KENNST DU DAS LAND: PERFORMANCE GUIDE TO SIX MUSICAL SETTINGS OF GOETHE'S POEM

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirement for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By

Seonmi Koh, B.M., M.M.

* * * * *

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Document Committee:

H. Swank
D. Butler
M. Marvin
J. Lowder

Approved by

S. Swank
Adviser

D. Butler
Co-Adviser

School of Music
To My Parents
ACKNOWLEDGMENTS

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VITA

February 9, 1961............. Born - Seoul, Korea

1984....................... B.M., Ewha Woman's University
                      Seoul, Korea

1983-1985................. Private Voice Studio Teacher
                      Daewoo Quality Chorus
                      Seoul, Korea

1989....................... M.M., The Ohio State University
                      Columbus, Ohio

1988-Present.............. Graduate Teaching Assistant in
                      Studio Voice, The Ohio State University
                      Columbus, Ohio

Fields of Study

Major Field: Music

Studies in Voice, Vocal Literature, Vocal Pedagogy,
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Seonmi Koh-Noh, Soprano
Paul Dorgan, Piano

Tuesday, November 21, 1989 at 8:00 p.m
Weigel Hall Auditorium, The Ohio State University
Columbus, Ohio

Infelice sventura  
Joseph Haydn (1732-1809)
aria for Cimarosa's "I due supposti Conti"

Zeffiretti lusinghieri  
W. A. Mozart (1756-1791)
from the opera "Idomeneo"

Six Poems by Emily Dickinson  
Good Morning, Midnight
Heart! We will forget him!
Let Down the Bars, oh Death,
An Awful Tempest Mashed the Air,
Nobody Knows this Little Rose,
Bee! I'm Expecting You!

Intermission

Banalités  
Francis Poulenc (1899-1963)
Cinq Mélodies sur des poèmes de Guillaume Apollinaire
Chanson d'Orkenise
Hotel
Fagnes de Wallonie
Voyage à Paris
Sanglots

Sieben Frühe Lieder  
Alban Berg (1885-1935)
Nacht
Schilflied
Die Nachtigall
Traumgekrönt
Im Zimmer
Liebesode
Sommertage
Recital II

OSU Symphony Orchestra 1st Concert 1990-'91
Marshall Haddock, Conductor

Tuesday, October 23, 1990 at 8:00 p.m.
Weigel Hall Auditorium, The Ohio State University
Columbus, Ohio

Mozart: Overture to The Magic Flute, K.620
(1756-1791)

Berg: Seven Early Songs
(1885-1935) Nacht
Schilflied
Die Nachtigall
Traumgekrönt
Im Zimmer
Liebesode
Sommertage

Seonmi Koh-Noh, Soprano

Intermission (10 min)

Dvořák: Symphony No. 5 in F, Op.76
(1841-1904) Allegro, ma non troppo
Andante con moto
Allegro scherzando
Allegro molto
Recital III

Seonmi Koh-Noh, Soprano
Paul Dorgan, Piano

Friday, January 28, 1991 at 8:00 p.m
Weigel Hall Auditorium, The Ohio State University
Columbus, Ohio

'Quia respe xit humilitatem'
from Magnificat

J. S. Bach (1695-1750)

'Laudamus te'
from Mass in c minor, K.427

W. A. Mozart (1756-1791)

Mignon I
Mignon II
Mignon III
Kennst du das Land

Hugo Wolf (1860-1903)

Intermission

Ariettes Oubliées
C'est L'Extase
Il pleure dans mon coeur
L'Ombre des Arbres
Chevaux de Bois
Green
Spleen

Claude Debussy (1862-1918)

Despite and Still, op.42
A Last Song
My Lizard
In the Wilderness
Solitary Hotel
Despite and Still

Samuel Barber (1910-1982)

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from Adriana Lecouvreur

Francesco Cilea (1866-1950)
Recital IV
The Ohio State University
Gala Festival Concert

Friday, May 17, 1991 at 8:00 p.m.
Weigel Hall Auditorium, The Ohio State University
Columbus, Ohio

Symphony in D, K.504, "Prague"
Adagio--Allegro
Andante
Presto

OSU Symphony Orchestra
Marshall Haddock, conductor

Piano Concerto in C, K.467
[Allegro maestoso]
Andante
Allegro vivace assai

Andre Laplante, piano

Intermission

Mass in C, K.317, "Coronation"
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Seonmi Koh-Noh, Soprano
Kathleen Randles, Mezzo-Soprano
David Price, Tenor
Mark Baker, Bass
Chorale and Symphonic Choir
Maurice Casey, Conductor

OSU Symphony Orchestra
Marshall Haddock, Conductor

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Recital V

Seonmi Koh-Noh, Soprano

Thursday, June 6, 1991 at 8:00 p.m
Weigel Hall Auditorium, The Ohio State University
Columbus, Ohio

Italian Kantaten  George Frideric Handel
"Crudel tiranno Amor"
"O dolce mia speranza"
"O cara speme"

Chris Howes  Violin
Sohee Kim  Violin
Heidi Stohs  Viola
Jonalyn Snyder  Cello
Robin Rakes  Harpsichord

Intermission

Landscapes, Op. 43  Joseph Baber
for Soprano and Nine Cellos
poems by T. S. Eliot

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II. Virginia
III. Usk
IV. Rannoh, by Clencoe
V. Cape Ann

William Conable, Conductor
Robin Duvendack, Solo
Bruce Bargar
Carey Bostian
Scott Card
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Eric Navin
Jonalyn Snyder
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Hyungsung Kim, Pianist

Geuriwo
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Naemaeum

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Dongseon Chae
Soonae Kim
Dongjin Kim
Introduction

The purpose of this study is to offer a guideline to song interpretation for singers and pianists whose aim is to study the musical score, then communicate it sensitively and expressively to listeners.

In order to successfully perform a song, the singer and the accompanist are obligated to clarify the composer's intent and project it. Because of the compatibility between text and music, understanding poetry itself is necessary for a meaningful performance.

While the poet expresses one's inspiration and its imagery through the words, the composer describes one's inspiration from the words through the musical language of melody, harmony, rhythm. Thus, a musico-poetic relationship is established. Because the degree of influence of the words may vary from composer to composer, there is a wide choice of rhythmic and melodic manipulations, as well as harmonic varieties. For example, harmony can create various states of expression such as the climate of expectation, frustration, and surprise. A change of tonality can mean a change of poetic imagery. The employment of different keys may be
used to distinguish the parts of the song or the text.

Ivey illustrates the difference of rhythmic usage:

Some of the differences in rhythmic flexibility between Schubert and Wolf, for instance, are based upon their responses to poetic meter. One has only to read the poetry that Schubert set to the rhythms he provided in order to realize that much of it consists of a strikingly regular transfer of the poetic meter, an indication that this factor was a significant motivating force in much of his song composition. The same thing cannot usually be said for Wolf, although he was always careful to accent properly. At the same time, his choice of rhythms within a metrical framework tended to be more diverse, to move more freely, and to rely less upon a rhythmic reading of his song texts can closely resemble a sensitive recitation of the poetry itself.¹

In other words, individual taste differs. Then it is the performer's responsibility to find each composer's means of expression and intention, and to interpret it accordingly filtered through the performer's own understanding. In order to interpret a song properly, the performer needs to understand the why and how, so the expression should be based upon a reasonable musical foundation.

This guide proposes to study and demonstrate a way of interpreting a song by giving examples of the why and how in the comparison of six different composers' settings of the same poem.

In order to study various responses to the same poetry by different composers, settings of Mignon's lyric
“Kennst du das Land” from Goethe's novel *Wilhelm Meisters Lehrjahre* by the major composers—Beethoven, Schubert, Schumann, Liszt, and Wolf—were selected out of the other approximately 100 composers who also set the poem to music.

Zelter's setting was also selected for the discussion because he was Goethe's favorite composer who considered the music as a medium of projecting the poet's intent. The six selected settings show distinct differences that will suggest various means of expression.
Reference

CHAPTER I

The Novel: Wilhelm Meisters Lehriahre

The famous novel Wilhelm Meister, by Johann Wolfgang von Goethe (1749-1822), is in the form of two epic novels, Wilhelm Meisters Lehriahre and Wilhelm Meisters Wanderjahre. The first book was completed in 1794 and published the following year, and the latter was published in 1821, after sporadic work. These two novels are based on an earlier work, Wilhelm Meisters Theatralische Sendung. Between the Sendung and Lehriahre, several poems from the novel were published separately in literary magazines. The separate poetry had a more extensive circulation than the long novel, which may explain why the poems such as "Nur wer die Sehnsucht kennt" and "Kennst du das Land" had widespread popularity.

The novel is about the young man Wilhelm, who travels in the search of experience, just as Goethe had done in his youth. On his travels, he encounters many kinds of people and experiences a great deal. According to Wheeler:

Goethe shows his own preoccupation with the 18th century concept of the agreement of nature and reason and the belief that nature
shares in man's educative process. Wilhelm's apprenticeship sets him free from former confusion and doubts to become a judicious, unbiased person. There are many parallels to Goethe's own life, i.e. participation in the puppet theatre, love of Shakespeare, and many entanglements with women.¹

The novel contains 10 poetic mediums which provide a unique opportunity for the author to represent the psychological world of the characters.

There are two types of lyrics among the 10 lyric poems in the novel. Eight of the 10 songs are attributed to the mysterious characters, Mignon and the Harper. (The mysterious Harper is the father of Mignon. Neither knows that Mignon is the Harper's child by his own sister. This is the sin that has sent him wandering crazed through the world, far from his native Italy.) The songs of both are heavy with guilt and despair, and represent their unstable and frail states in real life, which are in direct contrast to the purposefulness of Wilhelm's world. The other two are occasional poems. One is sung by the Baron in mockery (The company which Wilhelm joins took an upward social step; it came into the society of a Prince, a Count, and the Baron. The Baron became their good friend and looked after their interests). The other song is sung by the actress Philine (Philine is the soubrette of the company of itinerant actors that Wilhelm meets and joins in his travels. She is light-hearted, shallow and
charming). These two occasional songs are nearer to prose than poetry.

