highlight the beginning consonant of following word or syllable. The rising melody in bar four leads us to the first syllable on the word *heute* leading to the *tenuto* on the second part of the word. To help make this *tenuto* function correctly, utilise the diphthong as the portamento between the two notes.

In the return of A at bar 18, the singer must take time to emphasise the *S* [pronounced *Z* in the German language] and *K* of *Singen* and *Küssen*. This can be done by releasing more air through the tone or lengthening the *Z*, which starts the word of *Singen* and by slightly delaying the *K* of *Küssen* and by elongating and thus emphasising the double *ss*. This return of A, which is shown in Ex. 10, is where the narrator states that the noises were not singing but kisses, which of course, presents an entirely different viewpoint.



Ex. 10. “Schneeglöckchen,” bars 16-23.

Once more the singer must be aware of the tessitura in this piece, which is in the lower register of the baritone voice, inclusive of various high passages that must be sung with elegance and beauty with no hint of force, all being marked *espressivo*. Keeping the phrase structure long and not singing individual rhythmic values, but a long legato phrase, will keep the voice from becoming heavy and cumbersome in the lower passages whilst help keep the voice free for the soaring high sections.

The culmination of the song occurs with the repeat of the last line of poetry. This phrase, (seen in Example 11), marked *ritardando*, is extremely complex, incorporating chromatic voice-leading in the piano, awkward intervals for the singer, and four fermate emphasising the final words of the text. Lifting of the sound, or creating a small *luftpause*, preceding the two words which start with vowels, *über* and *ihrem*, helps to not only define the text, but to give more

weight of meaning at the end of the piece. An almost imperceptible *portamento* will help the singer negotiate the difficult augmented fourths and fifths, which precede the final tonic note in the melodic line.

ü - ber ih - rem Grab — rau - schet ü - ber ih - rem

Ex. 11. “Schneeglöckchen,” bars 40-42.

### 3.6 Aussicht

Komm zum Garten den, du Holde!  
In den warmen, schönen tagen  
sollst du Blumenkränze tragen  
und vom kühl kristall'nen Golde  
mit den frischen roten Lippen,  
eh ich trinke, lächelnd nippen.  
Ohne Maß dann, ohne Richter,  
küssend, trinkend singt der Dichter  
Lieder, die von selbst entschweben:  
Wunderschön ist doch das Leben.

Come to the garden then, you fair one  
in the warm, beautiful days  
you shall the garland of flowers wear  
and from cool crystal golden  
with your fresh red lips  
before I drink, laughing sip  
Without measure then, with no Judge,  
kissing, drinking, sings the Poet  
songs, that from themselves floats away  
wonderful is the life.

The text for this piece describes the joy of the poet in summer—no cares nor worries, just the freedom of living life. Korngold gives the tempo marking *Leicht und lieblich* (light and lovingly), which is achieved through the simple nature of the triple meter and the repetitive rhythm that predominates throughout the song (see Example 12 below). This rhythmic concept allows for a lilting melodic line, which Korngold uses effectively, placing the strong accented words or syllables on the long beat, in keeping with the simple *völkisch* nature of the poetry. Here, the composer perfectly represents the simple, fresh and carefree spirit, which Eichendorff has portrayed in words. In bar six, it is necessary to heed the quaver rest without breathing, and then lightly re-engage the core of vocal sound on *du*, heading for the main emphasis on *Holde* at bar 7. To accomplish this the singer must finish the *nn* of *Denn*, to stop the airflow and then release it again on the *d* of *du* to give the correct articulation of composition and text.

**Leicht und lieblich**

The image shows a musical score for a piece titled "Leicht und lieblich". It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The lyrics are "Komm zum Gar - ten denn, du Hol - de!". The piano accompaniment is in a bass clef with the same key signature and time signature. The score includes dynamic markings such as *mp* (mezzo-piano), *pp* (pianissimo), *pp sempre*, and *mf* (mezzo-forte). The tempo/style marking is "Leicht und lieblich".

Ex.12. "Aussicht," bars 1-7.

