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ELEONORE SOPHIA MARIA WESTENHOLZ (1759-1838):
A MUSICO-POETIC ANALYSIS OF SELECTED LIEDER
AND HER POSITION IN THE HISTORY OF THE CLASSIC LIED

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ABSTRACT

Eleonore Sophia Maria Westenholz (1759-1838): A Musico-poetic Analysis of Her Extant Songs in Modern Publication and Her Historical Position in the Development of the Classic Lied

In this study I present a musico-poetic analysis of the eleven extant Lieder in modern publication of Eleonore Sophia Maria Westenholz (1759-1838). Included in this study are stylistic characteristics of Westenholz’s songs, observations on the effect poetry had on their musical designs, and discussion of how her compositions fit into the development of the Lied. Chiefly, I explore the compositional techniques used in these songs and analyze how their melodies, rhythms, harmonies, forms, and piano accompaniments relate to the better-known song schools of the period and the works of her contemporaries. I also discuss her innovations and the musical choices Westenholz made based on the text to illustrate how her Lieder expanded upon the standard model of the Classic Lied. Finally, this document is an opportunity to study new repertoire in its historical context, bring to light the talents of lesser-known composers, and to honor the creative contributions of women to the musical field.
I would like to acknowledge the wonderful assistance given to me by members of my document committee at the University of Cincinnati, College-Conservatory of Music. Dr. Karin Pendle first directed me to the Lieder of Maria Theresia von Paradis (1759-1824) in preparation for my lecture recital. This research led me to discover many other talented women from this time period, among them Sophia Westenholz, the subject of this document. I would also like to thank Dr. Pendle for her support of this project and for taking time out of her retirement to read this document and make many helpful remarks. Furthermore, I owe a great deal of gratitude to Professor Mary Henderson Stucky for serving as a committee member for my lecture recital and as my advisor for the DMA document. She was extremely supportive and always available when I needed assistance. I also owe a great deal of thanks to Professor Kenneth Griffiths who took time out of his busy teaching and performing schedule to read the document and make insightful comments and corrections. All three members of my committee gave me much encouragement throughout the process, and I am indebted to them for their care and efficiency in examining my work.

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INTRODUCTION

The political and social changes encountered across Europe in the early- to mid-eighteenth century created an environment for women to participate more fully in fields that men normally dominated. During this time, public arenas of composition—large-scale opera, sacred music, and orchestral music—were atypical for women, although there were exceptions; for example Maria Theresia von Paradis and Anna Amalia, who demonstrated their competency in Singspiel. Women at this time were accepted, however, as performers in opera houses, private court chambers, or middle-class living rooms.

From its inception, the eighteenth-century Lied was designed for the smaller performance venues and provided women composers an outlet for their creative work. Furthermore, the development of the piano and of compositions for voice and piano contributed to the flourishing output of Lieder by women.¹

Women composers during this period came from varied backgrounds and wrote with a broad knowledge of musical styles. Unfortunately, out of the large number of women singers and pianists at the turn of the nineteenth century, few received professional training in composition.² Nevertheless, some were fortunate enough to have had extensive musical training at a time when the education of women was still feared.³ This lack of interest in women’s education was reinforced by the eighteenth-century rhetoric of influential writers. They spoke out against the education of women, claiming that it was unnecessary and dangerous for women to have knowledge, for a woman with

²Ibid., 227.
³Ibid., 226.
knowledge could not possibly fulfill her duties as a wife and mother. During the latter part of the eighteenth century, statements such as Johann Campe’s were well supported: “Among a hundred praiseworthy female composers hardly one can be found who fills simultaneously all the duties of a reasonable and good wife, an attentive and efficient housekeeper, and a concerned mother.”

Furthermore, Jean-Jacques Rousseau, whose writings reached across national borders, attacked women’s creative powers:

Women, in general, have no art, are familiar with none, and have no genius. They can succeed in small works that demand only a lightness of spirit of taste, of grace, sometimes even of philosophy and reason . . . But this celestial fire which emblazes and ignites the soul . . . will always be lacking in the writings of women.

Male supporters of music education for women offered substantially different opinions. The poor training of some women singers, for instance, outraged opera composer and pedagogue Johann Adam Hiller:

One is aware of the shortcoming that the female sex receives no vocal instruction at school. The final result is that singers from the church are used, excluding ladies, because of an absurd prejudice, from a situation in which they could be a star attraction. They certainly have as much right to [sing in church] as those loudly shouting, falsetto soprano or alto voices of bearded or unbearded boys.

In trying to achieve a balance in the education of men and women, he opened his own school in 1771, where one of his first students was Corona Schröter. Before this time the instruction of such gifted women musicians was often entrusted to musical family members or to private instruction.

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7 Cited in Citron, “Corona Schröter,” 16.
8 Citron, “Corona Schröter,” 16.
In a climate that deterred women from artistic creation, it is extraordinary that many women were respected for their musical achievements during their lifetimes. The composer J. F. Reichardt hailed Sophia Westenholz as “one of the leading female musicians of Europe whose playing had a genuine Bachian [i.e., C. P. E. Bach] execution.” Maria Theresia von Paradis concertized as a keyboardist throughout Europe for three years and had compositions dedicated to her by Antonio Salieri (among them, his only organ concerto) and presumably Wolfgang Amadeus Mozart. Schröter was not only a dear friend of Johann Wolfgang von Goethe, but she sang and acted in his dramas and composed music for his Die Fischerin. This work included Schröter’s strophic setting of Der Erlkönig which Goethe believed was well suited to the song’s function in the work. There are numerous reports of successful women in the artistic arena that are impossible to discuss given the limited scope of this paper. Like her female contemporaries, Eleonore Sophia Maria Westenholz composed in many different genres, but the Lied would have been especially attractive to her because she was trained as a singer and pianist. Like her male colleagues, she assimilated the principles of the Lieder of her day and contributed to its development.

SOPHIA WESTENHOLZ (1759-1838)

Little is known about Eleonore Sophia Westenholz and only a handful of resources are dedicated to her life and works. Most of her life and career was centered at

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11Mozart’s Concerto in Bb major, K. 456, supposedly was “made for the Paradis to Paris” (for her European concert tour), but Hermann Ullrich discusses the uncertainty of this claim in “Maria Theresia von Paradis and Mozart,” Music and Letters 27 (1946): 224–233.
the courts of Schwerin and Ludwigslust, which provided Westenholz thriving cultural
arenas in which to grow as a musician and artist. The history of Schwerin, as well as
sources depicting court life in general at this time, demonstrate the importance of the arts
as courtly entertainment. Foreign influences, such as the French and Italian genres of
opera and theater, were in vogue at the time and highly funded by the courts. At
Schwerin, the French style was cultivated in the later 17th century by Duke Christian
Louis I (1623–95), who brought string players trained by Lully to the court. The Duke’s
successor, Friedrich Wilhelm (1675–1713), further cultivated the style by hiring J.C.F.
Fischer, a pupil of Lully, as Konzertmeister. According to G. H. Bruford, it was the
desire of German courts in the earlier part of the eighteenth century to have Italian opera
and French comedy of their own, rather than to develop native drama and opera. At
the court of Schwerin, however, there was an interest in elevating the German influence in
the arts. The first German Academy of Drama, for example, was founded there in 1751
under the auspices of Christian Ludwig II (1683–1756) and Konzertmeister A.C. Kunzen,
who was appointed in 1749. In addition, there was an attempt at Schwerin and nearby
Ludwigslust to generate a national oratorio.

Around 1756, a pietist bent in the arts was instituted at court through Ludwig’s
son Duke Friedrich (1717–1785) and all efforts to encourage a national theater and other
secular art forms were dampened by the banning of secular art at court. J. W. Hertel, who
replaced Kunzen in 1753, retained Kunzens’s practices and conducted concerts spirituels
twice weekly. He composed many rich vocal compositions for the Schwerin court,

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13 W. H. Bruford, Germany in the Eighteenth Century: The Social Background of the Literary
15 Bruford, Germany in the Eighteenth Century, 85.
including oratorios, masses, Passion settings, sacred cantatas, secular festive cantatas as well as arias and chorales with orchestral accompaniment. Hertel also composed Lieder, which show the influence of C. P. E. Bach, among others, and exhibit a folk-like, light textured style that can be performed by the piano alone. Westenholz’s vocal and piano study began with Hertel at the age of ten amid the backdrop of a rich and ever changing cultural arena.\textsuperscript{16}

During Sophia’s stay at court, the cultural life at Schwerin continued to evolve. She entered its Hofkappelle at sixteen in the company of many outstanding singers and instrumentalists.\textsuperscript{17} Indeed, by the end of the eighteenth century, the orchestra developed a reputation as one of the finest German court ensembles. When Sophia’s future husband, Carl Friedrich Westenholz, assumed the position of Konzertmeister in 1767, the court moved from Schwerin to Ludwigslust, where he continued to compose sacred works in the style of Kunzen and Hertel for the concerts spirituels.\textsuperscript{18} Around 1785, Friedrich Franz I (1756–1837) reinstated secular music at the court, and the ballroom became a theater where operas finally had a performance space.\textsuperscript{19}

When Sophia’s husband died in 1789, a Bohemian composer, Antonio Rosetti (c. 1750–1792), assumed the duties of Konzertmeister at court. A biographical account of Rosetti states that when he accepted the position of Kapellmeister there were twenty-nine musicians in the Ludwigslust Kapelle, twelve of them singers. It is likely that Sophia was one of them. She, therefore, would have had a number of performing opportunities during

\begin{flushright}
\textsuperscript{17} Härtwig, “Schwerin.”
\textsuperscript{19} Härtwig, “Schwerin.”
\end{flushright}
Rosetti’s tenure, since he composed a number of large-scale works for soloists, chorus, and orchestra, including chamber opera, oratorio, and cantata. It is also conceivable that she participated in a memorial ceremony for Mozart only nine days after his death in Prague. Rosetti’s Requiem of 1776 was revived for this occasion and included one hundred and twenty musicians performing for approximately four thousand audience members.\(^{20}\) Sophia witnessed many changes over her lifetime, including the court’s participation in civic music for the first time in Mecklenburg Festivals (c. 1815–1820), the erection of a new theater (1836), and the orchestra’s participation in regular opera performances.\(^{21}\)

Westenholz’s prominent career as the Kapellmeisterin at Ludwigslust (the title she acquired after her husband’s death in 1789)\(^{22}\) included roles as singer, teacher, and piano virtuoso. She taught the Ludwigslust princesses in addition to composing and performing her own works at court. She was well known to her colleagues in Berlin, Leipzig, and Rostock, who highly respected her as a singer and piano virtuoso. Furthermore, she was an accomplished performer on the glass harmonica. After Carl’s death in 1789, she stayed at Ludwigslust as a court musician and composer while raising her children. She maintained a thriving career for over forty years and saw three of her eight children grow into successful musicians.\(^{23}\) Her son, Carl Ludwig Westenholz, a violinist and pianist, was also employed at the court of Ludwigslust and eventually


\(^{21}\)Härtwig, “Schwerin.”

\(^{22}\)From the resources I consulted, it appears that both Rosetti and Westenholz were simultaneously employed by the court. However, there is no indication that they were in equal positions. Given women’s status in the professional artistic arena, one would assume that Rosetti had the primary position.

supplanted his mother in 1813 as court pianist. Sophia retired from Ludwigslust with a pension in 1821, and was fortunate to have her compositions published during her lifetime, although they received little attention.

**EIGHTEENTH- AND EARLY NINETEENTH-CENTURY LIEDER**

The emergence of the classical Lied is closely tied to the beginning of a new age in German poetry. It was an age that valued true feeling above all other kinds of experience; one result of this belief was that lyric poetry should be flexible enough to express intense emotion and articulate the individual joys and sorrows of the poet. Landmarks in the history of the new style follow in close succession in the early 1770s and include the appearance of Friedrich Klopstock’s first edition of odes (1771), Johann Gottfried Herder’s collection and study of the traditional folksong or ballad, the publication of works by the Hainband poets in the *Göttinger Musenalmanach* (1774), and some of the works of Goethe and Matthias Claudius. Within the space of five years a new poetry of freedom and vitality had emerged as a reaction to the artifice of earlier writings. In many respects, the development of German art song in the last third of the eighteenth century is the response to the lyric and the need for the writers and readers of it to articulate a wider spectrum of feeling. Musical settings of the emerging poetry provided a further dimension of expression, since the psychological experience of music was believed to be emotional, not intellectual.

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27 Ibid., 29.
The great number of literary journals published between 1770 and 1780 in Germany was a barometer of the appetite of the new reading public as well as evidence that writers everywhere knew that the moral, philosophical, and political ideas they represented fell on fertile ground. The appearance of journals written especially for women also reflected the changing cultural expectations of the educated population. As a new intellectual class developed, the daughters and wives of the leisured bourgeoisie had time to read and develop artistic interests suitable to their positions. These interests included writing, reading, drawing, and singing. Indeed, the increasing literacy of women had broad implications, including the emergence of lyric poetry by women and, of course, Lieder by women.28

For women, music-making was primarily a home activity amidst the company of friends and family, thus promoting an ideal of the time that music be a shared experience. In this domestic arena, women flourished as singers and pianists. By cultivating these skills, women contributed to an immense social change in the performance of vocal and piano music and developed a musical language that allowed a wide gamut of emotion. It seems that for once, the supposed emotional nature of women had a purpose and fit well into the principles of the age of sentiment. From the beginning of the 1770s volumes of songs were written specifically for women and were designed for the performer to sing and play simultaneously.29

**Berlin Composers**

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28 Ibid., 22–23.
The musical roots of the Lied can be traced back to the songs of the Minnesingers and Meistersingers of the Middle Ages and Renaissance, the polyphonic Lieder of the fifteenth and sixteenth centuries, and the continuo Lied of the Baroque. In addition, French and Italian trends in music, as well as the great wealth of folk music that was collected in the eighteenth centuries, strongly influenced the Lied’s history.\textsuperscript{30} The models for the earlier Classic Lied were provided by poets and musicians from around the 1730s. J. C. Gottsched (1700–1766), a professor of poetry at the University of Leipzig and self-appointed protector of German Classicism, endorsed the simplicity of the early Classic Lied, later advocated by the First Berlin School, as did his followers J. A. Scheibe and poets Friedrich von Hagedorn and Johann Peter Uz. In his \textit{Versuch einer critischen Dichtkunst} (1730), Gottsched laid out specific criteria for setting poetry to music. He writes that song composers should create “nothing but an agreeable and clear reading of a verse, which consequently must match the nature and content of the words.”\textsuperscript{31} Scheibe looked back to the ancients and their views of order and nature to give his own directions to song composers. James Parsons summarizes Scheibe’s views:

The musician who would “give an ode or a Lied an expressive, skilful and affecting tune or melody” must take care that the music suit every strophe; also, the composer must observe “the type of verse and the metre” of the poem and match them in music . . . The composer must not create a cadence, repeat a word, nor extend a syllable in one strophe where to do so, would be inappropriate in another. That done, the composer’s last step is the creation of a relatively short melody, one that stays close to the harmonic home base and adheres to a “moderate range,” is “free flowing, pure and really natural” in order that it may be sung “at once and without particular effort by someone inexperienced in music.”\textsuperscript{32}

\textsuperscript{30}Raymond Arther Barr, “Carl Friedrich Zelter: A Study of the Lied in Berlin during the Late Eighteenth and Early Nineteenth Centuries” (Ph. D. diss., University of Wisconsin, 1968), 1.
\textsuperscript{32}Ibid.
The First Berlin School (1750s-1760s), which included composers Christian Gottfried Krause and C. P. E. Bach as well as poets Christian Gellert and Karl Ramler, is an extension of the ideals held by Gottsched, Hagedorn, and Scheibe. These Lieder leaned toward a folk style (Volkstümlichkeit) with “simple melodies, plain harmonies, unassuming accompaniments, and straightforward strophic or modified strophic forms.”33 Many songs in Corona Schröter’s 1786 collection of Lieder provide examples of these simple eighteenth-century Lieder. Melodies are generally diatonic and absent of ornamentation. The piano frequently doubles the vocal line, and the vocal melody and the right hand of the piano are commonly notated on the same staff. Phrases are balanced, block homophonic accompaniments are most often used, and harmonic rhythm is slow.34

Westenholz shares many traits from the First Berlin composer, C. P. E. Bach.35 Exemplifying the ideals of the first Berlin School, Bach’s Lieder are typically notated on two staves with the keyboard doubling the melodic line or shadowing it a third below (in keeping with the idea that Lieder should be sung and played by one person).36 The textures are simple, with homophonic accompaniments, but they show a love of rich harmonic color. Within their simple textures and balanced phrases, however, the melodies and harmonies of Bach’s Lieder are designed to elicit emotional responses. The melodies are generally diatonic but display the ornamentation associated with contemporary Italian style (in contrast with the Berlin School). Because of this ornamentation, Bach’s melodies seem to reflect an instrumental approach, but his skill for

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34 Parsons, “Lied III.”
36 Parsons, “Lied III.”
composing for the voice is clearly seen in his use of a vocal compass that was large by standards of the time. In addition, he tends to make use of extreme registers of the voice, often with sustained high notes.  