Kempster states that the poems in the novel communicate on various levels of meaning. Thus, those many layered messages give composers a wide range of inspiration.²

Four songs are sung by the Harper, whose character is tragic but not as symbolically complex as Mignon's. The other four songs are sung by Mignon, whose role remains important through the second book, Wanderjahre, even though she has died before the end of the first novel, Lehrjahre. Mignon is pictured as a cruelly treated waif who possesses a strange spiritual quality, and expresses deep sorrow, melancholy, and confusion about her origin. As the novel progresses, it is revealed that she was a child from a incestuous relationship, kidnapped from her homeland, and mistreated by a roving theatrical troupe. She is constantly beset by frail health and a spiritual restlessness, from which she can find no release, and feels a sense of isolation from the rest of the world. Her life is characterized by her search for identity and love, and by her sensitivity, longing, suffering, and unfulfillment.

As a product of Goethe's Sturm und Drang period, Mignon's four songs "Kennst du das Land," "Heiss mich nicht reden," "Nur wer die Sehnsucht kennt," and "So lasst
mich scheinen" can be seen to be deeply rooted in her emotional state. Her mysterious and enigmatic quality which prevails through most of the novel provides some difficulty of interpretation. In order to clarify the problematic nature of her poetry, a more detailed description of Mignon may be useful.

In Book Two, Chapter Four, Wilhelm meets the approximately twelve- or thirteen-year old Mignon when he is visiting a group of entertainers in a small city, during a trip in the company of his acquaintances, Laertes and Philine. At the time Wilhelm sees Mignon, she is being mistreated by the director of the entertainers. Wilhelm is moved to pity; thus, he buys her from the troupe in order to free her. He immediately gains the child's admiration and affection, and Mignon asks him to let her serve him. From that time, Mignon never wavers in her fidelity toward her master; she wears his colors, and constantly pays attention to his needs whether he asks it or not.

Even at the beginning of her new association with the company which Wilhelm has joined, Mignon exhibits strange behavior. She refuses to wear woman's clothing, perhaps due to her favor of climbing, perhaps showing her confusion about her sexuality. She sulks frequently, is often given to crying, prefers solitude to the company of others, and usually leaves questions unanswered. Philine
refers to her as "das Rätsel" (enigma), and the others frequently describe her as "sonderbar" (strange). She twists various objects in her hands, chews on paper and wood, and her general behavior indicates her mounting frustration and unfulfilled desire for love. In Book Seven, Chapter Eight, when Wilhelm offers to remedy her neglected education, she replies "Die Vernunft ist grausam, das Herz ist besser" (Reason is cruel, the heart is better).

Her sensitivity and melancholy, coupled with her neurotic reaction to her own feelings and external experience, hint at her love for Wilhelm, which can never be fulfilled. It also characterizes her entrance into puberty and ambiguity about her sexuality. She yearns for her homeland, for the closeness and understanding of other human beings ("Nur wer die Sehnsucht kennt"), for the trouble that she cannot reveal ("Heiss mich nicht reden"), and lastly for her death ("So lasst mich scheinen").

She suffers from not belonging, not being loved, and her own lack of fulfillment. Her pain robs her of the will to continue living. The final thrust comes when she finds Wilhelm in the arms of another woman. As a result, Mignon suffers a severe illness and finally dies from it. Mignon's answer, when it is discovered how dangerously fast her heart is beating, is "Lass es brechen, es schlägt schon zu lange" (VIII,5) (Let it break, it has been
beating long enough), revealing how deeply she suffers emotionally and physically.

Goethe glorifies the deceased, making Mignon's funeral and burial scene one of the most dramatic scenes in the novel. It would appear that Mignon's blessed end serves as a partial reward for the painful existence she has had to bear.

Only through art can the character of Mignon be interpreted satisfactorily in the larger context of human melancholy and the yearning for self-realization and fulfillment which cannot be communicated to others.
"Kennst du das Land"

Mignon's evocative poem, "Kennst du das Land," has been set to music many times. There are two noteworthy facts about this poem that should be mentioned. First, in contrast with Mignon's three other poems, this poem begins the first chapter of Book Three without narrative introduction, thus attracting the attention of the reader. Second, the poem is presented as translated by Wilhelm. In other words, in the story Mignon sings the song in Italian outside Wilhelm's door, and he writes it down and translates it into German.

Als Wilhelm des Mignon sich nach Mignon im Haus umsah, fand er sie nicht, hörte aber, dass sie früh mit Melina ausgegangen sei, welcher sich, um die Garderobe und die übrigen Theatergerätschaften übernehmen, beizeiten aufgemacht hatte.

Nach Verlauf einiger Stunden hörte Wilhelm Musik vor seiner Türe. Er glaubte anfänglich, der Harfenspieler sei schon wieder zugegen; allein unterschied bald die Töne einer Zither, und die Stimme, welche zu singen anfing, war Mignons Stimme. Wilhelm öffnete die Türe, das Kind trat herein und sang das Lied, das wir soeben aufgezeichnet haben.

Melodie und Ausdruck gefielen unserem Freund besonders, ob er gleich die Worte nicht alle verstehen konnte. Er liess sich die Strophen Wiederholen und erklären, schrieb
When Wilhelm looked around for Mignon the next morning he could not find her; but he heard that she had gone out early with Melina, who had left to fetch the costumes and other props. Some hours later he recognized music outside his door, and assumed at first that this was the Harper but he then heard the sound of a zither and the voice that began to sing was Mignon's. He opened the door for Mignon who came in and sang the song we have just communicated. The melody and the expression pleased Wilhelm greatly, though he could not make out all the words. So he asked her to repeat it, and explain it; then he wrote it down and translated it into German. He found, however, that he could not even approximate the originality of the phrases, and the childlike innocence of the style was lost when the broken language was smoothed over and the disconnectedness removed. The charm of the melody was very unique.

In the following passages, Goethe provides a description of what Mignon wishes to express:

Sie fing jeden Vers Feierlich und prächtig an, als ob sie auf etwas Sonderbares aufmerksam machen, als ob sie etwas Wichtiges vortragen wollte. Bei der dritten Zeile ward der Gesang dumpfer und düsterer; das "Kennst du es wohl?" druckte sie
geheimnisvoll und bedächtig aus; in dem "Dahin! Dahin!" lag einen unwiederstehliche Sehnsucht, und ihr "Lass uns ziehn!" wusste sie bei jeder Wiederholung dergestalt zu modifizieren, dass es bald bittend und dringend, bald treibend und vielversprechend war.


(She intoned each verse with a certain solemn grandeur, as if she were drawing attention to something unusual and imparting something of importance. When she reached the third line, the melody became somber; the words "You know it, yes?" were given weightiness and mystery, the "Oh there, oh there!" was suffused with longing, and she modified the phrase "Let us fare!" each time it was repeated, so that one time it was entreating and urging, the next time pressing and full of promise.

When she had finished the song a second time she paused, looked straight at Wilhelm, and asked: "Do you know that land?" "It must be Italy," Wilhelm replied. "Where did you get the song?" "Italy," said Mignon in a meaningful tone; "If you go to Italy, take me with you. I'm freezing here." "Have you ever been there?" asked Wilhelm; but the child kept silent and not one word more could be elicited from her.)
The form of this poem is simple strophic, consisting of three six-line strophes. The first four lines of each strophe consist of two heroic couplets which have a two-line unit of iambic pentameter with aabb rhyme. They are marked by end-stopped lines and a balanced grammatical structure. Treanor declares that these couplets serve to join and terminate the thought conveyed in them, and at the same time allow the reader to concentrate solely on the refrain.5

The refrains of each stanza are in narrative pattern and contain three different names which Mignon gives Wilhelm. At the first stanza she calls him "Geliebter," and then "Beschützer," and lastly, "Vater." Treanor declares that "the highly stylized questioning and answering devices in this poem have lent its form a musical, almost chorale-like effect."6

Goethe allotsthe same importance to each of the three strophes. The first stanza of the poem describes a land, a place of peace and serenity with golden oranges, laurel, myrtle, and gentle breeze. In the refrain, Mignon calls Wilhelm "Geliebter," and pleads to go there. The mood of this stanza is simple and beautiful.

In the second stanza, Mignon recalls a house in her homeland. The fine house with a shining hall, gleaming chambers, and marble statue which Mignon talks about implies that she was from noble family background. Except
for changing from "Geliebter" to "Beschützer," this refrain is the same as the first.

At the third stanza, her imagination becomes wild. Mignon talks about a mountain, its cloudy trails, a mule, dragons, cliffs, and waterfall which she may have passed through when she was kidnapped and brought into Germany. It implies that it might be difficult to return home. The final refrain still expresses her intention to go back to her homeland as before but with some changes. Mignon calls Wilhelm "Vater," and adds "Geht unser Weg" (There lies our way) and "Lass uns ziehn!" (Let us go), which contrives to change the refrain subtly from pleading to compelling. Therefore this refrain shows her more ardent wish to go there. Overall, the mood of this poem is full of longing and yearning.

Before analyzing the musical settings by several composers, one should study the poem itself. The relationship between a poem and its musical setting should be based on the images, the tempo, the syllabic accents and rhythm in a poem.

The images of this symbolic poem are very complicated to understand because they are related very closely to the character of Mignon and to the novel. The symbols of the poem were studied and are provided in the following diagram.
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<th>Enclosure</th>
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<tr>
<td>gold</td>
<td>high</td>
<td>plants</td>
<td>outside expansion</td>
</tr>
<tr>
<td>blue</td>
<td>still</td>
<td></td>
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</tr>
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</table>

I Dream
pleasant, sensuous, classic
presents what Mignon lost

II Wish
marble                    static                    statue                    house
white                     gleaming                  shining                    glitter
static—opposite to life
Mignon wishes to be released from pain
foretells Mignon's death

III Reality
foggy*                      plunging                  mule*                      cave
grey                        climbing                  dragon                    canyon
obscure                     seeking                   brood                     waterfall*

*The mule cannot reproduce

*The waterfall is the symbol of self-destruction; and revealing knowledge

*Fog is unformed water. It is not a life-giving symbol, but one of obscurity.