When Korngold sets the line *Ohne Maß dann, ohne Richter*, he uses a descending chromatic dotted crotchet line plus elongated vowels to highlight this text. The singer must take special care, whilst using a *legato* line, to articulate the phrase clearly, but all the while making a crescendo towards the important word, *küssend*. Another feature that occurs frequently in all of Korngold's lieder is the use of large intervals, which the singer must negotiate. Bars 45 to 57, which can be seen in Ex. 13, provide many complexities such as a minor seventh followed later by an interval which reaches the top of the range of the baritone: Bb3 moving to G4 then quickly sliding a ninth over a bar to Gb3. The singer must then focus all of his technical skill in a split second to soar over an octave to an Ab4, which then quickly descends back to F3. The outburst on the word *Wunderschön* must have a sense of abandonment. The interval from G4 down to Gb3 is further accentuated by the articulation marking of a glissando. The singer needs to support the tone evenly so the intended effect of hearing each of the notes down the scale is achieved. This slide marking became a preferred technique of the composer's and can be seen in many of his later works such as the *Tanzlied* in *Die tote Stadt*.

72

trin - kend singt der Dich - ter Lie - der, die von selbst ent - schwe -

54

- ben: Wun - der - schön ist doch das Le - ben!

*ff* *mf*

*ff* *p subito* *mp espr.* *mp espr.*

\*

Ex. 13. "Aussicht," bars 45-62.

### 3.7 Die Sperlinge

Altes Haus mit deinen Löchern,  
Geiz'ger Bauer nun ade!  
Sonne scheint, von allen Dächern  
tröpfelt lustig schon der Schnee.

Draußen auf dem Zaune munter  
wetzen unsre Schnäbel wir.  
Durch die Hecken rauf und runter  
in dem Baume vor der Tür,

tummeln wir in hellen Haufen  
uns mit großem Kriegsgeschrei,  
um die Liebste uns zu raufen,  
denn der Winter ist vorbei!

Old house full of holes,  
miserly farmer, farewell now!  
The sun is shining, and from every roof  
the snow is already merrily trickling away.

On the fence outside  
we gaily sharpen our beaks.  
Up and down through the hedgerows,  
in the tree in front of the door

We romp around in a bright flock,  
ready with our great war cries  
to squabble over our sweet hearts,  
for winter is over!

The initial tempo marking of *Lustig (bewegt)* incorporated with intricate moving piano and vocal lines, may suggest the exuberance of the sparrows as spring approaches, but in turn causes difficult situations for the singer and pianist. A simultaneous anacrusis for the duo is the first problem to be faced, unless the singer's initial inhalation is clear and taken in the tempo of the song, which will enable the pianist to place the chord with the singer. The third bar is also very important, being the only bar in three-four. Korngold has used this change to keep the syllabic setting flowing and also to enable a repeat of the anacrusis to start the second phrase, mirroring the opening. The singer needs to be prepared, after a difficult start to the song, for this move into a different meter only three bars in. Additionally, the singer descends from E5 to G3 through a variety of wide leaps marked with accents. It is vital that the performer uses the consonants to help accommodate these markings, but they must also maintain a beautiful legato line whilst keeping the diction and articulation energised.

The following comments are all related to Example 14, which is given below. The singer must maintain effective vocal posture and not weight the voice too heavily during the lower

notes in this passage. From bar fifteen, Korngold uses a rising *crescendo* leading to *Kriegsgeschrei!* [War Cry!] During this cadence, the performers must sing with emphasis, then create a small break of the sound so the next entry, marked *mp molto espressivo*, can be differentiated from the previous section. Immediately after this, the young composer used a sequential pattern, which enters into the upper limits of the baritone range. It is imperative that the singer begins this section with an energised *piano* and well prepared breath, to enable a legato connection of the notes, which will make the ensuing high notes (the top register on the A5 is at the extreme limits of any baritone's range) function to their optimum.

19 *mp molto espr.*  
 uns mit großem Kriegsge - schrei! — Um die Lieb - ste uns zu rau - fen,  
*mp molto espr.*

26  
 denn der Win - ter ist vor - bei, um die Lieb - ste uns zu  
*mf molto espr.*

Ex. 14. "Die Sperlinge," bars 19-32.