Perhaps Bach’s collection of songs that were most influential on future composers are his *Gellert Lieder*. Bach set this collection of fifty-four sacred songs by C. F. Gellert immediately after publication of the poetry in 1757. By 1784, the *Gellert Lieder* were printed five times and gave the Lied a musical freedom often later associated with the works of Schubert and Beethoven. At that time in the Lied’s development, the *Gellert Lieder* demonstrated a new level of song composition through Bach’s varied treatment of voice and keyboard relationships, as well as melody and declamation. Some distinguishing characteristics from the collection, which appear to have had an influence on the works of Westenholz, are motivic imitation between the voice and keyboard, and decorative turns and sighing appoggiaturas in the vocal line (e.g., Westenholz’s *Trost der Hoffnung* and *Morgenlied*). Coincidentally, an excerpt from the *Allgemeine deutsche Bibliothek* (reviewing the third edition of the Gellert songs) could easily be used to describe the songs of Sophia Westenholz.

...to be sure, they seem designed more for playing at the keyboard than for singing. Nonetheless a voice that is sufficiently prepared through rigorous studies will find here abundant opportunity to become more skillful and secure in the performance of ornaments, in the execution of various difficult sequence of tones, and generally, in expression.

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The Second Berlin School (1770s–1780s), associated primarily with composers J. A. P. Schultz, C. F. Zelter, and J. F. Reichardt (husband of Juliane Benda and father of Louise Reichardt) and poets Hölty, Goethe, and Schiller, favored more complex melodies, extended harmonies, and independent keyboard writing. The leaders of this school had a desire to compose music to poetry of better quality than that used by earlier composers. These musicians attempted to cleanse the Lied of trite and tasteless texts and to raise it to a higher literary plane that consequently brought it into the realm of serious music. Strophic and modified strophic forms were still embraced, but through-composed compositions became more popular and accommodated this more sophisticated style.  

Westenholz shows traits from the Second Berlin composer, J. A. P. Schulz.  His compositions reflect a taste for high quality poetry and a talent for clear musical structure. His uncomplicated songs reveal a folk-like quality (although not actually folk songs); they are simple, unforced and easy to memorize. He typically uses traditional harmonies within a major key but a chromatic passage or touch of a minor mode may be thrown in for color. The melodies often move in conjunct motion or up and down a major or minor triad. Melismatic figures occur, but they are usually confined to pairs of slurred notes. (In this matter, Westenholz seems to look to the Italian style rather than to Schulz, since her melismatic writing is highly ornamental.) However, he will incorporate instances of unexpected or expressive intervals when required by the text’s emotional intensity. This is a technique that also appears frequently in the songs of Westenholz.

Schulz’s interest in clarity is evident in periodic structures that parallel the poetry’s meter in rhythmic form. He especially has a taste for 6/8 meter that finds its way

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into Westenholz’s *Die Erscheinung* and *Frühlingsreisen*. The 6/8 meter of these Lieder is well suited to the poetic meter of both poems and mirrors Schulz’s interest in parallel poetic and musical structure. Westenholz’s similarities to Schulz are further evident in her Lied *Der Bund*. Its through-composed structure echoes Schulz’s attention to developing the strophic variation technique of Johann Neefe, which became the models for the through-composed Lieder.

Westenholz also reveals similarities to Reichardt’s musical vocabulary in her songs. Her use of an increasingly important and independent piano accompaniment shows her awareness of Reichardt and his contemporaries. Reichardt composed over 1500 songs that cover a wide range of styles, ranging from the simple strophic models to songs that are known as “*Deklamationsstücke*.” These songs present free lyrical reflections against static harmonies, sudden dynamic changes, and sudden alterations of tempo. They also reflect Reichardt’s concern with the problem of word-tone combination and the adjustment of musical speech to the patterns of the German language. In addition, *Deklamationsstücke* are through-composed and resemble operatic scenas. The traits of Reichardt’s “*Deklamationsstücke*” are clearly exhibited in Westenholz’s *Der Bund* and further demonstrate her knowledge of the trends of her time. Reichardt viewed each of his songs “as a correct, complete whole, its real value consisting in the unity of the song.” His text settings maintain clarity and respect for the poetic structure, which Westenholz also emulates.

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45Ibid.
Gellert Lieder, Reichardt’s comments about his own compositions could also describe the character of Westenholz’s Lieder:

My melodies take shape automatically in every case from repeating reading of the poem without my having to search for them! And the only thing I do is this: I repeat them with slight changes, and do not write them down until I feel that the grammatical, logical, emotional, and musical accents are so closely interwoven that the melody speaks properly and sings pleasantly, and not just for one stanza, but for all of them.⁴⁶

The Viennese Lied

The Lied developed later in Austria than in Germany, no doubt because of the popularity of opera and oratorio.⁴⁷ Not surprisingly, it came under the influence of the ornate, Italian style of composers such as Salieri, Niccolò Jommelli, Niccolò Piccini, and Giovanni Paisiello, all of whom spent time at Austrian courts and opera houses.⁴⁸ This style was certainly appealing to composers such as Mozart. His (Mozart) Lieder output is relatively small and tend to resemble operatic scenas or arias, but his preference for a wide vocal range (an octave and a fifth) and occasional leaps of sevenths and ninths can also be seen in Westenholz’s Lieder.⁴⁹ Mozart and Westenholz, like their Viennese contemporaries, composed beautiful melodic lines but the Viennese texts were rather inconsistent. The majority of poems set by the Viennese from the 1770s until the end of the century were trivial and the technical demands of the Viennese Song School often outshone poetic sensibility.⁵⁰ Westenholz’s use of ornate melodic lines demonstrated the Italian influence, but she selected better quality poetry and remained true to her texts. In

⁴⁶Stein, Poem and Music in the German Lied, 34.
⁵⁰Smeed, 42–43.
regard to the accompaniment, Westenholz enthusiastically embraced the piano preludes, interludes, and postludes that were characteristic of the Viennese style. She also expanded the modest piano parts, consisting mostly of block chords, to technically challenging accompaniments.  

Classical Period Influences on Westenholz

In addition to the stylistic traits associated with the developing Lieder style and her predecessors and contemporaries, Westenholz absorbed a wealth of compositional practices from the Classic period. Her works exhibit the musical phrase and period structure that offered composers a great deal of clarity to the music as well as the text. The precision of these musical periods was further enhanced by metrical forms of seventeenth- and eighteenth-century poetry and dance. These forms allowed symmetrical groupings of two, three, or four-measure phrases. Poetic and dance rhythm also allowed for complementary arrangements of melodic figures, rhythms, and harmonic progressions to reinforce the impression of balance. In addition to the stability it produced, the poetic rhythm gave a sense of immediate intelligibility to the listener.  

The dance music that permeated the works of the classic period is apparent in the siciliano flavor of *Die Erscheinung* and gigue of *Frühlingsreisen*.

The *emfindsamer Stil*, which appeared in German music around the middle of the century, also influenced Westenholz. There is little doubt that the spirit of this style—which valued a wide range of emotional response from performer and listener—permeates Westenholz’s Lieder. Writer Friedrich Wilhelm Marpurg (1718–95) in *Des critischen Erscheinung* also influenced Westenholz.

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Musicus an der Spree outlines the aesthetic of the *empfindsamer Stil*, which defines as well the essence of Westenholz’s songs and her talents:

The rapidity with which the emotions change is common knowledge, for they are nothing but motion and restlessness. All musical expression has its basis an affect or feeling. A philosopher who explains or demonstrates seeks to bring light to our understanding, to bring clarity or order to it. But the orator, poet, musician seek more to inflame than to enlighten….a musician must therefore possess the greatest sensitivity and the happiest powers of divination to execute correctly every piece that is placed before him.\(^53\)

C. P. E. Bach’s influence over Westenholz, mentioned earlier, extended to the *empfindsamer Stil*, which embraced angular melodies (favoring leaps over steps), appoggiaturas, minor modes for an affective manner, harmonies conditioned by chromaticism, and much use of frequent rhythmic interruptions. In reference to the “sentimental style,” Philip Downs mentions that the “only expectation is the unexpected.”—an apt description of Westenholz’s Lieder.\(^54\) As soon as the listener becomes accustomed to traditional harmonies, Westenholz shifts into periods of harmonic instability. Likewise, she may radically change, upon occasion, an established accompanimental motive.


\(^{54}\)Ibid., 60.
Similarities between Schubert and Westenholz

As the nineteenth century approached, the Lied steadily progressed. Many historians give little attention to the Lied before Schubert, yet the harmonic and expressive devices most often associated with the Lieder of the nineteenth century and Schubert are clearly present at the turn of the century in the Lieder of Westenholz. Schubert was only nine years old when her collection was published, but like the mature Schubert in his writing, she took advantage of the available harmonic language of the time to convey the dramatic and expressive intent of the poem.\(^{55}\) It would have been impossible for Westenholz to mimic Schubert in her 1806 collection, but it is fascinating that like Schubert she handled harmony in many unexpected ways.

To understand “unexpected,” according to Marie-Agnes Diettrich, is to know the definition of Lied at the time of Schubert. She writes that even with its changes, the Lied at the time of Schubert still favored simple settings with symmetrical forms, almost always major-key harmonies, and accompaniments with a minimum of fuss. Inspired by opera, descriptive or dramatic texts were set in the through-composed manner and mixed free recitative-like or arioso passages. In addition, the simple chords of the piano accompaniments were expanded with tone painting and moments of virtuosic display.

Harmonically speaking, traditional means of expressing joy and sadness established as early as the sixteenth century were achieved through the use of major and minor tonalities. Composers also depended upon associations of higher and lower chords and keys within the circle of fifths to effect brightness or height on one hand and

\(^{55}\)Smeed, 108.
darkness and depth on the other.\textsuperscript{56} While these techniques were successful at conveying the mood of a text on one level, Schubert greatly expanded the harmonic language of the Lied and incorporated melodic sevenths and ninths, augmented fourths, German and Neapolitan sixth chords as color chords or pivotal passing chords.\textsuperscript{57} Among numerous additions Schubert made to the Lied’s harmonic language were his fondness for modulation, highly independent accompaniments, sudden major-minor changes, chromaticism, and unexpected juxtaposition of chords.\textsuperscript{58} In terms of the “unexpected,” one finds similar effects in the Lieder of Westenholz. With a publication date of 1806, Westenholz’s settings were composed before Schubert’s songs. They contain, however, unexpected juxtaposition of chords, sixth chords, Neapolitan chords, and other “odd” combinations that one finds in Schubert’s Lieder. In fact, the intense emotional response elicited by the broad harmonic language of both artists is, convincingly, similar to opera.\textsuperscript{59}

**WESTENHOLZ’S FEMALE CONTEMPORARIES**

Although it is impossible to compare Westenholz’s style to all composers from her generation, it is worthwhile to survey some techniques offered by other female contemporaries. Westenholz was certainly not the only gifted woman composer of her era, Corona Schröter (1751–1802) and Maria Theresia Paradis (1759–1824) were two intriguing composers of the eighteenth and early nineteenth centuries because of the former’s ability to support herself, independent of court patronage or husband, as singer


\textsuperscript{57}Smeed, 108.

\textsuperscript{58}Dittrich, 93 and Smeed, 109,112.

\textsuperscript{59}Dittrich, 89–93.
and actress, and the latter’s capability to maintain a prosperous performing, compositional, and teaching career in spite of her blindness. All three women shared a general music education as well as study in voice and piano. They also had prosperous careers as professional musicians. Because of their similarities, Westenholz, Schröter, and Paradis are a compatible trio of women composers to show some trends of the era and how each imprinted her style on the Lied form. Furthermore, a brief introduction to the Lieder style of Schröter and Paradis highlights Westenholz’s mature style and presents two other accomplished women from this era.

Corona Schröter (1751-1823)

In her early years, Corona Schröter was educated by her father, a court oboist, and by Johann Adam Hiller, but there is no evidence she had formal training in composition or theory. Her Lieder were a result of her singing and keyboard abilities as well as her recognition that this genre was an acceptable form of musical expression for women. Furthermore, her encounters with brilliant literary figures in her youth deeply affected her artistic creativities and perhaps influenced her decision to compose only Lieder, the genre that fuses poetry and music. Her links to Goethe in his Leipzig and early Weimar years, as well as her alliance with Duchess Anna Amalia of Weimar, placed her as a central figure in the cultural life in this city. The knowledge she gleaned from these acquaintances also gave her firm command over setting her texts to music.

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62 Ibid., 21.
63 Ibid., 27.
Many compositional characteristics from Schröter’s 1786 collection of Lieder are similar to Westenholz’s in style, but Westenholz surpasses her in other areas. Like Westenholz, Schröter composes in strophic forms and balanced phrases. Moreover, the focus of the Lieder is the poetry, which is almost always set syllabically. Westenholz also sets many of her texts syllabically, but her compelling use of large leaps in the vocal line differs from the mostly stepwise motion of Schröter’s melodies. Schröter employs no unusual harmonies or melodic turns, and the right hand of the keyboard frequently doubles the voice part. The simple style of these songs indicates that performers may have accompanied themselves at the piano, which was fashionable for this period. Westenholz’s accompaniments, on the other hand, are quite obviously designed for a professional pianist and often contain extensive preludes or postludes.

The two women do share a penchant for drama and both use dynamics, rhythmic effects in the piano, and expanded vocal tessitura, to emphasize features of the poetry. They also appear to share the same interest in key selection in their song compositions, since Westenholz varies the key areas of her Lieder and Der Bund’s key relationships are quite expressive. Likewise, Schröter’s two settings of Das Mädchen am Ufer in her 1786 collection (Fünf und zwanzig Lieder in Musik Gesetzt) are noteworthy because of their key, F minor. This is of dramatic significance, since she used the minor key for only three songs in the 1786 collection and none in the 1794. It appears that Schröter saved the minor modes for expressions of disorientation, despair, or extreme sadness, indicative of her two settings of Das Mädchen am Ufer. Westenholz’s choice of F major in Die Erscheinung, Frühlingsreigen, and Meine Wünsche also appears significant because of

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65 Parsons, “Lied III.”
their mutual rural theme. In addition, the two women incorporate a wide vocal range and sudden changes of dynamics. For example, Schröter’s two settings of Das Mädchen am Ufer run the gamut between pp-ff with as many as four dynamic changes within a given measure. Similarly, Westenholz incorporates expressive use of dynamics in Das Glücke der Liebe and Morgenlied.

Taken as a whole, Westenholz’s Lieder reflect a more sophisticated approach to song composition than Schröter’s Lieder in her 1794 collection. Schröter’s songs from that era still maintain the völkstümliche principles of the early Lied, whereas Westenholz’s simplest compositions, such as Das Grab and Meine Wünsche, move away from this fashion.

Schröter advanced her style in a 1794 collection of Lieder (Gesänge mit Begleitung des Fortepiano) by increasing the role of the piano and placing demands on the singer with regards to tessitura, phrasing, and ornamentation. From the 1794 collection, An den Abendstern (Matthisson) represents the shift from the völkstümliche aesthetic of the 1786 collection to the progressive writing style of the later collection. While these techniques may be advanced for Schröter, they are no match for the mature Westenholz in settings such as Frühlingsreigen, Weine nicht, es ist vergebens, or Der Bund. Schröter indeed appeals to advanced singers and pianists in her later collection, but the partnership of the two entities, obvious with Westenholz, is still missing in An den Abendstern.

On the other hand, Schröter incorporates expressive techniques found in Westenholz. Like Die Erscheinung’s descriptive, waltz-like tempo, for example, she

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68 Ibid.
chooses a calm meter of 3/4 (langsam) to enhance the text’s peaceful reflection on the evening star. In addition, she employs several appoggiaturas and ornamental sighing figures. Colorful harmonies are present, such as seventh chords and a deceptive cadence in m. 19 (An den Abendstern), but not to the degree of Westenholz, with her borrowed chords and harmonically unstable passages.

Schröter moves away from doubling the vocal line with the right hand of the piano, but a noticeable amount still remains. The vocal melody is mostly stepwise motion and sits within an octave, while the accompaniment is set in a chordal fashion with some broken chords. She includes a short postlude with more active rhythmic motion and some chromatic passing tones, but there is little to challenge either performer. Although, it is unlikely that this Lied would be sung and played by the same person, someone of average skill could perform this piece. Schröter, indeed, adopts the progressive trends surrounding her and includes in this 1794 collection duets and solos with French and Italian texts that connect her to French and Italian styles of melody. She also includes short preludes and postludes. But if An den Abenstern is a true representative of a Lied from the 1794 collection, then Westenholz’s compositions exceed Schröter’s in harmonic and technical considerations.