These symbols imply Mignon's confusion about her origin, her sexuality, her incestuous origin, and her barrenness.

In order to determine the tempo of the poem, the caesuras of each line which occur at breaks between the sense unit are marked with (/), and the accents of each syllable are marked with three different symbols depending
on the degree of the intensity and the importance of the syllable:

- strong
  * medium
  - weak

According to Treanor's observation, the accentuation is consistent throughout the strophe with the exception of the first and fifth lines which vary, in part due to the interrogation found there. \(^7\)

A lack of uniformity in the two final lines tends to give a parlando effect to the rhythm of the poem when read aloud.

*Kennst du das Länd, / wo die Citrōnen blühl,
im dunkeln Läub / die Göld-Orāngen glühn,

Ein sänfter Wīnd / vom blāuen Hīmmel weht,

Die Myrte still / und hōch der Lorbeer stēht,

*Kennst du es wōhl? / Dahīn! Dahīn

Mōcht ich mit dīr, / o mein Gelīebter, / ziehn!

*Kennst du das Hāus? / Auf Sāulen rūht sein Dāch,
Es glānzt der Sāal, / es schimmert das Gemāch,

Und Mārmorbilder stēhn / und sēhn mich ān:

Was hat man dīr, / du armes Kīnd, getān?

*Kennst du es wōhl? / Dahīn! Dahīn

Mōcht ich mit dīr, / o mein Beschützer, ziehn!
Kennst du den Berg / und seinen Wölkenschleg?

Das Maultier sucht / im Nebel seinen Weg,

In Höhlen wohnt / der Drachen alte Brüter.

Es stürzt der Fels / und über ihn die Flut –

Kennst du ihn wohl? / Dahin! Dahin

Geht unser Weg; o Väter, lass uns ziehn!
References


4. Ibid., 152.


6. Ibid., 95.

7. Ibid., 95.
CHAPTER II

Zelter's "Kennst du das Land"

Carl Friedrich Zelter was a more significant and influential composer in his vocal rather than instrumental works. He wrote approximately 400 songs and about 200 of them were published. His Lieder influenced the Berlin Lied School. Most of his 200 songs are in the folk-like style of the early Berlin School. However, in the remaining songs, new techniques such as varied strophic, cyclic, and through-composed forms, along with a more advanced harmonic idiom appeared. He contributed to the development and the flowering of the Lied in the 19th century.¹

Zelter began composing songs at age 38. His first published songs, Zwölf Lieder am Clavier zu Singen in 1796 were based on Goethe's poetry. He sent two copies of his music to the publisher's wife and asked her to send one copy to Goethe, who was reportedly pleased with his music.² The poet agreed that Zelter's settings help the listener to understand the essential spirit of the poem. In a letter to August Wilhelm Schlegel, Goethe calls
Zelter's song a "total reproduction of the poetic intention."\(^3\)

Zelter considered that the musical setting is merely an embodiment of the poet's own musical intuition. Goethe and Zelter conceived song as a medium in which the poet speaks through the composer.\(^4\)

Zelter was strongly inspired by the novel *Wilhelm Meisters Lehrijahre*. He set five of the poems from the novel within the same year that the novel appeared (1796). Three of those are Mignon's.\(^5\) He was 39 at the time.

In the annotated section of *Fünfzig Lieder*, the editor states that Zelter wrote four settings of "Sehnsucht" ("Nur wer die Sehnsucht kennt") and six settings of "Kennst du das Land."\(^6\)

According to Holle's statement about the version used in this writing, the one appearing as No. 29 in *Fünfzig Lieder* is an incomplete autograph copy of the first version of "Kennst du das Land" No. 21/2 in G major. In this version Zelter wrote only the voice part from the "dahin" section of the second verse through the end of the third verse, then stopped. The editor of *Fünfzig Lieder*, Ludwig Landshoff, finished the harmony parts, using the version that appears as No. 12 in *Zwölf Lieder* in A major, as a guideline.\(^7\)
In measures 1-4, the treatment of the vocal line provides an effect of declamation for "Citronen." At measure 5, the word "Goldorangen" is sounded as separate words because of the leaping melodic line of thirds and dotted rhythm. This phrase requires the singer's attention. In order to sing the word as a single word, the singer should use skillful legato, and the pianist should not stress the thick chords for the right hand. Then from measure 7, the waving, broken-chord contour of the melodic line and the use of triplets in the accompaniment reflect the mood of "ein sanfter Wind vom blauen Himmel weht." For this phrase, the singer should sing the line gently with smoothness in the voice instead of singing solemnly as the composer marked "getragen," because the text of the phrase is merely a description of gentle wind.

The repetition of "kennst du es wohl" prepares the contrasting music and mood of the "dahin" section by dramatizing it with the use of a sequence on the lower scale (m. 25). After the repeated "Kennst du es wohl?," the singer should pause in order to increase the effect of contrast for the "Dahin" section.

At measure 25, the melismatic vocal line is a mere illustration of Italianism rather than a reflection of the word "Geliebter."
In the second verse, the same music is employed until measure 37. From measure 38, Zelter changed the key to g minor in order to achieve a different mood for the phrase, because the text of the phrase is the speech of the statue. The repeated word "armes" (poor) intensifies the mood of the question which the statue asks Mignon with pity.

At the third verse, the music begins as in the first and second ones. In the music of "es stürzt der Fels und über ihn die Flut," Zelter employed the same as that of measures 38-41, which is in g minor. Zelter seems to have conceived the mood of the second and the third verses similarly. In other words, the setting projects a rather light mood in the first verse and a more somber mood in the second and third verses.

The chromatic lines of the voice (mm. 80-81) are not due to the different mood of the third verse. Zelter used it merely to extend the coda. He also reused the words "Geliebter" and "Beschützer" for the same reason. Therefore, there is not a significant reason which is related to the text.

Overall, this music is not particularly interesting or as beautiful as that of Schumann or Liszt. The setting of the words is very syllabic, and the rhythmic figure of the vocal line is very simple. Furthermore, the piano doubles the vocal line instead of having an independent
role. The value of studying this song lies mainly in the fact that Zelter's songs were Goethe's favorites. Programming this song on recital requires a singer to have a personal interpretation and adequate vocal resources to deliver the text properly throughout the music.

At the beginning of each verse, the singer needs to deliver the music in a declamatory way because it is used merely to carry the words. Indeed, projecting the words is the primary concern when performing Zelter's setting.
Beethoven's "Mignon"

Beethoven was from a family of vocalists. According to Solomon, Beethoven's grandfather was Kapellmeister and a bass singer at the court of the electorate of Cologne, situated at Bonn. His father, who was a much less distinguished musician, was a tenor. Beethoven attempted to write songs at the age of 13. He composed approximately 67 songs, but these are not nearly as influential as his instrumental works. Most of his songs were written in his early and middle periods of composition and generally do not make unreasonable vocal demands.⁸

Among Beethoven's nine musical settings of Goethe's poems, two are from Wilhelm Meister. He composed four versions on the poem "Nur wer die Sehnsucht kennt" between 1807 and 1808, and published them together as Die Sehnsucht von Goethe mit vier Melodien nebst Kaviersbegleitung WoO 134 in 1810. The other setting from Wilhelm Meister is on "Kennst du as Land," entitled simply "Mignon." It was written in 1809 as the first of six songs, Opus 75, and published in 1810. Elson declares
that Beethoven's setting of "Kennst du das Land" was bettered by subsequent composers.9

First of all, singing Beethoven's Mignon requires precise rhythmic sense by singer and accompanist in order to move together because the accompaniment doubles the vocal line.

The song begins without a prelude, and it seems that Beethoven did not have reason to provide it to preset the mood before the entrance of the voice. The simultaneous entrance of the voice and piano gives an impression of a simple question growing from Mignon's childlike longing for her homeland, rather than the hesitant, pensive questioning which Schumann, Liszt, and Wolf captured. In addition, the simple rhythmic figure (● ● ● ● ●), absence of chromaticism and ambiguity of tonality, and doubling of the vocal line with the accompaniment convey a simple and innocent character for Mignon in this setting.

Beginning in measure 8, the rhythmic figure of the accompaniment changes from duple to sixteenth note triplets while the voice retains the duple rhythmic figure. The key of A major also changes to A minor. These changes suggest a gentle breeze. It is recommended that the vocal line should flow over the waving triplets smoothly with legato singing in order to depict "sanfter Wind" (gentle wind) and openness of the "blauen Himmel" (blue sky). To intensify the effect of the word painting,
producing a subtle crescendo and decrescendo on measure 9, "blauen Himmel," is recommended. Then, as soon as the text mentions "Myrthe" and "Lorbeer," the key changes to C major, and it brightens the mood of the music. The tension is increased by thickened harmonic chords in duplets for the right hand against the triplets of the left hand, as well as by increasing dynamics, which achieve a climax on the first beat of measure 12. The only possibility of creating a climax on the word "Lorbeer" is that Beethoven depicted "tall laurel" with those devices mentioned earlier. On the other hand, "Lorbeer" is not the most significant word in the first verse. Therefore, it is recommended that the singer should strive to build a "swelling" legato line instead of striving to carry the word "Lorbeer" out with intensity in the voice. Here, the musical climax should be produced in a horizontal direction.