The last three notes of the song must be performed with a strong *tenuto* or *marcato* affect, helping create the word painting necessary for this final outpouring. . To attain this, it is necessary to use the articulations wisely and also pull the tempo back slightly so the proper emphasis can be given to the text. The vocal line as discussed previously is difficult, with wide intervals, extreme range and a variety of articulation markings. To ensure a professional performance level, the singer must retain legato line, follow the dynamic markings studiously, and always release the breathing muscles at each inspiration so the support mechanism is always flexible and does not become rigid as each difficulty is approached. Henschel, in his rendition, keeps the lightness in the semiquaver passages and the articulation clear at all times. Primus tends to sing this piece with more weight, which tends to go against the text and composer's markings. The Primus recording is also ten seconds longer than Henschel's which over such a short piece is a major variance of lengths. He does create a wonderful piano dynamic after the word *Kriegsgeschrei*, which is not evident in the Henschel recording, which helps add colour to the lyrics at that point.

Once again, the range of this short piece is of immense proportions for the voice. To be able to technically negotiate the melody which flows from low G2 to an A4 over two octaves above, takes years of training. One can ascertain that, even though being composed by a young boy, only an advanced singer with a solid technique and an ease of vocal production throughout their entire range could attempt this cycle. From listening to the great singers of Vienna in close proximity in the salon of his father and at the *Staatsoper*, Korngold knew what the human voice was capable of and demanded no less through his own works.



### 3.8 Nachtwanderer

Er reitet nachs auf einnem braunen Roß,  
Er reitet vorüber an manchem Schloß:  
Schlaf droben, mein Kind, bis der Tag erscheint,  
Die finst're Nacht ist des Menschen Feind!

Er reitet vorüber an einem Teich,  
Da stehet ein schönes Mädchen bleich  
Und singt, ihr Hemdlein flatter im Wind  
Vorüber, vorüber, mir graut vor dem Kind!

Er reitet vorüber an einem Fluß,  
Da ruft ihm der Wassermann seinen Gruß,  
Taucht wieder unter dann mit Gesaus,  
Und stille wird's über dem kühlen Haus

Wenn Tag und Nacht in verworrenem Streit,  
Schon Hähne krähen in Dörfern wirtDa schauert  
sein Roß und wühlet hinab,  
Scharret ihm schnauben sein eigenes Grab.

He rides at night on his bay steed,  
He rides past many a castle:  
"Sleep up there, my child, until daybreak,  
The dark night is man's enemy!"

He rides past a pond,  
There a beautiful, pale maiden stands  
And sings, her blouse blowing in the wind:  
"Ride on, ride on, I fear for the child!"

He rides past a river,  
From which the merman calls a greeting to him,  
He dives underneath with a whoosh,  
And stillness descends over the cold house.

As day and night engage in battle,  
Already cocks crow in the distant village.  
His steed shudders and rakes the ground,  
Snorting, he paws at his own grave.

This song has been labelled as “Korngold’s *Erlkönig*” by many researchers, including Carroll (107) and Duchon (78), and this can be seen through the text, which mirrors a dark fairy tale, similar to the Schubert/Goethe canonic work. The pianist sets the tone with a D melodic minor descending scale in the right hand whilst the left-hand drones perfect fifths with D functioning as a pedal point during the opening five bars, as seen in Example 15. I performed the opening phrases with a hushed whisper, as if setting the scene for a group of young children around a campfire.

Mäßig langsam (gleichsam „im Schritt“)

*p* düster

Er rei - tet nachts auf ei - nem brau - nen Roß, er

*pp mit Verschiebung*

Ex. 15. "Nachtwanderer," bars 1-3.

The descending scale in the bass line and the rising vocal line from bar six, "dark night is man's enemy!" combine perfectly to portray the urgency of the text. The singer's breath must be carefully prepared to accommodate the length of this phrase, which is seen in Example 16. To facilitate this, it is advisable to sing only a crotchet on the word *Schloß*, thereby allowing time for a well-prepared breath to execute this phrase, which lasts for four and a half bars, with a crescendo culminating on *Feind*. On this word and at this exact moment, the singer must negotiate the *subito piano* which Korngold has notated. It takes mature technical development to perform this as written, with the added difficulty of a *ritardando* to apply across these bars.

rit. *p subito*

Tag er - schein, die finst' - re Nacht ist des Men - schen Feind!

*p subito*

Ex. 16. "Nachtwanderer," bars 7-9.