Maria Theresia von Paradis (1759-1824)

Maria Theresia von Paradis’s style is eclectic and shows the influence of the Berlin composers as well as the Viennese and Italian vocal traditions. She was immersed in the Italian style, popular in Vienna at this time, through her studies with Salieri.

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69 Ibid.
70 "Schröter’s harmonic language in the 1794 collection is diatonic, with rare departures from the key." Randall, “Music and Drama in Weimar,” 233.
(singing and composition) and Vincenzo Righini (singing).\textsuperscript{71} During her famous European concert tour (between 1783 and 1786), she began composing for the piano and voice. She was no doubt affected by the various musical styles she was exposed to during the tour and incorporated them into her developing technique. Furthermore, she was familiar with the works of her own teachers as well as the music of C. P. E. Bach, Christoph Gluck, Franz Joseph Haydn, and Mozart (with whom she had a personal relationship). She may have also been aware of the works of Johann Zumsteeg, Schulz, and Reichardt.\textsuperscript{72} Paradis’s literary tastes included the Göttingen poets, such as Gottfried Bürger, Friedrich Klopstock, and Johann Hermes, whose poetry provided material for many of her Lieder.\textsuperscript{73}

Like Westenholz, Paradis published only a small number of Lieder. A collection of twelve songs appeared in 1786 \textit{Zwölf Lieder auf ihrer Reise in Musik Gesetzt} (Twelve Songs Set to Music upon Her Journey), while a separate song \textit{Auf die Damen} was published in 1794.\textsuperscript{74} All of these Lieder assimilate the Italianate vocal style, with great emphasis on a lyrical \textit{cantabile} vocal line. The songs of the 1786 collection fall into three categories, the First Berlin School (four Lieder), Second Berlin School (four Lieder) and the Viennese School (four Lieder). The Viennese songs are further grouped into two areas: Lieder that use a lyrical \textit{cantabile} line, e.g., \textit{Aus Siegwart} or \textit{Da eben seinen Lauf}

\textsuperscript{72}Westenholz and Paradis were exposed to many of the same composers.
\textsuperscript{73}Hidemi Matsushita, “The Musical Career and Compositions of Maria Theresia von Paradis” (Ph.d. diss., Brigham Young University, 1989), 50–51.
\textsuperscript{74}She composed these songs during her concert tour between 1783 and 1786. Matsushita, \textit{Zwölf Lieder}, 10.
vollbracht; or Lieder that are in an operatic style using melismas and sustained high notes, e.g., *Erinnerung ans Schicksal* and *Der Auferstehungsmorgen.*

Paradis appears to be closer to Westenholz in compositional spirit than to Schröter. Common to both composers are the structures and ranges of their vocal lines, the elevated partnership between piano and voice, and instances of bravura writing for the piano, e.g., Paradis’s *Vaterlandslied.* In addition, they use a variety of forms for their settings. Paradis uses rondo and through-composed forms, *Vaterlandslied* and *Auf die Damen,* respectively, like Westenholz’s binary and through-composed forms *Der Trost der Hoffnung* and *Der Bund.* However, Paradis regards dynamic markings with less interest than Westenholz and Schröter. As much as these women share similar techniques, Westenholz still stands out as a harmonic innovator. Hidemi Matsushita states that in Paradis’ First Berlin songs, “the melody is the primary importance and that harmony is solely for support.” The author describes the harmony of her second Berlin songs as “basically conservative” and the harmonic character of the Viennese songs in relationship to melodic beauty as “becoming subordinate.”

Westenholz may not be the only gifted woman of her era, but it appears that her expressive language through harmony speaks louder than either Schröter’s or Paradis’s.

**THE LIEDER OF SOPHIA WESTENHOLZ**

The songs examined in this document are from Westenholz’s *Zwölf Deutsche Lieder mit Begleitung des Piano-Forte* (1806), which were published in Berlin by the firm of Rudolph Werckmeister. These Lieder are part of a small compositional output of

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76 Ibid., 64, 75, and 84.
only twenty-six songs, some piano pieces, a work for SATB chorus, and two arias for voice and orchestra. In addition to these works, Westenholz scored two of the Lieder discussed in this paper for instruments other than the piano: Der Bund for string quartet and soprano, and Das Glücke der Liebe is scored for guitar and voice.\footnote{Shafer, “Sophia Westenholz,” 4:239–240.}

All but one of the songs from the 1806 collection is strophic, but this simple form is highly developed with a creative and complex partnering of voice of piano. Westenholz uses a variety of harmonic language, expanded vocal tessitura, piano preludes, interludes, postludes, as well as virtuosic writing for voice and piano to demonstrate the emotion of the poetry. Her songs from the 1806 collection appear simple because of their strophic form, but her musical devices to portray the text are not. The vocal lines, at times, border on operatic, piano accompaniments are complex, harmonic language is advanced, and the emotional content is intense. Der Bund, a through-composed song, is a superb example of technical display with a kaleidoscope of harmonies, modulatory passages, and virtuosic writing for piano and voice.

Westenholz’s Lieder are truly a culmination of the many compositional styles available to her, and her broad musical knowledge is evident through her mature approach to her text settings. They reflect many characteristics of the traditional classic forms and harmonies, yet they stretch the boundaries of a genre that in her time was without complexity.
Lieder with Unadorned Melody

Das Grab

At first glance, Westenholz’s setting of Das Grab seems a plain setting of Johann v. Salis’s somber text. Even so, its key of A minor, low tessitura of voice and piano, and use of color chords combine for a poignant rendition of the poetry. It is a strophic setting comprising a three-measure prelude, postlude, unadorned vocal line, and piano accompaniment. Westenholz, however, uses the piano for illustrative purposes, complementing the vocal line rather than doubling it. The piano’s three-measure introduction immediately defines the despair of the grave with open octaves on tonic in the left hand of the piano (A and a) and an arch phrase in the right—perhaps illustrating a moment of hope before plunging back into the depth of the grave. Throughout the Lied, the piano depicts the depth of the grave with a weighty foundation of open octaves and slow descending harmonic motion (changing approximately every measure). The bleak piano line parallels the dark mood of the poetry, but it also captures the essence of the final stanza of text, “the poor heart here below moved by many a storm, only attains true peace when it no longer beats.” Westenholz illustrates this beating heart in the piano with an offbeat motive—a half-note figure in the left hand against a quarter note in the right, giving the sense of a regular pulse (see Example 1).
In a succinct postlude, Westenholz slows down and stops the beating heart through her choice of rhythmic figures and articulations. An irregular pulse in the postlude suddenly interrupts the regular rhythm of the verse placing the verse’s rhythmic motive in diminution. She cleverly soothes the restless heart with a steady “beat” containing regular descending eighths in the right hand. These eighth notes then slow to steady, articulate quarter notes before finally resting on a whole-note tonic. The effect is a heart that is at first agitated, but then slows down to eternal peace, which is the crux of the text (see Example 2).
Example 2

Westenholz, *Das Grab*, mm. 10–16

The vocal line echoes the anguish of the accompaniment through its low tessitura—it remains within an octave and a third (a–c\(^2\))—and sustained singing, primarily on single pitches. The regular phrase structure continues to enhance this clear presentation of text through its musical division of four-bar phrases. These four-measure phrases suit well the abab rhyme scheme of the poetry because the first four bars of musical text parallel the first two lines of poetic text (ab), with a vii\(^{6/4}\)/iv–iv\(^6\) cadence and the last four bars parallel the last two lines (ab), with a V\(^7\)–I cadence. The whole stanza makes up a musical period with strong beats of the poetic text reinforced by strong beats of the musical rhythm as well as weak beats on weak syllables. The regular phrases and low sustained singing certainly portray the “flatness” of emotion defined by the text.
Only once does Westenholz use a leap for expression: in m. 6, a colorful leap up of a tritone followed immediately by a descent of a diminished seventh (see Example 3).

Example 3

Westenholz, Das Grab, mm. 4–6

This movement corresponds with a dynamic marking of $f$ in the vocal line and a sharp dynamic shift from $f$ to $p$ in the accompaniment. Text presentation continues to be forcefully declaimed in mm. 8 and 9 through a melodic rise in the vocal line paralleled by a crescendo, but the dynamic quickly drops back to $p$ as the melodic line makes its final descent to an a below middle c. These types of dynamic changes add a dramatic element to the text’s expression, especially since Westenholz requires six dynamic changes in only eight measures of text. The rise and fall of dynamic markings and melodic lines in both voice and piano establish the utter hopelessness of the poetry and simply but elegantly portray the soul’s restlessness.

In conjunction with the voice and piano, Westenholz uses harmonies one might expect for a somber text. In accordance with eighteenth-century theorists, the key of A minor represents a sorrowful mood.\(^{78}\) Within this key structure, Das Grab’s cheerless text is effectively painted through the juxtaposition of augmented sixth chords, minor chords, seventh chords, and a colorful Neapolitan chord. Cadences leave a feeling of unrest, as well. The cadence at the end of the first phrase group in mm. 6 and 7, for example, is not a “soothing” cadence with its progression of a $\text{vii}^6/43$ iv to a iv\(^6\), (see

Example 4), nor is the final imperfect cadence of the postlude \((V^{6/4}_6-I)\). This final cadence is preceded by a Neapolitan six chord which particularly grabs the listener’s attention as the soul’s agony is finally silent (see Example 5).

Example 4

Westenholz, *Das Grab*, mm. 4–7

-Das Grab and the following set of songs, *Die Erscheinung*, *Frühlingsreigen*, and *Meine Wünsche*, declaim the texts of the poems in an uncomplicated manner, but show
Westenholz’s skill in using her other compositional tools to effectively illustrate the various emotions and points of view of the different poems. In all four Lieder, her approach to text setting includes straightforward, unornamented vocal lines, but they still show Westenholz’s understanding of the poetic content and knowledge of the best means of expression.

The four songs are similar in that the vocal lines are set in fairly conjunct motion with little or no ornamentation, but the key of each Lied, the rhythmic motive, the range of the vocal line, and use of the piano demonstrate emotion and the “voice” of the poetry. *Das Grab* presents a bleak commentary about the grave versus the emotions expressed by an individual. It is full of emotion, but detached, as one might expect from a description rather than a pouring out of one’s soul. *Die Erscheinung*, on the other hand, is set from the point of view of an individual (“Ich lag auf grünen Matten”), but the content of the poetry is less emotional and more a depiction of a series of events. This account of a young man’s heavenly vision is an expressive intertwining of voice and piano with specific dynamic, expressive, and tempo markings, but the technical palette seems conservative in comparison to some of her other compositions, perhaps because of the descriptive rather than passionate nature of the text.

*Die Erscheinung*

*Die Erscheinung* describes a young man relaxing on a riverbank and viewing a heavenly apparition. The blissful tone is defined by the opening expressive marking, “Im fröhlichen Affect” (In cheerful emotion), and reflected by a meter of 6/8. Westenholz

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eloquently sets the mood in the piano prelude with lazy rhythms as well as the pastoral key of F major to give the impression of a peaceful day (Beethoven’s “Pastoral” Symphony, also set in the key of F, comes to mind). The “cheerful” tone, introduced by the piano, is predominantly in broken sixteenths that continue throughout the piece. The walking bass line of the piano, notated in dotted quarters, partners with steady sixteenths in the left and right hands to provide the tranquil flavor of the Lied. One might even argue that the rolling sixteenth notes portray the “floating” apparition or a cool breeze blowing over the riverbank (see Example 6).

Example 6

Westenholz, *Die Erscheinung*, mm. 7–12
These relaxed sixteenth notes of the right hand and steady pulse of the left certainly give a dance-like feel to the piece, but Westenholz interrupts this rhythmic figure for two bars right before the stanza ends. She then increases rhythmic drive with block chords in sixteenth notes before the piano moves into the postlude. Amid the steady rhythm of the verse and postlude, she surprises the listener with a thirty-second-note flourish in the right hand in the penultimate measure of the postlude. This is a bit unusual in relationship to the Lied’s square metrical scheme and relatively few ornaments (only a few appoggiaturas). It appears, however, Westenholz had some idea she wanted to convey through such an unexpected ornamental figure. It might be mere speculation, but a quick rhythmic figure followed by the marked eighth-note chords in the final measure could certainly illustrate the apparition quickly being snatched heavenward and the door closing between the two worlds (see Example 7).

Example 7

Westenholz, *Die Erscheinung*, mm. 27–28

Complementing the accompaniment, Westenholz carefully arranges the words of Kosegarten’s poetry in iambic meter according to textual accents and lengths of the poetic lines. In this regard, the time signature of 6/8 is well suited to the poetic meter. Like many of her compositions, musical form parallels the poetic form and she uses rests in the musical line for the pauses in the poetic line. This attention to poetic form is further demonstrated by a musical phrase structure that resembles the poetic phrase structure.
Each four-line stanza is a complete musical period consisting of sixteen measures. An imperfect half cadence occurs after two lines of the poetry and an imperfect authentic cadence occurs after the final two lines. True to the short-long metrical stress of the poetry, she sets the text syllabically while using a repeating rhythmic motive of a quarter note followed by an eighth note (see Example 6). This rhythmic motive combines with a straightforward melodic line, virtually devoid of ornaments, to narrate the events as they unfold.

The vocal melody accentuates the clear phrase structure through the lyricism and beauty of the Italian style. Although a few ornaments are present, they do not characterize the quality of the vocal line, which is uncomplicated and relatively easy to sing. The voice is mostly in conjunct motion, remains within a range of an octave and a fourth, and uses leaps of fourths or fifths. She also incorporates a feature associated with Mozart to complete the end of each strophe, a descending ninth \(^{80}\) followed by stepwise motion (see Example 8).

Example 8

Westenholz, *Die Erscheinung*, mm. 41–43

Harmonically, Westenholz employs a rhythmically steady chromatic bass line with harmonies changing above either in block or broken chords. In this Lied she frequently uses dominant seventh chords, secondary dominants, and augmented sixths

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\(^{80}\)Shafer, “Sophia Westenholz,” 4: 238–239. “Westenholz’s use of a wide range (often an octave and a fifth) and occasional leaps of sevenths or ninths in the melodic line are similar to Mozart’s vocal writing in his Lieder and arias.”
that move in quick succession. These quick changes of harmony give a sense of excitement as the character in the poetry witnesses and then laments the disappearance of his lovely vision. Text painting on individual words may be difficult to argue in a strophic setting, but in m. 15, including the text “der Wangen heissen Brand,” there is a ninth chord followed by an Italian augmented sixth chord, which is then followed by an imperfect half cadence (V/–V). This unusual progression comes after the first two lines of each stanza and adds a distinct color to the text (see Example 9).

Example 9

Westenholz, *Die Erscheinung*, mm. 13–16

Overall, *Die Erscheinung* is clearly wrought, but is not overwhelmingly passionate through its harmony or melody. The conservative nature of this Lied,
especially in comparison to some of her ornate Lieder, seems to demonstrate an understanding of when to “pull out the stops” depending on the text. It also displays her craft of varying her compositional style depending on the tone of the poetry.

Schubert also set this text, but in a remarkably different manner than Westenholz. Without a doubt, the moods radically shift between the Schubert and Westenholz settings, and Westenholz arguably competes with Schubert in mastering the spirit of the text. Both settings are strophic, but Westenholz includes an eight-measure prelude and Schubert has no introductory material. Westenholz’s prelude is a particularly distinguishing feature between the two settings because she sets up the mood of the text before the voice enters, whereas Schubert does not. Yet, there is a possibility that the short ending of the Schubert version may have been used as a prelude and would, therefore, contribute to the mood of the text like the Westenholz prelude.  

The written out introduction of the Westenholz version enhances the pastoral idea of the text, but the Schubert version also includes a depiction of the grove and creates a welcoming environment for the narrator to receive the vision of the apparition. While Westenholz chooses broken sixteenths and a relaxed rhythm of 6/8 to illustrate the serenity of a day by the riverbank, Schubert sets up the scene by the water through a gentle accompanying leitmotif in double thirds of the piano. The unifying theme of water, e.g., the cascading in thirds and sixths in the piano postlude, is Schubert’s approach to the dreamlike state of the narrator as much as Westenholz’s fluid rhythms in voice and piano. Both settings are effective in establishing the tone of the poetry, but on the surface, it appears that Schubert’s abrupt beginning in duple meter

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81 John Reed, The Schubert Song Companion (Manchester: Mandolin, 1997), 159. The first draft of Die Forelle has no prelude, but its seven-bar postlude would have “doubtless been used in practice as a prelude also.” It is speculation, but it is within the realm of possibility that this would have occurred in his Die Erscheinung.

and lively rhythms is less tranquil than Westenholz’s 6/8 meter. Westenholz’s broken
chords and lyrical lines certainly contend with Schubert’s opening expressive marking of
*Lieblich*, the block chordal accompaniment, heavily accented and articulated rhythms,
and sudden *fp* to capture the dreamlike state of the protagonist. Schubert’s melody,
however, is quite descriptive of the text and is closely linked to his setting of *Die Forelle*.
The musical references to the latter song are not simple quotations, but a view to his
creative prowess. Certain images, which apparently inspired *Die Erscheinung*’s water
theme, directed his approach to the melodic shape and tonal design.\(^{83}\) Yet, we do know
not what may have inspired Westenholz. Since she does not have an extensive catalog of
works, it is hard to have a deep understanding of her musical choices. Her selection of the
key of F major (which is reminiscent of her other two pastoral Lieder), rhythmic
preferences in voice and piano, and melodic shape successfully depict the events, images,
and mood of the poem. It is only conjecture, however, that the musical methods she used
were for the purpose of text painting.

