

WOMEN IN SCHUBERT'S LIEDER: EXPLORING THE FEMALE VOICE  
THROUGH HIS SONGS

By

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## I. Introduction

Throughout music history, there has been no shortage of attention paid to the music of Franz Schubert (1797-1828). The large body of scholarship dedicated to Schubert is complemented by a rich performance history and a wealth of recordings, especially of his songs. Numerous Schubert songs enjoy an active life in conservatories and institutions of higher learning all over the world, often serving as a student's first experience with the German Lied.

My own relationship with the songs of Schubert began early on in my studies when I heard a moving performance in my voice studio class of "Der Lindenbaum" from Schubert's famous song cycle *Die Winterreise* (D.911). As my exposure to the songs of Schubert grew, I was introduced to songs like "Gretchen am Spinnrade" (D.118) and "Die junge Nonne" (D.828). I found myself particularly drawn to these songs because they were about women: strong women with conviction, purpose, and a range of emotional expression that felt tangible.

Over the last few years, my passion for the songs of Schubert has been rekindled and I have welcomed opportunities to return to this music as a performer, teacher, and music theory student. During an independent study project whose goal was to explore Schubert songs most suitable for coloratura soprano, I found myself drawn again to his songs about women. After discovering some of the lesser-known gems from this repertoire, such as "Die Liebende Schreibt" (D.673) and "Thekla. Eine Geisterstimme" (D.595), I became interested in further exploring Schubert's musical realization of women's voices in his songs.

This document explores Franz Schubert's songs that feature women. These include his small but significant body of songs by female poets, 12 in all. In order to gain perspective on this often-overlooked body of songs, I examine the composer's biographical, musical, and literary connections with women. Scholars and performers have long celebrated Schubert's connection to



poetry and keen ability to express musically the essence of each poem. (I will explore some of this research in later chapters, including the work of Susan Youens, Kristina Muxfeldt, and Michael Hall, among others.) By examining this body of songs as a whole, I aim to highlight specific ways that Schubert's gifts lend themselves to the expression of the woman's voice in song.

There are certain songs within Schubert's output whose impact is unquestionable. Schubert enthusiasts not intimately acquainted with his song cycles—*Die schöne Müllerin* (D.795) and the above-mentioned *Die Winterreise*—are few and far between. But how many people, even those well-versed in the overarching themes in his output, are familiar with his songs dedicated to Laura, the muse of Petrarch, or can hum the tune to each of his three settings of Friedrich Schiller's (1759-1805) "Des Mädchens Klage," a woman's lament? Furthermore, what are the forces that have kept this body of songs about women from the spotlight? Answering this question requires a multifaceted approach, the patient gathering of all the pieces of this puzzle in order to provide a grounding upon which to base conclusions. This groundwork includes discussion of the following topics: 1) the changing roles of women in the 19<sup>th</sup> century and the relationship of those changing roles to contemporaneous literary representations of women, 2) the influence of Schubert's literary background on his use of the woman's voice, 3) the women in Schubert's life, and 4) perceptions of Schubert, the composer and the man, both past and present. Sections devoted to these topics are interspersed with commentary from notable Schubert scholars and Romantic literature specialists, as well as with more detailed portraits of important figures in Schubert's life. Among many questions posed, I am interested in determining whether Schubert's relationship to the woman's poetic voice and his expression of it in his songs were progressive or unusual.

Franz Schubert's 62 songs in the woman's voice and 43 songs about a specific woman make up a sixth of his overall output of almost 600 songs. This number is not insignificant. While much research exists regarding certain areas of Schubert's songs about women, there have been no comprehensive studies in English on this topic. (This research, which includes an important study by Werner Bodendorff<sup>1</sup> on Schubert's body of songs in the woman's voice, will be discussed in greater detail in Chapter III) With the help of earlier scholarship, I will examine where the composer's songs in the woman's voice fall within his output. I will also look at how Schubert's songs about specific women and by women poets connect to his songs in the woman's voice. Additionally, I will include a literature review that examines the variety of ways this repertoire has been explored by scholars.