The following two-measure interlude, which serves as a harmonic transition to A minor, anticipates the melodic contour of the refrain section. The phrase (mm. 16-17) inflects upward melodically, imitating the inflection of a question. The arpeggiated chord and the fermata on measure 17 provide an impression of Mignon's imploring. From measure 18, the music expresses Mignon's ardent longing by changing the tempo from "ziemlich langsam" to "geschwinder" and with an abruptly changing the meter from
2/4 to 6/8, propelling the music more vigorously in keeping with the expressed longing for flight. Also, the mood is enhanced by a relatively high tessitura in the vocal line. Therefore, it will be effective if the singer intensifies the emotion by legato singing and careful crescendos and decrescendos within each phrase (mm. 18-23, mm. 24-28), thereby achieving an effective swelling sound in the climax on the phrase "möcht, ich mit dir." For the repeated "Dahin" phrase (mm. 24-28), the dynamics should be relatively lower than the first one but with more intensified emotion. Then, the following two "Dahin" phrases cool off the agitated mood of the section. This interpretation for the refrain section may be applied to the refrains of the second and the third verses because the music is exactly the same.

For the second verse, Beethoven marked "mit Nachdruck" (with emphasis). This direction is very ambiguous, because the music remains the same as in the first verse, and Beethoven does not capture the underlying psychological symbolism of the second strophe by using his musical setting for the first strophe. The singer may change the tone color to an emotionless quality to provide the mood of the subjects—shining hall, gleaming chambers, and marble statue—Mignon talks about. At measure 38, the faulty prosody on the second beat of the measure makes it difficult not to stress "das"; thus, the singer should be
careful to stress the more important word "schimmert." At measures 40-41, the vocal line should be very stable and depict the emotionless mood of the text, "Und Marmorbilder stehn und sehn mich an." From measure 42, the voice should be even more emotionless and breathier because the text represents the question Mignon imagines is being asked.

On the third verse, Beethoven did not mention any performance direction. The only musical difference in this verse is found in the changes of the rhythmic figure for the left hand and the thickened texture of the chordal accompaniment created by adding octaves for the right hand. The rhythmic simplicity and the very tonal vocal line remain the same. It seems that the changes made in this verse are only for the projection of the meaning of words such as "Drachen" (dragon), "Flut" (waterfall), etc., instead of conveying the underlying symbolism of the text, since the music retains its simple and childlike mood. It does not seem that Beethoven captured Mignon's psychological complexity in this verse. At this point, the performers should decide whether they will use Beethoven's interpretation or add their own interpretation, based on thorough study of the poetry. In my opinion, the performers should achieve a balance between Beethoven's interpretation and their own in order to find the best way to project the music and text. For
the third verse, one should project Mignon's horrifying emotion about the "Drachen" and "Flut" themselves instead of symbols of them, because his simple music is not able to carry the complex symbolism of the poetry. At measures 65-71, the singing style should be simple as in the first verse because the music simply depicts the scene of the mountain. Then, from measure 72, the text talks about the creatures that a child may be fearful of, therefore, the tone color needs to be changed to depict a tremulous feeling about those creatures. In addition, the anticipated initial consonant sounds on each subject word can also increase the effect of expressing Mignon's horror. At measure 76, the music culminates on the word "ihn"; however, the textual significance is in the word "Flut" in the next measure. Therefore, for the sake of better prosody, the vowel sound of "ihn" should be soft and tender, and the initial consonants of "Flut" should be anticipated and produced firmly with sonority. At the same time, a well-projected final consonant sound is ideal to conclude the phrase dramatically.

The refrain of the third verse is musically the same as in the first and the second; therefore, it can be interpreted in the same way. At measure 95, the duration of the repeated word "lass" is doubled because of the musical reason to close the music convincingly. At measure 98, fermatas are on the rests of the voice part
and the accompaniment. Thus, the performers should try to match the duration of the fermata, which provides a lingering feeling of ardent longing and imploring.

Overall, because of the simplicity of the primary rhythmic figure, the simple harmony, and narrow range of the vocal line (middle E - high F-sharp), it may seem that Beethoven captures Mignon's childlike character and her longing for her homeland, parentage, and love. Beethoven, however, did not try to convey the deeper psychological symbols and imagery, such as her confusion about her origin and sexuality, and or her seeking for unfulfilled love (see section "Kennst du das Land"). Therefore, the singer needs to project the simple emotion of Mignon the child, expressed so accurately by Beethoven.
Schubert's "Mignon"

Schubert set approximately 50 of Goethe's poems to music, and many of them more than once. Brown states, "Goethe's qualities, to which Schubert instantly responded are intense sincerity of feeling expressed with unmatched force and clarity of language."¹⁰

Among the poems from the novel Wilhelm Meister, he set all of the Harper's and Mignon's songs, and most of them in two or more versions. Schubert composed "Kennst du das Land" in 1815, but it was never published in his lifetime.

His setting of the verse of "Kennst du das Land" begins in A major (mm. 1-6) and changes to C major (mm. 7-11), then to F major (mm. 12-16). The simultaneous entrance of the voice and the piano, with rhythmic simplicity (●●●), and the doubling of the vocal line by the accompaniment provide a simple mood of the question (mm. 1-7). Then, in the following measure, the music begins to move with the accompaniment, changing its rhythmic figure to triplets underneath the flowing descending vocal line (mm. 7-11). It implies a sighing breeze, suggesting that the singer should deliver the
phrase with a sigh-like quality, with tenderness and lightness. The static vocal line which alternates three notes--high E, F-sharp, and D at measures 12-14, depicts the meanings of the words "still," "hoch," and "steht." The triplet rhythmic figure of the accompaniment moves throughout the strophe except in measures 17 and 18, which serve as a transition, signaling the return to A major by using a French augmented sixth chord and resolving it to the dominant of A major. The instability of the French augmented sixth chord and late entrance of the voice which is delayed by an eighth rest, contribute to the pensiveness of the question "Kennst du es wohl?" This mood is even intensified by using a fermata on "wohl" for voice and piano.

For the second verse, Schubert set the same music as the first verse. In order to differentiate the mood of the second verse from the first, even though the music is the same, the meanings of the words should be projected expressively by changing tone color, various dynamics, etc. The beginning of the second verse can be sung with the same simplicity as in the first, because the first line of the second verse does not carry the descriptive and meaningful words. However, the words "glänzt" and "schimmert" on the following phrase need to be delivered with vibrant and bright tone quality in order to project the meanings of shimmering and gleaming. At measure 7,
the German article "das" is set on the downbeat, so it is easy to stress the word unless the singer is careful. Because "das" is not a significant element of the text, it should not be stressed. In addition, the last note of measure 9, a high G preceded by C, is on the unaccented syllable "- der." Because of the leaping of a fifth in the melodic line and high pitch, it is easy for the voice to sound too big. Thus, this note also requires the singer's attention. In measures 12-14, the vocal line, which moves against the triplets in the accompaniment, needs to be sung in a declamatory style with evenness of the rhythmic value imitating the sound which might have come from the "Marmorbilder" (statue), representing the statue's spoken question in the poem. At measure 18, the composer asks that the tempo be changed to "etwas geschwinder" (somewhat faster). The accompaniment, moving chromatically with a pedal point, builds up a restless, urgent mood for "Dahin, dahin . . . ." A sudden introduction of a simple rhythmic and melodic line at measure 31 is very tonal and changes the mood from ardent and urgent to merely simple and innocent. Flothius states that the posthorn signal at "dahin" (mm. 31-40) and which unnaturally interrupts the text, is unsuccessful. For this repeated "Dahin" section, the singer needs to punctuate the words firmly and to build intensity to the final note of the musical climax in order to produce an
imploring mood and to avoid the simple mood which Schubert employed.

The third verse begins in the key of A minor. Because of the mode change, different harmonic progression, and longer interlude (mm. 55-57), it would appear that Schubert wanted to project a different mood from the first and the second verses. Simplicity of the rhythmic figure and tonal melodic line for the voice suggest that the music depicts the horrifying emotional state of the childlike innocent character of Mignon. At measure 52, the composer asks the pianist to punctuate the melodic line, which doubles the voice with octaves. In order to balance the solo line and accompaniment, the singer needs to punctuate the words "es stürzt der Fels," projecting consonants and sonorous vowel sounds. At the second beat of measure 53, the descending scalewise line of the accompaniment depicts the word "flut." Also, the treble clef of the following interlude (mm. 54-57) characterizes waves by repeated ascending and descending arpeggios. Then the refrain of the third verse is the same as the others, except for two elongated phrases on the last "dahin."

In Schubert's setting, Mignon is characterized as innocent and childlike through the rhythmic simplicity, high tessitura, very tonal melodic line, and the posthorn signal in the refrain section (mm. 21-40, mm. 72-81).
When Schubert's Mignon is compared with the character of Mignon in the poem from the novel *Wilhelm Meister*, Mignon in the poetry is more complex and emotionally mature. According to Capell:

... We never think of it as a child's poem. The haunting verses express more than the sun-stinted northerner's longing for the south. They seem to spring from a deeper nostalgia, they tell of man's age-long drama of a world that the world is not.\textsuperscript{12}

Based upon this point of view, Stein states that Schubert did not fully understand Mignon's poem.\textsuperscript{13} His criticism, however, is based on an interpretation of the poem which is rooted in Mignon's character in the novel.

Equipped with this knowledge, the performer must decide which side of Mignon's character she will project. Should the performer be faithful to the text? Or, should the performer be faithful to the music? In my opinion, the singer should not neglect what seems to be the intent of the music, since the song is a fusion of music and poetry, and the music carries the text. Therefore, the singer should project the innocent childlike characteristics of Schubert's "Mignon" setting.
Schumann's "Kennst du das Land"

One of the distinguishing characteristics of Schumann's song composition is the prominent role of the piano. In most of his songs, the piano answers the voice, develops musical and poetic ideas, and even depicts ideas that the voice leaves unspoken.