At bar ten, we see diminution of the rhythm in the left hand piano part, giving the song a sense of forward movement, thus leading to the climax of the poetry at bar 18. There is a sense of syncopation between the left and right hand at this stage, which creates more tension and impetus to the conclusion of the piece. From bar 19, the accompaniment is rhythmically energised by an acceleration of the pattern giving great impulse to the song as it drives towards its climax. The falling pattern is still replicated, though this time in both the left and right hands of the piano. Example 17 is given below to clarify this device. The singer returns to the vocal line of the opening melody, remaining at *ff* for the entire section, whilst still allowing another final crescendo and accelerando moving to the word *Gesaus*.

Ex. 17. "Nachtwanderer," bars 18-20.

From bar 24, a crescendo and accelerando lead to a rising scale in the vocal line with vertical and rhythmic block chords in the accompaniment driving toward the climax of the song. This climax is a perfect cadence in F# major, but this is only the third line of the quatrain and

immediately the singer must prepare the breath to finish this section of the poetry, with the dynamic intensity moving from *ff* to *p*, in two bars. The final bars of the piece perfectly mirror the text where we see 'death' and his 'steed' enter their own grave. This last section centres on D minor with motifs taken from material that has been used previously in the song. The composer has used the piano to depict the text vividly, whilst the melodic vocal line aptly tells the story with short phrases of disjunct or rising patterns. The performer must be recognise all of these changes and use a wide variety of timbres and dynamics to portray this piece.

### 3.9 Der Friedensbote

Schlaf ein, mein Liebchen, schlaf ein!  
Leis durch die Blumen am Gitter  
säuselt des Laubes Gezitter  
rauschen die Quellen herein;

gesenkt auf den schneeweißen Arm  
schlaf ein, mein Liebchen, schlaf ein.  
Wie atmest du lieblich und warm!

Aus dem Kriege kommen wir heim;  
in stürmischer Nacht und Regen,  
wenn ich auf der Lauer gelegen,  
wie dachte ich dorten dein!

Gott stand in der Not uns bei,  
nun droben, bei Mondschein,  
schlaf ruhig – das Land ist ja frei!

Go to sleep, my darling, go to sleep!  
Softly through the flowers on the trellis  
Rustle the trembling leaves,  
Murmur the brooks;

Leaning on that snow-white arm  
Go to sleep, my darling, go to sleep  
How lovely and warm is your breath!

We come home from the war;  
on stormy nights of rain  
as I laid on the look-out,  
how I thought of you!

God stood by us in our need,  
now up there, in the moonlight,  
sleep in peace – for our land is free!

In this song the singer must be careful to perform with a legato line and not be influenced by the staccato rhythmic pattern which prevails in the chordal accompaniment. Again with the recordings the tempi chosen are far apart with Henschel taking a very slow approach and using extreme moments of tone without vibrato in portraying the text. Schenker-Primus is very quick, yet with a heavier emphasis on the rhythm than Henschel. I prefer the slower version, but also singing with a slightly detached style (still legato) which helps give the song a flow, which can become cumbersome if only the slower tempo is adhered to.

Vocally, the singer must set up a peaceful melodic lilt, setting the ‘lover’ at ease. The rising sequential phrases in bars four through eight, with increasing melodic leaps of a fifth, sixth and seventh, must be sung with a feeling of complete calm. In order to achieve this, the singer must maintain a legato line whilst negotiating these rising intervals in the middle of each phrase. The last section of this sequential pattern is given below in Example 17.

The image shows a musical score for three staves. The top staff is the vocal line, with lyrics in German: "säu - selt des Lau - bes Ge - zit - ter, — rau - schen die Quel - len her". The middle and bottom staves are the piano accompaniment. The music is in 6/8 time and B-flat major. The piano part features a rhythmic pattern of eighth notes and rests, with some staccato markings.

Ex. 18. "Der Friedensbote," bars 6 - 8.

The vocal cadence in bar nineteen initiates a development of the rhythmic pattern from straight quaver patterns to the introduction of the semiquavers. The piano immediately takes this idea and utilises it to evoke the change of imagery to that of the war and stormy nights. The performers can heighten this mood by increasing the abruptness of the upbeat with the *staccati* semiquavers. The singer has this pattern only once, when beginning the new section at bar twenty-one, and must ensure an energised, hushed tone on *Aus dem Kriege* to match the setting. Korngold wrote *kriegerisch* (warlike) over the start of this section, and it is imperative that the performers adhere to this. Using a full bodied tone, a declamatory style of text delivery and energised rhythms will help obtain this effect. Example 19 clearly outlines this new rhythm and mood change.

