

TEXT-PAINTING AND MUSICAL STYLE IN THE LIEDER OF FANNY HENSEL

by

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THESIS ABSTRACT

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The Lieder of Fanny Hensel have received very little attention from modern music scholars, and her music has mostly been looked at as only a sidebar to the music of her much more famous brother, Felix Mendelssohn. Adding to the pioneering works on Hensel's life and music by Marcia Citron, Stephen Rodgers, Yonatan Malin, R. Larry Todd, and several others, this study illuminates many of Hensel's characteristic text-painting devices and offers insight into her Lied style in general. I show how Hensel uses the musical parameters of melody, harmony, and their inherent attributes such as contour, texture, mode, modulation, text repetition, diatonicism, chromaticism, tessitura, and cadence types, and how they combine to interpret the texts she sets. Hensel's characteristic text-painting devices make her one of the most inventive song writers of the Romantic era.

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CHAPTER I

INTRODUCTION

The Lieder of Fanny Hensel have received very little attention from modern music scholars, and her music has mostly been looked at as only a sidebar to the music of her much more famous brother, Felix Mendelssohn. Historically, writings on Hensel's songs are few; however, works by Fanny Hensel (including music, letters, diaries, and other documents) that had previously been inaccessible became available to scholars in the 1980s and 1990s.¹ Given this new collection of material, several current music theorists and musicologists have studied Hensel's Lieder.² The primary goal of the following pages will be to add to this collection of Hensel song analyses. I largely leave Felix out of the picture, because making connections between Fanny Hensel's and Felix Mendelssohn's music can imply that her music does not, and cannot, stand on its own, an implication that is unfounded.

Following this introduction I will illustrate the ways in which Hensel adheres to the relatively strict song writing style of the Second Berlin *Liederschule*, a compositional aesthetic pioneered by Hensel's composition teacher Carl Friedrich Zelter and piano teacher Ludwig Berger who “made his chief mark as a later exponent of the Berlin Song

1. R. Larry Todd, *Fanny Hensel: The Other Mendelssohn* (New York: Oxford University Press, 2010), iv-xvi.

2. See Marcia J. Citron, “The Lieder of Fanny Mendelssohn Hensel,” *The Musical Quarterly*, vol. 69, no. 4 (Autumn 1983): 570-94; Yonatan Malin, *Songs in Motion: Rhythm and Meter in the German Lied* (New York: Oxford University Press, 2010); Stephen Rodgers, “Fanny Hensel's Lied Aesthetic,” *Journal of Musicological Research* (2011): 174-201; Todd, *The Other Mendelssohn*.

School.”³ Given the influence that Berger and Zelter had on Hensel, it will come as no surprise that she followed in their footsteps in her early Lieder. However, Hensel's songs soon began to take on a life of their own. Her harmonic and melodic vocabulary became much more sophisticated in a very brief period of time (this budding maturity can be seen beginning in the mid-1820s). Moreover, her use of text-painting becomes a ubiquitous element of her songs even before the deaths of Zelter in 1832 and Berger in 1839. Following the section related to Berger and Hensel (beginning on p. 10), text-painting will be the primary area of focus for the remainder of this study. First I will provide some background on what the Second Berlin *Liederschule* is.

The Harvard Dictionary of Music describes pre-Schubertian Lieder (referring to the music of the Second Berlin School) as having “unremarkable melody, conventional harmony, and stock accompanimental figuration. This is partly the result of the prevailing view (subscribed to by Goethe) that the music should be subsidiary to the poetry.”⁴ Zelter also had his own idea of how text and music should interact with one another. Once again, just like Goethe, Zelter believed that “simplicity and singability were the essence of song; anything too elaborate, in voice or piano, would overload a basically simple genre.”⁵ Berger's Lieder also adhere to this aesthetic, employing clear phrase structures, vocal doubling in the accompaniment, pedal points, and highly consonant intervals.

3. Richard Kershaw and Michael Musgrave, “Berger, Ludwig,” *Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed April 5, 2012).

4. Don Michael Randel, ed., *The Harvard Dictionary of Music*, 4th ed. (Cambridge: Belknap Press of Harvard University Press, 2003), 463.

5. Rufus E. Hallmark, ed., *German Lieder in the Nineteenth Century*, 2nd ed. (New York: Routledge2010), 193.

Differing Views on the Definition of Text-Painting

As Hensel's Lieder matured, text and music began to take on equally important roles. A distinction should be made here regarding emphasis of the text versus text-painting. The composers of the Second Berlin *Liederschule* emphasize the text by using the above, specific accompanimental and melodic techniques (i.e. clear phrase structures, vocal doubling in the accompaniment, pedal points, and highly consonant intervals). The lack of dissonant harmony and melody demands that the listener focus on the meaning of the poem being set. Similarly, accompaniment that doubles the vocal line serves to further emphasize the melodic simplicity that was prized by Zelter, Berger, and their contemporaries.

It is understood that text-painting is also a technique used to emphasize the text, yet it is achieved in a different way than that of the Second Berlin *Liederschule*. My idea of text-painting requires the use of certain musical parameters (melody, harmony, and their inherent attributes such as contour, texture, mode, modulation, text repetition, diatonicism, chromaticism, tessitura, and cadence types) as a way of paralleling what is occurring in the poem. These occurrences are natural phenomena present in the real world and can include states of mind, feelings and emotions, actions, and locations. Moreover, the parallel between text and music can occur on either a local or global level. On the local level text-painting can be as simple as the use of a diminished-seventh chord to represent pain, anxiety, grief, and so forth. Local text-painting can also include motivic content that alludes to a certain mood at a given point in the poem. It will be shown that

Hensel's local text-painting often employs the musical parameters listed above as a means of highlighting specific elements of the text. Instances of local text painting are usually quite short, occupying at most only a few measures.

Text-painting on the global level is quite similar, the difference being, for example, certain melodic gestures (which are often motivic) and harmonic content will be used to express the overall mood of the poem. In this case it is not just one or two measures of music that are to be considered. This will become clear later in the analyses of Hensel's middle and late period songs. Finally, emphasis on text, as espoused by the Second Berlin *Liederschule*, requires that the piano accompaniment and any vocal complexity essentially stay out of the way, so as not to detract from the declamation of the text. Conversely, text-painting requires that certain expressive musical details be included as a way of unifying text and music. In this way, neither the accompaniment nor the voice is more or less important than the other. Therefore, the idea that the music should be subservient to the text no longer applies.

The above explains my idea of what text-painting is, but there are many other opinions on the subject. In *Music, Language, and the Brain* Aniruddh D. Patel writes that text-painting can be achieved by using "harmonic syntax [...] to imply meanings that either complement or contradict the meaning of a text. This is because harmonic syntax can articulate points of tension and resolution, and points of openness and closure."⁶ Oxford Music Online refers to text-painting (or *Tonmalerei*) as "the depiction or imitation of optical and auditory events, impressions, sensations etc., particularly those found in

6. Aniruddh D. Patel, *Music, Language, and the Brain* (Oxford: Oxford University Press, 2008).

nature or in everyday life.”⁷ In *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* Lawrence M. Zbikowski makes frequent references to text-painting and defines it as “a compositional device that aims to represent in music specific images summoned by the text of a vocal work.”⁸ David Montgomery’s book, *Franz Schubert’s Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* makes no specific claim about what text-painting is, but, similar to my idea of local versus global text-painting, Montgomery states in reference to Schubert’s Lied “Hammerschlag,” “most of his connections [are] between the text and the music at a general, atmospheric level; but occasionally we find localized word-painting, some of it quite effective.”⁹

In Jack Boss’s article “The ‘Continuous Line’ and Structural and Semantic Text-Painting in Bernard Rands’s *Canti D’Amor*” a distinction is made between two different types of text-painting, structural and semantic: “‘Structural’ text-painting refers to making the music parallel and highlight features of the text’s structure. ‘Semantic’ text-painting reflects the meaning of the words.”¹⁰ Semantic text-painting is further divided into two categories, depictive text-painting and associative text-painting. Depictive text-painting “subject[s] musical elements to a process that parallels the action being described in the text [and associative text-painting] associate[s] certain sonorities, motives or rhythmic

7. “Tonmalerei,” Oxford Music Online, <http://www.oxfordmusiconline.com> (accessed April 5, 2012).

8. Lawrence M. Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* (Oxford: Oxford University Press, 2002), 17.

9. David Montgomery, *Franz Schubert’s Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* (Hillsdale, NY: Pendragon Press, 2003), 33.

10. Jack Boss, “The ‘Continuous Line’ and Structural and Semantic Text-Painting in Bernard Rands’s *Canti D’Amor*,” *Perspectives of New Music*, Vol. 36, No. 2 (Summer 1998): 144.

elements with certain topics.”¹¹ The majority of text-painting examples that I will provide throughout this work are of the semantic/associative type.¹² The idea that I am taking from these authors is that text-painting employs several different musical parameters to heighten the meaning of the poetry. The primary characteristics used to create instances of text-painting in Hensel's Lieder are harmony, melody, contour, and motivic content, and these will be the main focus of the following analyses.

Hallmarks of Hensel's Text-Painting Style

The methods of text-painting in Hensel's Lieder, although not particularly unusual, are relatively consistent in her middle and late period songs. Hensel's songs “Harfners Lied” and “Italien” contain several common elements that connect text and music. The first is the use of dissonant harmonies as a way of depicting specific emotions or states of mind of the narrator, or possibly the composer herself. These exotic harmonies include fully-diminished seventh chords and several varieties of augmented-sixth chords. Examples of this type of text-painting occur on the local level. Second is the use of melodic (and at times harmonic) contour. In Hensel's songs the use of contour achieves a similar goal to harmony. We will see that the use of disjunct versus conjunct contour plays an important role in the expression of certain poetic ideas. Third, for

11. Boss, “The 'Continuous Line'”: 144.

12. For additional sources regarding text-painting see: Elise Bickford Jorgens, *The Well-Tun'd Word: Musical Interpretations of English Poetry, 1597-1651* (Minneapolis: University of Minnesota Press, 1982), 280; John Rahn, *Perspectives on Musical Aesthetics* (New York: Norton & Company, 1991), 304; Julie C. Dunbar, *Women, Music, Culture: An Introduction* (New York: Routledge, 2011), 13.

Hensel, the presence or absence of chromaticism is an important way to create and release tension, and it is often intimately linked to the meaning of the text. The fourth way in which Hensel parallels musically what is occurring in the text is evaded cadences, or cadences that occur in a key other than what might be expected. Furthermore, these cadences often lie far outside of the tonic key. Given the key ambiguity in certain sections, this text-painting device is often associated with ambiguous text, the unknown, and in the case of “Warum sind denn die Rosen so blass?” the questioning nature of Heine's poem. Finally, Hensel occasionally uses motivic content, tessitura, and mode to highlight the meaning of the poetry. We will see that Hensel uses the “grief motive” (melodic half-step motion from $\hat{6}$ to $\hat{5}$. If not in the minor mode $\hat{6}$ would require an accidental, lowering it a half-step) and “scissor motive” to ratchet up the tension and for dramatic effect. Contrasting tessitura is used to represent spatial distance in “Fichtenbaum und Palme,” and contrasting mode is used to parallel the obsessive questioning found in “Warum sind denn die Rosen so blass?” Furthermore, Hensel often creates the impression of a positive resolution in terms of the text (implying that the song will end in the major mode, for example), only leaving the listener to find out that the opposite is true.

This thesis will proceed as follows*: Chapter II will discuss Hensel's songs “Des Müllers Blumen,” “Harfners Lied,” and “Italien.” The analysis of “Des Müllers Blumen” will focus on the similarities and differences between Hensel's setting and that of her teacher Ludwig Berger. It will be shown that although Hensel does adhere to many of the ideals of the Second Berlin School early on, she is also pushing the limits of this

* It is recommended that the reader have copies of the scores for each song on-hand while reading.

relatively strict song writing style. Sections will include overall structure, doubling the vocal line, the presence and absence of an introduction, and text setting and harmonic goals. “Harfners Lied” will focus primarily on Hensel’s various text-painting devices. The analysis of “Italien” is broken up into two parts: text-painting in the vocal line, and text-painting in the piano accompaniment.

Chapter III focuses on Hensel’s song “Warum sind denn die Rosen so blass?” (overall structure, harmonic/key ambiguity and its relation to the text, and melodic inventiveness and its relation to the text). This is followed by “Fichtenbaum und Palme” (melodic inventiveness and its relation to the text, and harmony and its relation to the text). Finally, Chapter IV will focus on “Anklänge” no. 2 (modulation/tonicization early in the song, text-painting: harmony and contour (mm. 1-10), text-painting: harmony and contour (mm. 11-36). Next is “Dämmerung senkte sich von oben,” which explores text-painting in the vocal line (contour), and harmony and its relation to the text. My final analysis is Hensel’s lied “Vorwurf.” This analysis focuses on harmonic content and its relation to the text, and contour and motivic content and their relation to the text.

CHAPTER II

EARLY PERIOD SONGS (1823-25)

During the time “Des Müllers Blumen,” “Harfners Lied,” and “Italien” were written (1823-25) Fanny Hensel was already deviating from the ideals of the Second Berlin *Liederschule*, in part by including frequent text-painting devices. However, her Lieder had not yet reached full maturity. At this early point in her life (1820s) she seems to be straddling two different styles: the conservative style of the Berlin School and the greater freedom of her middle and late period songs.

Even in Hensel's earliest songs, simple declamation of the text is combined with elements of text-painting. It appears that Hensel is searching for her own voice even in these very early stages of her compositional development. Annette Maurer notes, “Her gradual departure from this vocal ideal [the Second Berlin *Liederschule*] is already anticipated in some of the songs written in the late 1820s.”¹³ Characteristic elements of this departure will be addressed in the analyses of “Harfners Lied” and “Italien.” My aim is to illustrate that Hensel's Lied style was maturing rapidly, and although there are similarities, there are also very clear-cut differences between “Des Müllers Blumen” and the songs composed only two years later, “Harfners Lied” and “Italien.”

In addition to Hensel, Franz Schubert and Ludwig Berger both set to music Wilhelm Müller's text “Des Müllers Blumen.” Comparing these songs is a useful way to show how Hensel straddles the boundary between the aesthetics of the Second Berlin

13. Annette Maurer, *Hensel, Ausgewählte Lieder für Singstimme und Klavier, Band II* (Breitkopf & Härtel: Wiesbaden, Leipzig, Paris. 1993).

Liederschule and her more mature style. Hensel's setting of "Des Müllers Blumen" has not yet been thoroughly analyzed; however, Schubert's setting has.¹⁴ Looking more closely at Hensel's and Berger's settings will illustrate that there are many similarities, and that these similarities support the idea that early on Hensel was using Berger's compositions as a model for her own works. Moreover, by analyzing her later songs it will become evident that she had deviated from the aesthetic of Berger, and offer insight into how Hensel's Lied style was approaching a level of sophistication similar to Schubert's. First, however, I will give a brief synopsis of Wilhelm Müller's *Die schöne Müllerin*. I will then focus on the similarities and differences between Hensel's and Berger's setting of "Des Müllers Blumen."

Berger and Hensel: "Des Müllers Blumen"

A summary of Wilhelm Müller's *Die schöne Müllerin* is as follows. A wanderer becomes obsessed with a beautiful miller maid named Rose. She seemingly wants nothing to do with him, and instead gives her attention to a hunter. Devastated and inconsolable, in the end the wanderer drowns himself in a stream. The image of the stream is a constant presence throughout the cycle and represents the "natural life force that has brought the lad to the miller maid."¹⁵ In Ludwig Berger's setting of Müller's text the ordering of the poems is altered, and thereby the original conception of the cycle as a

14. For further analyses of this song see Susan Youens, *Schubert, Müller, and Die schöne Müllerin* (Cambridge NY: Cambridge University Press, 1997); Arnold Feil and Rolf Vollmann, *Franz Schubert, Die schöne Müllerin, and Wintereisse* (Portland, OR: Amadeus Press, 1988).

15. Todd, *The Other Mendelssohn*, 69.

whole is altered. In addition to altering the configuration of the poems Berger also alters the fate of the miller maid. In Müller's cycle, following the suicide of the protagonist, Rose also drowns herself in the brook. In Berger's version this is not the case and she survives. Susan Youens offers a possible explanation for Berger's alterations: "In his unreciprocated love for Luise Hensel [Fanny's sister-in-law], did Berger identify with the miller's pain and thereby alter the configuration of the drama?"¹⁶ It is known that Berger fawned over the eighteen year old Luise. After converting to Catholicism Luise chose an abstinent lifestyle, and Berger was devastated by the rejection. We may never know why Berger chose to alter the story of *Die schöne Müllerin*, but as we will see later, Hensel also makes use of certain musical elements or alterations to better convey the message of the poetry.