To support the aims of this study and provide tangible ways for others to explore this repertoire, I created an exhaustive index of Schubert's songs in the woman's voice, about specific women, and by women poets. To create this index (see Appendix A - *Women in Schubert's Lieder: A Song Index*), I examined the texts of Schubert's entire song output using Richard Wigmore's *Schubert: The Complete Song Texts*.<sup>2</sup> This allowed me to identify a large body of songs that fit these criteria. I gathered the musical information in the index by examining the score of each song. To highlight the different ways this information can be used, I present the index in several configurations: alphabetical by song title, by poetic voice, and by tempo marking. Ultimately, I hope this index will serve as an additional resource for singers and teachers interested in further exploring this specific body of songs.

After completing work on the aforementioned song index, a natural outgrowth of this process was to create a recital program utilizing this repertoire. *Women in Schubert's Lieder: A*

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<sup>1</sup> Werner Bodendorff, *Franz Schuberts Frauenbild* (Augsburg: Wissner, 1996)

<sup>2</sup> Richard Wigmore, *Schubert: The Complete Song Texts* (New York: Schirmer Books, 1988)

*Song Recital* (Appendix B) is an example of how one might use the index to create a variety of narratives in the woman's voice and about women. In Chapter V, I explain how I created the song recital, providing details regarding the relationships between the chosen texts and Schubert's musical settings of them. This song recital answers one of the key questions pertinent to my study of this repertoire: Are there ways of connecting Schubert's songs in the woman's voice and about women that create compelling, women-focused musical narratives?

I created the song recital in part to offer a performer's perspective on this repertoire. The program explores different ways of creating compelling portraits of the female experience. Ultimately, by charting the various connections between Schubert and the woman's voice, I provide my reader with interesting insights into what helped shape this area of interest for the composer. For the teacher or performer, I hope my index and song recital program will inspire further exploration of the many options for performing this repertoire.

## II. Women in the Life and Music of Franz Schubert

Franz Schubert's connection to poetry, his knowledge of the philosophical writings of his day, and his commitment to setting a wide variety of poets have been well studied. The composer's almost 600 songs by close to 100 poets have been celebrated for their ability to express the essential emotional elements of each text. Schubert's songs about women and in the woman's voice are no different. Throughout this chapter, I will discuss the various ways in which women were struggling to have their voices heard in 19<sup>th</sup>-century society. There was an imbalance of power in the social sphere, which was reflected in the literary world; still, month after month, year after year during his short lifetime, Schubert was bringing to life the voices of countless women. We see evidence of this through the sheer number of songs (62 in all) in the female poetic personae, the 43 songs in dedication to or about a specific woman, and his relationships with female poets and singers during his lifetime.

The impetus for this inquiry connects back to my original attraction to "Gretchen am Spinnrade" and "Die junge Nonne." In order to get to the heart of this repertoire, it is important to examine the literary world of Franz Schubert and the ways in which his relationship with literature and aesthetics affected his songwriting life. By examining the influence of Johann Wolfgang von Goethe (1749-1832) and Friedrich Schiller (1759-1805) on Schubert's life, it is possible to glean vital information about the climate in which Schubert composed his songs. A discussion of these two important philosophers' views on women in both the social and literary spheres will serve as the starting point for a multi-level examination of Schubert's connection with women and women writers over the course of his life. Throughout, I will use examples from the composer's songs about women to illuminate the conversation and shed light on the various questions under consideration. Finally, I hope that a discussion of the feminine in relationship to

Schubert's reception history will offer perspective on why Schubert scholarship in English lacks a cohesive study of this area of his song output.

### **Franz Schubert's Connections to the Literary World**

The two poets of greatest importance in Schubert's life were Goethe and Schiller. Between Lieder, duets, and part-songs, Schubert produced more than sixty settings of each poet. The composer's relationship to Goethe and his poetry have been well documented, including the failed attempts on Schubert's part to gain the great writer's attention. In addition, Goethe's distaste for Schubert's songs centered in part on the many settings that were not strophic and therefore did not appropriately feature the text with clarity.<sup>3</sup> Despite Goethe's dissatisfaction with Schubert and his music, Schubert's Goethe settings were some his most celebrated songs during his lifetime and have continued to be important songs throughout history.