From a technical standpoint, certain elements of Westenholz’s accompaniment,
e.g., an array of rhythms and textures with showmanship and use of thirty-second-note
flourishes, are more challenging than the Schubert version which primarily uses block
chords in mostly quarter and eighth notes. In particular, the thirty-second-note figure
appears to illustrate the apparition being snatched away towards heaven. Harmonically
neither piece is groundbreaking, but the chromatic bass line of Westenholz’s setting
seems to provide a more creative method of harmonic motion than Schubert’s chordal
changes. From observing the two settings, it is clear that each composer wrote equally
sensitive arrangements of the text. Although one would never place Westenholz as an

\(^{83}\)Ibid., 20.
equal to Schubert in the art of song setting, *Die Erscheinung* proves she is capable of creating an interpretation that can stand its ground next to a setting by a master composer.

**Frühlingsreigen**

In contrast to the Westenholz and Schubert settings of *Die Erscheinung*, Westenholz’s *Frühlingsreigen* is full of energy and excitement. Like *Die Erscheinung*, the poetry describes an event and uses dance rhythms, but its subject matter—the title is “Spring Roundelay”—inspires a highly animated interpretation of Matthisson’s text. The upbeat rhythms in piano and voice as well as the use of a high tessitura in both demonstrate the personality of the text. Like *Die Erscheinung*, it also uses the 6/8 meter, but the trochaic meter and expressive marking “Lebhaft und fröhlich” is full of energy and crispness that contrasts with the waltz-like iambic 6/8 meter of Westenholz’s *Die Erscheinung*. This rhythmic vitality is most appropriate, given the title is “Spring Roundelay,” and that the opening stanza encourages everyone to get up for the May Dance. The energy for the dance is demonstrated by a quarter note followed by an eighth-note motive m. 9 (see Example 10) and then by a dotted eighth followed by a sixteenth-note motive in mm. 21 to the end (see Example 11).

Example 10

Westenholz, *Frühlingsreigen*, mm. 9–10

Example 11
Westenholz, *Frühlingsreigen*, mm. 21–22

These motives parallel the long-short stresses of the poetry and define the dance rhythm. They appear consistently in the vocal line and alternate every four bars between the left and right hand of the accompaniment. This regular rhythm coincides with the Lied’s orderly phrase structure of four-bar phrases to form a complete period; an imperfect half cadence occurs in m. 16 of the vocal line and a perfect authentic cadence in m. 24. Again, Westenholz sets this ababcdcd rhyme scheme in a regular manner (the first two lines of the stanza [abab] are mm. 9–16 and the second two lines of the stanza [cdcd] are mm. 16–24), but the Lied still maintains the flurry of the dance within this clearly defined structure.

Westenholz uses several devices to paint this animated text, a vivid scene of the May Dance and the passion of young lovers. Jaunty rhythms in the piano and voice as well as key of F major (which, curiously, parallels the key area of both *Die Erscheinung* and *Meine Wünsche*) open the Lied and foreshadow the happy mood of the text. The text is clearly wrought for the entire piece, similar to *Die Erscheinung*, through a steady rhythmic motive (also in the piano). By using this lively dance motive in the vocal line, Westenholz maintains clear text presentation and has a means to unify the Lied. The energetic vocal melody alternates between moments of conjunct motion and occasional leaps, perhaps an ascending or descending sixth or ascending fourth or fifth. Westenholz

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84 All three Lieder illustrate pastoral scenes and all three are in F major. None of the other works discussed in this document are in the key of F major or speak of rural events.
chooses a higher tessitura than her two previously discussed songs (f¹–g²), which shows her skill at setting the tone of the text by the range of the melodic line. Although such concepts seem obvious, there is consistency to the manner that Westenholz sets the range, rhythms, and ornaments of the vocal line depending on the nature of the text. Thus far, we have had a vocal range that is terribly low for a somber Lied, a middle range for a serene Lied and now a higher tessitura for a lively one.

Whereas the vocal line demonstrates an essentially simple style, the piano demonstrates elements of virtuosity and proves that the model of accompanying oneself at the piano does not apply here or, for that matter, to any of her songs. The piano partners the voice with rapid sixteenth-note activity either alternating between the left and right hand or doubling each other. The excited tone of the Lied begins with an eight-measure piano prelude that uses block chords in the trochaic rhythm pattern before departing to sixteenths in the right hand. The texture becomes thicker four bars later as the left and right hand double each other in sixteenth notes. These sixteenth-note figures essentially serve as ornamentation while the melody, in dotted quarter notes, is outlined by the outer voices of the right and left hand. Westenholz continues quick rhythmic and harmonic motion during the four measures leading up to the entrance of the voice to effectively set up the sensation of whirling around the Maypole (see Example 12).
Example 12

Westenholz, *Frühlingsreigen*, mm. 1–8

The furious activity of the sixteenth notes continues throughout the Lied against the orderly alternation of the trochaic pattern between the right and left hands. Rhythmic shifts are a hallmark of her style, however, and there is a random occurrence in m. 11,
when she interrupts the steady sixteenth-note slur with a new articulation (see Example 13).

Example 13

Westenholz, *Frühlingsreigen*, m. 11

The technical demands of the accompaniment reflect Westenholz’s training as a pianist, but her attention to articulations also shows her sensitivity to detail. Articulations are varied and make use of two-note slurs, four-note slurs, six-note slurs, and staccato. She establishes a pattern to her articulations during the verse, but she alters her articulation in the interlude and postlude. The left hand sounds the trochaic pattern, but the groupings of slurs in the sixteenth-note pattern changes in the right hand. Instead of the steady group of six sixteenth notes as in the verse, they are now divided into a four-notes plus two-notes. She then completely surprises the listener with a new articulation altogether: sixteenths in the right hand (see Example 14). This complete shift in articulation from the verse also reflects a dramatic change in the piano’s tessitura. For most of the verse, she uses the middle range of the piano, but during the postlude and interlude she moves into the upper range of the right hand (see Example 14). This dizzying accompaniment gives the sense of young lovers dancing wildly and reflects Westenholz’s ability to capture the spirit of the poem through music alone (see Example 14).
Example 14

Westenholz, *Frühlingsreigen*, mm. 28–end

Westenholz continues to show her love for borrowed chords and dominant seventh chords. In almost every measure there is an instance of a secondary dominant, a dominant seventh, or a diminished seventh chord. Furthermore, in this Lied, and a number of her other Lieder, she incorporates a harmonically unstable section, for
example mm. 15–21. Westenholz is also fond of using a series of descending block inversion chords on tonic before stopping on root position (see Example 14).

**Meine Wünsche**

The harmonic variations of *Frühlingsreigen* do not appear to the same degree in Westenholz’s next pastoral Lied, *Meine Wünsche*, but she still shows her love for inverted chords, secondary dominants, and colorful cadences. The poet, Blumauer, presents a pastoral scene in this text and portrays a man dreaming of a house and garden and all the things—a wife and child, good friends and good wine—that will make his life content.

Texturally, *Meine Wünsche* is less busy than the other pastoral Lieder. The poetry is in a first person narrative voice, but as in *Die Erscheinung*, the personal expressive component is reserved. This is partly because the song is without a prelude, phrases are clearly marked within its period structure, and rhythms are simple and doubled by voice and piano. Yet, these techniques bring out another skill of Westenholz as a composer. She is able to vary the regular phrase structure. The constant rhythmic motion of *Frühlingsreigen* gives a sense of freedom within its regular phrase structure, but *Meine Wünsche* does not have this freedom. There are clear beginnings and endings to the phrase structure of *Meine Wünsche* while *Frühlingsreigen* is a constant flurry of activity.

The consistency of *Meine Wünsche* occurs through mostly stable rhythms of straight quarter and eighth notes, in the voice and piano accompaniment. Furthermore, the vocal melody is doubled by the right hand of the piano for the entire Lied. Though the doubling of the vocal line hearkens back to a Berlin school technique, this is not an
accompaniment suitable to be played by the singer. It is not as technically demanding as some of her other songs, but the tempo is rapid and there are moments of thick homophonic texture, varying articulations, and contrasts in dynamics that would be difficult for someone to play while singing at the same time. Likewise, the vocal line is in the upper register, and one would have a difficult time concentrating on the technical demands of both melody and accompaniment.

The range of the vocal line is noteworthy since it ventures into the upper tessitura. Westenholz uses a wide range, from middle c$^1$ to a$^2$, quite a contrast to ranges in her other songs (Das Grab, for example). Once again, there are moments of conjunct motion, but she maintains her love for large intervals. She twice employs a descending octave leap and she continues her affection for ascending fifths and sixths. Particularly striking is the leap of the melodic line in m. 2, which descends an octave, then ascends a sixth (see Example 15).

Example 15
Westenholz, Meine Wünsche, mm. 1–3

\[ \text{Example 15} \]
Westenholz, Meine Wünsche, mm. 1–3

Another jagged melodic move occurs at end of the strophe in m. 14, with a descending octave leap followed by an ascending leap of a fourth (see Example 16).
Rhythmic vitality characterizes *Meine Wünsche* and Westenholz again chooses a rhythmic motive, like *Die Erscheinung* and *Frühlingsreigen*, to unify the verse. Also, as in these previous two Lieder, she interrupts the regularity imposed by this motive with an entirely different one; this time it occurs in the postlude. The motive of the verse is a dotted quarter note followed by two quarter notes or four eighth notes (see Examples 17 and 18). She then introduces dotted eighth notes in the interlude/postlude material. This contrast in rhythm also coincides with colorful harmonies, including inverted chords (see Example 16).
Example 17

Westenholz, *Meine Wünsche*, mm. 1–2

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1. Die Er - de - ist so gross und hehr, man
2. Und die - ses Fleck - chen wähl - te ich auf
3. Auf die - sem Fleck - chen stünde dann ein
4. Und hätt' ich noch ein Gär - chen dran so
5. Und hätt' ich auch so ne - ben - bei mein
6. Nur sei um mich des all zu freun, mir
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Example 18

Westenholz, *Meine Wünsche*, m. 6

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sä - se wär' _ ein_
und _ um mich _ so_
fried - ner Mann; _ mit_
Kohl _ mir dann _ für_
Freund vor - bei _ er_
Freund und Wein, _ und_
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The harmonies of the postlude stand out against the predicable harmonic language of a verse that employs traditional chord progressions, with changes about every measure.

In retrospect, one recognizes Westenholz’s capability to capture the excitement of the dance in *Frühlingsreigen*, yet it lacks the personal emotion associated with an individual. *Die Erscheinung* and *Meine Wünsche* are presented from the perspective of an individual, but there is a direct manner to their presentation. These three songs portray
Westenholz’s ability to vary the form based on the content of the poetry, but the next series of songs illustrate her talents at stirring emotions. Westenholz proves that the regularity of the strophic form does not translate into mundane text settings. Her ability to evoke a plethora of styles and moods from such a simple structure shows an artist who can creatively mold the form depending on the poetic and emotional content.

Lieder with Ornamented Melodies and Expressive Writing

*Das Glücke der Liebe*

In the example of *Das Glücke der Liebe*, Westenholz chooses to use a verse and refrain form. Kosegarten’s jubilant text is in ababcc form, with abab as the verse and the cc couplet as the refrain. The verse is set in a regular structure of eight bars, with the first two lines set in mm. 1–4 and the second two in mm. 4–8. Likewise, the cc refrain is eight measures long. The complete stanza makes up a musical period, with a half cadence at the end of the verse and a perfect authentic cadence at the end of the refrain.

*Das Glücke der Liebe* shares a rhyme scheme with *Meine Wünsche*, but the poetic and emotional content dictate a radically different interpretation. Westenholz did nothing to distinguish the cc from the abab rhyme scheme in *Meine Wünsche*, but then again, there is nothing terribly passionate about the text to require extra emphasis. A straight strophic form is fine for the purpose of describing the wishes of the poem’s character. On the other hand, *Das Glücke der Liebe* is full of passion as the character expresses the joy and intimacy of love. Therefore, it is reasonable to assume that Westenholz would have wanted to stress certain portions of this text. The structure of a verse-refrain form automatically builds in repetition for textual emphasis and the insistent
nature of cc section commands such reiteration. The protagonist of the poem pleads with her partner to accept her and the repetition provided by a refrain emphasizes this urgency. Westenholz also repeats the text “nimm mich ganz” four times within the refrain. This coincides with a harmonically unstable section full of secondary dominants and diminished chords to accentuate eagerly the words “accept me.”

The metrical pattern also seems to dictate certain features of the musical setting. It is trochee (heavy stress, light stress) and, again, Westenholz coordinates text and musical accents. She outlines the trochee meter through strong and weak beats of the musical rhythm. Strong beats may include turns or melismas to compliment the forceful opening stress of the trochee meter. Weak beats are not totally without energy, however, and may also include a flourish. Although Mary Oliver in *Rules for the Dance* states that the trochee meter produces a formal effect that is “not natural,” Westenholz maintains much energy through a unifying rhythmic motive of two eighth-note pick-ups followed by a note of longer duration or even a melisma (see Example 19).

Example 19

Westenholz, *Das Glücke der Liebe*, mm. 1–4

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86 Ibid., 15.
Furthermore she creates an uplifting tone through a cheerful key of G major and the expressive marking *Im mässiger, Bewegung mit Emfindum* (Moderate movement with feeling). These two components in combination with a highly ornate vocal line keep the trochee meter from sounding stiff and effectively portray the poem which describes the ecstasy of an infinite love.

Westenholz illustrates well “The joy of love” through a vocal line representing features of the Italianate style. It is quite florid, with fast rhythmic motion, including many sixteenth-note melismas, dotted eighths, turns, and a flashy thirty-second-note flourish in m. 3. It is an angular line, with large leaps, runs, sighing appoggiaturas, and turns that embody the Viennese’s love of lyrical melodies. Once again, Westenholz incorporates ascending and descending fourths, fifths, or sixths. She also uses an ascending major seventh in m. 13 of the refrain, in addition to a descending ninth (which she used in *Die Erscheinung*) that occurs in the penultimate bar of the vocal line and the right hand of the piano before its final cadence.

The first four measures of the melody display the joy of the text with a turn followed by an ascending leap of a sixth in m. 1, then a descending thirty-second-note scale passage and another turn and sighing appoggiatura in mm. 3 and 4 (see Example 19). This type of technical difficulty requires a skillful singer and the nature of this melody further demonstrates that the simplicity of the strophic form does not mean simplicity for the performer. Furthermore, an expressive melody such as this is far removed from the *völkstumliche* style of the Berlin composers and displays the art song qualities associated with later exponents of the Lied.
Although the piano is in a secondary role when compared to the ornate style of some of Westenholz’s other accompaniments, it is comparable to them because of its harmonies. Essentially the accompaniment consists of half-note octaves in the left hand against eighth-note chords in the right for nearly the duration of the piece. A thicker texture appears in the last five bars of the postlude, but it is still essentially chordal. The simplicity of the accompaniment, however, has colorful properties such as a German augmented sixth chord in m. 6 and a $V^{6/5}/ii$ in m. 14 (see Examples 20 and 21).

Example 20
Westenholz, *Das Glücke der Liebe*, mm. 5–6

![Example 20](image)

Example 21
Westenholz, *Das Glücke der Liebe*, mm. 12–14

![Example 21](image)

Westenholz’s technique of throwing in an unusual chord progression or section of unstable harmony also appears in this Lied. Starting at m. 11 of the refrain, Westenholz builds intensity through a series of vibrant harmonies (see Example 22). Yet again, Westenholz demonstrates a mature approach to the Lied even though the texture and form are simple.
Example 22

Westenholz, Das Glücke der Liebe, mm. 15–end

Westenholz continues her expressive use of sudden and intense dynamic changes. The verse opens *dolce*, but mostly remains at a *p* dynamic level. Intensity builds during the refrain through a crescendo to *f* with a sudden drop to *p* before starting another crescendo. Instead of ending the vocal line on triumphant and joyous *f*, however, she drops back to *p*. The accompaniment then moves through a couple of sharp dynamic changes in its five-bar interlude. Two unexpected shifts to *p* follow two crescendos to *f*. This building of intensity through the sudden dynamic changes and repetition of text seems appropriate to the pleading tone of the refrain, but the dynamic of *p* in voice and piano to close the piece is a surprising turn for such a passionate text setting (see Example 22). Perhaps Westenholz is reflecting the intimacy of the two lovers, since the poem presents a woman speaking to her lover. Though this quiet ending is unusual when
considering the rapturous tone of music and text, her penchant for creative writing carries over into all of her compositional practices.