Like Berger, Hensel adds certain personal touches to her settings by placing herself in the story – as for example, in "Die liebe Farbe," also from Müller's *Die schöne Müllerin*. The alterations that Hensel makes to "Die liebe Farbe" suggests that Berger was an important influence on her early songs. It is known that certain portions of Berger's and Hensel's *Die schöne Müllerin* were performed as a *Liederspiel* (literally, a drama including or consisting of *Lieder*¹⁷) and in these performances Fanny Hensel's object of desire, her future husband Wilhelm Hensel, played the role of the hunter. Both Hensel and her teacher placed themselves in the story and this suggests that at the very least the two were relating the poetry to circumstances in their own lives. Berger did not want to kill off the object of his desire (Luise Hensel), and Fanny Hensel placed herself in

16. Susan Youens, *Schubert, Müller, and Die schöne Müllerin*, 16.

17. James Parsons, ed., "The Early Nineteenth-Century Song Cycle," in *The Cambridge Companion to the Lied* (Cambridge: Cambridge University Press, 2004), 107.

a position in which she *was* Rose. Here, Hensel is not only the object of desire of the wanderer but also that of the hunter. In this context her setting of “Die liebe Farbe” takes on new meaning. “The beloved color,” in this case green, is understood to be the color of the hunter and “Hensel made sure to make his presence felt”¹⁸ by including horn calls in the piano introduction.

The fact that Hensel thought, in reference to “Die liebe Farbe,” “Das hat Herr Berger besser verstanden”¹⁹ (Herr Berger understood this better) alludes to the idea that she highly respected his work and supports the notion that she used Berger's songs as a model for her own compositions. That being said, there is a lot of “gray area” in her Lieder in which she uses a combination of compositional techniques that include the North German aesthetic of Berger, and a more sophisticated style generally attributed to her late songs. “Fanny Mendelssohn’s settings are thus openly in debt to her teacher, yet they show signs of her emerging personal style.”²⁰ Therefore, this is not a “black and white” shift in style. Furthermore, the similarities between Berger's and Hensel's settings do not stop with the inclusion of themselves in the narrative. Other important similarities include the overall structure of their settings (often simple four-bar phrases), a piano accompaniment that frequently doubles the vocal line, cadential extensions, and a clearly defined key center. I will now address some important similarities between Hensel’s and

18. Todd, *The Other Mendelssohn*, 70.

19. *Ibid.*, 25.

20. Angela R. Mace, “Hunting in the Nineteenth-Century Salon: Ludwig Berger, Fanny Mendelssohn, Franz Schubert, and Die schöne Müllerin” (Paper presented at the Spring 2008 Meeting of the Southeast Chapter of the American Musicological Society, Charlotte, NC, February 9, 2008).

Berger's compositional styles in more detail as they appear in their settings of Müller's poem.

The following section will detail some of the characteristics listed above, which are common to both of these composers. First I will focus on the overall structure of Berger's and Hensel's settings of "Des Müllers Blumen" to illustrate their similarities, but also minor differences. Following this I will show that both composers were fond of doubling the vocal line with the piano accompaniment. Hensel begins to use this technique less often later in her career, suggesting that she was highly influenced by Berger early on, and that later the strictures of the Berlin School became less of a priority. Next, the appearance or absence of an introduction will be discussed. It will be shown that, although Berger opts not to include an introduction, the tonality of his setting is very clear. Finally, melodic simplicity is a common element in both of these settings, but I will argue that Hensel's harmonic vocabulary is, in general, more sophisticated.

Overall Structure (Berger and Hensel)

Des Müllers Blumen²¹

Am Bach viel kleine Blumen stehn,
Aus hellen blauen Augen sehn;
Der Bach, der ist des Müllers Freund,
Und hellblau Liebchens Auge scheint,
Drum sind es meine Blumen.

Dicht unter ihrem Fensterlein,
[Da pflanz' ich meine Blumen ein],
Da ruft ihr zu, wenn alles schweigt,
Wenn sich ihr Haupt zum Schlummer neigt,
Ihr wißt ja, was ich meine.

The Miller's Flowers

By the brook, many small flowers stand,
Out of bright blue eyes they look;
The brook – it is the miller's friend,
And light blue shine my darlings eyes,
Therefore, these are my flowers.

Right under her little window,
There will I plant these flowers,
There will you call to her when everything is quiet
When her head leans to slumber,
You know what I intend you to say.

21. All translations copyright © by Emily Ezust, from The Lied, Art Song, and Choral Texts Archive – <http://www.lieder.net/>, except "Anklänge" no. 2 by Sharon Krebs copyright 2010.

Und wenn sie tät die Äuglein zu
Und schläft in süßer, süßer Ruh,
Dann lispelt als ein Traumgesicht
Ihr zu: Vergiß, vergiß mein nicht!
Das ist es, was ich meine.

And when she closes her little eyes
And sleeps in sweet sweet rest,
Then whisper, like a dreamy vision
Forget, forget me not!
That is what I mean.

Und schließt sie früh die Laden auf,
Dann schaut mit Liebesblick hinauf:
Der Tau in euren Äugelein,
Das sollen meine Tränen sein,
Die will ich auf euch weinen.

And early in the morning, when she opens the shutters,
Then look up with a lovely gaze:
The dew in your little eyes,
Shall be my tears,
Which I will shed upon you.

The overall structure and simplicity found in Berger's setting of “Des Müllers Blumen” are something that we might expect from a composer steeped in the traditions of the Second Berlin *Liederschule*. For example, Berger uses clear phrase structure, doubling in the accompaniment, pedal points, and highly consonant intervals to clearly articulate and highlight Müller's poem. He uses a four-bar phrase structure in his song, and the overall form is strophic with three contrasting sections contained within each strophe. Each strophe ends with a one-bar extension clearly defining the key of C major with a perfect authentic cadence (PAC). Moreover, the A section employs a C pedal throughout, clearly identifying the tonality of the song. The right-hand of the piano accompaniment is in unison with the voice, and the left-hand features only highly consonant intervals (thirds, sixths and octaves). The result is a song that is very stable in terms of its harmonic content. This stability is carried over into the B and C sections with some slight variation.

The B section follows a similar procedure; however, the texture here thickens. At times the accompaniment reaches a five-voice texture. The vocal line is still doubled and

the accompaniment features primarily parallel thirds. The altered rhythm of the piano in B is a byproduct of the variation in the vocal line. Berger no doubt thought that if the vocal line changed then the accompaniment needed to do the same, or vice versa. Finally, at C there is a return to a three-voice texture in the piano and the C pedal resumes in an altered form. Where the A section employed long durations to create the pedal (dotted half-notes), the C section instead simply arpeggiates the tonic triad (minus the third). Despite the changing rhythm and texture, the piano consistently doubles the vocal line throughout. This in addition to the other elements listed above allows for some variation, yet at the same time conveys Müller's poem in a very direct manner. As will be seen, Hensel uses a similarly simple overall structure but includes more variation than the Berger setting.

The similarities between Berger's and Hensel's settings begin with their overall structure. Hensel's setting of "Des Müllers Blumen" is strophic, each strophe is organized in AB form. Each section consists of two four-measure sub-phrases and Hensel attached a $\frac{1}{2}$ A section to bring each strophe to a close. Therefore, Hensel's setting differs from Berger's in that each of her sections is twice as long. However, we can apply a two-measure hypermeter to both the A and B sections of Hensel's setting. By assigning one beat to each two-measure group the song can be felt in 6/8, and it can be said that Hensel's and Berger's phrase lengths are the same.²² In addition to employing symmetrical phrase lengths, it is also important to note that both composers make use of cadential extensions, or codettas, in these songs.

22. For more on hypermeter in Hensel's songs see Yonatan Malin, *Songs in Motion: Rhythm and Meter in the German Lied*, 35-66.

As mentioned above, Berger adds a one-measure extension to emphasize the key and Hensel employs a similar technique in her setting by adding a four-measure extension to the end of her song. The purpose here is, again, to emphasize the key but also to accommodate the final stanza of each strophe. Beginning in m. 23, this $\frac{1}{2}$ A section deviates from the symmetry contained in the body of her song. It is possible that Hensel's decision to alter the phrase structure at the end of the song was due to the similarly irregular phrase length of her introduction (6 measures). As we shall see, unlike Hensel, Berger chooses not to include an introduction in his song. Next, I will address the use of vocal doubling in the piano accompaniment, an element found in both Berger's and Hensel's setting. It will become clear that, although both composers make use of this device, Hensel's vocal doubling is far less strict than that of her teacher.

Doubling the Vocal Line

The vocal line is doubled throughout the entire Berger setting, and this is a common element found in many Lieder by North German composers from the late eighteenth to early nineteenth centuries (see for example Carl Friedrich Zelter's Lied "Die heiligen drei König' mit ihrem Stern" from 1810 and "Es war ein König in Thule" from 1812). These two songs make use of the accompaniment to double the vocal line, and both follow this procedure strictly. In Hensel's setting of "Des Müllers Blumen" we find that she too makes extensive use of vocal doubling in the piano accompaniment.

The A section of Hensel's setting employs vocal doubling in the right hand of the piano accompaniment, but it quickly becomes evident that she is not using this procedure as rigidly as do Berger and Zelter. Therefore, an important difference between Hensel and her predecessors lies in how strictly the doubling procedure is followed. Measure 9 illustrates Hensel's propensity to abandon strict vocal doubling, and further examination of this passage explains why. This abandonment coincides with the arrival of chromatically altered chords and it makes sense if we take a closer look at the harmonic content and resulting voice leading.

The V7/V that occurs at the downbeat of m. 9 marks the end of the parallel interaction between voice and piano. The secondary dominant (V7/IV) that occurs at the downbeat of m. 13 functions in the same way. The chords of resolution for each of these secondary dominants results in an imperfect authentic cadence (IAC). The reason for Hensel's choice of cadence – and her decision to not use vocal doubling at this point in the song – could lie in the fact that a resolution to a perfect authentic cadence would have resulted in parallel leading-tones. This is a feature that is not present in the Berger setting. The reason is that the voice in his setting is never the recipient of the leading tone at cadences, and there are no chromatically altered chords (only passing tones). It is likely that Berger's strict doubling and Hensel's less strict doubling is simply a compositional decision that had more to do with conventional part writing such as avoiding parallel leading-tones.

Next I will turn to Berger's and Hensel's use or lack of an introduction in “Des Müllers Blumen.” Berger's setting does not contain an introduction, and this fact required

him to display the opening tonality through different means. Furthermore, Hensel's setting *does* include an introduction, but the arrival of the tonic harmony is delayed. This delay creates a sense of key ambiguity very early in the song, and this ambiguity is not resolved until after the introduction.

The Presence and Absence of an Introduction

Despite Berger's lack of an introduction the tonality of his setting of “Des Müllers Blumen” is still immediately recognizable. Instead of an introduction Berger simply begins his song with a simultaneous upbeat in the piano and voice which leads directly into the A section. The pedal point is an obvious clue to the song's key center and Berger likely included it to identify the key and help compensate for the “missing” introduction.

By not including an introduction, Berger needed something – in addition to the pedal point – to clearly convey the key center of the song, and his choice of sonority in the A section fulfills this goal. By taking a step back and looking at the A section as a whole we can see that the oscillations between IV $\frac{6}{4}$ and I are simply a prolongation of C major. C major is even more pronounced in the remainder of the song, which never strays from tonic, cadential $\frac{6}{4}$ and dominant in C major (and a brief tonicization of G major in m. 8).

Hensel does choose to include a true introduction to her setting of “Des Müllers Blumen,” and unlike Berger there is a sense of key ambiguity that is not resolved completely until the beginning of the A section. The following explanation may not be an

aurally significant element of this song (it is not really heard this way), but it illustrates that, following mm. 1-2 and by looking at the score alone, other harmonic options were available. Hensel chose an E diminished chord as the first sonority of the song. (Note that this song was originally in G major.) The leading-tone E is resolved properly up a half step to F (bass). The ambiguity continues here; however, the chord of resolution is not simply the tonic F major, but F dominant (V7/IV). This fact may lead the eye toward a key center of B-flat major, especially since the bass note of the following chord is B flat. It is clear upon closer inspection that the chord at the downbeat of m. 3 is simply a ii6 chord in the key of F major. Hensel manages to allow the leading-tone (A) of the F dominant to resolve properly to B flat. What is unusual is that this B flat is not a member of the chord we might expect after a V7/IV. The ii6 chord of m. 3 stands in for the expected IV chord. This ii6 chord is the impetus which begins the progression from ii6 – V – I in the key of F major. The important thing to take away from this is that, at least in the first three measures of Hensel's setting, the introduction does not necessarily articulate the key. Conversely, Berger's setting clearly presents the tonality of the entire song despite the lack of an introduction.

Text Setting and Harmonic Goals

In addition to their overall structure and the use of vocal doubling, simple and regular declamation of the text is another element that links these two settings by Hensel and Berger. As would be expected, both composers have chosen to place the stressed

syllables of the poem on strong beats. For Berger this equates to two stressed syllables per measure (“*Bach* viel *klei* – ne” in m. 1 for example). For Hensel the placement of stressed versus non-stressed syllables occurs in a similar way. Given the meter of her setting (3/8) stressed syllables fall on downbeats only. However, if we think of a two-bar hypermeter the occurrence of stressed versus non-stressed is identical to Berger's setting. This fact, in addition to the similarities in contour and rhythm, lends further support to the idea that Hensel was using her teacher's works as a model for her own compositions. That being said, even in this early stage of her compositional development it will become evident that she is, at times, deviating from Berger's model.

Both Berger's and Hensel's melodic choices are fairly simple. Berger, for example, never uses any chromatic inflections on strong beats in the vocal line. In fact, there is only one chromatic note in the vocal line throughout the entire song. Occurring in m. 7 (F sharp), this note is fleeting and falls on a weak beat. Hensel's setting is also simple in terms of its melody; however, she does use chromatic pitches. It will be illustrated that these chromatic pitches primarily function to facilitate the harmonic motion of the song, and to a lesser degree for melodic interest.

The chromatic chords found in Hensel's setting have more of a functional or harmonic purpose than melodic; and as mentioned above, the A section contains secondary dominant chords on downbeats which then lead to cadences in the following measures. V7/V in m. 9 is quickly resolved to V in m. 10. Similarly, V7/IV in m. 13 resolves to IV in m. 14. Both of these cadences coincide with the completion of a poetic thought. Hensel's choice of V7/V in m. 9 is due to the fact that the next phrase is the same

as the first but transposed down a step. This is an important harmonic element but we need to look ahead to the B section if we are to get a full picture of the harmonic path of the song.

On the surface both the Berger and Hensel settings seem quite straightforward, but it is clear that Hensel's harmonic vocabulary is generally more sophisticated than that of her teacher. In Hensel's setting, following the cadences (or temporary tonicizations) on V in m. 10 and IV in m. 14, the B section proceeds in C major. Measures 15-18 in fact are simply a prolongation of C major in which the dominant and tonic alternate.

Consequently, mm. 19-22 are simply a prolongation of D minor in which dominant and tonic alternate. Ultimately this D is the impetus for the nearly stepwise descent from scale degree 6 down to tonic beginning at the $\frac{1}{2}$ A section (m. 23). Looking at the harmonic path of the song as a whole we can see that the introduction cadences on F major, sub-phrase 1 of A cadences on C major, sub-phrase 2 of A cadences on B-flat major, sub-phrase 1 of B cadences on C major, sub-phrase 2 of B cadences on D minor and $\frac{1}{2}$ A begins on C major and cadences in the home key of F major. The harmonic trajectory of Hensel's "Des Müllers Blumen" (with the arrows indicating "up to", or "down to") is as follows:

(I) ↑ (V) ↓ (IV) ↑ (V) ↑ (vi) ↓ (V) ↓ (I)

The harmonic content of Hensel's setting supports Angela R. Mace's idea that she was showing signs of her own personal style.²³ Furthermore, it is clear that her Lieder bear many similarities to those of her teacher.

Next, I will discuss Hensel's Lieder "Harfners Lied" and "Italien." The goal of this section is to show that Hensel is straying from the rigidity of the Berlin School aesthetic and is leaning toward a more daring and ambitious style. Moreover, it will be shown that elements of text-painting become much more frequent, and that specific text-painting devices begin to regularly appear in Hensel's songs.

Hensel's "Harfners Lied" (in which the text is taken from Goethe's *Wer sich der Einsamkeit ergibt*) was composed in 1825 and bears many of the hallmarks of the Second Berlin *Liederschule*. A detailed analysis shows, however, that the frequency of text-painting becomes much greater during this time in her compositional development. The following analysis will address the use of contour and dissonant chords such as the diminished-seventh and French augmented-sixth to depict certain states of mind and emotions (a text-painting device that becomes more frequent later in her life). Also, as a way to further emphasize the text, the use of text repetition will be discussed. These text repetitions are an element of Hensel's maturing Lieder that point toward the idea that she is gradually becoming more and more free in her song composition. In the third and final analysis of Chapter I, Hensel's "Italien," many similar compositional ideas are present. There is extensive text-painting in "Italien." Instances of text-painting will be divided between those that occur in the vocal line and accompaniment respectively. Finally, the

23. Mace, "Hunting in the Nineteenth-Century Salon: Ludwig Berger, Fanny Mendelssohn, Franz Schubert, and Die schöne Müllerin."

importance of chromaticism in the bass line, and bass movement by tritone as a text-painting device will be addressed.