Schubert's Schiller settings were not as well received and more than a third of his solo Schiller Lieder exists in multiple versions. Additionally, Schubert used the poet's texts in more than thirty part-songs. Scholars have connected Schubert to Schiller through his great friend Josef von Spaun (1788-1865) and their circle's interest in the poet's philosophical and aesthetic ideas.<sup>4</sup> Schubert's consistent musical re-working of so many of his poems could point to a specific interest in the emotional world of a particular character. And, given Schubert's connection to the writer and his ideas, his determination to create the perfect setting of Schiller's poems may have been stronger.

Given the importance of these two literary giants in the discussions that follow regarding the representation of women in literature and the plight of women writers, the fact that Schubert chose to set so many poems of each is significant. And yet, it is important to note the composer's

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<sup>3</sup> Peter Clive, *Schubert and his World: A Biographical Dictionary* (Oxford: Clarendon Press, 1997), 58.

<sup>4</sup> *Ibid.*, 179.

broader relationship to these two writers, as well as to other philosophers of his day, especially those writers with connections to women in the literary world of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. These included the writers Friedrich Schlegel (1772-1829), Friedrich von Matthisson<sup>5</sup> (1761-1831), and Friedrich Leopold, Freiherr von (Baron of) Hardenberg, known by his pseudonym Novalis (1772-1801). Of interest to the topic of women's representation in literature, Schlegel's early essays were progressive (*On the Feminine Characters in the Greek Poets*, 1794, *One Diotima*, 1795, *On Philosophy: To Dorothea*, 1799) but have often been overlooked in favor of his later more conservative treatment of the feminine. Novalis, who played an important role in the development of Romanticism, was one of Schubert's poets and was friends with both Schiller and Friedrich Schlegel. In addition to providing inspiration for Schubert throughout his songwriting life, these prominent writers were instrumental in shaping the cultural climate in which Schubert was writing.

### **Goethe and Schiller's Writings on Women and Women Writers**

While Schubert was clearly affected by the writings of a large group of authors in his day, we have seen that his connection to the works of Goethe and Schiller was particularly strong. While Schubert's own relationships with women in the literary and social spheres would shape his choice of poetry, it is also interesting to note the paradoxical nature of Goethe and Schiller's relationships with women both literary and personal. Helen Fronius, in her book *Women and Literature in the Goethe Era 1770-1820: Determined Dilettantes*, discusses the view of women being espoused by the main female character in Goethe's *Hermann and Dorothea* (1797):

The image of womanhood that is here presented is one of a life of servitude, hardship, and self-sacrifice. But the text appeals to women not to be disheartened by this, because

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<sup>5</sup> Matthisson was an early German Romantic poet best known for his poem "Adelaide," which was set by Schubert among many others including Ludwig van Beethoven (1770-1827).

acceptance of their true destiny ultimately creates conditions which allow women to rule in the household.<sup>6</sup>

This quote is a good example of the overt and covert messages in literature regarding women's roles and the appropriate attitudes women were expected to assume. Schiller was also known for his writings about women, which appeared both in his poetry and his philosophical texts. Fronius provides examples of his depiction of women from the poem "Würde der Frauen" (1795), which characterizes women as "adding beauty to life" and as being "queens of the realm of emotion."<sup>7</sup> Schiller discusses men and women by comparing and contrasting their relative characteristics in alternating verse.<sup>8</sup> This theme of defining women by comparing and contrasting them to men is a theme that would continue well into the 19<sup>th</sup> century.

While we can see the attitudes about women in the literature and poetry adopted by these two poets in individual accounts, there are also examples of the writers' united front on these issues that can be found in their philosophical texts. Among them, one must include the treatise "Über den Dilettantismus," which was conceived and partially written by Goethe and Schiller but not published during their lifetimes. "Dilettante" was a term established in the Renaissance "to distinguish the connoisseur of art from the "professional" artist."<sup>9</sup> Goethe and Schiller began to use this term, whose definition took on a more negative element only in the 18<sup>th</sup> century, in reference to women writers.