**Huldigung**

Like *Das Glücke der Liebe*, *Huldigung* is another expressive song about love, but it is rapturous with an element of ecstasy as the subject speaks of the spiritual and physical desires of his love. Yet, again, Westenholz demonstrates her ability to keep her text settings fresh with an assortment of approaches to the piano and vocal line. A popular accompanimental figure she favors in *Huldigung* and other songs is the broken chord. In each Lied, however, she alters the rhythmic figure, the placement of the chord (either right hand, left hand, or simultaneously), or the order of the intervals so that each Lied has a distinct quality from the others. Westenholz often uses chromatic bass lines or pedal tones, but only two out of these eleven Lieder resemble each other in melodic and harmonic construction.

In *Huldigung*, Westenholz outlines the harmonies in broken eighth triplets for virtually the entire Lied. The triplets of the accompaniment offer a sense of continuous motion throughout the Lied and Westenholz presents them in a variety of articulations. The prelude opens with an alberti bass-like figure in the left hand with an arching melodic phrase in triplets in the right. She enhances *Huldigung*’s expressive marking of *Massig und mit Empfindung* (moderate with feeling) with an expressive crescendo in m. 3 and through slurred and staccato articulations. Once the voice enters, the piano proceeds to an accompanying role with octave half notes in the left hand against triplets in the right.
For musical interest, Westenholz combines the fluidity of the triplet figure with a few different melodic devices. In some instances, the outlined chords of the melody are in close intervals, but frequently she interrupts the trance-like motion with large intervals, such as an eleventh in the right hand of the piano in m. 10 (see Example 23) and a tenth in m. 16. She also interjects block chord triplets in the accompaniment, e.g. mm. 9 and 21, to vary the pattern of broken triplets (see Example 23 and 24, respectively).

Example 23
Westenholz, *Huldigung*, mm. 9–10

Finally, in addition to static longer note values in one hand against triplets in the other, Westenholz uses the fluid motion of triplets in both hands, e.g., during the prelude and postlude. The lull that constant triplets provide, however, never occurs in this work. The four-bar postlude alone shows how Westenholz can vary this simple technique. In m. 20, she has right and left hand in broken triplets with parallel arching phrases, in a *mf* dynamic level. To intensify the drive to the end, in m. 21 the left hand uses block chords against descending lines in the right hand that includes a leap of a fourteenth. Now the dynamic level is *ff*. Westenholz includes a sudden diminuendo in m. 21 with a uneven, chromatic melodic line in the right hand while the left hand is in quarter notes, and then
triplets. The postlude ends with her favorite V\(^7\)–I cadence on two block chords with a missing fifth on tonic. This cadence is an abrupt stop to the Lied’s perpetual motion (see Example 24).

Example 24

Westenholz, *Huldigung*, mm. 19–23
Westenholz contrasts the steady triplets of the accompaniment with a vocal line that primarily uses dotted rhythms and an occasional triplet motive. When the voice has triplets, it partners with the accompaniment in either thirds or sixths. Otherwise the rhythm of piano and voice are independent from each other. Both share a similar jagged melodic line with moments of lyricism mixed with large descending and ascending leaps; e.g., a descending seventh (m. 7), descending sixth (mm. 9, 11, and 19), as well as ascending octaves (mm. 5 and 18) in the vocal line. Sometimes Westenholz resolves the leap in the typical stepwise motion, but many times she will balance a large leap with another in the opposite direction, as in m. 7 (see Example 25).

Example 25

Westenholz, *Huldigung*, mm. 7–8

Such disjunct melodies in the voice and piano challenge the folk nature of the Lied melodies at this time, yet they do not represent the beauty associated with the Viennese School. Rather they present a series of highs and lows, similar to the nature of the subject’s passion. One moment, the poem’s character “leaps” to his lover and the next he wonders “what if darkness should envelop himself.” Westenholz cleverly illustrates the height of utter bliss and the depth of a lover’s anxiety with leaps up and down through the range of a tenth (eb²–g¹) in the vocal line and two octaves in the right-hand piano (c¹–c³).

Within the disconnected vocal melody, Westenholz clearly presents the text. Her talent for creating a well-structured form, which includes parallel musical and textual rhythms, is consistent in *Huldigung* and throughout her Lieder. Her preference for a repeating rhythmic motive effectively defines the meter of the text and shows careful
attention to the rhythm of the language. In most of her unornamented Lieder, one could actually recite the text to the rhythm of the melody and have a resonant reading of the poetry. This idea extends to *Huldigung* which mostly uses a repeating motive of a dotted eighth and sixteenth note followed by longer values to reflect the light- light- heavy stresses of the opening line of each stanza (see Example 24).

The form of each stanza of poetry is ababbbcc and the musical structure is, again, in four-measure phrases, with a half cadence at the end of the abab segment and a V7–I cadence at the end of the bbcc. There is nothing innovative about how she handles the strophic form, but as in *Frühlingsreigen* the fluidity of rhythm keeps the form from sounding too rigid. In addition to the melodic line, the articulation changes in the accompaniment and many dynamic changes keep the Lied from sounding dull.

*Huldigung*’s harmonies are typical of the era, with traditional chord progressions and her love of secondary dominants. Although the melodic line is expressive, the harmonic language is not as sophisticated as one might predict for such a heartfelt text. In some of her other Lieder, Westenholz relies on sighing appoggiaturas, color chords, chromaticism, and rapid harmonic change, but *Huldigung*’s harmonies change approximately every two beats or per measure. The most interesting harmonic motion occurs between mm. 9 and 11, with slight chromaticism and a harmonic change on almost every beat. Even though Westenholz does not rely on harmonic language to illustrate the text, the abrupt melodic lines, use of rhythmic motives, and juxtaposition of duple and triple rhythmic elements represent a mature approach to text setting.
**Lied der Liebe**

In many respects, the distinguishing feature of Westenholz’s writing is her ability to take the strophic form and mold a unique creation depending on the text. She may use expressive harmonies and a simple melody in one Lied and simple harmonies with an expressive melody in another. Likewise, the accompaniment may be the distinguishing feature of one work, but the vocal melody is the highlight of another. Westenholz uses techniques seen in the songs of her predecessors and contemporaries, but they are usually highly developed to the point that the ultimate sources are unrecognizable. In *Lied der Liebe* she chooses to double the melody in the right hand, but this setting would scarcely be classified as an example of an early Lied.

The opening seven-measure prelude of Matthisson’s *Lied der Liebe* presents a disjunct melodic line. It is set in the key of Bb with an expressive marking of *Sanft, etwas lebhafte Bewegung* (soft, somewhat lively movement). According to eighteenth-century theorists, the key of Bb represents “cheerful love,” and the lively meter of 2/4, rapid sixteenths in the piano, and crisp rhythm of the vocal line heartily express this bliss. Westenholz’s choice of continuous sixteenths for a joyful text is not particularly inventive, but almost every Lied discussed here, (except the slower *Das Grab*), uses rhythmic motives in continuous motion. There is a great deal of energy in all of her songs with only a few instances of slow rhythmic motion. Either piano or voice or both carry rhythmic vitality throughout her Lieder. In the case of *Lied der Liebe*, the piano is the recognizable partner who provides persistent activity.

In addition to the steady movement the piano offers, it is the partner that contains the most interest because of its varying textures. The prelude uses block chords, turns, and a disjunct melodic line (see Example 26).

Example 26

Westenholz, *Lied der Liebe*, mm. 1–7

Once the voice enters, the right hand echoes the melody of the voice while the left hand provides a pedal point and broken sixteenths. Like *Huldigung, Lied der Liebe* does not allow this rhythmic pattern of sixteenths to be redundant. Their articulation varies, as does their arrangement. On some occasions sixteenths alternate back and forth between the left and right hand of the piano or move in contrary motion. They may sound against longer note values, appear in broken chord patterns, or appear in ascending and
descending scalar passages, conjunct or disjunct motion (see Examples 27 and 28). Rest occurs only in the final block chord cadences of the introduction, interlude, and postlude.

Example 27
Westenholz, *Lied der Liebe*, mm. 9–11

![Example 27](image)

Example 28
Westenholz, *Lied der Liebe*, mm. 15–17

![Example 28](image)

In addition to the rapid sixteenths, *Lied der Liebe*’s piano articulations provide extra punch to an already energetic accompaniment and show Westenholz’s ability to write idiomatically for the instrument. She carefully attends to accents (mm. 5-6, see Example 26) staccatos (m. 33, see Example 29) and slurs which alter the quality of the sixteenth notes. She incorporates two-note (m. 5 and m. 21), three-note (m. 9), four-note (m. 28), and eight-note slurs (mm. 15 and 16). She also uses contrasting articulations in each hand of the piano in mm. 33 and 34 of the postlude.
This dizzying effect does not stop with the verse. The rhythmic activity intensifies in the interlude and the clearly defined postlude. Many of Westenholz’s songs interchange the interlude and the postlude, but Westenholz specifically writes a postlude after the last stanza. Both interlude and postlude use a thirty-second-note flourish and add triplet sixteenths to the already busy sixteenth-note figures. Westenholz further extends rhythmic drive in the postlude with the addition of a dotted sixteenth-note figure, an added thirty-second-note figure, and a full measure of triplet sixteenths before the final cadence. A thirty-second-note flourish in the right hand leads up to a strong IV–V\(^7\)–I cadence for a sudden ending to the joyful bliss of love (see Example 29)

Example 29

Westenholz, *Lied der Liebe*, mm. 33–end
Because of the rapid rhythmic element, the harmonies also change quickly. There are times when harmonic changes occur more often than others, but chords typically change every two beats or more. Westenholz uses many chord inversions, which helps to keep simple harmonies interesting. Instead of the monotony of root position chords or broken chords based on root position, for example, she uses first, second, or third inversions. She livens up the broken chords with large leaps, passing tones, arpeggios, and various articulations. Once again, she favors secondary dominant harmonies and incorporates some color chords. Although it is not a full modulation, mm. 16–20 briefly emphasizes the dominant key, F major, and then quickly resolves to tonic in m. 21. Again, Westenholz uses a simple harmonic language, but it is never lackluster because of the other compositional tools she layers on top of it.

The texture is one tool that Westenholz varies to keep the Lied vibrant and in turn draws attention away the fact that the right hand of the piano doubles the vocal line. The accompaniment is busy, disguising the doubling, but the vocal melody is clearly wrought with more precision than how it appears in the piano. The text occurs in straightforward eighths, quarters, and sixteenths, and is mostly syllabic. On a few occasions a sixteenth-note figure elongates a vowel of the text, but the rhythmic figures are clear-cut and not of a lyric, ornamental nature. The vocal line’s regular rhythm, mostly conjunct motion, and melodic personality have a folk-like ring, but the advanced accompaniment elevates this simple melody to the realm of art song.

Schubert’s setting of *Lied der Liebe* further validates Westenholz’s Lieder as a respectable contribution to the history of the art song. In observing the two settings of *Die Erscheinung*, it appears that Westenholz is a strong contender for Schubert in text setting.
An assessment of both settings of *Lied der Liebe* proves the same point. Schubert’s version (written in 1814) presents more drama than the Westenholz setting (published in 1806), but her style of writing is no less complicated than Schubert’s. Both settings are progressive— Schubert with a recitative-like section and Westenholz with her interlude and postlude.

Schubert and Westenholz approach the form in a similar manner. Both Lieder are in strophic form with the aabb rhyme scheme in four-measure phrases and classic period structure. The aa section is in eight measures with a half-cadence, followed by an eight measure bb section with a V–I cadence. Schubert, however, only uses this strophic format for verses 1–4 and verse six. He writes verse five as a highly expressive recitative. This portion of the text continues the euphoric tone of the earlier verses and speaks of the “holy hour of midnight” when the lovers will view “a country where lovers are eternally united.” Westenholz does nothing to bring out this text, while Schubert’s dramatic recitative is gripping with abrupt markings of *sf, fp,* and *sfp* every two beats, followed by *p* for two measures, and then another *fp*. Curiously, both composers set the text in the key of Bb major and employ strong rhythmic elements containing sixteenth-note patterns—Westenholz’s version is in duple meter and Schubert’s is in a compound duple meter of 6/8.

There are several compositional techniques in Schubert’s *Lied der Liebe* that appear earlier in the works of Westenholz. Schubert makes use of broken-chord sixteenth notes with a walking bass line as in Westenholz’s *Die Erscheinung*. He also includes several dynamic changes in the course of the Lied, sometimes in quick succession, as in *Das Glücke der Liebe*. Schubert’s *Lied der Liebe* also demonstrates a skillful approach to
text, like Westenholz, with parallel musical and poetic accents. He even uses a repeating rhythmic motive in the text declamation similar to Westenholz in _Huldigung_. Moreover, both settings of _Lied der Liebe_ share the same idiomatic writing for the piano, including a variety of articulations. However, virtuosic writing for the piano appears only in the Westenholz setting and occurs during the interlude and postlude. In both settings, the harmonic language is fairly simple, but Schubert’s rising progressions suggest anticipation as the character of the poem awaits his beloved,\(^{88}\) while Westenholz’s rapid rhythms in the accompaniment may portray the same sentiment.

In conclusion, Schubert’s careful attention to the dramatic design of his _Lied der Liebe_ is lacking in the Westenholz setting. Her setting, nevertheless, certainly demonstrates an interest in expanding the form from its simple origins and shows she can move successfully in Schubert’s artistic circles.

**Lieder That Represent the Early Romantic Style**

Simple is not an adjective to describe Westenholz’s _Weine nicht, es ist vergebens, Morgenlied, Trost der Hoffnung_, and _Der Bund_. These are examples that demonstrate her most mature harmonic and expressive language. The previously examined Lieder point out features that expand the model of the classic Lied and show an expressive approach to text setting, but the next four Lieder illustrate her move into the romantic style. They contain several of her familiar compositional techniques, but their melodies and harmonies reflect an increased expressive language that appears highly developed for her time.

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Morgenlied

Morgenlied is an anonymous text that resembles a prayer. The subject gives thanks for the beauty of nature, sings praises to “you above,” asks for a path to the Father, and seeks His patience. Westenholz sets this plea with rhythmic freedom governed by a multitude of dynamic and expressive markings. She directs the performer to interpret the piece Im mässiger Bewegung mit Ausdruck (In moderate movement with expression) and the opening prelude is designated dolce. The rhythmic design of the prelude allows for a great deal of artistic license through diverse figures. These devices include eighth and sixteenth note, thirty-second-note triplets, a dotted eighth and sixteenth notes, and a double dotted eighth and thirty-second-note motive. Although lyricism and conjunct motion prevail, Westenholz includes a dramatic ascending leap of a thirteenth (e¹–c³) in m. 2 of the right hand piano. This highly ornamented melody effectively provides the backdrop for an emotionally charged text (see Example 30).

Example 30
Westenholz, Morgenlied, mm. 1–4
Once the piano sets the mood for the text, it moves into a subordinate position. 
The vocal melody takes center stage and the piano, yet again, employs her favorite 
technique of open octaves as a chromatic bass or pedal tones against eighth-note chords 
in the right. She moves smoothly, though, from this simple texture to the more expressive 
tone of the interlude/postlude. Westenholz differentiates the postlude from the prelude 
with more rhythmic activity and syncopation. Whereas the prelude incorporated a 
rhythmically free and lyrical melodic line in the right hand, the postlude has an imposed 
regularity through more consistent rhythms. In the penultimate measure, a forceful 
presentation of descending sixteenth notes in octaves occurs in the right hand. These 
figures precede a strong V\(^7\)–I final cadence and parallels the exclamatory text at the 
endings of each stanzas, such as “My song of praise rises to you above!” or “Then, 
Father, have patience with me!” (see Example 31).

Example 31
Westenholz, *Morgenlied*, mm.18–end

Westenholz’s text settings typically use regular four-measure phrases, but she 
departs from this formula in *Morgenlied*. Its irregularly shaped musical phrases build 
upon the text’s lines of various lengths for a “light sweet, yet unbreakable touch.”\(^89\) 
Instead of setting this abab rhyme scheme in a sixteen-measure period structure, she sets

\(^89\) Oliver, *Rules for the Dance*, 43.
it in thirteen measures. These thirteen measures subdivide into three measures (a rhyme) plus two (b rhyme) followed by another three measures (a rhyme) plus two (b rhyme) with a repeat of the last line of text in the final three bars. This uneven approach to the phrase structure provides a foundation for the melodic freedom of the vocal line.