“Harfners Lied”

Wer sich der Einsamkeit ergibt

Wer sich der Einsamkeit ergibt,
Ach! der ist bald allein;
Ein jeder lebt, ein jeder liebt
Und läßt ihn seiner Pein.
Ja! Laßt mich meiner Qual!
Und kann ich nur einmal
Recht einsam sein,
Dann bin ich nicht allein.

Es schleicht ein Liebender lauschend sacht,
Ob seine Freundin allein?
So überschleicht bei Tag und Nacht
Mich Einsamen die Pein,
Mich Einsamen die Qual.
Ach, werd ich erst einmal
Einsam in Grabe sein,
Da läßt sie mich allein!

He Who Gives Himself Over to Solitude

He who gives himself over to solitude,
Ah! He is soon alone;
Everyone lives, everyone loves,
And everyone leaves him to his pain.
Yes! Leave me to my torment!
And can I only once
Be truly lonely,
Then I will not be alone.

A lover creeps up and listens softly,
Is his beloved alone?
So, both day and night, does
The pain creep up on my solitude,
And the torment creep up on my loneliness.
Ah! Only once, when
I am alone in my grave,
Will it then truly leave me alone!

Hensel's use of a slow harmonic rhythm, recitative vocal style, and simple accompaniment in “Harfners Lied” are in line with the compositional practices of the Second Berlin *Liederschule* and facilitate a straightforward declamation of the text; however, unlike “Des Müllers Blumen” the text is further emphasized through the use of various text-painting devices. The piano accompaniment could be considered stale, but upon closer inspection it becomes clear that the accompaniment is intentionally sparse. Why? It allows for, and does not detract from, multiple instances of text-painting in the vocal line throughout the song. Right away the first line of text gives us a glimpse of the

text-painting to come in this piece. The text, “who gives himself over to solitude,” is expressed with a disjunct vocal melody. This first line contains no stepwise motion in the vocal line and therefore creates the feeling that even the notes themselves are in solitude. With the exception of beats 1 and 2 of m. 2, each pitch is isolated from the next, lending support to the idea of aloneness as a recurring theme in this song. As is characteristic of the Second Berlin *Liederschule*, sparse accompaniment opens the door for a more effective emphasis on the text. The Second Berlin *Liederschule* generally advised against text repetition; however, the agony- laden text of Goethe's poem calls out for some repetition of certain lines, and mm. 10-13 signal a point in the piece where Hensel could not resist such a repetition. Hensel's use of this repetition (also a sequence) coincides with a descending melody and highly expressive harmony occurring under important words in Goethe's poem. “Yes, leave me to my torment” is repeated and re-harmonized. Both repetitions feature stepwise descents that end with a downward leap to the word “Qual” (torment).

Descending musical lines representing grief is not a new idea, but Hensel affixes her own personal signature to it. The first appearance of the word torment occurs on the dominant in the key of G minor. This dominant has been preceded by a French augmented-sixth chord in m. 10 which creates tension leading to the word “torment” at the downbeat of m. 11. Instead of landing on the dominant, the second iteration of the descending vocal line ends on a fully-diminished seventh chord in m 13. In doing so, Hensel further raises the level of tension. So, although the Second Berlin *Liederschule* generally advised against text repetition, this example seems appropriate. Instead of

diminishing the meaning of the poetry Hensel is accentuating it, and in doing so is placing more distance between herself and the compositional norms of her teachers.

In m. 20 the text “[...]lover creeps up and listens softly” is paralleled melodically, and this is another way in which Hensel emphasizes the meaning of the text. Following a rapid descending arpeggiation of a G-minor triad, the vocal line reverses and arpeggiates the same triad in ascending order. This occurs precisely at the same time the words “creeps up” are sung, and this is not the last time in this song where text-painting techniques are used with these words. Following a dominant prolongation in m. 22, the narrator's “pain creep[s] up on his solitude”; however, this time the textual/musical interaction lies not only in the vocal line but also in the harmonic content and the re-articulation of chords in the accompaniment. The text-painting here is initiated by the fully-diminished seventh chord at the downbeat of m. 23. This chord is held while the vocal line descends rapidly to the word “pain.” Following the sustained chord, these same pitches are re-articulated at the end of the measure, signifying the narrator's pain creeping up on his solitude. The meaning of the text is emphasized because this re-articulation of the fully-diminished seventh chord “creeps up,” or leads into, the tonic triad at the downbeat of m. 24. The same thing occurs at the end of this measure (although the chord has been inverted). In both instances the piano accompaniment is being used to accentuate the meaning of the text. Only after the narrator is dead will his torment and loneliness cease. Following the line, “when I am alone in my grave,” the “creeping motive” ends. This final line of text is perhaps the most striking example of text-painting in the song.

Goethe has saved the most dramatic line of text for the end of his poem and Hensel treats her vocal line as a literal descent into the grave. In R. Larry Todd's brief discussion of "Harfners Lied," referring to Franz Schubert, he states that "he [Schubert] incorporated into the piano postlude a descending tetrachord, [a] symbol of a lament. Whether in 1825 Hensel knew the Schubert is unclear, but she too made use of this traditional musical figure, subtly distributed in her opening bars between the vocal and piano parts, and then, midway through the song, openly stated in the bass of the piano."²⁴

Doubtless, Todd points to a salient feature of this song, yet his idea could have been taken further. Looking at the contour of the melody at mm. 25-27 one gets an idea of the striking parallels between text and music. The piano sustains a dominant seventh chord for two measures (mm. 25-26), which allows the listener's attention to be drawn to the descending vocal line. As the text indicates, the vocal line is literally alone at this point because the accompaniment has stalled. A nearly stepwise descent from E to F sharp in the vocal line of m. 25 to the downbeat of m. 26 represents this descent into the grave. Hensel could have made F sharp the arrival point but instead it leaps by tritone to C in m. 26 and then is finally resolved in m. 27. She no doubt felt it necessary to reiterate the vocal descent over the sustained accompaniment. This leads directly into a restatement of the disjunct setting of "solitude," which goes back up and then ends on a G-major triad. In this way, the narrator is left in the same state in which he began, alone. There is also the implication that there is a peaceful resolution here, perhaps peace resulting from death.

24. Todd, *The Other Mendelssohn*, 92-93.

The text-painting in “Harfners Lied” can be summarized as follows: 1) solitude is represented by the disjunct nature of the vocal line (mm. 1-3, 16-17 and 28-29), 2) torment and pain creep up on the narrator through the use of ascending and descending vocal lines (mm. 12-13, 20 and 23-24) and the re-articulation of chords (mm. 23-24), and 3) the narrator being lowered into the grave is represented by a descending vocal line occurring over a sustained dominant seventh chord (mm. 25-27). The techniques of the Second Berlin *Liederschule* run through this song, but it must be understood that Hensel is pushing the boundaries of this relatively strict song writing style and is heading off into new compositional territory.

In addition to Berger, the influence of Carl Friedrich Zelter became more and more apparent as Hensel's compositions matured. As Raymond Arthur Barr notes, “Zelter's Lieder were written in the harmonically simple, strophic format of the First Berlin School, but he experimented with strophic variation, cyclic form and rondo form, as well as composing a number of Lieder in through-composed form.”²⁵ A similar evolution can be found in the Lieder of Hensel, and it is clear that even in the mid-1820s her style had begun to mature. The following analysis of Hensel's “Italien” will address some of the differences between it and “Harfners Lied,” but more importantly it will become evident that some of the same compositional decisions that Hensel made in “Harfners Lied” are present in “Italien” as well.

25. Raymond Arthur Barr, “Carl Friedrich Zelter: A Study of the Lied in Berlin During the Late Eighteenth and Early Nineteenth Centuries” (PhD diss., University of Wisconsin, 1968), 114.

“Italien”

Italien

Schöner und schöner schmückt sich der Plan,
Schmeichelnde Lüfte wehen mich an!
Fort aus der Prosa Lasten und Müh'
Zieh' ich zum Lande der Poesie.

Gold'ner die Sonne, blauer die Luft,
Grüner die Grüne, würz'ger der Duft!
Dort an dem Maishalm, schwellend von Saft,
Sträubt sich der Aloe störrische Kraft;

Ölbaum, Cypresse, blond du, du braun,
Nickt ihr wie zierliche, grüßende Frau'n?
Was glänzt im Laube, funkelnd wie Gold?
Ha! Pomeranze, birgst du dich hold?

Trotz'ger Poseidon, wärest du dies,
Der unten scherzt und murmelt so süß?
Und dies, halb Wiese, halb Äther zu schau'n,
Es wär des Meeres furchtbares Grau'n?

Hier will ich wohnen, Göttliche du:
Bringst du, Parthenope, Wogen zur Ruh'?
Nun dann versuch' es, Eden der Lust,
Eb'ne die Wogen auch dieser Brust!

Italy

Fairer and fairer the plain becomes,
As caressing breezes blow on me!
Away from the burden and trouble of prose,
I go forth into the land of Poetry.

More golden the sun, more blue the air,
More green the green, more aromatic the scents!
There on the corngrass, swelling with sap,
The aloe bristles with stubborn strength;

Olive, Cypress, one light and one dark,
Are you nodding like dainty, greeting women?
What is gleaming in the leaves, glittering like gold?
Ha! Oranges, are you lovely ones hiding there?

Defiant Poseidon, was it you,
Jesting and murmuring down there so sweetly?
And this, seeming half meadow, half ether,
Was that fearful horror of the sea?

Here I would live, Godly one:
Parthenope, can you bring peace to the waves?
Now try it then, Eden of Joy,
And ease as well the waves in this breast!

“Italien” was composed in the same year as “Harfners Lied” and bears many similarities to it; however, it is important to first address the differences present in these poems. Where *Wer sich der Einsamkeit ergibt* is a tale of loneliness, alienation, and the suffering of humanity, Franz Grillparzer's *Italien* alludes to the beauty of the countryside and being swept away to a land – a trip south from Germany to Italy – in which natural beauty has the ability to heighten ones sensory perception. Aside from the poetic differences, these two songs differ in many of their musical aspects as well. For example, each is set in a different meter. “Harfners Lied” is in simple triple (3/4) with a brief shift to 4/4, and “Italien” is in compound duple (6/8). The latter facilitates an expression of the

lightheartedness of the text. This lightheartedness is disrupted in the third stanza of “Italien” and, as will be seen later, Hensel uses a device similar to that found in “Harfners Lied” to represent this shift in mood. The final stanza set by Hensel questions Poseidon regarding the sweet, smooth meadow that is the Mediterranean (or possibly the Adriatic) and why the Sea in the north is so fearsome. Ultimately the narrator exclaims, “here I want to live!” and given what is known about Hensel's own desire to visit Italy, this line of text is doubtless a reason why she chose to set it.

Similar to “Harfners Lied,” “Italien” also contains many examples of text-painting. Given the frequency of text-painting in Hensel's *Lieder*, this will be the focus of the following sections. The sections have been broken up into text-painting devices contained within the vocal line, and those contained within the piano accompaniment. As was the case in “Harfners Lied” it will be shown that vocal and accompanimental contour play an important role in depicting certain moods, emotions, states of mind, and other poetic ideas.

Text-Painting in the Vocal Line

Differences aside, there are many characteristics that bind together these *Lieder* from 1825, one being the way in which Hensel uses musical devices to portray the meaning of the text. R. Larry Todd observes in this song that “to intensify the accumulating sensory images in *Italien* Hensel chose a strophic setting with three statements, of which the final, expanded repetition twice attained a climactic high G.”²⁶

26. Todd, *The Other Mendelssohn*, 95.

The first way that Hensel characterizes sensory images musically is the use of vocal and accompanimental contour to depict certain poetic ideas. The disjunct vocal contour representing the narrator's solitude in "Harfners Lied" can also be found in "Italien." This time, however, these pitches do not represent solitude or loneliness. It is my assertion that they allude to the turbulence of the ocean waves and either Poseidon's refusal to bless the north with the beauty that is present in the south, and/or the frustration of the narrator with Poseidon's defiance. Therefore, Hensel is using a similar musical device in these songs, yet they are used to illustrate very different poetic ideas.

Disjunct voice leading in the vocal line appears incrementally throughout the song. Stanza 1 of Hensel's setting contains no horizontal intervals greater than a third, and in this stanza the voice leading is stepwise, containing nothing but passing tones and neighboring tones, which are at times chromatic. This type of voice leading, combined with the meter and *allegro vivace* tempo indication, sets the tone for this seemingly lighthearted piece. It is not until the arrival of the second stanza that the vocal line becomes slightly more detached. In stanza 2, from mm. 15-27, the vocal only reaches beyond the interval of a third once (I am not including the leap of the major-tenth at m. 19 as the D sharp in this measure is the beginning of a new phrase). The interval in question is a downward leap of a perfect fifth in mm. 20-21. The disjunct voice leading in the vocal line is, therefore, limited in the first two stanzas, and the reason is directly related to the nature of the text. A shift of mood in Stanza 3 is evident in the poem and, as will be seen, this shift in mood is also expressed musically.

The gradually expanding linear intervallic content found in the first two stanzas reaches its zenith upon the arrival of stanza 3, and it is directly related to the poetic change of mood. In stanza 1 the narrator is carefree, getting “away from prosaic burdens and troubles.” In stanza 2 the narrator begins questioning nature but the text remains relatively calm and untroubled. Finally in stanza 3 the narrator still questions nature but this time the questions are directed toward Poseidon and the city of Naples. John Glenn Paton writes that “Parthenope [mm. 39-40] is the ancient name for the city of Naples, which is here addressed as the person Parthenope, a Siren or sea nymph. The Sirens sang so sweetly that seamen who hear them were lured to wreck their ships on rocks.”²⁷ The presence of a disjunct vocal contour is most prevalent here (seven pitches, of which one occurs at the climax of the song in mm. 39-40) and it signifies the frustration of the narrator in this portion of the song. The disjunct contour is also representative of the turbulence of the ocean and the bitter and agitated emotions of the narrator. How can Poseidon allow the sea in the south to be so calm and sweet, and at the same time the sea in the north so violent and cold? What is more, after the climax at m. 40 this disjunct motion in the vocal line disappears, returning to a contour that has more in common with the opening of the song. The waves in the breast of the narrator (referring to his/her emotions) have been calmed and in doing so Hensel is able to end the song in a way very similar to how it began. Therefore, as was the case with “Harfners Lied,” in this song the vocal contour is intimately linked to the meaning of the poem.

27. Fanny Hensel, “Italien,” in *24 Songs/Mendelssohn; Felix Mendelssohn and Fanny Mendelssohn Hensel*, John Glenn Paton, ed. (Van Nuys, CA: Alfred Publishing Co., 1992), 14-17.

In conjunction with this vocal contour, Hensel's decision to set only a portion of Grillparzer's poem indicates that she had a keen awareness of, and sensitivity to, the text. Keeping this in mind, there is an alternate interpretation that can be ascribed to the meaning of this final stanza. Based on Hensel's own writings and communications with her brother Felix, it is understood that she had long desired to visit Italy. In fact her Lied "Sehnsucht nach Italien," composed three years prior to the song under discussion, was written while in Switzerland and was a direct result of her intense desire to see Italy.²⁸ This fact supports Hensel's choice regarding which stanzas to set and why. I am convinced that Hensel intentionally set the poem in a way that placed the line "Hier will ich wohnen!" near the musical and poetic climax. It is not a stretch of the imagination for one to assume that the disjunct vocal contour that occupies the first half of stanza 3 not only represents the frustration and anger of the poetic persona, but also the passions that Italy arouses in the heart of the composer. A jagged vocal line that gradually becomes more and more prevalent is one way in which Hensel uses specific musical devices to illuminate the meaning of Grillparzer's poem. Next I will turn to features of the piano accompaniment (specifically elements of text-painting in the accompaniment), adding further evidence to the notion that Hensel felt it was important to highlight this third stanza.

28. Todd, *The Other Mendelssohn*, 64-65.

Text-Painting in the Piano Accompaniment

The piano accompaniment in “Italien” is very simple and repetitive with few variations to be found, although when variations do occur they coincide with important lines of text. The accompaniment never breaks the pattern of 1(left hand) + 2 (right hand), 1(left hand) + 2 (right hand). The variation therefore is not rhythmic but is more related to the contour and pitch content of the accompaniment. It is no surprise that this variation occurs in the same stanza as the previously mentioned vocal variation. The first instance of text-painting in the accompaniment coincides with the chromatic bass line in stanza 3 (m. 30) and is a literal representation of waves on the ocean. Further investigation will support this idea.