A good example of this is his song-cycle Dichterliebe, Op. 48. The preludes and the postludes of these songs are especially typical of his compositional style. They are not just beginning or concluding music, but a comment on what will be said or what has been said. This may be explained by the fact that he was a composer of piano music before he turned to song composition. Elson declares that as many of Schumann's piano pieces are considered as songs without words, his songs can be considered as piano music with added words.14

In addition, Schumann was one of the great melodists, even though he was not vocally oriented. However, he was careful in the physical demands that he placed upon the singer. He provided alternate notes in several of his songs when the range of the vocal line was extended.
Another characteristic of Schumann's song compositional style is that he gave primacy to music over lyrics. It is well known that Schumann considered poetry inferior to music. Schumann wrote, "Improvise at the keyboard, hum a melody, weave that melody into the piano texture, . . . thus—if you are a Mendelssohn—you can write the most beautiful songs without words."\textsuperscript{15}

Schumann was not discriminating in his selection of poems, and he took the liberty of choice and treatment of the poetry in order to correspond to his compositional needs.

In most of his songs, the text was treated as it suited his purposes. He added and omitted words, repeated words, lines, even whole verses, and even changed the words at will in order to re-mold them to agree with his mood.

According to Sams, Schumann said that the poem must be "crushed" and "have its juices expressed like an orange." In other words, the meaning of the music takes precedence over the words in most of his songs. "Sometimes the two are in phase, so that the expression is enhanced, sometimes they are out of phase, so that new patterns and tensions are created from the interaction of music and words. The latter is the typical Schumann. . . ."\textsuperscript{16}
Among Schumann's 17 settings of Goethe's poems, nine songs are based on the lyrics from Goethe's novel *Wilhelm Meisters Lehrejahrer*. Schumann composed the nine as a series and entitled it *Lieder und Gesänge aus Goethes Wilhelm Meister*, op. 98a. Because it consists of songs for the Harper, Philine, and Mignon, he alternated the male and the female voices, producing an unusual style of song cycle.

The opus number is 98a because Schumann set the prose of the requiem sung over Mignon's body near the end of the novel as a short cantata for soloists, chorus and orchestra. He entitled it "Requiem für Mignon" and gave it opus number 98b. Therefore, the nine songs of *Lieder und Gesänge aus Goethes Wilhelm Meister* and the "Requiem für Mignon" together make up Schumann's Opus 98.

Regarding the music of those nine songs, Walsh states: "His settings are above all operatic in style."17 Elson adds that "Settings of *Lieder und Gesänge aus Goethes Wilhelm Meister*, op.98a were attempted too late in Schumann's career (1849) for there to be any possibilities of the songs of Mignon and the Harper in Goethe's novel equalling an earlier version by Schubert or later version by Wolf."18 In contrast, however, Kempster declares, "Schumann's most intense efforts appeared to be focused on the lyrics of *Wilhelm Meister*."19
The first song of Op.98a is "Kennst du das Land." This song is the same one as the last song in Liederalbum für die Jugend, op. 79. For detailed information on this, Desmond states that after Schumann had success with his Album für die Jugend for piano in 1848, he decided to compose a similar album for voice. In 1849, his family moved to Maxen, and later to Kreischa because of the revolution in Dresden. Even though Schumann sympathized with the revolution, he was not prepared to fight for it. Instead he wrote a few marches, then settled down to his Liederalbum für die Jugend, op. 79. Clara remarks in her diary: "It is extraordinary how the terrible events without have awakened his poetic feeling in so contrary a way. All the songs breathe the spirit of peace."20 The songs are arranged in order of difficulty, ending with Mignon on the threshold of a more complex emotional life.

About the following compositions of Lieder und Gesänge aus Goethes Wilhelm Meister, Walsh states:

The inclusion of Mignon's "Kennst du das Land" in a book of songs for (rather than about) children clearly betokened some deeper emotion of the spirit than a simple desire to cover the whole spectrum of childish experience, and it is no surprise to Schumann within a few weeks— that is, in June and July 1849— engaged in setting Mignon's other songs, along with the Harper's songs and Philine's "Singt nicht in Trauertönen" from the novel . . .21

The composer's instruction for performance, "die beiden letzten Verse mit gesteigerten Ausdruck" (the last
two verses with increased expression) was added when Schumann republished this song as op. 98a, no.1, because he recognized that the third verse did not convey clearly enough the different mood of the text.

Because the same music is employed for each of three verses in a simple strophic form, the singer and pianist are responsible for projecting each verse differently and with increased expression. Therefore, they need to find how to do this with adequate interpretation of the poem and the music.

The chromatic, flowing melodic line in the four-measure introduction provides a restless atmosphere which can be interpreted as the description of Mignon's ardent longing. Therefore the pianist may consider this prelude as one piece of short music which depicts Mignon's emotion.

The voice enters on the second beat of measure 5 to produce an effect of hesitancy. Thus, it is recommended that the singer not enter on the exact beat, but somewhat late because it may add more sense of hesitancy.

From measures 5-16, the vocal line is sprinkled with sixteenth rests, contributing to a sense of restlessness and breathlessness. Thus it seems that Schumann interpreted the main theme of the poem in the sense of Mignon's frustration. In addition, this sense of restlessness and breathlessness continues throughout the whole of each verse.
At measure 10, the rhythmic figure of the accompaniment changes to triplet figures, and it contributes to building a forward-moving sense and intensifies the mood gradually. Also the duple rhythmic figure of the vocal line against the triplets in the accompaniment increases the tension musically. For the singer, the vocal line of "ein sanfter Wind" needs to be legato in order to depict the meaning of the words. Then in measure 12, one should sing the high note rather than selecting the low alternate note, considering the musical line which describes "blauen Himmel."

At measures 14 and 15, the melodic line does not seem to correspond to the words, i.e., the lift from middle E to middle B for the word "still" and the repeated low F and low E for "hoch." The music can be made more meaningful by singing the leaping melody for "still" very gently with evenness of volume of the voice, and by punctuating the vowel sound with an anticipated initial consonant "h" and intensified vowel sound.

Unlike the other composers studied here, Schumann set the refrain immediately after the last word of the verse (m.17), and it increases the tension for Mignon's agitated question "kennst du es wohl" (do you know it?). In order to correspond to the music and the text, the singer needs to provide a crescendo as Schumann marked (mm. 17-19),
without a pause between the repeated "dahin" and "möcht ich mit dir" (I like to go with you) (mm. 21-22).

The cadence of V/V - V - I (mm. 25-27) provides a solid settling mood, and it releases the tension and restlessness of the whole strophe. Then the following interlude helps to return to the mood of hesitancy as in the beginning of the first verse.

The second verse begins with the same hesitancy of the first verse, using the same music. However, the singer and the pianist need to deliver the music more expressively because of Schumann's instruction "die beiden letzten Verse mit gesteigertem Ausdruck" (the last two verses with increased emotion). Therefore the performer needs to discover how to deliver the second and third verses more expressively and meaningfully. Dealing with the words seems the best way, because the music is exactly the same for the second and the third verses. Therefore, from now on, the main concern of the following discussion will concern how to project the meaning of the words clearly.

The first phrase of the second verse "kennst du das Haus" contains the same hesitancy as the first verse. From measure 34 to 35, the tone color needs to be bright and vibrant to depict the meaning of the words "glänzt" (gleaming) and "schimmert" (shimmering). In measures 36 and 39, the voice needs to be plainer and less expressive because of the subject of the phrase, which is a lifeless
statue. Also, for measures 40-42, the voice needs to be even breathier and "white" to more effectively convey the meaning of the words. The "Marmorbilder" seems to be interpreted as lifeless statues by Schumann when one considers the cadence of the second refrain (mm. 53-54). Different from the harmonic progression of the cadence of the first verse, this progression is V - VII/V - I, which serves as a deceptive cadence even though it is not one in the strictest sense. The effect of this harmonic progression is to project the mood of Mignon's frustration or confusion. Thus it can be related to the symbols and the images of the second verse which are static and lifeless. Upon this point, Schumann interpreted the second verse of the poem as an expression of Mignon's wish to be released from reality and pain, and foretelling of her death.

For the following refrain, the tone color needs to be somewhat more expressive and imploring to intensify the mood of the second verse.

The third verse begins in the same music as the first and second ones; however, the singer and the pianist need to project their parts rather heavily, because throughout the mood of the third verse is much darker than that of the previous verses. Important words such as "Berg," "Wolkensteg," "Maultier," etc., should be projected firmly with a sonorous, round, and dark voice quality. At
measure 64, the note for "Drachen" should be the higher note instead of the alternate low note in order to intensify Mignon's horror. In addition, over-pronounced initial consonants "Dr" [ ] and "Br" [ ] provide a more dramatic atmosphere. The glottal sound for "über" at measure 67 also increases the dramatic effect. For "Flut," the duration of the note should be long enough to project the word, even though it is written as an eighth note, and the singer has to take a breath just afterwards.

The refrain should be sung with an even heavier and darker sound than the refrain of the second verse, because of the difference in poetic mood. For the final phrase (mm. 77–79) the words need to be firmly punctuated with a more speech-like tone to provide a satisfactory musical conclusion while giving a sense of resignation to the poem.

Overall, the most important advice for a successful performance of Schumann's setting is that the performer needs to find how to deliver the music differently and meaningfully for each verse since the music of each verse is exactly the same. Therefore, a careful technique of projecting the meanings of the words with variously changing tone color for the different moods will help achieve this goal.
Liszt’s "Mignon’s Lied"

Liszt wrote over 50 songs and many piano transcriptions of songs. He began to compose songs in 1841 on German and French poetry. Most were written after he settled in Weimar in 1842. During his Weimar years, his sensitivity to lyrical poetry greatly matured.

Although his songs cannot be considered to be as significant as his orchestral works or his piano compositions, they earn an important position in the art song literature because of their close connection with the poetry.

The aria-like song compositions of his early period were replaced by virtuosic duets for voice and piano. A bold harmonic progression and a coloristic and demanding use of the piano are noticeable in his songs.