Although their treatise was never finished and had limited influence, the two remained steadfast in trying to create a system that established natural gender characteristics to be ascribed to the sexes. As Fronius notes, because women writers "were supposedly closer to their 'Gefühl' (feelings) and less capable of reason, they were condemned to being trapped in their own

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<sup>6</sup> Helen Fronius, *Women and Literature in the Goethe Era 1770-1820: Determined Dilettantes* (New York: Oxford University Press, 2007), 16-17.

<sup>7</sup> *Ibid.*, 24.

<sup>8</sup> *Ibid.*, 25.

<sup>9</sup> "Dilettantism," Goethe Etc., accessed May 5, 2018, <http://goethetc.blogspot.com/search?q=dilettante>.

emotionality and subjectivity. Many male writers argued that women lacked the analytical skills to move beyond their personal experience towards an abstract, objective, autonomous literature.”<sup>10</sup> Interestingly, this characterization of women writers as synthesized by Fronius is similar to some of the criticisms of Schubert and the character of his music. I explore further the parallels between these critical assessments when discussing Schubert’s reception history and the consistent labeling of the composer’s music as “feminine.”

Given the opinions expressed by Goethe and Schiller regarding women and women writers in their philosophical texts, it is ironic that they acted as mentors for several female acquaintances, including Caroline von Wolzogen and Amalie von Imhoff.<sup>11</sup> They also published in their own journals the writings of other women. This was an important shift in the role of women writers, which would only grow more prominent in the 19<sup>th</sup> century.

### **Women in 19<sup>th</sup>-Century Society: Gender Roles and Social Standing**

Goethe and Schiller’s relationship began in earnest in 1794 and lasted until Schiller’s death in 1805. Despite the discrepancies in theory vs. practice, they contributed to the evolving questions regarding women’s place in society and in the literary world. In order to more effectively speak to the composer’s contribution to this evolving relationship between men and women, in literature and society, it is important to consider what it was like to be a woman in the German states when Schubert was coming into his own as a composer.

Recent scholarship in both musicology and literature has shed light on what life was like for women in the 19<sup>th</sup> century.<sup>12</sup> Women writers were publishing under their own names but

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<sup>10</sup> Fronius, *Determined Dilettantes*, 63.

<sup>11</sup> *Ibid.*, 67.

<sup>12</sup> These include the books discussed during this chapter by Helen Fronius, Rufus Hallmark, and editors Katherine R. Goodman and Edith Waldstein. Additional discussions can be found in works by Julie Koser and Heather Platt.



many also published anonymously or under male pseudonyms.<sup>13</sup> Caroline Schlegel-Schelling (1763-1809) and Dorothea Viet-Schlegel (1763-1806) were anonymous participants in the journal project *Athenaeum* (1798-1800), founded by Friedrich Schlegel and his older brother August Wilhelm Schlegel (1767-1845), also a Schubert poet.<sup>14</sup>

As previously discussed, descriptions of women's roles at the turn of the 19<sup>th</sup> century often focused on creating a picture by way of comparison. Rufus Hallmark, in his 2014 book *Frauenliebe und Leben: Chamisso's Poems and Schumann's Songs*, describes the position of women relative to men:

German women were unquestionably subordinate to men in the early nineteenth century. In light of our modern convictions about gender equality and the great strides that have been made in women's rights, the conditions under which women lived were deplorable.<sup>15</sup>

He goes on to identify several factors that contributed to the imbalance of power between women and men. One of these was the power that fathers had in determining their daughter's future in marriage. Another was the role that age difference (men in the German states were often significantly older than their wives) played in these marriages.