Stanza 3 certainly has a different character than what was heard previously, and the following explains how Hensel uses chromaticism in the bass line to depict Poseidon and the ebb and flow of the ocean waves. The text “defiant Poseidon” begins stanza 3 and coincides with a chromatic descent from A sharp to F sharp (bass). This has been prepared by a leap of a tritone in mm. 29-30 (this is also a significant element in this song which will be addressed later). This is the first occurrence of a chromatic bass line and it is no coincidence that it occurs in the “Poseidon stanza.” The descending bass line in mm. 30-32 represents “defiant Poseidon [...] murmuring down there so sweetly.” This is evident in the fact that the line moves *down* and even leaps down an octave at m. 32. This shift in voice leading alerts the listener to the idea that the tone or mood of the poem has changed. Measures 32-34 break from the chromatic movement but it is resumed at the

downbeat of m. 35. Although not entirely chromatic, this bass line – which is now *ascending* – reaches its goal in m. 39 (F sharp). The ascending bass line in mm. 35-39 is a literal depiction of a large ocean swell, slowly gathering momentum (evident in the line “fearful horror of the sea”). V7/V is repeated at the climax of the song and finally resolves to the dominant at m. 41. The text in these bars is “Naples, can you bring peace to the waves?” Hensel's text-painting here is subtle yet effective. The ascending chromatic bass line which, after a delay of one measure, is resolved and in essence answers the narrator's question; peace has been brought to the waves.

Continuing with the idea of chromaticism in the bass line, further evidence that it represents the swelling ocean waves can be found in the concluding measures of the song. After the climax, in which the vocal reaches its highest peak (originally a G) the chromatic bass line is still present. This time it begins a half-step higher than it did in mm. 30-32. After this line passes through an IAC in m. 43, it turns around on itself and ascends chromatically to C sharp at m. 46. If we consider the shortened duration of the bass line (previously four measures, this time only two) it becomes clear that the ominous swell of mm. 35-38 has been calmed. The down-up motion of mm. 41-46 is the last appearance of the waves. Final confirmation of this comes in mm. 47-50, in which the only notes present in the bass are tonic and dominant. The ultimate stamp of finality comes when the previous piano links that joined stanzas are altered to land not on the third, as was the case earlier in the song, but instead on the tonic.

As was seen in “Harfners Lied,” Hensel uses specific musical devices to portray certain elements of the text, and this is an important feature that links these two songs.

This is particularly evident when there is a change of mood in the poem. In “Harfners Lied” the use of the creeping motive is used to illustrate pain creeping up on the narrator. It is only after the narrator is in his grave that the creeping motive ends. The chromatic ascending and descending bass motion in “Italien,” which represents the waves on the ocean and the waves in the heart of the narrator (or possibly even the composer), cease to be only after the question “can you bring peace to the waves?” is answered.

There are two more elements in this song that are worth mentioning and the first is, again, in reference to the third stanza, more specifically, appearances of the interval of a tritone and its relation to the text in this stanza. First, there is no occurrence of a linear (left to right) interval of a tritone in this song up until this point. Here we find bass movement by tritone in mm. 29-30 and 38-39. This bass movement occurs in simultaneity with the text “Poseidon” and “Godly one.” What is more, the only instance of a melodic tritone occurs with the text “Parthenope,” or Naples in m. 40. It is likely not a coincidence that this interval occurs with these words. Poseidon and Naples are certainly the focus of this stanza and this interval is meant to abstractly represent this character and place. Beginning stanza 3 with this tritone figure, and repeating it twice (one of which is at the poetic and musical highpoint) further emphasizes the relaxation that occurs upon the final measures of the song. It should also be noted that the tritone that occurs with the text “defiant Poseidon” refuses to resolve properly. By not resolving the A-sharp up by half-step and instead leading to a $vii^{\circ}4/3$, the music here immediately depicts Poseidon's defiance. The tritone that occurs with the text “Godly one” is preceded

by “here I want to live!” Here the non-traditional resolution of the tritone possibly represents Hensel's own frustration and pining over something that she cannot have.

One final element of “Italien” that links it to “Harfners Lied” is the use of text repetition. As previously stated, the text “yes, leave me to my torment” in “Harfners Lied” is repeated and re-harmonized. In doing so Hensel lets us know that this is an important line and that it is an essential element of the poem as a whole. Similarly, but in a less obvious way, the text “die Wogen,” which occurs in mm. 43-46 of “Italien,” is repeated and re-harmonized. The meaning of the text here is not as important as that of “Harfners Lied.” Here the repetition is used more as a device for prolongation. The high G (or E, depending on what edition of the score you are referencing) in mm. 45-46 is the longest pitch duration in the entire song and Hensel was no doubt trying to draw attention to it.

These three songs show that although there are some similarities among Hensel's early songs there are very clear-cut differences between “Des Müllers Blumen,” which is more in the tradition of the Second Berlin *Liederschule*, and “Harfners Lied” and “Italien,” which were written only two years later. We can see and hear the influence that Berger had on Hensel's setting of “Des Müllers Blumen.” The similarities between Berger's and Hensel's settings include the following elements: 1) the piano accompaniment and vocal declamation are very straightforward and, in Hensel's case, chromaticism is used only to guide the trajectory of the harmony, 2) both composers make use of vocal doubling in the accompaniment although Hensel follows this procedure in a less strict manner, and 3) both composers use a very similar phrase

structure in their songs in which the stressed syllables occur on strong beats. These similarities are important to keep in mind because they illustrate Hensel's loyalty to the compositional ideals of her teacher. Therefore, when looking at the differences that are present in "Harfners Lied" and "Italien" we can get a better idea of how Hensel is heading off into new compositional territory.

The songs composed two years after "Des Müllers Blumen," while still containing elements common to the Second Berlin *Liederschule*, also bear striking differences; the main difference is that, although the text is still set in a rather straightforward manner, the vocal line and piano accompaniment in "Harfners Lied" and "Italien" contain extensive text-painting. Stepwise descents and the re-articulation of chords at times represent torment, grief, and the grave in "Harfners Lied," and disjunct motion in the vocal line represents a sense of solitude. A disjunct vocal contour also occurs in "Italien" but here it is meant to represent the frustration of the narrator (or the composer) and the turbulence of the ocean waves in the "Poseidon stanza." These two songs also bear the similarity of "ending where they began." "Harfners Lied" ends with the same disjunct vocal contour that was found in the beginning; therefore, the narrator is left in the same place in which he/she began, in solitude. "Italien" ends where it began, in that the beginning of the song is calm, then upon the arrival of the third stanza the music becomes much more agitated. The waves are calmed (the chromatic ascents and descents end) and in the final measures this agitation is relaxed. Finally, the presence of a linear tritone in "Italien" is meant to abstractly represent powerful characters (Poseidon, Parthenope and God) and the unusual resolution of this tritone parallels the defiance of Poseidon.

Chapter III will focus on two of Hensel's songs which were composed in 1838 and 1839. "Warum sind denn die Rosen so blass?" and "Fichtenbaum und Palme" will address the idea that Hensel has become more melodically inventive and that she often uses surprising harmonic turns and a highly nuanced textual interpretation (i.e. text-painting) much more frequently. These analyses will further support the idea that by the mid to late-1830s her Lied style had become more sophisticated.

The following analyses will continue in a similar fashion as the previous analyses. More specifically, the analysis of "Warum sind denn die Rosen so blass?" will proceed as follows: 1) overall structure, 2) harmonic/key ambiguity and its relation to the text and 3) melodic inventiveness and its relation to the text. The analysis of "Fichtenbaum und Palme" will focus on similar characteristics.

CHAPTER III

MIDDLE PERIOD SONGS (1837-38)

“Warum sind denn die Rosen so blass?”

Warum sind denn die Rosen so blass?

Warum sind denn die Rosen so blaß?
O sprich mein Lieb warum?
Warum sind denn im grünen Gras
die blauen Veilchen so stumm?

Warum singt denn mit so kläglichem Laut,
die Lerche in der Luft?
Warum steigt denn aus dem Balsamkraut
verwelkter Blütenduft?

Warum scheint denn die Sonn' auf die Au,
so kalt und verdrießlich herab?
Warum ist denn die Erde so grau,
und öde wie ein Grab?

Warum bin ich selbst so krank und trüb?
Mein liebes Liebchen sprich
O sprich mein herzallerliebstes Lieb,
warum verließest du mich?

Why are the Roses so Pale?

Why are the roses so pale?
O speak, my love, why?
Why in the green grass
Are the blue violets so silent?

Why with such a lamenting voice
Does the lark sing in the sky?
Why from the balsam weed does there rise
The scent of wilting blossoms?

Why does the sun shine down on the meadow,
So coldly and morosely?
Why is the Earth so gray
And desolate like a grave?

Why am I myself so ill and dull?
My lovely darling speak,
O speak, my heart's most beloved love,
Why have you abandoned me?

Fanny Hensel's setting of Heinrich Heine's “Warum sind denn die Rosen so blass?” features modified strophic form, a characteristic of her songs that spans her entire compositional output. In addition, she employs an introduction and a codetta that are asymmetrical in relation to the body of the song. Her introduction delays the arrival of the tonic harmony and serves to evoke the romantic hopelessness of the narrator. Structural elements aside, during this time Hensel is using very specific musical devices to aid in

the expression of Heine's poem. The most important musical devices used in “Warum sind denn die Rosen so blass?” are related to harmony and melody. Both of these musical parameters serve to convey two separate poetic ideas or states of mind: uncertainty and grief. In highlighting these elements it will become clear that Hensel has a keen awareness and sensitivity to the text. Her music becomes more melodically inventive during this time and these songs will serve as a preface to her equally melodically interesting songs from her late period, 1840-47.

As we shall see, the pervasive questioning contained in each stanza is accentuated through the use of expressive, meandering, and unexpected harmonies. Moreover, the inherent grief that the narrator feels is expressed melodically, specifically through what I will call a “grief motive,” a half-step motion from $\hat{6}$ to $\hat{5}$ (if not in the minor mode $\hat{6}$ would require an accidental, lowering it a half-step) that runs like a thread through the majority of Hensel's song. In addition to the grief motive, R. Larry Todd describes this song's central poetic image as “faded roses symbolizing abandoned love.”²⁹

Overall Structure

Before turning to harmony and melody, let us first examine the song's structure, since it has much in common with her earlier songs, and these commonalities reflect Hensel's penchant for maintaining structural unity through modified strophic form. As was the case with “Des Müllers Blumen” and “Italien,” Hensel employs this form and uses an underlying, secondary form to encompass each strophe. The strophic variation in

29. Todd, *The Other Mendelssohn*, 221.

“Warum sind denn die Rosen so blass?” is as follows: strophe 1 (first two stanzas) has two main parts, A and B. Strophe 2 (second two stanzas) varies both of these parts, such that the overall form is ABA'B'. The A'B' sections are identical to AB except that the vocal rhythm is slightly altered at times to accommodate the shifting syllabic content; the harmonic content of AB and A'B' remains unchanged. Each strophe in this song is sixteen measures long, with four four-bar phrases.³⁰

Just as “Des Müllers Blumen” contains an introduction and codetta that are not symmetrical in relation to the body of the song (a six-measure introduction and a four-measure codetta), “Warum sind denn die Rosen so blass?” follows a similar procedure. Its introduction is only two measures in length and the codetta is five. What is more, both songs delay the arrival of the tonic harmony. The introduction to “Warum sind denn die Rosen so blass?” is two measures long, prolonging the dominant and delaying the arrival of the tonic, which arrives at the end of the auxiliary cadence in the middle of m. 2 (A minor). The delay is brief in both “Des Müllers Blumen” and “Warum sind denn die Rosen so blass?” and the difference between the two introductions lies in the fact that “Des Müllers Blumen” evades the tonic in the first two measures through a diminished-seventh chord followed by a secondary dominant that does not resolve as expected. “Warum sind denn die Rosen so blass?” on the other hand delays the arrival of the tonic through a prolongation of the dominant in the first one-and-a-half measures. The delayed tonic found in the introduction of “Warum sind denn die Rosen so blass?” is very short-

30. For a detailed discussion of rhythm in Hensel’s settings see Yonatan Malin’s chapter “Hensel: Lyrical Expansions, Elisions, and Rhythmic Flow,” in *Songs in Motion: Rhythm and Meter in the German Lied*, 69-94. For a discussion of Fanny Hensel’s and Felix Mendelssohn Bartholdy’s setting of “Warum sind denn die Rosen so blass?” see Gisela Müller’s essay “Leichen- oder Blüthenduft? Heine-vertonungen Fanny Hensels und Felix Mendelssohn Bartholdys im Vergleich,” in *Fanny Hensel geb. Mendelssohn: Das Werk*, ed. Martina Helmig (Michigan: edition text + kritik, 1997), 42-50.

lived but clearly foreshadows and parallels the incessant questioning that pervades this song.

In addition to the introduction and its associated dominant prolongation, phrase elisions and a cadential extension also contribute to a sense of uncertainty and grief. The introduction, codetta, and various “links” in this song are as follows: two-bar introduction, two-bar link between strophes (elision in mm. 18-19), two-bar cadential extension (mm. 35-36), and five-bar codetta (mm. 37-41). As we shall see, the overriding harmonic and tonal ambiguity, as well as phrase elisions and cadential extensions, are directly related to the meaning of Heine's poem.

Harmonic/Key Ambiguity and Its Relation to the Text

Surprising harmonic shifts, particularly early in the song, are an important characteristic of Hensel's mature Lieder, and this is something that is seen more frequently in her songs beginning around the mid-1830s. As mentioned above, the prolongation of the dominant in the introduction delays the arrival of the tonic. That being said, this introduction still clearly identifies the tonic key by arriving on an IAC in m. 2. The remainder of the song is far less clear due to the constant fluctuations between the major and minor mode and Hensel's frequent modulations. This is related to the obsessive questioning in the poem, supporting the idea offered by Annette Maurer that “surprising harmonies [...] are found in many works composed after 1835”³¹ and,

31. Maurer, *Hensel, Ausgewählte Lieder für Singstimme und Klavier, Band II*.

furthermore, that surprising harmonies often coincide with important words or phrases of the text.

Diether de la Motte describes tonal continuity in this song as a form of harmonic wandering that matches the poem's pervasive questioning,³² and by tracing each of the harmonic arrival points we can get a better idea of how Hensel uses fluctuating modality and modulation to express the meaning of the text. The opening tonality is quickly abandoned, and the rest of the song fluctuates between A minor, F major, G minor, and D minor. The first cadence (excluding the auxiliary cadence in m. 2) occurs on the downbeat of m. 6, an IAC in F major. This cadence is aligned with the text “warum?” at the end of the second line of the poem, and the preceding harmony up until this point is simply a dominant prolongation in A minor until the arrival of m. 5 (V6/5 of VI or V6/5 in F major). Chromatic inflection – the addition of B flat – in m. 5 points forward toward the arrival of the IAC in F major (it is also interesting to note that the chordal seventh in m. 5 does not resolve down by step as would be expected). Therefore, in mm. 3-6 we can see that the uncertainty inherent in the question “why, then, are the roses so pale?” is emphasized in the music through dominant prolongation (in which there is no statement of the tonic), the abrupt arrival of V6/5 in F major, and the relatively weak IAC at m. 6. Next, we will see that a similar idea is carried through the following section.

Measures 7-10, which set the final couplet of the first stanza, make use of key ambiguity, which, once again, reflects the questioning nature of Heine's poem. Just as

32. Diether de la Motte, “Einfall als Bereicherung der Musiksprache in Liedern von Fanny Hensel,” in *Fanny Hensel, geb. Mendelssohn Bartholdy: das Werk*, Martina Helmig, ed. (Michigan: edition text + kritik, 1997), 58-59.

“warum?” abruptly marked the arrival of the temporary tonic (F major) in m. 6, this same word coincides with a direct modulation to G minor in m. 7 (via a simple chromatic inflection, F to F sharp.) Hensel follows a similar procedure here and chooses a harmony that parallels what was heard in the introduction: a two-measure dominant prolongation that resolves to the temporary tonic (another auxiliary cadence) on beat two of m. 8. The restatement of G minor on the downbeat of m. 9 leads immediately to an E diminished triad, and finally resolves to an A dominant on the downbeat of m. 10. These measures can be difficult to label in terms of what key center is occurring where, but it makes the most sense to consider the E diminished triad and A dominant as $ii^{\circ}6 - V7$ in the key of D minor. This half cadence is aligned with the final word of the first stanza, “stumm?” Why is this important? As was the case with the first couplet of this stanza, Hensel's harmonic vocabulary and abrupt harmonic shifts, in conjunction with a delayed arrival of the tonic, parallel the uncertainty inherent in Heine's poem. The cadential content of stanza 1 is IAC in A minor (m. 2), IAC in F major (m. 6), and half cadence in D minor (m. 10). There are no PACs to be found in stanza 1, and only one cadence in the home key of A minor. We will see next that stanza 2 *does* contain PACs, but they do not necessarily relate to an answer to the unending questioning in this song.