The singer is once more confronted with large intervals. To perform these intervals in a legato style as indicated, it is beneficial to leave the first consonant of each word placed on the high note, on the previous pitch. The final aspect which will ensure that this song retains energy, is for the performer to prepare the many upbeats with early well-prepared breaths, with long vowels leading to the first beat of the bar and to maintain the natural stress of the language.

*rit. molto*      *a tempo*      *p*  
 lich und warm      Aus dem  
 (*kriegerisch*)  
*pp. sempre*

Ex. 19. "Der Friedensbote," bars 19 - 21.

### 3.10 Vom Berge

Da unten wohnte sonst mein Lieb,  
Die ist jetzt schon begraben,  
Der Baum noch vor der Türe blieb,  
Wo wir gegessen haben.

Down there lived once my love,  
who is already now buried;  
the tree still before the door stood,  
where we used to sit.

Stets muß ich nach dem Hause sehn  
Und seh doch nichts vor Weinen,  
Und wollt' ich auch hinuntergehn  
Ich stürb' dort so alleine!

I must still look to that house  
yet I cannot see for weeping,  
and even if I wanted to go back down,  
I would die there so alone!

Changing meters must have intrigued the young composer as once again we find the interplay between three-four and two-four. He could easily have kept the two-four metre and changed the text accordingly, but this use of the three-four bars allows the performer to accentuate the words Korngold deems appropriate and this is already built into the song. It is necessary for the performer to recognize these small details so their breath control is linked to the flow of the text.

The vocal line begins with a very difficult opening E4, which is repeated six times. This will challenge most baritones and basses, as it is where the register change, or *passaggio* will occur for most of these types of voices. After listening and studying this piece it became evident that the two recordings of Henschel and Schenker-Primus had actually transposed this song down a tone, to negate this difficult technical aspect. I only wish I would have done this for my own performance as at the end of a cycle, when vocal stamina is a problem, a whole tone down would have been welcomed. In saying this I will continue to discuss this song in its original publication. This E becomes very important in the piano as well, as it is used as a pivot note around which the chords change. The descending vocal line from E4 to the E3, which



occurs twice in this short lied, can be a problem and may precipitate intonation problems for the singer.

The song is strophic in form, creating a repeated technical challenge at the start of each verse. It is not until the end that the singer arrives in his lower register as he contemplates dying alone, were he to descend from the mountains. Before the last word, *alleine*, (alone) it might be advisable to make sure there is a small lift in the sound so there is space before the *al*, so the meaning of the word is re-enforced by the break. This ensures there is no connection with the previous word *so* and colours the meaning of the text (alone). For the singer, holding a strong vocal legato line is the key to this short but poignant and descriptive song.

### 3.11 Waldeseinsamkeit

Waldeseinsamkeit!  
Du grünes Revier,  
Wie liegt so weit  
die Welt von hier!  
Schlaf nur, wie bald  
kommt der Abend schön,  
durch den stillen Wald  
die Quellen geh'n.  
Die Mutter Gottes wacht,  
mit ihrem Sternenkleid  
bedeck sie dich sacht  
in der Waldeseinsamkeit.  
Gute Nacht, gute Nacht!

Lonely forest!  
You green heart,  
How lies so far  
the world from here!  
Only sleep, how soon  
comes the evening beautiful,  
through the quiet forest  
the brooks go.  
The Mother of god watches,  
with her starry mantle  
covers she you gently  
in the solitude of the forest.  
Good night, good night!

For this song, the singer must enter with a beautifully prepared E4 at a *piano* dynamic; slightly leaning or accentuating the W [v] of *Waldeseinsamkeit*, whilst the piano helps creates the mood of this piece with a sparse syncopated rhythm, underlying the melody. This syncopation means that the performer must keep the legato line even more apparent. Breathing must be secure and appear effortless. For example an artfully handled and a well-positioned “t” at the end of the word, *Waldeseinsamkeit*, should be utilised to make the breath before *Du*, seamless. As can be seen in Example. 20, the singer is required to cover a wide range with many angular intervals. A legato line is still required here to support the inherent meaning of the text so that the listener experiences a sense of the longing and empathy which the text describes. The rising phrases in bars 11 and 14 must be highlighted by carefully observing the *tenuto* markings, and it will help to pull the tempo back slightly heading towards the words that both start on “W” [v] so this consonant can be used to great effect.