Hallmark identifies the Biedermeier period, which lasted from 1815-1848, as a time of change for middle-class women regarding their exposure to forms of literature beyond the Bible, a limited range of poetry, and cookbooks. During this period, extended literary options were made available to married women or girls of marriageable age. Although women were increasingly more educated and exposed to a wider variety of literature, they continued to espouse the "sex-determined characteristics (assigned to women) such as weakness, emotionality

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<sup>13</sup> Martha B. Helfer, "Gender Studies and Romanticism," in *The Camden House History of German Literature, Volume 8: The Literature of German Romanticism*, ed. Dennis F. Mahoney (Rochester: Camden House, 2004), 230.

<sup>14</sup> *Ibid.*

<sup>15</sup> Rufus Hallmark, *Frauenliebe und Leben: Chamisso's Poems and Schumann's Songs* (New York: Cambridge University Press, 2014), 6.

and dependence.”<sup>16</sup> As an example of this, Hallmark describes Henriette von Mühlenfels (1788-1840), wife of theologian and philosopher Friedrich Schleiermacher (1768-1834) as:

an intelligent, well-read woman, who was an intellectual companion as well as helpmate to her husband. Her intelligence apparently did not prevent her from happily assuming the roles of wife and mother, nor dissuade her from espousing the prevailing ideas of womanhood.<sup>17</sup>

Hallmark’s descriptions point to what would be slow progress towards a more fundamental shift in the balance of power between the sexes; however, progress was being made.

### **Women in Literature at the Turn of the 19<sup>th</sup> Century**

The above discussion provides a backdrop for the world in which Franz Schubert grew to maturity as a song composer, including the realities of being a woman at the turn of the 19<sup>th</sup> century. Although Goethe and Schiller’s literary works promoted a narrow definition of the role of women in society, their efforts were instrumental in motivating the next generation: the group of young intellectuals that would form the Romantic movement. The ideals of early Romanticism are described clearly by Katherine R. Goodman and Edith Waldstein, editors of *In the Shadow of Olympus: German Woman Writers Around 1800*:

In aesthetic terms, the romantics were also generally interested in the transcendence of that which is known through a synthesis of all aspects of human experience....The authentic and complete expression of men’s and women’s personal and social experience was believed to make possible the transcendence of that reality, which would then be articulated as an improved state of existence.<sup>18</sup>

The authors suggest that the Romantics were moving toward an appreciation of the values associated with women. And yet during this period there is a clear disconnect between the

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<sup>16</sup> Ibid.

<sup>17</sup> Ibid., 11.

<sup>18</sup> Katherine R. Goodman and Edith Waldstein, eds, *In the Shadow of Olympus: German Woman Writers Around 1800* (Albany: State University of New York Press, 1992), 18.

positive shift in the philosophical attitudes towards women and the practical realities of being a woman at that time.

Understanding the connection between the philosophical ideas and the literature of the Romantic period with regards to gender can be challenging. While Goodman and Waldstein synthesize the aesthetic ideas of the early Romantics, Martha Helfer's research focuses on how to reconcile different streams of scholarship in the literary sphere. In her chapter, "Gender Studies and Romanticism" from *The Literature of German Romanticism*, the author discusses the writings of the early Romantics:

Writing against the backdrop of the increasingly conservative polarization of binary gender categories in the economic and social spheres that occurred at the end of the eighteenth century, both male and female Romantic authors experiment with a fluidity of gender categories in their writing. Indeed, a critique of gender is essential to the Romantic project.<sup>19</sup>

Helfer further establishes the paradoxes of this time period and the disconnect between the social and the literary worlds. An interesting example highlighting this "fluidity" is Schubert's choice to set "Abendständchen. An Lina." The poem, written by Gabriele von Baumberg (1766-1839), is in dedication to Lina, and presumably written from a male perspective. This will be explored in greater detail as part of the discussion regarding Schubert's relationship to the song's poet.

Helfer goes on to discuss gender discourse in the literary works of Friedrich Schlegel and Novalis. She identifies these writers as challengers of the status quo even if they were not truly feminist.<sup>20</sup> This statement could in fact be used to describe the composer himself. Schubert clearly championed women's voices through his choice to set so many poems in the female personae and this resulted in personal and complex portraits of women in song. Although it provides interesting insight into the complicated climate regarding gender in these intersecting

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<sup>19</sup> Ibid.