The harmonic content that begins the second half of strophe 1 (which corresponds with stanza 2 of the poem) is much more straightforward than what was found previously. Here the song is firmly placed in the keys of F major (mm. 11-14) and A minor (mm. 15-18). The questions continue in this stanza, but Hensel chooses to abandon the weak cadence types and replace them with stronger ones. The first occurs in m. 14 on the word

“Luft,” and although it is a stronger cadence than was heard previously, it is still not a true PAC (there is no $\hat{5}$ to $\hat{1}$ bass movement and the dominant seventh is in second inversion). Although the cadence here does not signify an answer to the question “why with such a lamenting voice does the lark sing in the sky?” it happens to coincide with the highest note in the song (Hensel is intentionally associating the word “sky” with this high F). The next cadence – and the only true PAC in the entire strophe – is in m. 18 and coincides with the word “Duft?” This time the cadence is in the original key of A minor. Therefore, none of the questions in the AB section are answered, but Hensel chooses to make stanzas 1 and 2 quite different from each other regarding their cadential content. By using weak cadence types in the beginning of her song (stanza 1) which gradually get stronger (stanza 2) Hensel is setting up the expectation that these questions will be answered. We will have to wait until the end of the song to determine whether or not this is the case.

Melodic Inventiveness and Its Relation to the Text

Hensel's “Warum sind denn die Rosen so blass?” makes use of certain melodic ideas that parallel the meaning of the text; however, in this song her melodic inventiveness is relatively tame in relation to many of her songs from only a few years later. Moreover, Hensel's melodic creativity did not progress in a linear fashion. As we have seen, even in her early songs (“Harfners Lied” and “Italien”) her melodic vocabulary is quite sophisticated. The discussion of melody in “Warum sind denn die

Rosen so blass?” will therefore serve as a way to show that Hensel very often uses melody as a text-painting device, even if she utilizes other methods for illuminating the meaning of the text as well.

For now, the discussion of melody in “Warum sind denn die Rosen so blass?” will focus on the “grief motive,” the upper half-step neighbor. Interestingly, Schubert frequently used this device to portray sadness and despair in his own songs, for example in “Gute Nacht,” “Letzte Hoffnung,” and “Der Leiermann,” all from Schubert's song cycle *Winterreise*. A brief discussion of these settings will illustrate how he employs the grief motive.

“Gute Nacht” consists of four strophes, each of which contains eight lines. Here a brief interjection of the grief motive in m. 25 (right-hand piano) separates the first six lines of Müller's poem from the final two lines of stanza 1. The mood of the poem takes an abrupt shift in these measures (i.e. “May was kind to me,” “the girl spoke of love,” and “Mother even of marriage” becomes “now the world is bleak.”). Schubert uses the grief motive to signal this change in mood. “Letzte Hoffnung” dances around the grief motive and delays its resolution in mm. 5-6 and 9-10. The slowed accompanimental rhythm that begins in m. 35 parallels the wanderer's grief and prepares another appearance of the grief motive in m. 42. This time it is stated more clearly. Finally, the last two measures of the song end with another clear statement of the grief motive in the right-hand of the piano driving home the idea that the wanderer is perpetually hopeless. “Der Leiermann” rounds out the cycle and puts the final stamp of hopeless wandering on

the cycle as a whole. This is achieved by the final vocal gesture of the entire *Winterreise* song cycle, the grief motive.

The grief motive is simply melodic (and at times harmonic) movement from $\hat{6}$ to $\hat{5}$. Scale degree six is lowered (either by the key signature in minor, or accidental in major) and makes the movement to $\hat{5}$ a descending half-step. Furthermore, given that the motive is supposed to represent grief, it most often – and I emphasize *most often* – appears in the minor mode which makes flat $\hat{6}$ diatonic to the key, and the placement of $\hat{6}$ is often as an upper neighbor which is flanked on both sides by $\hat{5}$. It does occur in the major mode as well and Schubert's "Letzte Hoffnung" is a good example of this. Hensel wastes no time in presenting this motive in "Warum sind denn die Rosen so blass?," but unlike Schubert the grief motive is never present in major mode passages.

The first complete measure of the vocal line (m. 3) contains the first instance of the grief motive, and Hensel immediately sets the mood for what will become a common, recurring theme. Hensel even places a disguised version of the grief motive in m. 1 of the accompaniment, foreshadowing the repetition that is characteristic to this song. Other occurrences of the grief motive are found in mm. 7, 20, and 24. Its final appearance is in the codetta over the text repetition "Why, why have you abandoned me?" By including this motive with the repeated text Hensel is in essence letting the listener know that none of the questions in this song have been answered. Further evidence of this idea is found in the last line of text and its subsequent repetition in mm. 37-38. The question is first sung with a scalar descent to the tonic and a PAC, and it is repeated with an open ending on $\hat{3}$, the bass remaining on the dominant (as previously mentioned, the opposite happens in

“Italien” creating a sense of finality). In “Warum sind denn die Rosen so blass?” this alludes to the idea that these questions are never answered.

In addition to the grief motive – which captures the overall mood of the poem – there are other, localized, instances of text-painting in “Warum sind denn die Rosen so blass?” The first occurs at the arrival of the B section (m. 11). Here there is a clear shift in vocal contour and piano figuration. Unlike the vocal line of the A section, which contains descending, ascending, neighboring motions, and jagged voice leading, the B section contains only two vocal trajectories. The first is descending (lines one, three, and four of stanza 2), the second is ascending (line two of stanza 2). Hensel's choice of vocal trajectory in the B section is directly related to the text that is being set. The initial descent that occurs in mm. 11-12 is aligned with the text “Why with such a lamenting voice.” This fact supports the idea that Hensel was very sensitive to the meaning of the text since descending lines are often paired with text concerning lamentation. The descent in the opening of the B section is answered by an ascent in the following measures, which leads to the climax of the song.

“Warum sind denn die Rosen so blass?” reveals that although some elements of her song writing style had changed, Hensel still favored a modified strophic form in many of her songs from the mid to late 1830s. This fact is carried over from some of her earlier songs including “Die Sommernacht” (1827), “Der Eichwald brauset” (1826), and even as early as “Schönheit nicht, O Mädchen,” dating from April 1820. The fact that Ludwig Berger avoided modified strophic form, favoring instead a more strict strophic

design, lends support to the idea that Hensel was beginning to stray from Berger's model very early on.

An analysis of “Warum sind denn die Rosen so blass?” also reveals how Hensel often used an introduction and codetta – both of which are asymmetrical in relation to the body of the song – to emphasize the overall meaning of Heine's poem. Furthermore, she often delays the arrival of the tonic in her introductions. Delayed tonic arrival can also be found in the introduction to Hensel's piano piece Adagio in E-flat Major, and movement three of this piece, the *largo molto* movement: “The Adagio in E-flat major actually begins by touching on C minor, with a series of harmonic digressions that delay and significantly postpone the attainment of the true tonic key [...] and securing E-flat only as the goal in the final section of the Adagio.”³³ Similarly, the *largo molto* movement does not cadence firmly on the tonic key (A flat) until m. 13. Given that the Adagio in E-flat major was composed in 1829, it suggests that Hensel was interested in experimenting with delayed tonic arrivals throughout her life.³⁴ The delayed tonic is likely happenstance in her setting of “Des Müllers Blumen,” but it serves the function of setting up the idea of romantic hopelessness in “Warum sind denn die Rosen so blass?” and it is directly related to the incessant questioning that never receives an answer.

Other elements in this song serve to highlight the mood of Heine's poem as well. The first, and most important, element is harmonic or key ambiguity that occurs on important lines of text and at cadence points. The only PAC occurs in the B and B'

33. Todd, *The Other Mendelssohn*, 138.

34. For more examples of delayed tonic arrivals and diverted tonic arrivals see Hensel's “Romanze in G minor,” the setting of Byron's “Farewell!” and the third movement of her String Quartet from 1834. In these pieces tonal clarity is not achieved until the final measures. For a discussion of absent tonics in Hensel's Lieder see Stephen Rodgers' article “Fanny Hensel's Lied Aesthetic.”

sections, and these PACs coincide with the only portion of the song that is in the major mode. In doing so Hensel gives the impression that these questions will be answered.

Upon the end of the song, however, we learn that this is not the case.

The second musical element that draws attention to the meaning of Heine's poem is Hensel's choice of melody. The grief motive is a persistent gesture that occurs many times throughout the song, paralleling the romantic hopelessness of the narrator. Just as there are no PACs to be found in the minor mode sections, there is no appearance of the grief motive in the major mode sections. In doing this Hensel is able to separate the minor and major sections more effectively, and this lends support to the idea that she is preparing the listener for a resolution in the B sections, a resolution that never occurs. Hensel employs the text-painting device of vocal descents as a representation of sadness which is quickly answered by an ascent to the highest note in the song. This ascent abstractly captures the image of the lark singing in the sky.

Finally, it has been seen that the musical parameters of harmony and melody contained in "Warum sind denn die Rosen so blass?" serve to convey two separate poetic ideas or states of mind. The harmonic wandering created through fluctuating modality and modulation matches the pervasive questioning inherent to Heine's poem. Regarding melody, the poetic meaning is illuminated through the use of the grief motive and the scalar descent in the vocal line, ending on $\hat{3}$ instead of the tonic. Furthermore, the delayed arrival of the tonic in the introduction captures the idea of romantic hopelessness which is directly related to the incessant questioning that never receives an answer.

Lamentation is depicted through a descending contour at the beginning of the B section.

Finally, Hensel is able to delineate each section in this song by including the grief motive only in the minor mode sections (A and A'), and including PACs only in the major mode sections (B and B').

Many of these ideas are carried over into Heine's *Ein Fichtenbaum steht einsam*, which was set to music by Hensel as “Fichtenbaum und Palme.” Similar to “Warum sind denn die Rosen so blass?” we will find that “Fichtenbaum und Palme” utilizes two distinctly different melodies. In this case melody serves to portray the different character of the spruce and the palm.

“Fichtenbaum und Palme”

Ein Fichtenbaum steht einsam

Ein Fichtenbaum steht einsam
Im Norden auf kahler Höh';
Ihn schläfert; mit weißer Decke
Umhüllen ihn Eis und Schnee.

Er träumt von einer Palme,
Die, fern im Morgenland,
Einsam und schweigend trauert
Auf brennender Felsenwand.

A Spruce Tree Stands Alone

A spruce tree stands alone
in the north on the bare heights;
It slumbers in a white blanket
It is surrounded by ice and snow.

It dreams of a palm tree,
which, far off in the land of the morning,
grieves alone and mute
On a burning rocky wall.

Composed in 1838, Fanny Hensel's “Fichtenbaum und Palme” – originally *Ein Fichtenbaum steht einsam* from Heinrich Heine's *Buch der Lieder* (1827) – features many of the same compositional techniques that were found in “Warum sind denn die Rosen so blass?” Her developing melodic inventiveness, use of surprising harmonic turns, and text-painting devices are, in general, at least as pronounced as those found in her song from

only one year earlier. These compositional elements, as was the case in the previous song, show that Hensel was keenly sensitive to the text. Her interpretation adeptly captures the essence of the lone, wintry, and solitary spruce tree and conversely the sun-drenched, exotic palm. Her depiction of these characters does not end with simply describing the trees themselves; her text-painting reaches so far as to encapsulate the environments in which these trees find themselves.

We will begin where the analysis of “Warum sind denn die Rosen so blass?” left off by looking more closely at Hensel's melodic choices, and how her melody is directly related to the meaning of Heine's poem. Following this discussion I will address text-painting in relation to Hensel's choice of harmony, and illustrate text-painting elements that occur simultaneously in the voice and piano. In doing so it will become clear that Hensel had an uncanny knack for expressing the written word musically, and that these musical elements begin to occur more and more frequently during this time in her compositional development.

Melodic Inventiveness and Its Relation to the Text

In “Warum sind denn die Rosen so blass?” Hensel used the melodic grief motive as a way to portray the overall mood of the poem and delineate sections, but more specifically to represent emotions (descending vocal line = lamentation), and characters and locations (ascending vocal line = the lark and the sky). As will be seen, the same technique is applied in “Fichtenbaum und Palme” and the melody directly parallels the

poetic mood. Each of the characters in this song – the spruce and the palm – receive specific, and very different melodic content. Melodic variation is meant to express the various differences between these two trees and the differences in their environments. Marcia J. Citron describes “the vast differences and spatial distance between the fig tree of the north and the palm tree of the south”³⁵ as being represented by the distant modulation that occurs when the palm is introduced. This is a salient feature of the song, but I will argue that the differences and spatial distance between these two trees are also expressed through Hensel's melodic decisions.

Hensel immediately draws attention to the vocal line in the song's opening measures by employing only three notes (excluding the upbeat to m. 2) in stepwise motion, E flat, F, and G. This relatively stagnant voice leading occupies the first two lines of Heine's poem, and is in direct relation to the text. “Ein Fichtenbaum” are the first words we hear, and by using only three notes that span the distance of only a major third, Hensel is able to depict the solitary, unmovable nature of this character. The spruce will soon be dreaming of the other character in this song – its polar opposite, the palm tree – and this stagnation in the vocal line expresses the idea that the spruce cannot reach what it desires. Just as the spruce is “frozen in place,” the same can be said of the melody. The re-harmonization and repetition of E flat that occurs in the final measures of stanza 1 (mm. 7-9) reinforces this idea and suggests the image of the spruce blanketed in snow.

The B section, beginning in m. 14, is in a significantly higher register (particularly in the piano interlude beginning in m. 9) suggesting a shift in mood, scenery, and character. The B section focuses on the exotic palm tree, and the shift in register is one

35. Citron, “The Lieder of Fanny Mendelssohn Hensel,” 591.

way in which Hensel is able to abandon the frozen spruce of A and turn toward a lighter and warmer mood. This is a very general way in which Hensel is able to alter the mood of the song. As we shall see, Hensel picks up on the idea of a false resolution in the latter portion of the B section. Her method of capturing this glimmer of hope, once again, has to do with melody.

The idea of false hope is expressed in the contour and endings of each vocal line. In the opening measures of the B section, stanza 2 is presented in its entirety, which is followed by a repetition and re-harmonization of the final two lines. In terms of the vocal line the interest lies in how Hensel has set the opening statement of the stanza, and how she has set its subsequent repetitions. The initial statement of stanza 2 (mm. 14-21) features a vocal line that always concludes with a descent. For example, “Palme” in m. 15 is a descent of a perfect fifth, “Morgenland” in mm. 16-17 is a stepwise descent from E to B, and “trauert” in m. 19 is a broken descending E-minor triad. The final line of stanza 2 in mm. 20-21 also features a stepwise descent from D sharp to B. Given the repetitions of B in m. 20, the descent here is not as deliberate as what was heard previously, but it is still present in the score.

These descents are turned into ascents upon the text repetition in mm. 22-27, and are a sign of hopefulness on the part of the spruce. The repetition of “trauert” that occurs in m. 23 is prepared by an ascending octave leap (C sharp). An ascending leap also occurs on “brennen” in m. 25. This leap does not occur at the end of the phrase, but it still lends support to my argument that Hensel is trying to elicit a different emotion in the listener. The final ascent in the B section falls on the last word in the stanza, “Felsenwand” in

mm. 26-27. There must have been a reason Hensel chose not to include vocal ascents whatsoever at the ends of phrases in the initial statement of stanza 2. Furthermore, there must have been a reason why she chose to include *nothing but* ascents in the subsequent repetition of these final two lines. In relation to the meaning of the text, the reason appears to be that she is preparing for the ultimate ascent that occurs in the final measures of the song. This will be addressed later; however, next I will focus on this song's harmonic content and how it relates to the meaning of the text.

Harmony and Its Relation to the Text

The introduction to “Fichtenbaum und Palme” musically parallels the first line of text. Even before the first line, “Ein Fichtenbaum steht einsam im Norden auf kahler Höh” (A spruce-tree stands alone in the north on the bare heights), Hensel depicts the tall spruce through the use of E-flat triads in the right hand of the accompaniment. As the inversion of these chords gradually change, they travel from a low to a higher register (reaching its peak on the and-of-four in m. 2). By beginning the song in this way one can imagine the spruce, which is “standing alone,” gradually becoming visible, perhaps shrouded by the ice and snow that surround it. Furthermore, the white blanket that envelopes the spruce is brought to life by fully-diminished seventh chords in m. 4 and the downbeat of m. 5. The higher register that the piano reaches is very short-lived, however, and upon the arrival of the text “umhüllen ihn Eis und Schnee” (it is surrounded by ice and snow) the piano returns to a register that is below the staff, similar to what was heard

in the beginning. The register in this portion of the song can represent the idea that the spruce is frozen in place, or as the text indicates “slumber[s] in a white blanket.” By ending the A section in this way Hensel is able to make the register shift that occurs in the B section that much more striking.