The performer must be aware, as can be seen in Example 20, of the lack of real introduction, and have an early settled and stable breath that not only allows the E4 at a piano dynamic but that can give a crescendo through the first phrase heading towards the exclamation mark. Schenker-Primus is too clumsy in his approach and the intonation again becomes an issue, and his use of timbres and colours to portray the text does not match. Henschel is able to incorporate all of the rhythmic nuances and uses more variations of articulations to portray this deceptively difficult song. I also prefer the use of the *ossia*, which Henschel takes, instead of ending on the long held note on *Nacht*, which Schenker-Primus uses.

Langsam und innig

Wald - ein-sam - keit! Du grü - nes Re

Ex. 20. "Waldeseinsamkeit," bars 1- 3.

### 3.12 Sangesmut

Was Lorbeerkranz und Lobestand!  
Es duftet still die Frühlingsnacht  
und rauscht still der Wald vom Felsenrand,  
ob's jemand hört, ob niemand wacht!

What Laurels and Praise!  
The spring night still wafts its fragrance,  
and rustles still the forest from its rocky edge,  
whether someone is listening, or no one wakes!

Es schläft noch alles Menschenkind,  
da pfeift sein lust'ges Wanderlied schon  
über's Feld der Morgenwind  
und fragt nicht erst, wer mit ihm zieht.

Not a soul is stirring  
when the morning breeze is already whistling  
his merry walking song over the fields  
and ask not first, who comes with him.

Und ob ihr all' zu Hause saßt,  
der Frühling blüht doch, weil er muß,  
und ob ihr's lest oder bleiben laßt,  
ich singe doch aus frischer Brust.

And even if you are all sitting at home,  
Spring will still blossom, because he must  
and whether you read this or give it a miss,  
I'll still sing with a cheerful heart.

This song is the culmination of the cycle, not only in being the last piece but also in the manner of its delivery. The final lied offers the singer an outlet for their expressions of joy and life, music and song.

The singer should first look to the title *Sangesmut* (Singer's courage), and understand courage is actually required in the vocal delivery of this piece. It seems the composer wanted this to be a *tour de force*, as the original title for the poem by Eichendorff is *Liedesmut* (song courage) which has a slightly different connotation in its meaning. Starting with *forte* in the voice and ending with *ffff*, the singer must be careful not to over-sing from the beginning, so that the phrasing and overall structure of the poetry are still present. The piece is in G-flat major and the pianist must use all of the colours which they have at their disposal to help the singer. The broken chord accompaniment is marked *piano*, whilst the melody in the left hand has a marked dynamic of *forte*.

The performers have an anacrusis to start the piece and after the quiet end to *Waldeseinsamkeit*, so both artists must ensure they breathe together so they are synchronised at the beginning, in terms of dynamics and tempo. Singers can afford to sing well within themselves at this point and make the *forte* happen through the phrasing and diction, more

than with actual volume. This is also helped by the inner melody of the left hand of the piano doubling the vocal line. The passage at bars 5 to 8 is a point in focus, with the right hand of the piano in parallel chordal movement doubling the melody. The piano part is marked *pesante* and the performers must be attentive to the balance issues that might arise at this juncture. In the A section, which is repeated, the melodic line is mostly comprised of step-wise motion or small leaps. In the B section, commencing at bar 9, we encounter much wider ranging intervals, including the minor seventh, on the opening beats of bars 9 and 11. The composer has expanded the right hand of the piano, which is mirroring the melody, with arpeggiated figures, again highlighting the virtuosic nature of this final number.

The syncopated chords in bars 9 to 12 add a momentum and intensity to this passage, which moves towards the *accelerando* at bar 13. At this point the piano uses more of the middle and upper register of the keyboard until bar fifteen where the full range and colours of the piano are utilized. This texture must be used to give the singer a feeling of great support whilst heading to the final climax, as seen in Ex. 14. These last bars bring to mind the final virtuosic and energised endings of Strauss's *Zueignung* and Rachmaninoff's *Spring Waters* and the effect at the climax of these songs are similar to what is needed here. The composer gives the virtuosic singer an opportunity to culminate this cycle with an *ossia* alternative of Bb4 on the last note, but most baritones would be better suited to take the Gb4, unless they have rehearsed properly and have the technical ability and stamina to be secure in taking the higher note. As stated in the introduction of this chapter, both the singers on the recordings transpose this song down a full tone. This of course makes the final note more accessible to the baritone voice but it is still a risk for the singer to take this note at the end of a complete performance of the cycle.