The vocal melody mimics the quality of the prelude material with a lyrical ornamented style encompassing a high tessitura (the top note is an $a^\text{b}_2$ which the melodic line ascends four times). Although the melody moves primarily in conjunct motion, there are a number of appoggiaturas, turns, and expressive leaps (see Example 32).

Example 32

Westenholz, *Morgenlied*, mm. 4–14

![Musical notation](image)

Moments of syllabic text presentation alternate with the ornamented style to create a clearly articulated verse, but with fluidity and beauty. A rhythmic motive in the style of the Reichardt *deklamatione* (mm. 4, 7, and 13, see Example 32), gives unity to
the text recitation, but does not, however, restrict melodic freedom. Another technique Westenholz uses for text recitation is in mm. 5 and 12 (see Example 32), where she silences the right-hand piano part for clear text presentation. Clarity of the melodic line appears through a series of ascending and descending motives, rhythmic repetition, and the pull towards the Ab. Within these unifying elements, Westenholz creates a flexible melody full of chromaticism and dynamic changes. The expressive quality of the melody also demonstrates her interest in bringing out the emotional character of the text to elicit an emotional response from the listener.

Westenholz frequently uses seventh chords and secondary dominant chords, but her combination in *Morgenlied* provides “an emotional expressionism that reaches the height of romanticism.”\(^9^0\) Many of Westenholz’s Lieder contain sections of instability, but mm. 8–16 show a significant departure from the tonal center of Ab. With the support of chromatic pedal tones in the bass line, the harmonies advance from simple to complex through a series of mediant harmonies and borrowed chords (see Example 32).\(^9^1\) Westenholz further provides harmonic intensity through suspensions in the accompaniment and chromatic passing tones in the vocal line.

*Weine nicht, es ist vergebens*

This type of unstable harmonic writing reappears in *Weine nicht, es ist vergebens*. Indeed, both *Morgenlied* and *Weine nicht* resemble each other in their method of construction and have the flavor of the classic *emfandsamer Stil*. They both use chromaticism, and appoggiaturas, as well as heavy and extreme use of ornaments and

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\(^9^0\) Shafer, “Sophie Westenholz,” 4:239.
\(^9^1\) Ibid.
dynamics. Likewise, they both integrate a Viennese-style vocal line in a high tessitura, that is full of lyric beauty (*Weine nicht’s* top note is a b²). She also structures the bass line of each Lied in open octaves and broken chords as the foundation for harmonic changes.

The prelude of *Weine nicht* immediately sets up the harmonic variety of the Lied with seventh chords and secondary dominants before firmly establishing the key area of Bb at the vocal entrance (see Example 33).

Example 33

Westenholz, *Weine nicht es ist vergebens*, mm. 1–4

![Example 33](image)

The pedal tone of the bass provides harmonic interest through a series of inversion chords before an extreme move into chromaticism beginning m. 9. The tonal center is ambiguous, with an array of secondary dominants, diminished and inverted chords based on the leading tone, along with mediants, subdominants, and dominants.

Westenholz re-establishes the tonic-dominant relationship in the postlude, but a great deal of the Lied is clearly chromatic and unsettled (see Example 34).
This move from stable harmony to instability seems to reflect two ideas of the subject material—the joy of life and love as well as the bittersweet realization that all of life’s pleasures vanish and “sorrow is left to me.”

As in *Morgenlied*, an asymmetrical phrase structure enhances the harmonic freedom of *Weine nicht*. There are six lines in each stanza with an aabaab rhyme scheme, but clear cadences are absent because of the ambiguous harmonies. She incorporates rests for pauses in the text, but the musical cadence structure and its relationship to the poetic cadences is more difficult to pinpoint. Given the pattern of most of her other Lieder, one would assume that there would be a cadence at the end of the first aab portion of the stanza and another at the second. In *Weine nicht*, however, the grouping of the rhyme scheme according to strong cadences is: aa baa b. This asymmetrical rhyme scheme is
odd in relationship to her typically orderly arrangements of the poetic stanza. A V\(^6/5\) to I cadence appears after the presentation of the aa portion (or two lines of text), m. 8. The next strong cadence, V\(^6/5\)–I, occurs after three more lines of poetry, baa. The final line of poetry, b rhyme, is underscored by two more strong cadences, presumably, because the line is repeated. It first occurs with a cadential 6/4 (mm. 16 and 17, see Example 34), then a final cadence of another cadential 6/4 (mm.19–20, see Example 34). This is not only a strange grouping of the rhyme scheme, but two cadential 6/4 progressions within two bars are also unusual. The departure from form and harmony of Morgenlied and Weine nicht certainly pave the way to Der Bund and emphasize Westenholz’s love of drama.

*Trost der Hoffnung*

Westenholz’s appreciation of drama carries over to her setting of Schink’s *Trost der Hoffnung*, especially in the frequent appearance of suspensions. The tension and release provided by a suspension are effective descriptive tools for a setting that expresses sorrow and solace in the same stanza. *Trost der Hoffnung*’s prayerful stanzas describe many of life’s bitter moments: the loss of friends and fortune, the failure of self, and the cold nature of humans. Joy, however, ends each depressing soliloquy as the subject revels in the presence and comfort of the “daughter of heaven, Chosen One.” Based on these two principles, Westenholz cleverly designs the strophic form as a binary structure. The poetic form is much longer than any other of her Lied’s texts, so, she capably chose a form that would accommodate a long stanza. To be expected, she sets the reflective portion of the stanza (ababcdcd) as the A section of the binary form and the hopeful portion (efef) as the B section.
An opening key area of G minor sets the somber mood for the A section and favors regular and articulated rhythms over florid piano/vocal lines. The piano is purely in an accompanimental role with little melodic interest, but it provides a rhythmic pulse and harmonic changes. A three-and-a-half-measure prelude opens with slow rhythmic motion which increases towards the entrance of the voice. An arching phrase in the right hand introduces a suspension in m. 3 (see Example 35), which is a prominent figure throughout the Lied.

Example 35
Westenholz, Trost der Hoffnung, mm. 1–3

![Example 35](image)

Except for three measures, the left hand provides octaves throughout the entire Lied while the right hand provides block chords (A section) and broken chords (B section). Articulations provide some variety within the chordal structure—groupings of pitches in two-and three-note slurs with staccato—but this is not one of Westenholz’s more artistic accompaniments. The only drama the piano provides is a pedal bassline alternating with a chromatic bassline to introduce secondary dominants and augmented sixth chords for heightened tension in the solemn portion of the stanza. These unstable harmonies in mm. 10–16 display the angst of the subject material and include expressive color chords based on a diminished seventh. As in Morgenlied, this type of writing arguably moves her into the nineteenth century.

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92Shafer, 4:239.
Example 36

Westenholz, *Trost der Hoffnung*, mm.10–16

In contrast to the uninteresting accompanimental figures of the verse, a livelier postlude features a chord change on almost every beat, and Westenholz adds a sixteenth-note melisma in the penultimate measure. The ascending conjunct motion of the right-hand melody leads up to this run and seems to represent a sense of joy. Westenholz even inserts a leap of a tenth (c\(^2\)–e\(^3\)) to reflect a moment of hope. She quickly returns the subject to the despair of the opening of each stanza by stating the melisma as a descending scalar passage. Therefore, the right hand’s final note ends up a thirteenth below the top note of the phrase. This actually points to another consistent feature of Westenholz’s style—the wide range she utilizes in the piano. In m. 33, the lowest note of the piano is a GG and the highest note is an e\(^3\) (see Example 37). Whether or not Westenholz intends this wide range for descriptive purposes, it is noteworthy that she uses a broad spectrum of the piano in this Lied and others, e.g., *Frühlingsreigen* and *Die Erscheinung*. 
Example 37

Westenholz, *Trost der Hoffnung*, mm. 31–end

The vocal line above this simple piano texture is expressive, but not in a free and florid manner. The text-setting is mostly syllabic, but the melody is full of leaps and includes appoggiaturas, suspensions, accents, and sighing motives. For example, two 9–8 suspensions occur in mm. 7–8 and a 4–3 suspension occurs in m. 15 (see Example 38 and 39).

Example 38

Westenholz, *Trost der Hoffnung*, mm. 7–8
Example 39

Westenholz, *Trost der Hoffnung*, mm. 13–21

The melodic line is uneven, with several dynamic changes, crescendos, and decrescendos. Furthermore, she uses the gamut of the vocal range with many dramatic leaps into and out of registers. Westenholz favors the large leaps of octaves (mm. 12–13, m. 16, mm. 19–20, m. 29) and a ninth (mm. 28–29), along with her characteristic leaps of fifths and sixths.

These large intervals not only interrupt the flow of the vocal line but also serve an illustrative purpose. The leap of the descending octave in m. 16 allows the voice to switch to the low tessitura (c♯1–e1) after several measures of a higher tessitura (d2–a♯2). This abrupt shift seemingly represents the subject’s own depleted emotional state.
Through an ascending octave in mm. 19–20, Westenholz moves from the sadness of the first portion of the stanza to the joy of the second. These disjunct melodic lines are a regular feature of her vocal writing, and there seems little concern for how she approaches or leaves a large interval. In m. 27 of the B section, for example, she moves from \(d^2\) to \(g^1\) through a sixteenth note run and then leaves it by an ascending sixth (\(e^2\)). Rather than resolve \(e^2\) through a descending step, she resolves it with a descending ninth (\(d^1\)). Furthermore, she leaves \(d^1\) by an ascending octave leap (\(d^2\)) followed by a descending sixth (\(f^\#^1\)). This skipping around indeed contrasts with the virtually stepwise motion of the previous measures (see Example 40).

Example 40

Westenholz, *Trost der Hoffnung*, mm. 25–30

In addition to this passionate vocal line, Westenholz adds an element of intrigue to *Trost der Hoffnung*’s melody (it also happens to be the only marking of its kind in the Lieder studied in this document). On a \(g^3\) in m. 5, Westenholz uses an expressive marking often used in nineteenth-century bel canto singing— the *messa di voce* (see Example 41). This type of expressive device was a well-known technique developed before Westenholz’s time, but her specific marking to shape the tone in this manner further proves her attention to the smallest details of musical expression.
Example 41

Westenholz, *Trost der Hoffnung*, mm. 4–6

\begin{center}
\begin{music}
\sample{Der Bund.png}
\end{music}
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*Der Bund*

The pinnacle of musical expression lies in Westenholz’s setting of Matthisson’s *Der Bund*. It is by far the most sophisticated of the pieces studied in this document and encompasses a wide palette of musical devices to illustrate its poetry. It is a through-composed piece with a kaleidoscope of harmonies, melodies, rhythms, and expressive markings. Divided into three distinct sections, *Der Bund* opens with a prelude, incorporates two interludes between each section, and ends with a virtuosic postlude. Westenholz cleverly intertwines voice and piano so that each has an opportunity to display technical facility without overshadowing the other. While the voice sings, the piano essentially fulfills an accompanying role, but when the piano is alone, it has the opportunity to dominate the texture. The pairing of these two entities eloquently demonstrates the passion of the lovers in the poetry, and moves toward the early romantic style.

Whereas the strophic form was a suitable means to express the texts of the previous Lieder, *Der Bund*, seems to require an elaborate musical setting. The structure of the poetry differs from those of the other Lieder and lends itself well to three distinct
musical styles. Stanzas one and three have the rhyme scheme, ababcc, while the second has a freer scheme with only two rhyming lines. The through-composed form allows Westenholz to address fervently each stanza of this heartfelt text with a number of compositional devices.

Westenholz sets the three stanzas of poetry in three separate manners. She gives the first stanza a traditional period structure of sixteen measures, with an imperfect half cadence at the end of the first eight bars of the abab rhyme scheme and an imperfect authentic cadence at the end of the final couplet. The first eight bars of text and music have internal points of arrival: the eight bars can be broken down into four and four. The second eight measures of text (cc), in contrast, are unclear and do not sound as if they fall into such a sectional form. Westenholz presents the abab text in the manner of Reichardt’s declamation, with speech-like rhythm in short note values. As the Lied moves into the last two lines (cc), the text is set in a lyrical, sustained style, with longer note values and an elaborate ornament to declaim the word “leiser.”

Westenholz gives the second stanza an irregular phrase structure, or: an eight-measure phrase followed by a ten-measure phrase. Since there is no particular rhyme scheme imposed on this text, there is a sense of flexibility to the structure. The confines of an orderly design are thrown out in favor of an expressive interpretation that happens to coincide with the most harmonically unstable section of the Lied. Again, Westenholz alternates a speech-like manner of text declamation with lyrical elements. In this stanza, as well as the other two, there are musical pauses in the vocal line to reflect the pauses of the text, but Westenholz also cleverly uses rests between certain words to heighten their meaning.
Although the rhyme scheme of the third stanza of text is the same as that of the first stanza, the musical layout is completely different. More like the second section, the third features unstable harmony and freedom within the form. The twenty-two measures of musical text in stanza three contrast with sixteen in the first section. These twenty-two measures can be broken into three groups of eight-six-and eight, with cadential points occurring at the end of each. Although the cadences give a sense of structure, there still is an extraordinary amount of freedom within the musical phrases because of flourishes and animated rhythm in both piano and voice. The text declamation is also free, with an assortment of dotted and speech like rhythms and lyrical passages. The composer cleverly designed the music to build towards the final climax where she emphasizes the eternal bond of the lovers by repeating text for the first time and elongating the rhythmic values of the vocal line as if painting the text “unending.”

Musically speaking, the first large section of *Der Bund* (in the key of Ab and meter of 4/4) opens with a short piano prelude in forceful dotted eighth rhythms followed by triplets (see Example 42).
Example 42

Westenholz, Der Bund, mm. 1–5

The expressive marking \textit{Poco adagio con molto espressione} implies a sophisticated approach to the text and Westenholz delivers a complex musical style. The piano, for example, plays several different roles as the Lied develops. Westenholz presents its many functions in the first stanza: solo instrument, accompanying instrument, illustrative partner to the voice, and vehicle for harmonic and rhythmic changes.

While the opening piano prelude is stately, it drops back into an accompanying role (as in \textit{Die Erscheinung}) once the voice enters: the left hand provides the strong beats in octaves while the right hand sounds block or broken chords. Characteristic of Westenholz’s style, the left hand in the piano alternates between pedal tones and a walking chromatic bass line for much of the Lied. Westenholz gradually increases rhythmic motion in the right hand. However, beginning in m. 9 she leads to a transitional period beginning in measure eleven with a $V^7$–$i^6/4$–$\text{vii}^7/V$–$V$ progression. This harmonic
and rhythmic progression expands the opening block chords of the right hand to broken sixteenths. Westenholz further develops rhythmic drive in the right-hand piano through the expansion of broken sixteenths to sixteenth-note sextuplets.

Example 43

Westenholz, *Der Bund*, mm. 8–12

The sextuplet figure of the right hand occurs below dotted rhythms and straight sixteenths in the vocal line and corresponds to the text “in dark clouds moves a light hand.” This rhythmic contrast works in conjunction with a left-hand chromatic progression, in octaves, which includes secondary dominants and diminished color chords. Harmonic rhythm remains slow, however, and the bass line continues to alternate between a diatonic or chromatic pedal point. The chord progressions, with augmented sixths, diminished chords, and second inversion chords, together with the increasing rhythmic drive certainly paint a picture of the “dark” clouds.
Above this multifaceted accompaniment is a vocal line that mixes lyrical elements with moments of virtuosity. It features large ascending and descending leaps such as sixths, sevenths, and ninths. Furthermore, Westenholz uses thirty-second-note flourishes as well as melismas for an impassioned deliverance of text. The text is delivered syllabically for the most part, but she chooses various ornaments to emphasize particular words and demonstrate the singer’s technical facility (see Example 44). The voice presents a long melisma in dotted and straight sixteenths on “leiser” of “mit leiser Hand” (with a light hand), which encompasses an entire measure (see Example 45). The melisma’s dotted rhythms and sixteenth-note groupings have a more articulated sound than the smooth sextuplet sixteenths of the accompaniment. Their different articulations show a clever approach to rhythm.

Example 44

Westenholz, Der Bund, mm. 10–11

Example 45

Westenholz, Der Bund, m. 15
The constant motion of the sextuplets in combination with another progression of harmonic changes (including secondary dominants and an augmented sixth chord), create an atmosphere of unrest, possibly to signify “die Sympathie geheimnisvoll ihrer Band” (mysterious sympathy of her bond). Westenholz chooses to restate “geheimnisvoll” for emphasis, and closes this section with a short postlude of rising sixteenth notes in the right hand, followed by a similar sequence in the left hand, before both descend to the final cadence.