The musical differences contained within the vocal line of each section are even more pronounced when considered in relation to the harmony. For example, the narrow range of the voice in the opening measures is further emphasized by the static nature of the piano (left hand). Excluding m. 6, which shifts to G, the left hand of the accompaniment never strays from E flat throughout the entire A section. Therefore, the restriction that was imposed on the vocal line also extends to the piano accompaniment. In this way Hensel further expresses the idea that the spruce is firmly grounded, unable to break the bonds of ice and snow that surround it, suggesting that it will never reach the palm that it desires.

Measure 9 marks the arrival of the B section, and it is at this point in the song that the character of the music is dramatically altered, initiated by a direct modulation to B major in m. 9 (a modulation made possible through a respelling of E flat as D sharp). This key was not chosen at random; it is directly linked to the overall mood of Heine's poem. In terms of distant modulations, the one that occurs here (a respelled chromatic mediant) is meant to represent the vast differences and spatial distance between these two figures.³⁶ Hensel has chosen a ternary form for her song despite the fact that Heine's poem is a binary division. She has repeated and re-harmonized Heine's final stanza. In

36. Citron, “The Lieder of Fanny Mendelssohn Hensel,” 591.

doing so Hensel is able to “begin with the wintry pine, shift to an exotic depiction of the palm, and then conclude, as it were, with the pine's memory of the palm.”³⁷ The label of ternary is, therefore, related to the reappearance of the original key and accompanimental rhythm/contour (repeated E flats), and less related to melody and textual content. As was explained above, the lone spruce is the central figure in the A section and is depicted in several ways. The same can be said of the exotic palm of the B section. The key change clearly marks a division in the song, but as will be seen, there are other important musical characteristics that separate the A and B sections.

The B section immediately lets the listener know that the character of the song has changed. The fermata at the downbeat of m. 9 aids in this change of character and almost makes the subsequent B section seem as if it were a new song entirely. The extreme register shift, free-flowing nature of the piano, faster tempo, new meter, and louder dynamic in mm. 9-13 abruptly abandons the image of the spruce. What was icy and frozen has been replaced by a piano figuration that evokes a warm breeze blowing through the trees (this is particularly evident in the free-flowing nature and high range of the cadential material in mm. 12-13). Moreover, the static piano accompaniment that occupies the A section becomes much more active upon the arrival of the second stanza.

The rhythmic content of the piano in the B section starkly contrasts with what was heard in A. The B section's accompanimental rhythm is playful, light, and in general happier than that of A. This figuration can be viewed as a representation of the spruce's warm thoughts of the palm, the warmer environment, and/or the spruce's dreamlike state. The rhythm of the accompaniment in the B section is consistent throughout, never

37. Todd, *The Other Mendelssohn*, 224.

wavering from the idea of broken chords ascending in thirty-second notes. That cannot be said about the harmony, however, and the dissonant harmony of the B section is a direct parallel to the exotic palm.

As we shall see, Hensel's A' section is not simply a rehashing of old material from A. A' has its own unique characteristics that raise interesting questions regarding the relationship between music and text. If R. Larry Todd believes that A' is an expression of the spruce's memory of the palm, then there should be musical evidence that supports his idea. The following will offer evidence that Todd was on the right track. We have seen that the A and B sections differ greatly in their poetic meaning and content. This fact is responsible for the dramatic musical differences that can be found in each of these sections. Therefore, sticking to this line of reasoning, the A' section should be some sort of reconciliation, or compromise between the content of A and B.

The evidence to support the idea that A' is a representation of the spruce's memory of the palm can be seen immediately beginning in m. 28. Following the flat-VI chord on the and-of-two in m. 27 there is a return to the pedal that was heard in A. It is interesting to note that Hensel used the chromatic submediant to get to B major in the B section (E flat to B, respelled) and now she has used it to get back to the home key of E-flat major (C flat to E flat). This time, however, the pedal occurs on E flat in a higher register. Therefore, it can be assumed that the piano in A' lies in the domain of the spruce (although this time in a higher register.) Consequently, the spruce's memory of the palm is relegated to the vocal line. The broken chords of the piano accompaniment in B can be found, for a fleeting moment, in the vocal line of A' (m. 28). The following measure, 29,

also features highly disjunct voice leading in the vocal line which expresses the exoticism of the palm. Both of these vocal elements in A' – broken chords and disjunct voice leading – lend support to the idea that the spruce, with its pervasive pedal, is reflecting on its memory of the palm. This element of the song is very brief and, therefore, may not be immediately recognizable. However, we will see that the following measures continue with the idea that the spruce is reflecting on its memory of the palm and, more specifically, that there is somewhat of a union of these two characters.

Measures 30-32 feature two stepwise descents in the vocal line which are followed by the final vocal gesture in the song, a broken-chord ascent. Nearly the opposite occurs in the accompaniment. Here there are six ascents (dyads in the right hand). The interest lies in how these ascents and descents interact. By closely examining m. 30 we can see that the D flat of the vocal line and B flat/G in the right hand progress linearly in contrary motion ultimately eliding with each other, following the octave leap down in the piano on A flat (beat three). This “scissor motive” is a device that Schubert used as well. For Hensel this motive creates tension in her song and, furthermore, points toward the possibility that in the end the spruce and palm will be brought together. A brief discussion of this motive in Schubert's “Der Wegweiser” from the song cycle *Winterreise* will show that he too used it as a method of creating harmonic uneasiness, making the subsequent release of tension that much more satisfying.

The outer-voice scissor motive occurring in mm. 69-75 of “Der Wegweiser” is interesting on many levels. This is a moment of high tension in the song, and the chromatic descent here is equivalent to the wanderer traveling to his grave. Chromatic

movement in the accompaniment against the static movement in the vocal line creates a sense of stress that must be released. This is very similar to the tension, hopelessness, and fear (mm. 57-64), and the subsequent release of this tension (mm. 65-67) that occurred previously in the song. In this case, the sense of uneasiness was primarily created through dissonant chords that did not resolve as expected. The scissor motive on the other hand creates tension through chromatic stepwise ascents and descents in the accompaniment. The chromatic motion is pitted against a static vocal line adding to its dramatic effect.

“Der Wegweiser” features a nearly identical release of tension in both the harmonic progression in mm. 65-67 and the scissor motive in mm. 75-77. However, the latter approaches the chord of resolution (V6/5) in a more elegant way. The scissor motive, over the course of six measures, slowly converges upon the most dissonant members of the V6/5 chord at the downbeat of m. 75. It is only after arriving at m. 75 that the uneasiness of the previous measures is resolved. Here we see the typical half-step resolution of the leading tone, and the chordal seventh resolving down by step. The convergence of the scissor motive upon the tritone of the dominant is one way in which Schubert prolongs the tension. The progression in mm. 69-74 builds tension and is released on the highly unstable tritone. It is only after this progression that the music can finally relax (which is made more clear by the dynamic markings of forte → piano → pianissimo in mm. 75-77).

Schubert uses the scissor motive as a way to create a sense of harmonic uneasiness which is ultimately resolved in the final measures of the song. The scissor motive in Hensel's “Fichtenbaum und Palme” is a visual and aural hint that, at least in the

dreams or reflections of the spruce, the two characters in this poem will be united in the end. In Hensel's setting the line, "auf brennender Felsenwand" (mm. 30-31) proceeds in a way that is similar to "Der Wegweiser"; the C flat in the vocal line and F in the piano (this time obscured in an inner voice) ultimately lands on a unison E flat, rhythmically displaced in the piano. The final statement of "auf brennender Felsenwand" (mm. 31-32) abandons the scissor motive and both voice and piano ascend in broken thirds. The destination of this ascent is the tonic (E flat). So, similar to Schubert, the abandonment of the scissor motive marks a point of released tension.

As noted above, it is known that Hensel had a strong desire to visit Italy, and her decision to set this poem may be a reflection of this fact. She was no doubt drawn to this poem, but why? We may never know, but it seems more than likely that she was drawn to it because the poem, in essence, parallels Hensel's own feelings about her desire to visit Italy. The stark contrast between the lonely spruce, unmovable and buried in winter snow, and the exotic palm with its accompanying summery weather is analogous to Hensel herself. Just like the spruce, she is stuck in one place, Berlin, and can only dream of what is on the "other side." Soon Hensel got her wish, and in 1839 her dream of visiting Italy became a reality.

CHAPTER IV

LATE PERIOD SONGS (1839-46)

Hensel's desire to travel to Italy finally became a reality on August 27, 1839 when Fanny along with her husband Wilhelm, her son Sebastian, and their cook departed for Italy. Many stops were made along the way including Potsdam, Leipzig, Nuremberg, Munich, and Austria, before finally arriving in Milan on September 30. Hensel marveled at the landscape, art, music, and architecture of each city she visited, and although she was generally not impressed with Italian musical practices,³⁸ the images she absorbed quickly began finding its way into her music. One example is her piano *Serenata* in G minor which employs “lulling, gentle rhythms [and is] thoroughly Venetian in character.”³⁹ She also composed two songs that expressed her sadness at the prospect of leaving Rome first variously titled “Abscheid,” “Abscheid von Rom,” or “Ponte molle,” and second “Villa Medici.” The prospect of leaving Rome, and the resulting mood of these songs Hensel compared to “a slow-acting poison or medicine.”⁴⁰

As we saw, Hensel uses certain musical devices or gestures to depict emotions, feelings, characters, and locations present in the poem. The previous analysis of “Fichtenbaum und Palme” is representative of this idea, and this element of Hensel's

38. Todd, *The Other Mendelssohn*, 242.

39. *Ibid.*, 239.

40. Fanny Mendelssohn Hensel and Felix Mendelssohn, *The Letters of Fanny Hensel to Felix Mendelssohn*, trans. and ed. Marcia J. Citron. Fanny to Rebecka, March 30, 1840, in Klein (New York: Pendragon Press, 1987), 248.

songs is something that becomes more common following her Italian sojourn. Furthermore, it is generally accepted that Hensel's late Lied style differs from that of her early songs by 1) modulating more frequently, earlier in the song and often to more distantly related keys, 2) a point of modulation that occurs most often, at an important word or phrase of the text and 3) highlighting climactic moments by featuring an altered chord (which may or may not belong to the tonic key) which are associated with an important word in the text that is being set. This, in addition to text-painting, will be the focus of the following analyses: “Anklänge” no. 2, “Dämmerung senkte sich von oben,” and “Vorwurf” composed from 1839-46. Since the primary focus of these analyses concerns text-painting, a discussion of the overall structure of the songs will largely be omitted.

Brief Overview of “Anklänge”

In June of 1841 Hensel composed “Anklänge” (on the poems of Eichendorff), “a miniature cycle of three interconnected songs that hint at her aspirations to composition on a large scale.”⁴¹ Although this is true, I will not be addressing the cyclic nature of these songs. Instead I will briefly touch upon each song, commenting on their overall design and harmonic content. Following this will be a more in depth analysis of song 2. The main focus of this section will be to illustrate Hensel's propensity to modulate, or tonicize a key area other than the tonic very early in the song, and also to investigate her specific musical devices for creating instances of text-painting.

41. Todd, *The Other Mendelssohn*, 271.

These songs traverse a large harmonic range, each of which features extensive chromaticism and dissonant harmonies. Song 1 is a strophic setting and begins in the key of A minor, touches upon the parallel major in the third strophe, and harmonically ends where it began. Chromaticism in song 1 explores the realm of the augmented triad (F – A – C sharp) in m. 28 on the text “ach, wohin?” The previous occurrences of “ach, wohin?” coincide with the consonant sonorities B-flat major (m. 25) and E major (m. 27), which makes the augmented triad of m. 28 that much more striking. This procedure of using text repetition, which at first ends on consonant sonorities but upon the final repetition ends on some other altered chord, is found in song 2 as well.

Like song 1, song 2 covers a lot of harmonic ground, yet it begins and ends in the key of E major, which can be viewed as the dominant of A minor, and the governing key of song 1. Hensel abandons the strophic design of the previous song and favors instead a through-composed form. The rhythm of the opening measures harkens back to song 1, and rhythmic similarities are found in both the vocal and the piano accompaniment. For example, the voice in mm. 1-2 of song 2 (m. 1 being the first complete measure) can be mapped on to mm. 1-2 of song 1. That is, their rhythms are nearly identical. Furthermore, the same idea can be applied to the piano accompaniment in these measures. As shall be seen, song 2 bears many similarities to the harmonic content of “Warum sind denn die Rosen so blass?” Just as the harmonies here are dictated by the text, the same can be said of “Anklänge” no. 2.

Song 3 is also through-composed and features a high level of chromaticism. Hensel has chosen the key of C major for her final song making the overall harmonic

trajectory of the cycle A minor – E major – C major. As was the case in the first two songs Hensel, once again, covers a lot of harmonic ground in a short span of time. Song 3 is the culmination of the ever-increasing formal freedom of the cycle. That is, song 1 is strictly strophic, song 2 is through-composed and less rigid formally. In song 3 Hensel has permitted the highest level of formal freedom. In fact the highest note of the entire song – G in mm. 17-19 – occurs with the word “frei” (free). This high G is not only the highest in the song, but is also the longest note-value found in the vocal line throughout the entire cycle. This fact lends support to the idea that in Hensel's late Lieder, the climax is associated with an important word or phrase. We will now turn to song 2 to get a better idea of how Hensel uses music to highlight the meaning of the text. It will become evident that this song bears many similarities to “Warum sind denn die Rosen so blass?” In addition, it will be shown that this song uses other techniques that are often associated with her late Lied style.

“Anklänge” no. 2

Ach! wie ist es doch gekommen,
 Daß die ferne Waldespracht
 So mein ganzes Herz genommen,
 Mich um alle Ruh gebracht?

Wenn von drüben Lieder wehen,
 Waldhorn gar nicht enden will,
 Weiß ich nicht, wie mir geschehen,
 Und im Herzen bet ich still.

Ah, how did it ever happen,
 That the distant forest splendor
 Captivated my heart so completely,
 And deprived me of all peace?

When songs waft over from afar,
 [When] the horn sounds without ceasing,
 I do not know what is happening to me,
 And I pray quietly in my heart.

“Anklänge” no. 2 employs many of the same techniques that are found in “Warum sind denn die Rosen so blass?” As posited by John Glenn Paton, these techniques include a point of modulation, or tonicization very early in the song, and shifting and unexpected harmonies that coincide with important words or phrases of the text.⁴² Furthermore, musical contour is used to depict a specific poetic idea. This bears a resemblance to the previously discussed songs “Italien” and “Harfners Lied,” illustrating that, once again, Hensel's stylistic development is not simply a black and white shift from elementary to advanced. Even certain musical ideas from as early as 1823 find their way into her late songs (strophic design, for example). Hensel also uses an altered chord to mark the highpoint of “Anklänge” no. 2, which will be discussed later.

Modulation/Tonicization Early in the Song

We found that in the case of “Warum sind denn die Rosen so blass?” Hensel modulated to, or more accurately tonicized F major very early in the song (m. 6), and that this fact is directly related to the content of the poem. Similarly, “Anklänge” no. 2 opens with the question, “Ah, how did it ever happen,” This question is accompanied by a tonicization of A major in m. 2, even earlier than that found in “Warum sind denn die Rosen so blass?” By straying from the opening key this early in the song Hensel offers no development of the key indicated by the key signature. The tonicization is reached in a

42. *Fanny Mendelssohn Hensel 16 Songs*, John Glenn Paton, ed. (Van Nuys, CA: Alfred Publishing Co., Inc., 1995), 8.

way that is very similar to that of “Warum sind denn die Rosen so blass?” “Warum” tonicizes $\hat{6}$ (F major) through the following progression:

A minor: $V6/5 - V7 - i - V6/5 - V7 - V6/4 - V6/5$ of $VI - VI$
 F major: $- V6/5 \quad - I$

The opening dominant prolongation ($V6/5 - V7$) is followed by an auxiliary cadence in the middle of m. 2. It is a fleeting moment that goes by fairly unnoticed, but in this case Hensel is at least giving the listener some sense of the home key. In doing so the return to A minor does not seem completely foreign when this tonality appears later in the song.

Where “Warum sind denn die Rosen so blass?” begins with a dominant prolongation, “Anklänge” no. 2 clearly and immediately states the key indicated by the key signature, E major. It is what comes afterward that calls the tonality into question. The opening subphrase is accompanied by the chord progression:

E major: $I6 - ii6/5 - V4/3$ of $IV - IV6$
 A major: $- V4/3 \quad - I6$

This abrupt shift in tonality to the subdominant (via a $V4/3$ of IV) is a parallel to the text, just as is the case in “Warum sind denn die Rosen so blass?” That is, the uncertainty in the text is coupled with an equal amount of harmonic uncertainty. The text, “Ah, how did this ever happen,” is paralleled musically by throwing the initial tonality into question. It is not until m. 10 that we find the first cadence in the home key of E major. The remainder of phrase 1 (from beat 3 of m. 2 through m. 10) musically highlights other

important elements of Eichendorff's text through both shifting harmonies and contour in the vocal line.