Besides pianistic virtuosity, high lyricism is a characteristic of his vocal works. He had an affinity for both German and French romantic poetry, and he was easily and naturally moved by emotions such as nostalgia, yearning, and longing. His lyrical expression of poetry is reflected in violent contrasts, brilliant colors, and short and sustained bursts of ecstatic emotion. In even
his shortest song, he used devices of drama and pathos. Some of his songs sound more like operatic arias. Liszt's setting of the poem "Die Lorelei" by Heine is very operatic because of the use of recitativo secco and accompagnato, orchestral interludes, and lyrical passages.23

Cooper declares, "It is the beauty and pathos of nostalgia which makes the best songs of Liszt so good; and an excess, a degradation of "nostalgia," a morbid enjoyment of melancholy and dissatisfaction, degenerating into facile tears, that makes his worst so bad."24

In addition, a weakness very often noted in criticism of his lieder is that of poor word setting, especially of the German texts. His word setting of French texts is considered to be better. Radcliffe states, ". . . despite his intense interest in the words, his stressing of the syllables shows that German was not his native language."25 Liszt was aware of his shortcomings in setting German texts. Throughout the revisions of his lieder, there is ample evidence that he tried to improve this defect,26 and in practically every case the revised versions show great improvements over the originals.27 Therefore, his third revision of "Kennst du das Land" will be discussed in this paper, because it shows the prosody to be better than the first and second versions.
Among Goethe's poems, the first one which attracted Liszt was Mignon's lyric "Kennst du das Land" which had already been set to music by Beethoven, Schumann, and Schubert.

Liszt set "Kennst du das Land" in 1842 as "Mignon's Lied." He revised it in 1856 and again in 1860. The 1860 version, which shows better prosody, was scored for voice and orchestra with an alternate arrangement for voice and piano.

Liszt's "Mignon's Lied" contains a dramatic and appealing melody, unrestrained expression, and flamboyant harmony in an expansive form. The music expresses a somewhat different character from that of Goethe's frail Mignon, and it is said to be "as good as anything Liszt ever did, and the setting as a whole has been even fine enough to remain in a few singer's regular repertoires."28

The form of "Mignon's Lied" is strophic. Each verse is modified, mainly with harmonic modulation, and the third verse contains a change in the accompaniment figure as well.

The prelude (mm. 1-4), in which the melodic line rises slowly, provides a mood of calmness. Because the voice enters with this static mood also, the pianist is required to maintain the calmness, and the singer should enter without breaking this mood. In addition, the two fermatas on the rests within the prelude which are marked
"lang" by the composer, should be carefully planned for the best length to maintain.

When the voice enters at measure 5, the initial consonant should be projected clearly in order to heighten the syncopated rhythm and to herald its entrance after the rest because it is set on an upbeat. Two words of the first poetic line, "Land" and "blühn" are not accompanied, and it can be inferred that Liszt wanted to emphasize these important words by voice only. These two notes are somewhat troublesome to the singer because of the tritone interval from the previous note, sudden absence of the support from the accompaniment which otherwise doubles the vocal line, and the note D in a low register. Thus the singer should stress the words with accurate pitch and a well-supported low register sound. The initial consonant of "Land" should be anticipated and the vowel sound of the word well-resonated with intensity and roundness. For the word "blühn," the 'l' should be pronounced as a double consonant to emphasize and to project its two initial voiced consonants. The long closed vowel sound [y] should be well placed and resonated. The same concern is applied to the words "Wind" and "weht" in measures 11 and 12. Within this phrase, a faulty setting in measure 6 exists in that "die" (the) is stressed rhythmically. In order to deliver the text in a more natural declamatory style, the
singer should be very careful not to stress words which have no textual importance.

After this phrase, there is a fermata on the rest which is also marked with "lang." This long rest provides a sense of sighing because of the descending melodic line of the voice. Thus, the following phrase "im dunkeln Laub, . . ." requires smoothness in the voice to maintain the mood of the previous phrase and the sigh-like rest. At measure 8, the melodic and rhythmic setting for "Goldorangen" may be difficult to make sound as one word because of ascending leaps of intervals of 4ths and two stepwise notes for the unaccented "o" of the word, which should be the shortest vowel in the pronunciation. The same instance occurs in measure 16, "Lorbeer." Therefore, it requires careful legato articulation and less intensity for the second vowel "o" in "Goldorangen" and "ee" in "Lorbeer."

At measure 9, the word "glühn" should be blended into the accompaniment, which maintains the calm mood until measure 10.

The composer marked pianissimo for the "ein sanfter Wind. . . ." This pianissimo remains until measure 13.

In the "Kennst du es wohl?" refrains, Liszt caught a mood of hesitancy perfectly by having the accompaniment play halting chords on the weak half of each beat, capturing the tremulous quality of the question. The
first two presentations of "Kennst du es wohl?" are followed by a one measure interlude, but the third repetition follows the one beat rest. Here, Liszt intensified the mood with a rhythmic change in the vocal line and with a slight pause between the words "du" and "es." The accompaniment of measure 21 should be accelerated with a crescendo, and at measure 22, should be played in gentle pianissimo in order to prepare the changes of musical figure, key, and more agitated mood of the text.

A whirl of emotion and longing then rises over the waves in the accompaniment. The voice ranges from low C-sharp to high F-sharp while a change in the rhythmic figure of the accompaniment and an arpeggiation in triplets heighten the mood. From measure 27, the "dahin" figure is repeated, and in order to make it more compelling it should be intensified gradually with a changing tone color from pensiveness to agitation. The final "o mein Geliebter, ziehr" sinks into the lower register of the voice, unaccompanied. It should be sung in a more declamatory way, and more expressively because it has scant support from the accompaniment.

The static mood is employed again for the beginning of the second verse (m.36). The words in the second verse "Haus" (m. 37), "Marmorbilder" (m. 43), and "an" (m. 44) are not accompanied, and their melodic intervals again are
tritones, as in measure 5, 6, 11, and 12 of the first verse.

From measure 39, the vocal line rises dramatically over a range of a tenth, and it impels the voice vigorously into "es glänzt der Saal." The vocal line of measure 40 is one of the most difficult vocal phrases in this song. The range from high G to low B-flat moves through the passaggio area of the female voice. The phrase is unaccompanied, thus, it is totally the singer's responsibility to capitalize on the expressiveness inherent in this very demanding phrase. This phrase requires excellent legato technique and perfect diction. Then the pianist concludes this dramatic phrase with a strong chord, marked fortissimo, on measure 41.

The last note of measure 44, "an," should be projected with a conclusive feeling to point up the phrase "Was hat man dir, du armes Kind getan." In addition, the first word "was" (what) of the quotation, set somewhat forcefully by the use of syncopation of a triplet chordal figure in the piano, is interrupted by rests. At measure 47, the pianist should allow a dramatic pause after the duple figure of chords, to settle the mood for the refrain.

The music for the refrain is the same as the first one. However, the singer needs to pay attention to measure 62 where the composer marked staccato over the second and the third syllables of the word "Beschützer,"
in order to reflect the meaning of the text. The vowel sounds of the staccato notes should not be too short or too light, because they must characterize the meaning of the word "protector."

From the third verse, the textual mood and the music change. The text in the third verse describes Mignon's remembrance of what she saw at the mountain she passed through. Based on the textual changes, the music also changes to characterize the different mood of the text.

The voice begins chromatically in the low register as the piano plays triplets in thicker chords. The vocal line is relatively low and covers a narrow range (low A to middle G flat) from the beginning of the verse to measure 74. Therefore this verse should be sung with a rather sustained recitative-like vocal line, a more abrupt declamation, and the diversity in tone color to further project this changed mood.

From measure 68 to 74, the singer and the pianist should be very careful that the piano, which plays thick harmonic chordal triplets, does not overpower the voice in the low register. Thus the singer needs to project as much as possible and the accompanist needs to control the balance. At measure 76, the word "Fels" requires the singer's attention because it ascends stepwise. The word "Fels," which has both a significant role in the text and symbolic meaning, should be delivered with more sound.
The initial "F" should be anticipated, and the "e" should be resonated with roundness in order to make it dramatic. The phrase "und über ihn die Flut" is depicted by a descending melodic line, and the flowing accompaniment produces the effect of rushing water.

From measure 82 to 85, the voice descends stepwise, and this can be interpreted in various ways. For example, because of the descending stepwise vocal line, it can be interpreted as Mignon's hopeless wish or as Mignon's breathless and restless questioning because of the composer's stress mark on each "kennst." At measure 85, Liszt changed the word "ihn" to "sie," and this change does not need to be noted because there seems to be no expressive reason to do so.

The refrain of this verse is almost the same as the preceding refrains; however, there are more repetitions of words and phrases. In measures 102-105, Liszt repeats the key words of each refrain, "Vater," "Beschützer," and "Geliebter," and these three words should each be given different emphases because they are symbolic of the different verses. For the word "Vater" in measure 102, Liszt provides a strong and emphatic accompaniment and wide leaps in the vocal line with a marking of sforzando and a fermata on the first syllable of the word. Then, the word "Beschützer" is written in the low register with sparse accompaniment to produce a sigh-like sound. After
the long pause with fermata (m. 104), Liszt changed the tempo to lento because it is the final statement. Because of the marked lento and dolcissimo this word should be just breathed out. For the very last word "Dahin" at measure 109, the vocal line rises like an echo or smoke, with arpeggiated chordal accompaniment.

Liszt's "Mignon's Lied" is significant, considering its vocal demands, wide range, and intense dramatic effect. The song is musically complex but the interpretive direction and musical implications are fairly obvious. His song requires a virtuosic pianist, and a technical and operatic singer, in order to make the song expressive and effective. Even though the dramatic and passionate character of his setting cannot be an adequate reflection of Mignon's character from the novel, it is Liszt's Mignon. Therefore the performer should follow the composer's creative lead. In this setting, "longing" is a key word for a convincing performance. The singer should have full command of the voice for the drama as well as an uninhibited expressivity.
Wolf's "Mignon"

Wolf was among those composers who had a short productive life. Although his 257 compositions were written sporadically from 1888 to 1897, his actual creative days amounted to less than six months. During this very short and productive period, he wrote songs at the rate of several a day, whole volumes in a few weeks, usually followed by a long period of depression and inactivity.