<sup>20</sup> Helfer, "Gender Studies and Romanticism," 233.

arenas, this body of research does not necessarily answer questions about how the literature of the Romantics was viewed by readers at that time. We do know that Schubert and his circle in Vienna were well versed in the writings of their day, and in some cases maintained friendships with the philosophers and poets already discussed. One of Schubert's most recent biographers, David Schroeder, talks of the effect of these writers on young Schubert and his circle:

Schiller's works did eventually fall into the hands of these literature-starved students. Not only the poetry and plays but his writings on aesthetics also became familiar to them; here they no doubt discovered his notions of feminization, an abandonment of traditional notions of male dominance, and a recognition of dual sexual forces within the self that had much in common with Shelley, Wordsworth, Blake, Friedrich von Schlegel, and the lesser poet Friedrich von Matthisson. Schubert could not help but be influenced by this reading, and one sees these ideas infiltrating his earliest songs, most strikingly in the laments in feminine voices.<sup>21</sup>

Schroeder's commentary points to an openness among Schubert and his circle towards embracing a more nuanced view of the development of the human being, one that was moving away from an idea of such separated and defined ways of categorizing male and female roles in society. The feminine laments described by Schubert's biographer will be explored when discussing thematic connections in Schubert's songs about women in Chapter IV.

Given the relative lack of research explaining or describing Schubert's connection to the woman's poetic voice, I have looked to integrate various threads of modern scholarship that discuss the slowly changing social climate for women in the 19<sup>th</sup> century and its connection to how women were being represented in the literary sphere. While Helfer clearly establishes the importance of considering gender in relationship to the literature of Romanticism, she also assesses the tendencies within the field as a whole. Her main thesis makes clear the challenges faced by modern scholars in trying to reconcile the complex forces at work in understanding this time and its long-term effects on society. She writes:

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<sup>21</sup> David Schroeder, *Our Schubert: His Enduring Legacy* (Toronto: The Scarecrow Press, 2009), 11.

If mainstream scholarship overemphasizes the works of male Romantic authors at the expense of female Romantic authors in constructing Romantic theory, it conversely overemphasizes the feminine at the expense of the masculine in interpreting Romantic discourse.<sup>22</sup>

This observation further highlights the complex nature of the place of women writers in the Romantic literary canon. Since women writers were marginalized in the literary world, they produced fewer examples of the so-called high forms of literature than men. As a reaction to this, modern Romantic scholarship is dominated by examinations of female characters in literature written by men.

Romantic discourse and its intense focus on the feminine as opposed to the masculine can be viewed through a number of different lenses. James Hodkinson discusses this topic in his 2001 article “Genius beyond Gender: Novalis, Women and the Art of Shapeshifting.” He begins by describing the general position of women in the literary canon of the 18<sup>th</sup> century:

On the one hand, works by male writers portrayed femininity in a manner that expressed the author’s constructions of femininity and failed, therefore, to show women as viable and creative individuals. On the other hand, often unpublished women writers, already suffering from a real exclusion from the public cultural sphere, found their situation exacerbated by cultural theories of the period: these derived variously from philosophy, anthropology, or moral discourse and ensured that women and their works were regarded as intrinsically amateurish.<sup>23</sup>

This quote can be connected to our earlier discussion describing the position of women writers in society. Hodkinson’s description points to why scholars, even those hoping to find examples of strong female characters in literature, have looked to literature by male authors.

After establishing what he sees as important in understanding these complicated issues, Hodkinson examines aspects of this topic through the lens of Novalis’ novel, *Heinrich von Ofterdingen* (1802). The novel, a mystical and romantic journey through the eyes of a young

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<sup>22</sup> Helfer, “Gender Studies and Romanticism,” 232.