Text-Painting: Harmony and Contour (mm. 1-10)

As stated above, the opening line which asks "Ah, how did it ever happen" is paralleled by a tonicization of the subdominant, placing the true tonic key into question. This idea is carried through the entire first stanza, and only settles on the home key of E major at the stanza's end in m. 10. As was the case in m. 2, the "expected" harmony in m. 6 is also evaded. Lines 2 and 3 of this stanza clearly place the tonality in the realm of A major. This time the expected cadence in A major at m. 6 is avoided by a resolution to the parallel minor. Therefore, in addition to the initial tonicization of A major, the remainder of the first phrase continues to fluctuate harmonically, lending a feeling of uncertainty to the first 10 measures.

There is another harmonic/cadential event that effectively links text and music, and the next "unexpected" cadence occurs at the end of the final line of stanza 1 on the word "bracht." Following the dominant harmony in m. 7 – in which cadential 6/4 in the key of E major is altered to a minor cadential 6/4 – there is another even more striking shift to $\text{vii}^{\circ}7/\text{V}$ at the downbeat of m. 8. This time the expected harmony (probably E major or E minor) lies a tritone away from the actual chord of resolution. It is clear that Hensel is using this harmony to coincide with the phrase "and deprived me of all peace." I interpret "peace" in this case as equivalent to "rest." In this way the cadential 6/4 in m.

7 is literally “deprived” of its natural resting place, E major or E minor. The point is that the resolution to V7 is delayed by the $vii^{\circ}7/V$. It is not until the repetition of this final line that the harmony steers toward E major, culminating in an IAC (V7 – I) in m. 10.

There are also melodic events in these first 10 measures – primarily related to contour – that effectively link text and music. We can see right away that the vocal contour in the first 10 measures has two, fairly distinct vocal trajectories. That is mm. 1-6, which encompasses lines 1-3 of stanza 1, feature either linear diatonic stepwise motion or linear diatonic motion in thirds (chromaticism does occur in the accompaniment, however). It is not until the arrival of the line “and deprived me of all peace” that the vocal line begins to change. The vocal contour in mm. 6-7 becomes much more jagged (fifths and sixths), and in doing so these measures are literally deprived of the placid nature of the initial voice passage that features only stepwise motion and motion in thirds. The above mentioned delay of V7 (m. 8), which is coupled with the shifting vocal contour beginning in m. 6, supports the idea that Hensel is using both harmony, melody, and prolongation to depict a specific poetic idea: the narrator's restlessness.

Another fact supporting the idea that the vocal contour is in direct parallel to the text can be found in the vocal line in mm. 9-10. The entire first stanza consists of only one sentence, of which the final line is repeated and re-harmonized. Although the final word in stanza 1 (bracht) coincides with the only cadence in the home key thus far, the previous measure's vocal content is the first instance of vocal chromaticism (excluding G in m. 7). It is my assertion that to be “deprived of all peace” is in direct parallel to a similar level of deprivation, or absence, of diatonicism and narrower intervallic content in

the first 10 measures. By closely examining the first 10 measures of “Anklänge” no. 2 it becomes evident that one of Hensel's biggest strengths as a composer is the ability to squeeze a large amount of detail into a very small space.

Text-Painting: Harmony and Contour (mm. 11-36)

We found in “Warum sind denn die Rosen so blass?” that the ceaseless questioning of the narrator is paralleled musically by frequently alternating between the major and minor modes and meandering, unexpected harmonies. A very similar phenomenon occurs in “Anklänge” no. 2 and, once again, the harmony is in direct relation to the text. The primary melodic interest in this portion of the song coincides with the text “I do not know what is happening to me.”

The deceptive cadence that occurs on the downbeat of m. 18 is a quite striking sonority. Suddenly, the relatively diatonic harmony of the previous measures (beginning in m. 11) is disrupted by the chromatic submediant, C major. This is an important moment in the song because it aurally prepares the listener for the unstable harmonic motion found in the subsequent measures. Similarly, it sets up the equally unstable text repetitions of “weiss ich nicht, wie mir geschehen.”

Following the deceptive cadence in mm. 17-18 (V7 – flat VI), we hear the first appearance of “I do not know what is happening to me.” Although this time the text is not a literal question, as was the case earlier, there is still a sense of the unknown and Hensel uses a very specific harmonic idea to express it. Measures 19-26 essentially serve as a

transition to the return of the opening key E major, in m. 27, but it is how Hensel gets back to E major that is important. It will be seen that each utterance of this line is linked by the interval of a fifth, in essence creating a series of short, elided V7 – I progressions that culminates on the highest vocal pitch of the song (excluding the melisma in m. 29). These are not true dominant to tonic “cadences” but the harmonic momentum that they create serve a very important role, getting back to the opening key of E major.

The first V7 – I is in mm. 21-22 (although in this case V7 is minor, which resolves to D). This D becomes the root of the V7 of G in mm. 22-23, and finally the G becomes the root of the V7 of C in mm. 23-24. The constantly changing tonality in these measures is in direct parallel to the text “I do not know what is happening to me.” That is, just as the narrator “does not know,” the listener does not know where this series of V7 – I will end. The repetition of this line ends in m. 26, the harmony shifts to Ger+6 in the home key and the outer voices resolve normally at the downbeat of m. 27.

We have seen that Hensel uses a point of modulation or tonicization very early in the song, along with shifting and unexpected harmonies that coincide with important words or phrases of the text. Furthermore, it has been shown that musical contour is used to depict a specific poetic idea. It should be clear by now that these elements of Hensel's song writing style are not specific to this song, or even to a specific time period. Next I will turn to Hensel's song “Dämmrung senkte sich von oben,” composed in 1843, and continue with the exploration of contour, tonicization, and harmony and the ways in which these parameters are linked to the meaning of the text.

“Dämmerung senkte sich von oben”

Dämmerung senkte sich von oben

Dämmerung senkte sich von oben,
Schon ist alle Nähe fern,
Doch zuerst empor gehoben
Holden Lichts der Abendstern.

Alles schwankt in's Ungewisse,
Nebel schleichen in die Höh',
Schwarzvertiefte Finsternisse
Widerspiegelnd ruht der See.

[Nun] am östlichen Bereiche
Ahn' ich Mondenglanz und Glut,
Schlanker Weiden Haargezweige
Scherzen auf der nächsten Flut.

Durch bewegter Schatten Spiele
Zittert Lunas Zauberschein,
Und durch's Auge [schleicht] die Kühle
Sänftigend in's Herz hinein.

Twilight Sank From High Above

Twilight sank from high above,
All that was near already is far,
Yet first is raised high
The fair light of the evening star.

Everything shakes with uncertainty,
A mist creeps slowly upward,
Darkness steeped in black
Is reflected calmly in the sea.

Now in eastern areas
I feel the moon's brightness and glow,
Hair-like branches of slender willows
Play on the nearest tide.

Through the play of moving shadows
Trembles Luna's magical shine,
And through my eyes creeps the cool air,
Gently in toward my heart.

“Dämmerung senkte sich von oben,” which Hensel composed in 1843, bears many of the same characteristics found in the songs discussed thus far. As was shown in “Harfners Lied,” the idea of pain, torment, and grief was brought to life through the contour of the vocal line. We saw that vocal contour also plays a role in “Italien.” Here the frustration and anger of the poetic persona is, in part, represented by the vocal contour. It was also suggested that the vocal contour in “Italien” is linked to the passions that Italy arouses in the heart of the composer. In the case of “Warum sind denn die Rosen so blass?” vocal contour, along with harmony, serves to represent two poetic ideas or states of mind: uncertainty and grief. We found that these states of mind are realized

through the general downward contour of the vocal line and also the grief motive. In “Fichtenbaum und Palme” the opening vocal gesture, which consists of only three notes, is a direct parallel to the solitary, unmovable nature of the spruce tree. Furthermore, we found that at times an ascending vocal line was a sign of hopefulness on the part of the spruce, and that a jagged vocal contour depicted the exotic palm. Finally, in “Anklänge” no. 2 it was shown that vocal contour is intimately linked to an absence of diatonicism and presence of narrower intervallic content (first 10 measures), and that Hensel increases the level of tension through the use of a gradually ascending vocal line.

Next I will focus on vocal contour in “Dämmerung senkte sich von oben” and explore how it is related to the text. The primary point here will be to show that Hensel continues to use vocal contour to express specific emotions and states of mind. Also, we will find that, similarly to “Italien” and “Anklänge” no. 2, the juxtaposition of nearly stepwise lines and those featuring large leaps is intimately linked to the meaning of the text. Following this I will address the relationship between text and harmony. Much like “Fichtenbaum und Palme,” Hensel uses harmony to draw a line in the sand between two distinct poetic ideas. In the case of “Fichtenbaum und Palme” harmony was used to accentuate the vast spatial distance between the spruce-tree and the palm. “Dämmerung senkte sich von oben” uses harmony to clearly separate a feeling of the unknown from that of stasis or rest in the song’s final measures.

Text-Painting in the Vocal Line: Contour

In “Fichtenbaum und Palme” Hensel uses the chromatic submediant as a way to get to B major in the B section (E flat to B, respelled) and then to get back to the home key of E-flat major (C flat to E flat). In “Dämmerung senkte sich von oben” Hensel immediately presents the chromatic submediant (flat VI) on the downbeat of the first complete measure. In doing so the real key of the song is unclear, despite the fact that the first sonority we hear is the true home key (D major). In addition to immediately blurring the lines of tonality, the flat VI makes possible the chromatic vocal descent from F sharp to E in the first complete measure. It is no coincidence that the chromatic pitch F supports the text “sank,” and it is not the last time in this song where descending, as well as ascending, vocal lines align with important words or phrases.

Nearly every line in this song contains a vocal contour that is completely appropriate for the given text. For example, mm. 9-10, “everything shakes with uncertainty” features a descending vocal contour. Furthermore, in mm. 13-14 we find something similar with the words “darkness” and “black.” In this case Hensel associates darkness and the unknown with descending vocal lines. An ascent in mm. 5-6 coincides with the highest vocal note of the song (F sharp) and descending lines in mm. 9-11 are met with an ascent in m. 12 on the text “a mist creeps slowly upward.” With this in mind it becomes clear that the text “sank,” “shakes with uncertainty,” “darkness,” and “black” are deliberately paired with a descending vocal contour. Similarly, it is not coincidental that “high” and “upward” are paired with vocal ascents.

Another instance when vocal contour parallels the text occurs in mm. 9-11. By juxtaposing the semi-chromatic stepwise descents in m. 9 and m. 11 with the largest vocal interval, Hensel parallels the sense of the unknown inherent in the text at this point. Excluding the text repetition and octave leap in m. 14, the leap from A to F in the voice in m. 10 is the largest. Bookending this leap with chromatic ascents and descents heightens the level of uncertainty. This idea is very similar to what was discussed in “Anklänge” no. 2. In that case mm. 1-10 began with vocal motion that is stepwise or in thirds, which soon gave way to leaps and chromaticism. In “Anklänge” no. 2, this juxtaposition was meant to depict a disruption of peace. In the case of “Dämmerung senkte sich von oben” it is more related to uncertainty brought on by the arrival of twilight inherent in Goethe's poem.

If the above elements are related to a sense of uncertainty then it can be said that a sense of stability is finally reached upon the arrival of mm. 15-17. It is my assertion that the line “reflected calmly in the sea” is represented literally in the music. For example, the descending dyads in m. 16 (right-hand of the accompaniment and occurring in minor) are answered by a near mirror image in m. 17 (this time in major with a fuller texture). Similarly, this has been foreshadowed by the ascending accompaniment (left-hand) and the descending vocal in mm. 13-15. Finally, the calm reflection in the sea is coupled with a very stable leap of a perfect fifth (D – A). The A is repeated and its duration is the longest in the song, giving the listener a sense of finality. The penultimate measure firmly repeats D major and leaves no question as to the song's tonality, but Hensel could not resist one final taste of chromaticism in the final measure.

It is clear that Hensel uses vocal and accompanimental contour to express specific ideas that are inherent to the text she is setting. It is now to the associations between harmony and text that I will turn. It will become evident that many of the same ideas addressed above can also be attributed to the parameter of harmony.

Harmony and Its Relation to the Text

The concept of key center ambiguity has not been satisfactorily discussed regarding Fanny Hensel's *Lieder*. It is my assertion that this ambiguity is a hallmark of Hensel's later *Lied* style. In the case of "Dämmerung senkte sich von oben," frequent modulations, particularly those to a distantly related key, emphasize the general mood of Goethe's poem; mystery brought about by the arrival of twilight. It was mentioned above that D major is the true tonic key, and that this is the first sonority of the song. It appears that the areas of the song that create key ambiguity are located "in between" the cadence points. Essentially mm. 1-4 proceed as follows:

- 1) statement of the tonic (D major on the downbeat of the song)
- 2) a quick shift to a distant chord (bVI on the downbeat of the first complete measure, and just as quickly a return to a half cadence in the home key)
- 3) statement of D again, this time in minor (second half of m. 2)
- 4) measure 3 is "filled in" with chromatic harmony (C major and B-flat major)
- 5) a quick return once again to a half cadence in D

As was the case in “Anklänge” no. 2, Hensel is able to squeeze a lot of content into a very small space. By straying from the tonic so early in the song, and at the same time returning to the true key just as quickly, Hensel is able to effectively capture the element of the unknown in Goethe's poem. The text in this portion of the song “all that was near already is far,” is paralleled directly by the harmonic content. That is, “all that was near” is equivalent to the home key of D major and to a lesser degree D minor. “Already is far” is represented by the distant tonicization of flat VI and the chromatic harmony in m. 3. We will see next that the highest vocal pitch of the song thus far (F sharp in m. 6) is elided with a shift in tonality; a familiar technique of Hensel's that shows her tendency to pair climactic moments with an altered chord (which may or may not belong to the tonic key). Furthermore, the altered chord is often associated with an important word or phrase.

The shift in tonality that occurs in m. 6 supports the idea that Hensel is fond of pairing a high note (often the highest in the song) with a word or phrase that is complementary to that note. That is, the F sharp in m. 6, which is the highest note in the song thus far, is appropriately situated with the word “high, or lifted up.” Furthermore, this is the point in the song where D major begins to fall by the wayside. The downbeat of m. 6 features a V7 of vi in the key of D. In terms of harmony I prefer to look at the passage from mm. 6-8 simply as VI – ii – V4/2 – I in the key of A major. Hensel has modulated to the key of the dominant (A major) in a very subtle way, and the pivot chord that initiates this modulation occurs precisely on the word “high.” The three parameters of text, tessitura, and altered harmony all culminate in this measure, marking a point of

departure in terms of tonality. Finally, there is more than one way to analyze the short passage in mm. 6-8. However, I chose VI – ii – V4/2 – I in A major because this is a very common progression, and the Neapolitan-sixth chord at the downbeat of m. 10 belongs to the key of A major.

As mentioned above, the uncertainty that occurs beginning in m. 9 is paralleled by the competing semi-chromatic motion and disjunct voice leading in the vocal line. R. Larry Todd refers to this section as “Goethe’s fog-shrouded unknown,”⁴³ and it does not attain a level of stability until the song reaches the “calm reflections in the sea” beginning in m. 15. In addition to voice leading, Goethe’s unknown is depicted harmonically throughout this section as well. For example, on the most basic level, mm. 9-15 are difficult to place into any one specific harmonic area. There is a clear Neapolitan-sixth chord in m. 10 that belongs to the key of A major, but what about the following measures? A clear statement of an F-minor triad occurs in m. 11 but this is not a true tonicization. The chromatic submediant is a favorite tonal area that Hensel likes to explore regularly. However, this time the following chords do not support an argument for a tonicization of F. Following the Neapolitan-sixth in m. 10, it is likely best to consider the following measures (until the end of the song) as D major saturated with chromaticism throughout.

R. Larry Todd's idea that, beginning in m. 9, the music is a depiction of Goethe's fog-shrouded unknown is right on the mark. However, his idea could have been taken further. The contour of the vocal in this portion of the song supports the idea of the unknown in Goethe's text. Furthermore, the shifting tonality in this section accomplishes

43. Todd, *The Other Mendelssohn*, 295.

the same goal. It is my hope that this brief analysis has illuminated some of the similarities found among Hensel's Lieder. The vocal and harmonic similarities between “Dämmerung senkte sich von oben” and the previously discussed songs “Italien,” “Fichtenbaum und Palme,” and “Anklänge” no. 2 are too great to be overlooked. These similarities will be carried over into the next analysis of Hensel's Lied “Vorwurf,” composed in 1846, three years after “Dämmerung senkte sich von oben.”

“Vorwurf”

Vorwurf

Du klagst,
 daß bange Wehmut dich beschleicht,
 weil sich der Wald entlaubt,
 und über deinem Haupt dahin
 der Wanderzug der Vögel streicht.
 O klage nicht, bist selber wandelhaft,
 denkst du der Liebesglut?
 Wie nun so traurig ruht in deiner Brust
 die müde Leidenschaft!