He was an admirer of Wagner, strongly influenced by that composer's harmonic "Tristan technique," which embodies the Romantic yearning and languishing chromaticism; harmonic adventurousness, and the declamatory principles in his operas. Wolf introduced many of these new techniques into Lied composition.29

Most of Wolf's songs were written in syllabic style, with few instances of melismatic vocal lines. His harmony moves freely for expressive purpose and has no tonal connection with musical form. He, like Wagner, anticipated the breakdown of functional tonality through the use of harmonic and tonal chromaticism.30
Wolf contributed to the Lied repertoire in many ways. First, his vocal line connects intimately to the piano parts. Second, he achieved an easy rhythmic mode with natural speech patterns. Last, the range of his expression is extremely wide, as demonstrated by his choice of poetry.\textsuperscript{31}

He was inspired by light, lyrical, even whimsical verses as well as by somber and rather pathological rhymes.

Gerts provides an accurate definition of Wolf's songs: "His music was fulfilled with complex harmonies, and the rhythm enhanced the poetic material."\textsuperscript{32}

Wolf and other late Romantic composers, including critics such as Richard Strauss and Max Steinitzer, believed that speech-like parts should be combined with drama to produce emotional intensity and stimulus.\textsuperscript{33}

Wolf was perhaps the one who respected his texts more than any other composer. He placed the poet's name above his own in his collections. The exact nuance and inflection of the speech-melody of the texts can be found in the vocal line of his songs. In most cases, he treated the poetic rhythm with a subtle syncopation, requiring the performer's rhythmic sense to achieve the desired effect. His songs are highly praised for their literary perception and particular declamatory style. Grout declares that Wolf's songs present "a new conception of the relation between words and music in the Lied."\textsuperscript{34}
It is apparent that a successful performance of Wolf lieder demands that a singer be completely aware of the text, with an equally sensitive and technically proficient accompanist.

Wolf’s lieder require intense and thorough study, no matter how simple they seem. Elizabeth Schwarzkopf talks about the hours she worked with her husband, Walter Legge, and pianist Gerald Moore, to find the best way of achieving a desired effect in certain subtle phrases by Wolf. She discovered something new whenever she sang his songs. “It is only fair that a singer gives his fullest attention to the words that inspired these unique songs. Furthermore, as often happens in Wolf, the poems are intensified in meaning through musical development.”

Wolf set 51 of Goethe’s poems to music. He began his composition of Goethe songs with the settings from the Wilhelm Meisters Lehrjahre poetry. The 10 poems from the novel are among his best songs.

In conversation with his friends, Wolf declared that he had tried to realize in his songs the characters of the singers as they appeared in the novel, rather than simply writing music for the poems as they stood. He strove to bring out the pathological element in the songs of the pathetic waif Mignon.

It is a well-known fact that Wolf avoided setting poetry to music that he believed had been successfully
done by other composers. Therefore his setting of the poems from *Wilhelm Meister* to music may be considered a challenge to composers such as Schubert, Schumann, Beethoven, and others.

"Kennst du das Land," entitled "Mignon," was composed on December 17, 1888. There are two orchestral versions made by Wolf in 1890 and 1893.

Wolf used a modified strophic form for his "Mignon," in order to differentiate the mood of each verse. This seems to be a very adequate choice because each stanza of the poem "Kennst du das Land" carries different movement and closure, and projects a different mood.

The primary motive, a three-note figure characterized by an ascending half step followed by a return to the principal note, is employed throughout the song. I prefer to call this the "motive for Mignon's recollection" because it appears at every section in which Mignon recalls her past.

After a four-measure prelude, which introduces the leading motive, the voice enters singing the motive as well; however, it is altered by syncopation. This syncopated rhythm achieves a sense of hesitancy. The singer should be careful to sing the vocal line evenly because the score is marked "hervertretend" (forward moving). To accomplish evenness while maintaining hesitancy in the vocal line, it is suggested that one put
the same vocal weight and accent on two words, "kennst" and "du," pronouncing the final [t] of "kennst" and initial [d] of "du" as double consonants instead of separate consonants.

Beginning in measure 7, the composer suggests "sehr ausdrucksvoll" (very expressively) and "poco a poco cresc." In order to fulfill the composer's request, the singer should strive to project the meaning of the words and to shape the vocal line expressively. For example, the vocal line for "Zitronen" (lemon-tree) can be made to "bloom" by making a slight crescendo-diminuendo on the middle vowel, or, by keeping the sonorous vowel sound for "blühn" (bloom) over the first beat of the next measure to depict the meaning of the word.

The dynamics for the following phrase "im dunklen Laub die Goldorangën glühn," should be balanced because the vocal line covers a wide range, from upper D-flat to low B-flat. If the singer produces a too-intense D-flat, the low-lying D-flat, C, and B-flat will be difficult to maintain at the same intensity of sound.

The interlude (mm. 13-14) is based on arpeggiated chords and depicts the meaning of the words "sanfter Wind." At measure 14, the crescendo should be continued over measure 17 until reaching to "hoch" at measure 19. The phrase and the leaping notes from A-flat to high F serve as a word-painting technique. However, the singer
should keep in mind that after singing high F for "hoch," middle G, F, and E follow. If the high F is too intense, those relatively low notes will be very difficult to project. In addition, if those low notes are too heavy, the last note of the phrase rising to C will be also difficult to resonate. This phrase (mm. 14-20) demands excellent vocal technique and thoughtful attention.

The refrain section begins in measure 21. The rhythmic complexity of this section, written in a changing syncopated rhythmic figure, challenges the pianist and the singer to deliver the rhythmic figure precisely. In addition, the pianist needs to pay attention to the instructions of "Belebt" (animated) and "Ruhiger" (tranquil) to project each mood properly, because these two moods alter frequently, and it is the pianist's responsibility to supply the altering moods to the singer.

The two-measure interlude before the entrance of "kennst du es wohl" is marked with "Belebt." In order to make a clear contrast to the previous section in "Langsam," the entering thick, high-register tonic chord in A-flat major of the interlude should be very solid and sonorous to make an effective mood change. At the second measure of the interlude the pianist should observe diminuendo and poco rit. to anticipate the following tranquil mood with a feeling of hesitancy, which is
already provided by the syncopated rhythmic figure in the bass.

The singer should pay attention to the different rhythms and range of the vocal line of the twice repeated "kennst du es wohl." The rhythmic patterns of the vocal line of the first "kennst du es wohl" shows that "es" should be emphasized. Then in the repeated phrase, the rhythmic figure is changed to emphasize "du." Because the vocal line of the repeated phrase lies at a lower range than the first one, with emphasis of the word "du," the singer must project a more intimate mood and a feeling of imploring.

In measure 32, the tempo and rhythm return in their original form as in the beginning of the song. For the section "Dahin," the composer marks "leidenschaftlich" (passionate). The restless, rushing chromatic scalewise accompaniment ascends to the musical and poetic climactic phrase. The singer and pianist should strive to intensify this section gradually to effect a dramatic climax, and then resolve this climactic phrase on the first beat of measure 35, which contains the tonic chord of G-flat major on the first beat.

The accompaniment for the phrase "o mein Geliebter ziehn" provides limited support. It is thus the singer's responsibility to deliver the music expressively. It seems that Wolf wanted this part to be performed with
declamatory singing, full of expression of ardent hope. The ascent of the pitches from A-flat to high D-flat for "Geliebter ziehn" provides a mood of expectancy and hope. In addition, this mood can be considered to be intensified with the pause between the words "Geliebter" and "ziehn."

The interlude (mm. 31-40) before the second verse is basically the same as in the introduction at the beginning, except for some rhythmic changes for the left hand. The duple rhythm of the right hand passage competing with the left hand triplets heightens the effect of syncopation, and this syncopated rhythm provides a different mood from the first verse. In measures 43-48, the composer specifies a crescendo toward the musical climax "schimmert," followed by a diminuendo, requiring the singer and accompanist to achieve a smooth arched line of the dynamics.

At mm. 50-51, the six repeated notes on B-flat depict the meaning of the word "stehe n." Therefore, this vocal line should be sung evenly and smoothly to deliver a static mood. Beginning at measure 53, the singer is required to change tone color, because the text is quoting Mignon as spoken to by the "Marmorbilder". The voice should be warmer and breathier to project the imagery of the "Marmorbilder" and "B e schützer" because the emphases of the quoted phrase lie on "armes," and the word which closes the refrain, "B e schützer."
At measure 57-58, the pianist is required to make a careful diminuendo at measure 57, suddenly changing the mood at the first strong chord of measure 58 to make the beginning of the refrain dramatic. The refrain of the second verse is treated in the same way as that of the first, except for the closing words "Beschützer ziehn." For these words, the vocal melody descends from A-flat to D-flat. The middle-low range notes suggest that the composer may be trying to depict the meaning of the word "protector" with a warm voice quality. Thus, the singer should strive to project the sound with warmth and roundness.

The interlude (mm. 74-77) is identical to the interlude before the beginning of the second verse. At 78, the mood changes greatly. The mode becomes minor, the figure in the accompaniment changes to a tremolo, and the vocal line lies much lower than that of the first and second verses. The third verse refers to Mignon's reality, her confusion about her origin, and her sexuality, as she recalls the past with horror, when she was taken from her homeland.

The arch-like shape of the beginning phrase, which is set on the text "Kennst du den Berg," contains word painting treatment. At measures 82-85, fine vocal technique is demanded because the wide range of the vocal line includes middle-high notes and very low notes for the
soprano voice. If the singer uses head-registered voice for the upper C, the low notes may sound too weak, but if the upper C is sung too heavily, it will be very difficult to achieve balanced volume on the low C-sharp, B, and A-sharp. Furthermore, the accompaniment is rumbling throughout, requiring the pianist to maintain a proper balance with the voice. In addition, attention should be paid to "Weg." Because the origin of the word is "Wege," the final consonant [g] should be pronounced [g] instead of the usual [k], even though it appears to be the final consonant of the word. As a matter of fact, this principle of diction should be applied to each setting of all six composers' settings discussed in this paper.