The second large section of the composition, beginning with “Empfang’, Ersehnter” (see Example 46), shows a more dramatic display of the text. It opens in the key of E major with the piano back in its accompanying role. The rhythmic motion of the piano echoes the first section with half notes in the left hand against eighth notes in the right. Free above this simple texture, however, the vocal melody intensifies. It is less cantabile than in the first stanza, with an increasingly uneven melodic line with more frequent large leaps, and movement into the upper range of the voice (the top note is an a^2). The melody also increases the number of turns, declamatory passages, and melismas (on the words “Freuden,” joy, “Himmel,” heaven, “holdes,” lovely, and “besser,” better).

As the poetry describes Earth carrying off Psyche (m. 32), the piano begins building rhythmic and harmonic drive. The fervor of sixteenth-note sextuplets in the right hand outlines the chords of an unstable modulatory passage over an F# octave pedal in the left hand. The rhythmic pace of the sixteenths abruptly stops with the text “so rettete von Tauris wildem Strand sein Heiligthum, Orest ins bessre Land” (mm. 37–43, “Thus delivered Orestes from the wild shores of Tauris, His sanctuary into a better land”). The flow of the sixteenths is interrupted by dotted sixteenths in block chords in the right hand
over an octave E pedal. This pattern, in addition to two other musical ideas, expresses this dramatic text. The piano and voice first double each other in forte dotted rhythms (“so rettete von Tauris wildem Strand”), followed by two bars of a lyrical line (“sein Heiligthum”). Then “Orest” is framed by two eighth rests. A final flourish on the word “bessre” follows before the piano furiously continues with a virtuosic interlude of heavy dotted rhythms and thirty-second-note flourishes. In addition to the creative text painting, mm. 37–43 also begin the transition from E major back to the original key of Ab major. The piano interlude solidifies the key area and ends on a $V^7$–I cadence in the key of Ab.

Example 46

Westenholz, Der Bund, mm. 25–32
Example 46 continued

Westenholz, *Der Bund*, mm. 33–35
Example 46 continued

Westenholz, *Der Bund*, mm. 36–43
Example 46 continued

Westenholz, *Der Bund*, mm. 44–48

The final section of *Der Bund* contains the most varied musical ideas of the piece. Its text, beginning with “Du, den ich kühn,” sets the stage for the rest of the Lied’s “wild abandon” in expressing the sanctity of this bond. The key of Ab returns but this section opens with a surprising dip into the subdominant (Db) before moving to tonic. The piano strongly portrays the passion of this text and is an illustrative partner to the voice.

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93It is interesting to note that although Westenholz opens and closes the Lied firmly in the key of Ab, she opens stanza two in the key of E major and the final stanza in the subdominant.
because of its added moments of virtuosic flourishes, thicker textures, syncopated rhythms, and constant motion. For example, a dramatic sixty-fourth-note piano flourish occurs in m. 61 after the text “Am sternen Himmel flammt” (To the stars of heaven are enflamed).

Example 47

Westenholz, Der Bund, mm. 61–62

Partnering this accompanimental drama is the powerful vocal line with its declamatory dotted rhythms, octave leaps, and virtuosic melismas. The texture is busy and many expressive and dynamic markings portray the emotional vigor of this ardent text. A continuous building of intensity during the final text, “der Geister Einklang tönt unendlich fort,” is through Westenholz’s familiar technique of harmonic instability. These few measures are full of borrowed chords, dominant sevenths, second inversion chords, and augmented sixths, over a chromatic bass line (see Example 48). Westenholz further emphasizes text by rhythmically stretching out the word “unendlich” (unending). The first declamation of “unendlich” is in quarter notes and the final setting is a thirty-second-note vocal flourish—both declamations are accentuated by the highly rhythmic and chromatic piano (see Example 48).
Example 48

Westenholz, Der Bund, mm. 63–70

The Lied concludes with a piano postlude using a series of virtuosic harmonic and rhythmic sequences, first ascending and then descending before ending on a series of
inversion block chords on tonic. These five *ff* block chords finally bring to rest the tumultuous union of text, melody, and harmony.

**CONCLUSION**

The works examined in this document represent a much-neglected area in the history of the Lied and in the lives of women composers. Because Westenholz composed in different styles with a variety of influences, she is a worthy composer to include in a discussion of the Lied’s history. Her development of the strophic form through the increased role and idiomatic writing for the piano, skilled use of dynamics, advanced harmonic language, and expressive and virtuosic melodic writing, at least, demonstrate trends of the transitional Lied from the eighteenth to nineteenth centuries. At best, her songs show a talented composer who maximized her available resources to compose art music in song form.

In bringing to light these few examples, I have begun to introduce a body of little known and under-appreciated literature. Like the Lieder of Westenholz’s male contemporaries, some of her compositions are of better quality than others. Ignoring completely the contributions of this skilled composer, however, is unfortunate. According to Sharon Shafer, Westenholz’s Lieder are important to include in a historic discussion of the Lied because of their “vibrant harmonies, varied phrasing and lyrical melodies.”

Westenholz indeed is a composer worthy of further study and her compositions are no less expressive than those of her more famous colleagues, Beethoven, Mozart, or Schubert. Validating her talent as a composer by their standards, however, seems of little

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significance, when one reads statements such as eighteenth-century feminist Karoline von Greiner Pichler:

There are successful women painters and poets, and although a woman has never been successful in any art or science to the degree men have, they have nevertheless achieved significant levels. Not in music [i.e., composition]. And yet one should think that this art which demands less preparation is to a great degree more a matter of temperament an imagination than the other art, would be the proper sphere in which the feminine intellect could express itself.  

It appears to be more important that Westenholz was able to maintain a life–long occupation as a professional musician and gain respect from her colleagues during a time, according to such statements, when it would have been virtually impossible for her to have a renowned musical career. To put it into today’s terms, she was a single mother, who worked to provide for her family and had a prosperous career in the process. Furthermore, she wrote some potentially significant compositions for her time, which may have been received with higher regard if she had lived in a later century. Unlike the negative view of Pichler, what feminist from today’s generation would not support and promote a figure such as Westenholz?

Besides introducing the reader to the Lieder of Westenholz, this study also opens the door to more research, not only into the Lied and its history, but also into the oratorios and operas by women from this era. Is there a possibility that there are lost works of Westenholz in these genres? Her colleague, Paradis, composed three full-length operas, and the opportunity to perform opera certainly presented itself to Westenholz as Ludwigslust moved into the nineteenth century. Furthermore, a fascinating topic remains of uncovering how women publicized themselves as performers and composers.

Although a respectable amount of information exists explaining how Schröter published

and endorsed her compositions, we know little of how Westenholz or others promoted themselves. Finally, many women became teachers in the latter part of their careers, and these legacies are worth exploring. Teaching was a duty of Westenholz at court and Paradis had a successful career teaching the blind. As more attention is brought to these women’s accomplishments, it is hopeful that scholars will treat them with greater respect regarding their place in the history of music.

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BIBLIOGRAPHY


Das Glücke der Liebe

Meines Lebens Wonne Tage. Liebe, die verdank ich dir; Denn du streust in jeder Lage, meinen Weg mit Rosen mir. Durch dich bin ich was ich bin, nimm mich ganz o Liebe hin.

Wenn die Hand der Zeit die Rosen mir von Wang und Lippen streift, Wenn die Enkel um mich kosen, meine Hand zum Stabe greift, Durch dich bin ich was ich bin, nimm mich ganz o Liebe hin.

Du wirst mir den Tod verstüssen, und des Grabes lange Nacht! Denn ich werde wieder küssen, wenn dereinst mein Staub erwacht! Durch dich bin ich was ich bin, nimm mich ganz o Liebe hin.

The Joy of Love

The blissful days of my life, love, I thank you for, Because you scatter roses on my path in every place. Through you I am what I am, Accept me completely, oh love, accept me completely Accept me completely, oh love, accept me completely, oh love.

When the hand of time strips the roses From my cheek and lips, When my grandchildren coo around me, And my hand reaches for a cane, I am what I am through you; Accept me completely, oh love, accept me completely Accept me completely, oh love, accept me completely, oh love.

You will sweeten death And the long night of the grave for me! Because I will kiss again, When my dust awakes one day! I will become what I am; Accept me completely, oh love, accept me completely Accept me completely, oh love, accept me completely, oh love.

—v. Kosegarten (trans. Sarah Barr)
Das Grab

Das Grab ist tief und stille, und
schauderhaft sein Rand,
Es deckt mit schwarzer Hülle ein
unbekannten Land

Das Lied der Nachtigallen tönt nicht in
seinen Schoos,
Der Freundshaft Rosen fallen nur auf des
Hügels Moos.

Verlass’ne Bräute ringen umsonst die
Hände wund;
Der Waise Klagen dringen nicht in der
Tiefe Grund.

Doch sonst an keinem Orte wohnt die
ersehnte Ruh’
Nur durch die enge Pforte geht man der
Heimath zu.

Das arme Herz hienieden von manchem
Sturm bewegt,
Erlangt den wahren Frieden nur wenn es
nicht mehr schlägt.

The Grave

The grave is deep and mute,
And its brink is frightening,
It covers with its darkness
An unknown land.

The nightingale’s song
Can’t be heard in its pit,
Roses of friendship only fall
On the hill of moss.

Abandoned brides wring
Their hands sore in vain;
Orphan’s complaints don’t penetrate
The deep ground.

But usually the desired peace
Lives at no one place;
One only gets home
Through the narrow gate.

The poor heart here below
Moved by many a storm,
Only attains true peace
When it no longer beats.

—v. Salis (trans. Sarah Barr)
Der Bund

Hast du in meinem Augen nicht gelesen
Was ungestüm dein Mund seit gestern fragt?
Ich ahnd’ in dir das gleich geschaffne
Wesen
Und meines Daseyns öde Dämmerung
tagt.
In dunkler Wolke webt, mit leiser Hand
die Sympathie geheimnissvoll ihr Band

Empfang’, empfang’, Ersehnter, diese
Freudenzäähren,
zum Dank dass du den Himmel, dass du
den Himmel mir enthüllt.
Der Erd’ entführt ins Thal der Schatten
Chöre einst Psyche
nur allein dein holdes Bild
so rettete von Tauris wildem Strand
sein Heiligthum Orest ins bessres Land.

Du, den ich kühn aus Tausenden
erwähle.
O Schöpfer hoffnungsvoller Blüthenzeit,
in diesem Kuss nimm meine ganze Seele
In diesem Ring, das Pfand der Ewigkeit!
Am sternen Himmel flammt das heilig
Wort der Geister
Einklang tönt unendlich fort.

The Bond

Have you not read in my eyes
What your impetuous mouth asked yesterday?
I sense in you a like-created nature,
And desolate dawn breaks to my being.
In the dark clouds moves with a light hand
The mysterious sympathy of her bond.

Receive, receive, oh longed-for one,
these tears of joy
In gratitude that heaven revealed you to me.
Once Pysche was carried off from Earth
into the chorus of spirits
But your beautiful picture alone
Thus delivered Orestes from the wild shores of Tauris,
His sanctuary into a better land.

You, whom I boldly choose out of thousands,
O Creator, blossoming-time full of hope,
In this kiss take my whole soul,
In this ring the pledge of eternity.
By the heavenly stars flames the holy word of the spirit,
Harmony sounds eternally.

—Matthisson
Die Erscheinung

Ich lag auf grünen Matten, an klarer Quelle Rand,
Mir kühlten Erlenschatten der Wangen heissen Brand.
Ich dachte dies und jenes, und träumte sanft betrübt
viel Süsses und viel Schönes, das diese Welt nicht giebt.

Und sieh, dem Hain entschwabte ein Mägdlein sonnen klar,
ein weisser Schleier webte um ihr nußbraunes Haar.
Dem heilen Aug entglänzte des Aethers reinstes Blau,
die frischen Wangen kränzte die schönste Rosenau.

Um ihre Lippen schwebte ein Lächeln hold und gut;
an ihren Wimpern bebte der Thau der Wehemuth;
Ihr Auge mild und thränend, so wähte ich, meinte mich
wer war, wie ich, so wähnend! So seelig, wer, wie ich!

Ich auf, sie zu umfassen und ach sie trat zurück;
Ich sah sie schnell erblassen, und trüber ward ihr Blick.
Sie sah mich an so innig, sie wies mit ihrer Hand
erhaben und tiefessinnig gen Himmel, und verschwand.

Fahr wohl, fahr wohl, Erscheinung! Fahr wohl! Ich kennt dich wohl!
Und deines Winkes Meinung Versteh’ ich, wie ich soll!

The Apparition

I lay on the green alpine meadow on the bank of a clear stream.
The cool alder-shade soothes the fire of my hot cheeks.
I thought of this and that and dreamed softly troubled,
Of many delights and many beauties which this world does not give.

And behold a maiden clear as sunlight floated from the grove.
A white veil was woven about her nut-brown hair,
The ether’s purest blue shone out from her bright eye,
The most beautiful meadow of roses adorned her fresh cheeks.

About her lips played a smile fair and good,
On her lashes trembled the dew of melancholy,
And her eyes, mild, and weeping, so imagined, meant me;
Who was, like me, so deluded? So, blessed, who, as me!

I leapt up to embrace her and, alas!, she stepped back.
I saw her rapidly grow pale and her glance was clouded.
She looked at me so profoundly, she pointed with her hand,
Nobly and deeply felt, toward Heaven and disappeared.

Farewell, farewell, apparition, farewell, I know thee well
And the meaning of thy wave I understand, as I should,
“Kein Lieben und kein Loben verdient der Erde Tand; nur droben strahlt, nur droben der Liebe Vaterland.”

Frühlingsreigen

Freude jubelt; Liebe waltet; auf! Beginnt den Maientanz!
Zephyrs linden Hauch entfaltet sich der Blumengöttinn Kranz.
In des Forsts geheimer Dichte girrt und flötet Minnelaut;
Unterm Grün im Abendlichte kosen Bräutigam und Braut.

Bäll und Opern freunden Städter,
Assembleen die Städterin:
Uns entzückt der Frühlingsäther, und der Haine Baldachin!
Krönt der frohen Weisheit Becher!
Horch der Wipfel Silberschall!
Webt verschwiegene Blätterdächer! Ruht auf Moos am Wasserfall!

Mit des Sinngrüns blauen Glocken schmückt der holden Jungfrau Haar!
Tanzt, beweht von Blüthenflocken!
Walzt in Zwielicht Paar und Paar!
Heute Kuss auf Kuss der Trauten, Jüngling! Die sich dir ergab:
Viel, ach! Viel der Zähren thauten schon auf junger Bräute Grab!

“No love and no praise do the trinkets of earth deserve; Only the love of the fatherland shines up there.”

Spring Roundelay

Joy rejoices; Love reigns;
Everybody up! Start the May Dance!
Wreath of the Flower Goddess Opens to Zephyr’s mild breeze
In the forest’s secret closeness, The sound of courtly love coos and warbles;
Under the arbor and the evening stars, The betrothed and his intended caress.

The man from the city likes operas and balls,
The woman from the city likes parties;
But we like the spring air And the grove’s canopy!
Crown the cup of happy wisdom!
Listen to the treetop’s silver sound!
Weave the silent roofs of the leaves!
Rest on the moss of the waterfall!

With the periwinkle’s blue bells, Adorn the fair maiden’s hair!
Dance, wafted by flower blossoms!
Surge in the dusk every couple!
Today, give kiss after kiss to your darling,
Lad! To every girl who has yielded herself to you:
Many, oh, many a tear has melted On the grave of a young intended.

——Matthisson (trans. Sarah Barr)
**Huldigung**

Gar verloren ganz versunken in dein
Anschau, Lieblinginn,
Wonne bebend, liebetrunken, schwingt
zu dir mein Geist sich hin.
Nichts vermag ich zu beginnen, nichts
tzu denken, dichten, sinnen.
Nichts ist, was das Herz mir füllt,
Huldinn, als dein holdnes Bild.

Süsse, reine, makellose, Edle, theure,
treffliche,
ungeneschminkte, rothe Rose, unversehrte
Lilie,
anmuthreiche Anemone, aller Schönen
Preis und Krone,
Weisst du auch, Gebieterin, wie ich ganz
dein eigen bin?

Huldin, dir hab' ich ergeben Seel' und
Leib und Herz und Sinn.
Ohne dich wür Tod das Leben und mit
dir der Tod Gewinn.
Süsser ist es, dir zu frohnen, als zu
tragen gold'ne Kronen,
Edler, deinem Dienst sich weih'n als des
Erdballs Herrscher sein.

Wenn ich, Traute, dich erbliche, wird die
Seele mir so klar;
Wenn ich dir die Hände drücke zuckt's
in mir so wunderbar.
Des Olympus hohe Zecher labt nicht so
der Nektarbecher,
Der Ambrosia Genuss, als mich labt dein
keuscher Kuss.