The image displays a musical score for the piece "Sangesmut," specifically bars 15 through 19. The score is arranged in two systems, each with a vocal line and a piano accompaniment.

**System 1 (Bars 15-16):**

- Vocal Line:** The lyrics "sin - ge doch aus fri -" are written below the notes. A *rit.* (ritardando) marking is placed above the first measure.
- Piano Accompaniment:** The right hand features a melodic line with a triplet of eighth notes in the first measure. The left hand provides a bass line with a triplet of eighth notes. Dynamics include *sf* (sforzando) and *fff* (fortissimo).

**System 2 (Bars 17-19):**

- Vocal Line:** The lyrics "scher Brust" are written below the notes. A *rit.* marking is present above the first measure.
- Piano Accompaniment:** The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *sf*, *mf* (mezzo-forte), *sff* (sforzissimo), and *sffz* (sforzissimo forzato).

Ex. 21. "Sangesmut," bars 15 - 19.

## CONCLUDING REMARKS

It is surely not a controversial assertion to suggest that the lieder of Korngold do need to be better known and sung alongside the canonic works of the genre by the great and acknowledged masters of lieder. It was partly the endeavour of this paper to foster further interest in the lieder of Korngold and it is hoped that many more singers and pianists take up the challenge of his works. To help performers discover these works, an appendix of his entire lieder and song output is included in this paper.

The interpretive guide given in this paper to the songs of *So Gott und Papa* will be not an attempt to verify or speculate on the composer's actual musical intentions, but merely to provide recitalists with a conceivable aesthetic and stylistic understanding of these pieces, giving them greater choice in the mode of performance adopted. Korngold's approach towards music was strongly influenced by his father, Julius, who despised "rebellious" styles of music, including many of the emerging modernist idioms of the early twentieth century.

Korngold himself did come to enjoy some of the modern works of his time, such as *Petrushka*, but, as Carroll stated:

Korngold could not embrace complete atonality or serialism. All of his works sprang from uninhibited inspiration and were based on a strict adherence to traditional musical forms. . . . He regarded an abrogation of *melody*, in a strictly tonal sense, as wholly unacceptable. (Carroll 157)

It is always necessary, therefore, for the projection of melody to be a major factor in performance of Korngold's works, as this paper suggests, and to approach these pieces with a youthful vision and appreciation of traditional musical forms which dominated Viennese musical life in the second half of the nineteenth century. The varieties of moods, dynamics, wide range of tempi, along with the modest duration of the cycle (Henschel: 20'29", Schenker-Primus: 22'23"), allow this piece easily to be programmed into a *Liederabend*. Suggestions on how to program this work into a *Liederabend* would require greater depth

than this paper allows; however, an example would be to combine this cycle with works by other composing prodigies such as Mozart, Mendelssohn or C.P.E. Bach. Another approach could be to amalgamate this composition with other settings of the same Eichendorff poems by composers such as Wolf, Pfitzner, Juon, Medtner and Schoek. A concept already come to fruition is a program titled *Verboten und Verbannt* which was recorded by Thomas Hampson, which compiles lieder and song composed by composers who were persecuted during the NAZI regime. The last idea of programmatic possibilities would be of a recital of song by Hollywood composers of that era, Copland, Reiner, Hermann etc and of course Korngold.

With regard to Korngold's place in classical music, which is always a point of contention amongst musicologists, one might agree that after his meteoric rise to fame he did fully not live up to expectations. This was not due to any cause other than the period of history into which he happened to be born. Alternatively one could perhaps argue that he did in fact match his earlier reputation by inspiring generations of film composers who saw his music as a beginning to this new genre. Carroll suggests that whilst Western music as we know it was in decline, audiences in cinemas continued listening to classical compositions without realising. (Carroll 365)

In conclusion, the scholar and performer might heed the following sentiment, felt by many of the aficionados and connoisseurs of classical music at the time of the young boy's composition and enjoy the music of Korngold as works of worth.