Reproach

You lament,
 that an anxious despondency comes over you,
 when the leaves of the forest fall
 and over your head
 The train of migrating birds spreads.
 O lament not, you yourself are prone to wander.
 Think of the ardor of your love,
 and how in your breast now dwells only
 mournful, exhausted passion.

Hensel’s song “Vorwurf,” composed late in her life in 1846, bears many of the same compositional elements that are present in the previously discussed songs. Certain devices or gestures are once again used to depict emotions, feelings, characters, and locations present in the poem. Much like the previously analyzed songs, these devices are primarily related to harmony and contour. Next I will focus on these musical parameters in “Vorwurf” and in the process illustrate the features of this song that are similar to “Warum sind denn die Rosen so blass?” and “Anklänge” no. 2, among others. I will begin

by exploring the harmonic content in this song and how it is related to the meaning of Lenau's text. This will be followed by an analysis of the vocal and accompanimental contour, once again looked at in the context of text. First, before addressing the specifics in "Vorwurf," I will provide a "road map" of the form of this song as I see it:

A section: mm. 1-24 (mm. 14-24 serve as a transition)
Governing key: Ambiguous. Suggests G-sharp minor, C-sharp minor, and E major.

B section: mm. 25-36 (mm. 30-36 serve as a transition)
Governing key: Primarily C sharp, but also suggests D-sharp minor, F-sharp minor, G-sharp minor, and E major.

C section: mm. 37-49
Governing key: G sharp/G-sharp minor

Harmony and Its Relation to the Text

Much like "Warum sind denn die Rosen so blass?" which tonicizes F major in its opening measures, and "Anklänge" no. 2 which modulates to A major in m. 2, a very similar idea occurs in "Vorwurf." We saw that the tonicization/modulation that occurs in "Warum" and "Anklänge" no. 2 are directly related to the meaning of the text. Both of these songs begin with a question. The lines "why are the roses so pale?" in "Warum" and "how did it ever happen?" in "Anklänge" no. 2 both give the listener an idea as to why the home key in these songs is only briefly touched upon before the harmonic content quickly shifts. The uncertain, questioning nature inherent to both of these texts is paralleled musically in Hensel's settings. Uncertain poetic content is met with uncertain

harmonic content and vice versa. In the case of “Vorwurf,” the quickly shifting tonality is influenced by the text as well. This time, however, the ambiguous key areas are related to a sense of anxiety and sadness.

An arpeggiation of G-sharp minor in mm. 1-2 opens the song. Given the sparse and fleeting nature of this arpeggiation it is not clear whether G-sharp minor is the tonic key, and the following measures only compound the issue. The chromatically saturated chords beginning on beat four of m. 3 mark a departure from the suggested opening G-sharp minor. Here we find three fully-diminished seventh chords and an Italian augmented-sixth chord all within the span of only nine beats. Similar to many of the songs previously analyzed, the first cadence in “Vorwurf” occurs in a key other than the one it appears to have begun in (in this case a half cadence in C sharp/C-sharp minor on the downbeat of m. 6), and the fully-diminished seventh chord is used to evoke a sense of anxiety. Once again Hensel has quickly veered away from her suggested initial key of G-sharp minor, and this fact is linked to the meaning of the text. “Du klagst, dass bange Wehmut dich beschleicht,” occurring in mm. 3-6, is paralleled musically by the anxiety laden secondary fully-diminished seventh chords that occur with this text.⁴⁴ The arpeggiation that occurs in the opening measures foreshadows the tonality that this song ultimately ends in. Although the arpeggiation is G-sharp minor and the song ends on a major triad, the ambiguity of mm. 1-2 is clarified.

Following the half cadence in m. 6, different key areas begin to appear. For example, m. 8 centers on E major, and m. 11 on G-sharp major (dominant of C-sharp

44. For more on the fully-diminished seventh chord as a signifier of pain and anxiety see Stephen Rodgers' article “Fanny Hensel's Lied Aesthetic,” in which he discusses this idea in relation to Hensel's song “Im Herbste.”

minor). Despite the fact that labeling this section with any one specific key is difficult, there is still a constant that remains throughout the entire A section; the recurring presence, or suggestion, of C sharp/C-sharp minor. As mentioned, this can be seen in mm. 5-6 where an Italian augmented-sixth (which belongs to the key of C sharp) resolves to G sharp. Moreover, the D-sharp seventh that occurs on beat three of m. 9 serves as a V7/V which resolves to G sharp at the downbeat of m. 10. The D-sharp seventh is even prefaced with a fleeting C-sharp minor triad. Thinking of this in terms of a C-sharp minor key center the progression is $i6 - V7/V - V$. Finally, one more half cadence in C sharp occurs on the downbeat of m. 13. This in conjunction with multiple instances of augmented-sixth chords (mm. 5, 16, and 21), all of which belong to the key of either C sharp or C-sharp minor, lend support to the idea that this key, though never stated definitely, is important to the A section.

Hensel's use of half cadences in the A section, or more specifically her avoidance of cadences in either G sharp or G-sharp minor, harkens back to her setting of "Warum sind denn die Rosen so blass?" In the case of "Warum" cadences occurred in multiple keys, avoiding the tonic. These cadences were meant to represent the incessant questioning that pervades the song. "Vorwurf" utilizes multiple half cadences in C sharp/C-sharp minor in the A section, once again as a way of highlighting the nature of the text. The anxious despondency that opens the song is paralleled by a lack of cadential material in the implied home key of G-sharp minor. In fact, G-sharp minor is only stated twice in the entire A section. The first appears in m. 15 (G-sharp minor seventh) and the

second in m. 18 (the only G-sharp minor triad in the A section). Furthermore, neither of these chords function as a tonic.⁴⁵

The C-sharp major section beginning in m. 24 has a much lighter, optimistic feel and this also makes sense in terms of the text. “You lament” in mm. 13-15 is often, but not always, supported by minor mode chords. Beginning in m. 24 the text is altered to “O lament not” and the governing key here is more recognizably in the major mode. It is apparent that Hensel is making a conscious effort to delineate these two opposing poetic ideas by assigning certain sonorities to specific portions of the text. Harmonic content is partially responsible for the rising intensity level of the measures leading into the final section of the song beginning in m. 37.

The text repetitions “think of the ardor of your love” which occur in mm. 30-36 are treated sequentially and are supported by implied key centers of F-sharp major, G-sharp minor, and E major. Since the word “ardor” is roughly equivalent to “intensity,” it is not too much of a stretch to consider these text repetitions – and their sequential nature – as a way of ratcheting up the tension level before the arrival of m. 37, and the descending figure in mm. 37-39 can be viewed as a relaxation of this tension. Looking back to mm. 19-26 of “Anklänge” no. 2, we can see that Hensel uses a very similar technique of heightening tension through the use of a gradually ascending vocal line, and that this tension is released in the following measures (mm. 29-30) through the use of a scalar descent in mm. 29-30. Contour also plays an important role in the expression of

45. See Stephen Rodgers, “Fanny Hensel’s Lied Aesthetic,” in which he discusses absent tonics in Hensel’s Lieder “Suleika I,” “Warum sind denn die Rosen so blass?,” “Der du von dem Himmel bist,” “Wandrer’s Nachtlid I,” “Vorwurf,” “Nacht ist wie ein stilles Meer,” “Ich kann wohl manchmal singen,” and “Im Herbste,” and evaded tonics in relation to Hensel’s song “Über allen Gipfeln ist Ruh.”

Lenau's text. Often the trajectory of a certain passage goes hand-in-hand with the harmony.

Contour, Motivic Content, and Their Relation to the Text

“Vorwurf” contains specific vocal contours/trajectories that help define a given section. Following the initial descent in the accompaniment (mm. 1-5) and voice (mm. 3-6), the motivic content found in the A section is characterized by chromatic ascents followed by chromatic descents. The B section is characterized by a downward leap, followed by a short chromatic descent. Finally, the C section employs long, descending lines which culminate in leading-tone motion in the vocal to G-sharp minor. This leading-tone motion of F-double sharp to G sharp in mm. 40-41 marks the first PAC in the implied home key of G-sharp minor. The PAC found here can be associated with the text. R. Larry Todd states that “only the brief turn midway to C-sharp major and the unexpected ending in G-sharp major dispel some of the gloom in this song about exhausted passion.”⁴⁶ It is my assertion that the idea of “mournful, exhausted passion” is represented by this cadence as well. That is, Hensel is no longer ending phrases on half cadences as she does in the A section. She has exhausted her stockpile of half cadences and tonicizations, and by doing so returns to the implied key of G-sharp minor found in the beginning of the song.

Hensel decides to end her song with a C section (beginning in m. 37), rather than a return to A. That being said, there are still similarities to be found between the opening and ending of “Vorwurf.” For example, in m. 37 there is a return to the original sparse

46. Todd, *The Other Mendelssohn*, 331.

texture found in the opening. We also see a return of the descending line in the voice and accompaniment. The lighter nature of the B section (O klage nicht) is countered by this descending line. In the C section there is a return to the poetic mood found in the beginning. Therefore, the overall shape of the song, in terms of poetic content, is symmetrical. The A section is representative of sadness, B is lighter and more stable harmonically, and C is a return to sadness.

The use of specific contours (vocal and accompaniment) is something that occurs in many of Hensel's songs. For example, the poetic idea of solitude in "Harfners Lied" is accompanied by a disjunct vocal contour. This is followed by a stepwise descent which is meant to signify the narrator's descent into the grave. The disjunct nature of the vocal line returns implying that the narrator is left where he began, alone. It was also shown in "Italien" that disjunct voice leading in the vocal line appears incrementally throughout. Here the pitches do not represent solitude or loneliness, as was the case in "Harfners Lied," but rather alludes to the turbulence of the ocean waves and either Poseidon's refusal to bless the north with the beauty that is present in the south, or the frustration of the narrator with Poseidon's defiance. In the earlier songs these differing contours seem to parallel the moods, thoughts, and actions of the narrator or some other persona. By using each of these "section specific" contours in "Vorwurf," Hensel is able to clearly delineate each section despite tonal centers that are often obscured by heavy chromaticism.

Furthermore, the idea of lamentation is expressed immediately in the opening scalar descent from B down to C sharp in the first three measures, followed by a similar descent in the vocal line on "dass bange Wehmut dich." It is clear that Hensel assigns a

great deal of importance to the ascending or descending nature of the vocal line. As previously mentioned this is evident in “Dämmerung senkte sich von oben,” where it was shown that the text “sank,” “shakes with uncertainty,” “darkness,” and “black” are all deliberately paired with a descending vocal contour.

The representation of birds and the sky through the use of contour and tessitura is another element in Hensel's songs that appear very frequently. It was shown in “Dämmerung senkte sich von oben” that the word “high” was paired with a vocal leap and the highest note in the song up to that point, and the word “upward” was paired with a vocal ascent, both creating an association between text and music. Moreover, the word “Luft” in “Warum sind denn die Rosen so blass?” is aligned with the highest and longest note in the song thus far (excluding the very brief upper-neighbor F in m. 3). Here Hensel uses duration and tessitura as a literal parallel to the “lark sing[ing] in the sky.” Hensel accomplishes similar goals in “Vorwurf.” By looking at m. 12 we can see that the largest vocal leap occurs here, and that the high E is the highest note in the song (however, this is not the first time this pitch has appeared.) It is no surprise that this leap is associated with the word “Vögel” (bird). What is more, when the line returns (“der Wanderzug der Vögel streicht” in mm. 21-24) the presence of the high G sharp marks the highest note in the song (this note appears again in m. 34). Therefore, it becomes clear that one of Hensel's most common text-painting devices is the use of range, upward leaps, and duration to highlight certain texts. In fact, every song analyzed thus far containing such subject matter has used this technique.

CHAPTER V

CONCLUSION

Fanny Hensel's musical aesthetic began to change from that of the Second Berlin School to a more ambitious style very early in her life. However, it cannot be denied that her musical foundation was built on the ground laid by Berger and Zelter. Despite the fact that Hensel's Lieder underwent many advances, several of the compositional ideals of the Second Berlin School remained. Hensel continued to compose strophic form pieces, and often the voice is doubled by the piano accompaniment. The analysis of Hensel's "Des Müllers Blumen" showed that the overall phrase structure of Hensel's and Berger's settings are quite similar, in this case, simple four-bar phrases. Moreover, both songs employ a clearly defined key center. The key is further reinforced by the use of cadential extensions in the final measures. The vocal line is doubled throughout the entire Berger setting of "Müllers Blumen." Hensel follows a similar procedure, but it is here that some differences between Berger and Hensel begin to emerge. Hensel too doubles the vocal line in the piano accompaniment, but this technique is followed less rigidly. It is also in this early song that we begin to see other subtle differences come to the surface.

The introduction to Hensel's "Des Müllers Blumen" illustrates a technique that eventually becomes very prominent in her Lieder, a technique that further disconnects her from the Second Berlin School, the subtle blurring of the lines of tonality. Hensel achieves this by deviating from the home key (or implied key) very early in the song. Moreover, Hensel begins employing much more complicated harmonic schemes even as

early as the late 1820s, and her use of chromaticism and diatonicism are frequently used to delineate different sections in her songs. As was discussed in “Harfners Lied,” slow harmonic rhythm, recitative vocal style, and simple accompaniment are common elements, elements that we would expect to hear from a student of the Second Berlin School. It is during this time, however, that the most salient feature of Hensel’s Lieder begin to appear: the frequent use of various text-painting devices. She has taken the idea of emphasizing the meaning of the text that was so central to the ideals of the Second Berlin School and affixed her own personal signature to it.

Every song contained herein after “Des Müllers Blumen” features extensive text-painting. Furthermore, Hensel’s method of text-painting takes on many forms. These devices are the most unique and common element of Hensel’s Lieder and can be summarized as follows:

1. Motivic content is used to represent grief, pain, anxiety, and as a means of creating and releasing musical and/or poetic tension. The creeping motive in “Harfners Lied” illustrates that only after the narrator is dead will his torment and loneliness cease. The grief motive found in “Warum sind denn die Rosen so blass?” parallels the romantic hopelessness of the narrator, capturing the overall mood of the poem, incessant questioning that receives no answer. The scissor motive in “Fichtenbaum und Palme” points toward the possibility that in the end the spruce and palm will be brought together. Finally, motivic content is present in “Vorwurf,” but here it is less of a text-painting device as it is a means of delineating each section.

2. Chromaticism is used frequently for various reasons, all of which are related to the text. In “Italien” a chromatic, undulating bass line is a literal depiction of a large ocean swell, slowly gathering momentum. In “Anklänge” no. 2 the juxtaposition of diatonicism and chromaticism is meant to depict a disruption of peace. In the case of “Dämmerung senkte sich von oben” it is related to uncertainty brought on by the arrival of twilight.

3. Various instances of text-painting are related to contour, the most common being the presence of conjunct versus disjunct vocal contour/trajectory as a representation of specific moods, or the overall mood of a section. In “Harfners Lied” disjunct contour equates to a sense of aloneness. “Italien” begins with a conjunct vocal trajectory that incrementally expands in each formal section. Here her melody signifies the turbulence of the ocean waves and either Poseidon's refusal to bless the north with the beauty that is present in the south, and/or the frustration of the narrator with Poseidon's defiance.

“Fichtenbaum und Palme” features a relatively conjunct vocal line as a depiction of the spruce tree, and highly disjunct voice-leading in the vocal line to express the exoticism of the palm. Contour, in the form of linear ascents and descents (primarily in the vocal line, but sometimes in the accompaniment) also play a role in Hensel's expression of the text. Examples include ascending lines in “Warum sind denn die Rosen so blass?” to represent the lark in the sky, and in “Fichtenbaum und Palme” where the ascents allude to a sense of hopefulness. Similarly, descending lines represent various emotions and characters. For example, darkness and uncertainty in “Dämmerung senkte sich von oben,” pain, grief,

torment, and a literal descent into the grave in “Harfners Lied,” defiant Poseidon, the ocean waves and the turbulent heart of the narrator in “Italien,” and finally, false hope in “Fichtenbaum und Palme.”

4. Evaded cadences, or cadences that occur in a key other than what might be expected, are a common way in which Hensel creates uncertainty and a sense of the unknown. This can be found in “Anklänge” no. 2. Furthermore, evaded cadences run throughout “Warum sind denn die Rosen so blass?” and in this case they serve as a method of paralleling the incessant questioning that pervades the song.

It is my hope that the preceding analyses will cause musicians to think about Hensel's Lieder in a different way. Her text-painting devices occur with enough frequency that it can safely be said that they are a hallmark of her Lied style. Moreover, it is important to study Hensel's songs for what they are. Associating or comparing her music with that of her brother diminishes the value that her songs have on their own. Hensel's songs speak for themselves, and they deserve to be studied not as they relate to the songs of her brother, but in their own right – and as some of the most inventive songs of the Romantic era.

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