At measure 86-94, the dotted figures in the vocal line intensify the mood of Mignon's horror. While the singer sustains F-sharp for the word "Drachen," the vocal quality should be intensified by quickening the vibration, and making a crescendo to project the mood.

The climax of the third verse—indeed, the entire song—lies on the word "Flut" (mm. 93-94). The singer should produce a dramatic crescendo by beginning with a very sonorous sound and intensifying it. At the same time, the pianist should continue the strong chords throughout measure 97, making a diminuendo to settle down the mood.
As mentioned earlier, the refrain section of the third verse is also the same as in the first, except for the closing phrases at the end of the song. At measure 113, a fermata is on the first note "Weg," making the vocal entrance late. By lengthening the first note and sounding the voice with no harmonic support, the phrase seems more dramatic, expressive, and speech-like. When a person is overwhelmed with emotion, it is difficult to speak out clearly. Therefore the phrase "o Vater" should be sung with a more speech-like tone and with breathiness, in a very expressive way. In addition, because the third verse contains Mignon's wondering about her origin, the word "Vater" could be considered as her cry for her parents and for love.

The following two phrases of "lass uns ziehn" should be interpreted as almost a begging, with a sigh. The second one should be more intense, although the dynamic marking is "pp." The lower register of the vocal line at this point suggests Mignon's expression of "heartfelt sorrow." Then the pianist plays the leading motive and closes the music by playing the tonic chord with a sense of finality and resignation.

Overall, Wolf created two moods within each strophe. He alters the thoughtful introspection and momentary unrestrained passion (from "Kennst du es wohl" section) with text repetition and musical contrast between calm
recollection and agitated desire. Wolf set each verse in a static and syncopated rhythm, and in 3/4 meter, while each refrain is set in fluently moving triplets and in 9/8 meter. He also marks the tempo and mood as "Langsam und sehr ausdrucksvoll" (slow and very expressive), and "Belebt" (animated) for the beginning of the refrain section.

In addition, he differentiates the mood of each verse by modifying the melodic line (second verse), changing the key to F-sharp minor and using a lower register of the voice for the third verse.

Therefore, the singer should strive to project the different moods of two sections within each verse, as well as the overall mood of each verse as suggested in this chapter.
References


5. Ibid., 45.


13. Ibid., 77.


16. Ibid., 3-4.


18. Ibid., 26.


20. Ibid., 18.

21. Ibid., 83.


23. Ibid., 173.

24. Ibid., 171.

25. Ibid., 249.


28. Ibid., 177.


30. Ibid., 94-95.

31. Ibid., 87-88.


36. Ibid., 21.

General Discussion

Song is often defined as the fusion of music and poetry. The musical setting is a supplementary expression of the text or a kind of translation of it. In other words, the musical setting can enforce the emotional or symbolic implications in the poetry or even modify the poet's original intent through such musical devices as melodic rhythmic, and harmonic configuration, varying tempi, dynamic changes, etc.

The composition is not a sound structure of the poem. Rather, the poem is subject to the composer's understanding of the poet's idea. According to Kramer, the poetry for the composer is only a part of the "raw material" for composition.¹ Stein describes the relationship between poetry and music:

Potentially, the lied, or art song is a miniature Gesamtkunstwerk or fusion of two arts, poetry and music. . . . Regardless of what the poet wanted to communicate, once that the poem has been set on paper, it becomes an independent entity, subject to a variety of reading. The composer has every right to his own interpretation. . . . By limiting the poem to his own interpretation, the song reduces the poem's intrinsic scope.²
Upon reading a poem, the composer begins to interpret it through one's understanding, as one evolves and reflects it in musical language which is a personal utterance without being bound by the poet's intentions. In other words, the musical setting is a kind of new creation based on the reading of the poet's creation. Thus, the poetry is only one of the components of the song. According to Cone, "Ultimately there can be only one justification for the serious composition of a song; it must be an attempt to increase our understanding of the poem." In addition, the poet only provides the source of inspiration for the music to the composer, the singer, and the accompanist, whether intentional or not. On this point of view, Cone claims that "... song is an interplay of several dramatic personae--those of the singer, the accompanist, and the composer. But not of the poet."

Therefore, there are two more subjects who are involved in creating a song, whether directly or indirectly. They are singer and accompanist. They are not just mere mediators who convey the composer's music. Rather, they bring the music on paper to life with their own interpretation and create a living art which communicates with listeners.

In order to interpret the art of the composer and the poet appropriately, and then to recreate it as their own,
the singer and the accompanist need to study the song thoroughly. A performance is the interplay of several persons—those of the singer, the accompanist, the composer, and the poet, even though the poet's ideas may be perceived to have been altered by the composer.

The singer's first task is to determine the nature of the character in the song ("Who am I?") , then study the music itself to find the relationship between the text and the musical languages. Gerts recommends general steps to artistic realization of the poetic styles in German song literature. First, the singer should acquire the correct pronunciation and accent patterns. Second, one needs to translate each sound into legato so that the vocal experience of the singer exists in every syllable, to bring forth maximum freedom and wholeness of sound. Finally, understanding the exact poetic "temperature" of each work is required. So, as one approaches the song, an artistic whole may exist in the singer's consciousness.5 Gerts suggests that:

The expressive forcing of high and low tessitura where the sound of the words inevitably faded into the effort of attacking the pitch; the complication of rhythm and varied movement of the voice toward and away from speech-like pattern; the repetition, alternation, and syntactic breakdown of the text also contribute to alienating the singing of the words from any plausible speaking of them, any context in which they might function as a speech-art.6
In addition, the accompaniment is an important component in bringing the music to life. The composition conveys certain aspects of the subconscious environment of the poem. It thus complements the line and is woven very closely with the voice. Cone characterizes the function of the accompaniment in creating music as an art. By placing the voice in a larger formal context with a more connected melodic line, clearer harmonic progression, and more complete rhythmic design, it symbolically suggests both the impingement of the word on the individual presented by the vocal persona, and the subconscious reaction of the individual to this impingement.7
References


4. Ibid., 21.


6. Ibid., 7.

7. Ibid., 129.
Appendix A

Translations of Mignon's Four Poems

Kennst du das Land

Do you know the land where lemon trees blossom, where golden oranges glow, and a gentle wind from the blue sky stirs the myrtles and tall laurels? Do you know it? There I wish to go with you my beloved.

Do you know the house with tall columns? Where in the shining halls the marble statues look down and ask: what have they done to you, poor child? There I wish to go with you my protector.

Do you know the mountain's cloudy path, where the mule searches its way in the fog, where the dragon's brood lives in caves and the water falls over the cliff? That is the way we must go, oh father.

Heiss mich nicht reden

I may not speak but must be silent, for my mystery is my duty. Fate will not allow that I reveal myself. The sun must chase away the night each day, rocks may open and water the earth with their springs, each person may seek
consolation in the arms of a friend. Yet my lips are sealed by an oath and only a God can allow them to open.

Nur wer die Sehnsucht kennt

Only one who knows longing can know what I suffer, alone and isolated. Though I look to each horizon, he who loves me is far away. I am dizzy, my insides are burning. Only he who knows longing knows what I suffer.

So lasst mich scheinen

So let me appear until I am thus. Do not take away this white robe, for I will soon speed from earth to an eternal rest. Then I will leave behind the robe, belt and wreath, for a transfigured body needs no clothing. Though I have lived without many cares I have felt such deep despair that I became old too soon. There I will be forever young.
Appendix B

KNOWN COMPOSERS OF "KENNST DU DAS LAND"

Note: Known Publishers follow each composer listing.

Arnold, th. K.
Baumgartner, Wilhelm (1820-67).
Blum, C. with orchestra.
Blumenthal, C. MsKr.
Eeden, E. Kratochwill.
Freudenberg, Wilhelm (1838-1928).
Goethloff, F. Deutscher Lieder No.16. Breitkopf & Haertel.
Gounod, Charles Francois (1818-93). Choudens.


Haeser, A. F. Breikopf & Haertel.

Häussler, Ernst. Gombartschen in Augsburg 1799 or earlier.


Himmel, Friedrich Heinrich (1765-1814). Volkslied.


Jansen, G. Goethe album. VI, No.2. Bahn.


Jouret, Th. Schott.

Jurek, W. A.

Keller, W. Mskr.

Kesaer, J. v. Cranz.


Kretschmann, Th. No.4. Rebay & Robischek.

Krufft, Nik. Frh. v. (1779-1818).

Latrobe, J. F. No.2. Kluge i. Dorp.


Lindemann, A. No.2. Challier.


Lorenz, O.

Martin, L. No.6. Barth i. B.

Mayer, Aug. Meinhold i. Dr.


Moniuszko, Stanislaw (1819-72).


Moser, R.


Munzinger, D. Men's chorus.

Naegeli, H. G. Two settings MsKr.


Neukomm, S. Niemeyer.


Pannwitz, R.

Pohlenz, A.

Radziwill, A. von.

Reber, Napoleon Henri (1807-80).


Reichel, A. Mixed chorus.


Riese, H. Schlesinger.

Romberg, Andreas (1767-1821). Conc.

Schaedel, B. Op.29, XII, No.3. Schubert & Co.
Schmidt, Gust. Mixed chorus.
Schneeberger, F. Women's chorus with piano.
Schnorr von Carolsfeld, M. No.4. Bote & Bock.
Spontini, Gasparo Luigi Pacifico (1774-1851). Bahn.
Stauffer, Th. Men's chorus.
Stegmann, K. D.
Steigemann, A. Op.4. Scholz i. B.
Steup, H. C.
Tamaschek, Wenzel (1774-1850). Goethe Gesellschaft.
Wendt, A. No.3. Simrock.


Zelter, Fr. Conc.
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