As a Wunderkind, the fate of Western Music was placed at the feet of Korngold by such notaries as Mahler, Strauss, Walter and Hanslick. The wonderment and surprise from the musical fraternity of his early works gave rise to the thought that the saviour of the Great Tradition and the extension of the Great Viennese Composers from Haydn and Mozart would continue. (Poole 2)



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## APPENDIX

### CHRONOLOGICAL LIST OF LIEDER BY ERICH KORNGOLD<sup>7</sup>

- 1905            Knabe
- 1907            Kleiner Wunsch
- 1910-1911    *So Gott und Papa will*, op. 5  
                  “Das Ständchen”  
                  “Winternacht”  
                  “Das Mädchen”  
                  “Abendslandschaft”  
                  “Schneeglöckchen”  
                  “Aussicht”  
                  “Die Sperlinge”  
                  “Nachtwanderer”  
                  “Der Friedensbote”  
                  “Vom Berge”  
                  “Waldeseinsamkeit”  
                  “Sangesmut”
- 1911-13        “Vesper”  
                  “Abendgebet”  
                  “Waldeinsamkeit”  
                  “Die Geniale”  
                  “Angedenken”  
                  “Reiselied”  
                  “Nachts”
- 1914            “Der innere Scharm”
- 1915            “Österreichischer Soldatenabschied”
- 1911-16        *Sechs Einfache Lieder (mit Klavier oder Orchester)* op. 9  
                  “Schneeglöckchen” (Originally number 5 in *So Gott und Papa will*)  
                  “Nachtwanderer” (Originally number 8 in *So Gott und Papa will*)  
                  Das Ständchen” (Originally number 1 in *So Gott und Papa will*)  
                  “Liebesbriefchen”  
                  “Das Heldengrab am Pruth”  
                  “Sommer”
- 1916            “Zita-Hymne für Solostimme und Klavier”
- 1919            “Die Gansleber im Hause Duschnitz”

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<sup>7</sup> The list of lieder is compiled from, *The Last Prodigy: A Biography of Erich Wolfgang Korngold, Wunderkinder Lieder: A Study of the Songs of Erich Wolfgang Korngold, Korngold, and E. W. Lieder: Harmonia Mundi, 2003.*

- 1919 *Lied des Pagen von Viel Lärmen um Nichts* op. 11
- 1921 *Vier Lieder des Abschieds* op. 14  
 “Sterbelied”  
 “Dies eine kann mein Sehnen nimmer fassen”  
 “Mond, so gehst du wieder auf”  
 “Gefaßter Abschied”
- 1924 *Drei Gesänge nach Gedichten von Hans Kaltneker* op. 18  
 “In meine innige Nacht”  
 “Zu ab den Schmerz”  
 “Du reine Frau”
- 1928/29 *Drei lieder* op. 22  
 “Was du mir bist?”  
 “Mit dir zu schweigen”  
 “Welt ist stille eingeschlafen”
- 1935 *Unvergänglichkeit* op. 27  
 “Deine edlen weißen Hände”  
 “Das eilende Bächlein”  
 “Das schlafende Kind”  
 “Nimmer meinen schweren Dornenkranz”
- 1937 *Narrenlieder (Songs of the Clown)* op. 29  
 “Come away, Death”  
 “O Mistress Mine”  
 “Hey, Robin”  
 “Adieu, Good”  
 “Man Devil”  
 “The Rain it Raineth Every Day”
- 1937 *Vier Shakespeare Lieder* op. 31  
 “Desdemona’s Song”  
 “When Birds do Sing”  
 “Blow thou Winter Wind”  
 “Under the Green Wood Tree”
- 1941 *Gebet für Tenor, Frauenchor* op. 32
- 1942 *Morgen – Tondichtung für Frauenstimme und Orchester* op. 33
- 1947 *Fünf Lieder für mittlere Stimme und Klavier* op. 38  
*(In English or German)*  
 “I wish you bliss” – Glückwunsch”  
 “Wings” – “Der Kranke”  
 “Old Spanish Song” – “Alt-Spanisch”  
 “Old English” – “Alt-Englisch”  
 “My Mistress’ Eyes” – “Kein Sonnenglanz im Auge”

1948

“Sonett für Wien” Op. 41