<sup>23</sup> James Hodkinson, “Genius beyond Gender: Novalis, Women and the Art of Shapeshifting,”

*The Modern Language Review* 96, no. 1 (Jan. 2001): 103. DOI: 10.2307/3735719.

poet was published posthumously and is considered one of the great early examples of German Romanticism. The ultimate goal of Hodkinson's inquiry is to find ways in which women's voices were being strengthened in literature. Despite some key philosophical differences in how to approach an analysis of this topic, both Helfer and Hodkinson reference the earlier work of Alice Kuzniar. Hodkinson refers to Kuzniar's work unraveling the discourse surrounding *Heinrich von Ofterdingen* as an important point of departure. Like Hodkinson, Kuzniar, in her article "Hearing Women's Voices in Heinrich von Ofterdingen," observes a move "in which women's voices are accepted as a form of high poetic discourse, and so exert power and influence."<sup>24</sup> Kuzniar acknowledges that female characters created by male authors can never truly express the feminine perspective, however, she views these characters as important in the literature of this time. She says:

A female character may not be used to bolster the identity of a male protagonist but to question it and perhaps even to undermine binary gender oppositions. Although such a female model remains a male fabrication, it may offer an alternative to a male set of privileged terms.<sup>25</sup>

This important article by Kuzniar supports Hodkinson's conclusions, which center on the idea that within the male-centered canon of German Romanticism, one can find a text that represents portraits of women's autonomous voices. Ultimately, the works of Kuzniar, Hallmark, Helfer, and Hodkinson help to create a picture of women's roles in 19<sup>th</sup>-century society, and the ways in which the struggles to improve the balance of power between men and women were reflected in women's representation in literature. This conversation makes clear the importance of acknowledging the conflicting views on the strength of women's voices in literature at the turn of the century. Feminist scholarship contains examples of both the growing strength of women's

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<sup>24</sup> Ibid.

<sup>25</sup> Alice Kuzniar, "Hearing Woman's Voices in *Heinrich von Ofterdingen*," *PMLA* 107, no. 5 (Oct. 1992): 1196-97.

voices as well as the continued marginalization of women as writers and in society. This background, though complex, is important groundwork for exploring Schubert's music and the composer's ability to create strong portraits of women despite women's diminished roles in the social and literary spheres.

### **Schubert's Relationships with Female Writers**

We have seen throughout this chapter the connection between the composer and the literature and philosophy of his age. Important to this picture is Schubert's direct relationships with women's writings. There is evidence of Schubert's connection to women poets from the earliest expression of the composer's song writing life. This "expression" is in the form of a sketch using the words of Gabriele von Baumberg from her poem "Lebenstraum." Born to a high-ranking official at the imperial court, Gabriele was the only child in the family to survive infancy. Her father, who introduced her to the writings of Goethe and Schiller, among others, encouraged her early literary life.

Baumberg had early success as a writer, her poems appearing often in the *Wiener Musen-Almanach* ("Muses' Almanac"), a prominent literary journal that was published in Vienna between 1777 and 1796. Baumberg's success in the Viennese literary world preceded women writers, like Sophie Mereau, who was featured by Schiller in his *Musen-Almanach*, which ran from 1796-1800. Baumberg's writing garnered much attention from the writers of her day, and in 1800 she celebrated the publication of her collected *Gedichte* ("Poetry"). Her life circumstances, specifically the choice to follow her husband Hungarian writer János Batsányi (1763-1845) on a harrowing journey in and out of poverty and exile in Austria and France, kept her career as a writer from continuing in the last decades of her life.

Details about Baumberg's life and the importance of her connection with Schubert were largely absent from studies of Schubert's songs until Susan Youens' illuminating 1996 portrait of the writer in her book, *Schubert's Poets and the Making of Lieder*. She describes Baumberg, praising her for "her passionate evocations of feminine experience and her preoccupation with what it meant to be both a poet and a woman."<sup>26</sup> Youens goes on to describe Schubert's connection to Baumberg and her poetry's effect on his life as a song composer:

It is possible that he was drawn to Baumberg's poetry out of a feeling of kinship with a similarly high-minded artist, her aspirations not small, which also encountered obstacles and yet insisted upon her right to join the company of the immortals. Furthermore, "Lebenstraum" is the first extant instance of Schubert's marked musical sympathies with female personae in poetry ("Hagars Klage" and "Des Mädchens Klage" are other early examples), whether male or female poets conceived those personae.<sup>27</sup>