**Homage**

Completely lost, utterly sunk
In your gaze, darling,
Blissfully trembling, drunk with love,
My spirit leaps to you.
I'm unable to begin anything,
To think anything, to write anything,
To consider anything.
Nothing fills my heart, Milady, but your
sweet visage.

Sweet, pure, perfect,
Noble, dear, splendid,
Unadorned red rose,
Unscathed lily,
Graceful anemone,
The most beautiful prize and crown,
Do you also know, lady,
How utterly yours I am?

Milady, to you I have surrendered
Spirit and body and heart and mind.
Without you life would be death,
And with you death a prize.
Sweeter is it to serve you,
Than to wear a golden crown,
Nobler to dedicate myself to your
service,
Than to be the ruler of the earth.

When I, my darling, catch sight of you,
My spirit becomes so clear;
When I press your hands
I get such a flutter.
Olympus’ high reveler
Is not so refreshed by the nectar goblet.
Does not enjoy the ambrosia,
As much as I am refreshed by your
chaste kiss.
Mich umbeben süße Schauer, Kraft und Atem mangeln wir,
Freude schüttelt mich und Trauer, bange Scheu und Gluthbegier.
Wann ich mich dem Heiligthume deines Kelches, edle Blume,
Zitternd nahe, Nelkenduft mich umweht und Ambraluft.

Könnt’ ich, ach, dich nur umschmiegen
einen langen Sommertag,
Dir am offnen Busen liegen, lauschend deines Herzens Schlag!
Könnt’ ich, ach, dich nur umflechten in
den längsten Winternächten,
Eingewiegt in seidnen Traum auf des Busens Schwanen flaum!

Könnt’ ich, ach, mein ganzes Leben
einzig dir, Ellwina weihn!
Dürft’ ich handeln, dulden, streben für
dich und mit dir allein.
Wahrlich, dann wär Daseyn Wonne!
Und wann meines Lebens Sonne,
Unterging’ in Finsterniss, O, so wär auch Tod mir süß.

Sollte Dunkel den umweben, dem Ellwinens Auge glänzt?
Sollt’ ich vor der Urne beben, Die Ellwina weinend kränzt?
Sollt’ ich nicht, du kühle Kammer in dir schlummern sonder Jammer?
Horch! Ellwina wemuth voll seufzt; mein Liebling, schlummre wohl?

Und wie bald ist nicht verschwunden
jenes Schlummers kurze Nacht!
Horch, es jubelt: überwunden! Schau, der ew’ge Tag erwacht!
Dann du Theure, dann du Eine, bist du ganz und ewig Meine!
Trennung ist das Loos der Zeit ewig einigt Ewigkeit!

Sweet shudders tremble around me,
Strength and breath fail me,
Joy shakes me as does sadness,
Uneasy shyness and glowing desire.
When I, quaking, come near the holiness
Of your chalice, noble flower,
The scent of carnations and ambergris
Blows around me.

If I could, oh, only snuggle around you
For one long summer’s day,
To lie at your bare bosom,
Listening to your heartbeat!
If I could, oh, only weave around you
In the longest winter nights,
Rocked into a silken dream
On your bosom of swan’s down!

If I could, oh, consecrate my life
To you alone, Ellwina!
If I could act, suffer, strive
For you and with you alone!
Truly, then would this existence be bliss!
And when the sun of my life
Sets in darkness,
Oh, would death also be sweet to me.

What if darkness should envelop the man
To whom Ellwina’s eye is shining?
What if I should tremble before the urn
That Ellwina adorns while crying?
What if I should not, oh cool chamber,
Slumber without lament?
Hark! Ellwina sighs wistfully:
My darling, slumber well!

And how soon does it disappear
That short night of slumber!
Hark, there’s rejoicing: overcome!
Look, eternity dawns!
Then you my dear, then you my one and only,
You are mine for always and forever!
Separation is but a temporary fate
Eternity eternally unites!

—Kosegarten (trans. Sarah Barr)
Lied der Liebe

Durch Fichten am Hügel, durch Erlen am Bach, 
fölgt immer dein Bildniss du Traute mir nach. 
Es lächelt bald Wehmut, es lächelt bald Ruh’ 
Im freundlichen Schimmer des Mondes mir zu.

Den Rosengesträuchen des Gartens entwallt 
Im Glanze der Frühe die holde Gestalt; 
Sie schwebt aus der Berge bepurpurtem Flor, 
Gleich einem elysichen Schatten hervor.

Oft hab’ich ihm Traum, als die schönste der Feen, 
Auf goldenem Throne dich stralen gesehn; 
Oft hab’ich zum hohen Olympus entzückt, 
Als Hebe dich unter den Göttern erblickt.

Mir hallt aus den Tiefen mir hallt von den Höhn, 
Dein himmlischer Name wie Sphärengetön. 
Ich wähne den Hauch der die Blüthen umwebt, 
Von deiner melodischen Stimme durch bebt.

In heiliger Mitternachtstunde durch kreis’t, 
Des Aethers Gefilde mein ahnen der Geist. 
Geliebte! Dort winkt uns ein Land, wo der Freund, 
Auf ewig der Freundin sich wieder vereint.

Song of Love

Through the spruce on the hill, through the alder on the brook, 
Your image, my darling, follows me. 
Melancholy soon smiles at me, peace soon smiles at me 
In the friendly moonlight.

The fair figure surges out of 
The garden’s rose bushes in the early morning light 
And floats out of the mountains, out of the crimson array of flowers, 
Right out of an Elysian shadow.

In dreams I have often seen you, as the most beautiful of fairies, 
Beaming on the golden throne, 
Looking up to the high Olympus with delight, 
I have often seen you like Hebe among the gods.

Your heavenly name resounds to me from the depths, 
From on high, like the music of the spheres, 
I foolishly believe the aroma of the flowers that surrounds me 
Is run through by your melodious voice.

In the holy hour of midnight 
The realm of ether surrounds my suspecting spirit. 
Beloved! There waving to us, a country where 
Lovers are eternally united again.
Die Freude sie schwindet, es dauert kein Leid;
Die Jahre verrauschen im Strome der Zeit:
Die Sonne wird sterben, die Erde vergehn;
Doch Liebe muss ewig und ewig bestehn.

The joy, it dwindles, no passion lasts;
The years die in the flow of time,
The sun will perish, the earth pass away:
But love must eternally persevere.

——Matthisson (trans. Sarah Barr)
Meine Wünsche

Die Erde is so gross und hehr, man sieht
mit Lust sie an,
Und wer sie ganz besässe wär’ ein
überreicher Mann:
Doch hätt’ ich gnug für meinen Sinn
An einem kleinen Fleckchen drinn.

Und dieses Fleckchen wählte ich auf
einem Hügelchen,
Von dem ich könnte rund um mich so
recht in’s Freie sehn,
Um von der lieben Erde Plan
So viel zu sehen als ich kann.

Auf diesem Fleckchen stünde dann ein
Häuschen nett und Klein,
Da nistet ich zu friedner Mann; mit
Weib und Kind mich ein:
Denn leben ohne Weib und Kind
Heisst mühsam segeln ohne Wind.

Und hätt’ ich noch ein Gärtchen dran so
baut ich es mit Fleiss;
Das gäbe Kraut und Kohl mir dann für
meinen baaren Schweiss.
Und legte manchen Pfirsischkern:
Denn Weib und Kinder naschen gern.

Und hätt ich auch so nebenbei mein
gutes Fässchen Wein,
So reisste wohl kein Freund vorbei er
spräche bei mir ein:
Wir sähen froh ihm ins Gesicht,
Und zählten ihm die Gläser nicht.

My Wishes

The earth is so great and sublime,
One loves to look at it
And the one who would possess it
entirely
Would be a very rich man:
Surely, I would have enough for my
spirit
In a little spot.

And I would choose this little spot
On a little hill,
Where I could really look
Around me in the open air,
To see as much as I can
Of the lay of this clear earth.

A little house, nice and small,
Would stand then on this little spot,
I would nest there a contented man;
With wife and child:
Because to live without wife and child
Is to sail with difficulty, to sail without
wind.

And if I had a little garden there,
I would plant it diligently;
Then there would be herbs and cabbage
To show for my sweat alone.
And I would plant peaches
Because my wife and children like to eat
sweets.

And if I also happened to have
My good little cask of wine,
No friend would pass by my house,
He would chat with me:
We would happily look him in the eye,
And wouldn’t count how many glasses
he drank.
Nur sei um mich des all zu freun, mir noch ein Gut bescheert,
Ein Gut o mehr, als Freund und Wein, und Haus und Gärtchen werth!
Die Freiheit! Wenn mir die gebricht, So brauch ich alles andre nicht!

If only all these things were around me, would I rejoice,
Grant me another thing, One worth more than any friend or wine
Or house or garden!
Freedom! If I lack this, Then I need nothing else!
―Blumauer (trans. Sarah Barr)
Morgenlied

Wie lieblich winkt sie mir die sanfte
Morgenröthe!
Der Schatten weicht vor ihr zurück.
Wie schön is die Natur! O Herr vor dem
ich bete,
sie überströmet mich mit Glück,

Du hast mir mehr geschenkt, als in den
Abendstunden
Mein Glaube sich von dir erbat,
Weit mehr als ich verstand, hast du im
Flehn gefunden,
Womit mich, Herr, dein Geist vertrat

Du schenkest mir den Schlaf zur
Sammlung neuer Stärke,
Auch für den schwestern Lebenstag.
Jetzt ruft dein Wohlthun mich zum
Schaffen guter Werke
Aus meinem stillen Schlafgemach.

Wie prächtig kommt der Tag! Ich athme
frische Lüfte;
Der Wald singt mir ein Loblied vor:
Ich stimme jauchzend ein und rein wie
Blumendüfte,
Steigt, Herr, mein Lob zu dir empor!

Und sanft ergiesse sich dein Licht in
meine Seele,
Und zeige mir den Weg zu dir!
Stärk mich durch deine Kraft, und wenn
ich Schwacher fehle,
Dann Vater, hab’ Geduld mit mir!

Morning Song

How lovingly she nods to me, gentle
dawn!
Darkness retreats before her.
How beautiful is nature! O Lord, before
whom I pray,
She inundates me with joy.

You gave me more than my faith asked
of you
In that hour of evening,
Much more than I understood you have
found in my entreaty
Lord, by which to champion me.

You gave me sleep in which to gather
new strength,
Even for the most difficult of life’s days.
Now your goodness calls me to do good
deeds,
Calls me out of my quiet sleeping place.

How lovely does the day dawn! I breathe
fresh air;
The forest sings a song of praise.
Rejoicing, I join the song of praise and,
as purely as the scent of flowers.
My song of praise rises to you above!

And gently pour your light into my soul
And show me the way to you!
Strengthen me with your power, and in
my false weakness
Then, Father, have patience with me!
—Unknown Poet (trans. Jacqueline Padgett)
Trost der Hoffnung

Wenn auf meines Lebens Wegen nie
mein Aug ein Blümchen sieht,
Wenn der Arbeit Lohn und Seegen
immer meinem Fleiss entflieht,
Wenn zu meines Lebens Glücke mir
kein einz'ger Plan gelingt,
Scheelsuch! Hinterlist und Tücke mich
um jede Freude bringt:
Dann reichst du aus lichter Ferne,
Holde Königinn der Sterne,
Hoffnung! muthig, hehr und kühn,
mir den Kranz von Immergrün.

Wenn am Himmel meines Lebens
Mir kein Stern des Trostes scheint,
Wenn nach Mitgefühl vergebens
Mein gesenktes Auge weint;
Wenn die Hand die sanft ich drücke,
Kalt der meinem sich entzieht,
Wenn von jedem Lebensglücke
Auch der fernste Strahl entflieht:
Dann webst du im milden Lichte,
Hoffnung! Himmlische Gesichte,
Und dein heller Spiegel weis't
Schön're Zukunft meinem Geist.

Wenn der Freund der mir so herzlich
Freundschaft und Vertraun geschenkt,
(Ach! Verkennung is so schmerzlich!)
Plözlich mich mit misstraun kränkt;
Er, dem ich mich hingegeben,
Der Mein ganzes Glück mir galt,
Mein durch ihn verödet Leben
Ruhig welken sieht, und kalt:
Dann enthaychst du mir die Zähren,
Hoffnung! Übst mich im Entbehren,
Deine holde Seegenshand
Winket Menschen, mir verwandt.

Comfort of Hope

When on life’s way
My eye never sees a flower,
When the reward and blessing of work
Always elude my diligence,
When for my life’s fortunes
Not one single plan succeeds,
Envy, fraud, and malice
Rob me of every joy,
Then, shining from afar,
Noble queen of the stars,
Hope, courageous, exalted, and brave,
You offer me the evergreen crown.

When in the sky of my life
No star of solace shines,
When for compassion in vain,
My downcast eye cries,
When the hand I gently press
Withdraws itself coldly from mine,
When from every joy of life
Even the remotest glimmer flees,
Then you, hope, weave in a tender light
Heavenly faces,
And your clear mirror shows
To my spirit a more beautiful future.

When the friend who so heartily
Gave me friendship and trust
(Alas, how painful is rejection!)
Suddenly sickens me with mistrust,
[When] he, to whom I had devoted
myself,
Who meant all my happiness to me,
When he calmly and coldly sees fade my
life
Left desolate by him,
Then you brush away my tears,
Hope, you teach me self-denial,
Your noble hand of blessing
Beckons others to me akin.
Und wenn endlich jeder Schimmer
Der Gewährung von mir weicht,
Freundshaft mir und Liebe nimmer
Einen Kranz für’s Leben reicht,
Wenn ich einsam und verlassen
An des Grabes Rande steh,
Wenn ich, unbeweint den blassen
Tod mir näher kommen seh:
Dann des Glaubens Erstgebohrne!
Himmelstochter, Auserkohrne!
Hoffnung der Unsterblichkeit,
Stärkst du mich im letzten Streit.

And when at last every glimmer
Of fulfillment vanishes,
And friendship and love never
Offer to crown my life,
When alone and deserted
At the edge of the grave I stand,
When I, unmourned, see
Pale death coming nearer to me:
Then faith’s firstborn.
Daughter of heaven, Chosen One,
Hope of Immortality,
You strengthen me in the last fight.

—Johann Friedrich Schink
(trans. Jacqueline Padgett)
Weine nicht es ist vergebens

Weine nicht es ist vergebens,
alle Freuden dieses Lebens
Sind ein Traum der Phantasie:
Mühe dich es zu vergessen,
Dass du einst ein Glück besessen,
Denke du besast es nie.

Kann hier etwas unserm Leben
Hohe süsse Freude geben,
O! so giebt die Liebe sie.
Aber ach, auch sie verschwindet,
Und die Kränze, die sie windet
Welken, leider, nur zu früh.

Ach, der Erdengüter grösstes,
Und der Schönsten Mädchen bestes
Nannt’ ich–Glücklichster–einst mein!
Alles ist von mir geschieden,
Sie und meines Herzens Frieden,
Nur der Gram bleibt mir allein.

Thränen sollen diese Auen,
Wo wir wallen, nur betauen;
Hadre nicht mit dem Geschick.
Hier, wo Leid an Leid sich reihet,
Wo die Freude nicht gedeihet,
Floh auch Liebe scheu zurück.

Warum wandeln sich in Leiden,
Fragst du, unsre besten Freuden?
Ohne Schatten ist kein Licht.
Ach, auch ich beseufze stunden,
Wo ich Seeligkeit emfunden!
Und sieh’, doch, doch, wein ich nicht.

Weine nicht und lass die Thoren
Um ein Glück, das sie verloren,
Nassen Blicks gen Himmel sehn.
Jene Welt ersetzet Leiden,
Wandelt unsern Gram in Freuden,
Dort, dort is es ewig schön.

Weep Not, Weeping is in Vain

Weep not, weeping is in vain.
All joys of this life
Are but a dream of fancy.
Take the trouble to forget
That you one possessed happiness.
Think (know) that you never had it.

If here something to our life at times
Lofty and sweet joy affords,
Oh, then love alone affords them.
But, alas, love too vanishes,
And the wreaths it weaves
Wilt, unfortunately, only too soon.

Oh, the greatest of earth’s gifts
And the best of beauteous women
Could I –happiest of men—once call mine!
All is now gone from me,
She and my heart’s peace.
Sorrow is alone left to me.

Tears will cover only with dew
These vales where we now wander;
Wrangle not with fate.
Here, where sorrow upon sorrow
follows,
Where joy cannot prosper,
Even love withdrew shyly.

Why do our greatest joys,
You ask, turn to sorrow?
No light is without a shadow.
Oh, even I sighed away the hours
When I knew bliss.
And see, still I do not weep.

Weep not and let fools
Teary eyed toward heaven look
For a joy they have lost.
That other world will displace sorrows,
Transform our misery into joy.
There, there all is ever beautiful.
——Unknown Poet (trans. Jacqueline Padgett)