These "marked musical sympathies with the female personae in poetry" would continue throughout Schubert's career with more than sixty songs in the woman's voice, a handful of them written by women. The above-mentioned "Hagars Klage," a mother's lament over the endangerment of her beloved son, is Schubert's earliest surviving song (D.5). This example, a long dramatic poem by the relatively unknown male poet Clemens August Schücking (1759-1790), is offered alongside another early example of the composer's musical expression of the woman's voice: "Des Mädchens Klage." Like numerous other songs in his extensive output, "Des Mädchens Klage" exists in three versions. As previously discussed, the practice of returning to certain poets and their poems multiple times would occur throughout Schubert's life as a song composer.

That Schubert chose the words of a woman poet for his first words in song is significant and makes a strong case in itself for further exploring the presence of women's voices in his output. Through her engaging account of Schubert's relationship with Baumberg's poetry and

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<sup>26</sup> Susan Youens, *Schubert's Poets and the Making of Lieder* (New York: Cambridge University Press, 1996), 2.

<sup>27</sup> *Ibid.*, 28.



detailed analysis of his musical settings of her poems, Youens illuminates an important relationship in Schubert's life that had previously been overlooked. I will explore this topic further in connection with Schubert's early reception history and its effect on contemporary Schubert scholarship.

In addition to benefiting from these details regarding Schubert and his poets, Youens' gripping portrait of Baumberg and her tumultuous life under the influence of her politically troubled husband supports the above discussion regarding women and the choices they were faced with in the difficult power dynamic between men and women. To what extent Schubert pondered questions of the power struggle between men and women we cannot know for certain, but his early interest in the woman's poetic personae and his growing preoccupation with the woman's voice in song are evidence that this connection is worth exploring further.

By shedding light on the influence of Baumberg on Schubert's early compositional life, Youens establishes the importance of Schubert's connection to women, and perhaps even solidifies the idea that he had a special affinity for woman writers. Although one might question this assertion given the relatively few songs on texts by women writers that actually exist in the composer's output, further background on the situation of women writers of the time can serve to explain the reason for this. Although Baumberg is the lone female writer set by Schubert early on, the prevalence of the woman's voice in his early song output makes a case for the importance of Schubert's support of the woman's poetic voice through his songs. Through a chronological examination of Schubert's literary connections to women, I further illuminate the importance of female poetic personae at different points of his song writing life.

As we have seen, the salon culture in Vienna was thriving, and was an important element of the social life of Schubert and his circle. One important figure in this community was Karoline Pichler (1769-1843). A novelist, playwright, and poet, she was also known for her position as a

literary hostess. Schubert was one of many during that time to frequent her salon, a lively gathering spot for Vienna's intelligentsia. Schubert set three poems by Pichler, two of them, "Der Sänger am Felsen" (D.482) and "Lied" (D.483), were written in 1816 before the two had met. "Die Unglückliche" (D.713) was written in 1821 after he had become acquainted with the author.

Romantic poet Helmina von Chézy (1783-1856) was one of only a few female writers to collaborate directly with the composer. She was the author of *Rosamunde*, a rather unsuccessful play for which Schubert wrote incidental music in 1823. Though the play received much criticism, the music was praised highly and the results of the play did not change the poet's admiration for the composer. Romanze "aus Rosamunde" (D.797) is a wonderful result of this collaboration. It is interesting to note that Chézy was a third generation woman writer. Her grandmother, Anna Luise Karsch (1722-1791) and mother, Karoline Klenke (1754-1802) had been writers of note. While Schubert maintained a direct working relationship with Chézy during their collaboration, he encountered her mother's words very much by accident. Schubert set Klenke's poem "An Myrtill" in 1827 during a stay in Graz with the Pachler family. The poem had been sent to Marie Pachler under a different name, "Heimliches Lieben," and Schubert published the song under that title in 1828 (D.922). The poem had been sent to Schubert's hostess without an indication of its author, and therefore Schubert was unaware that Klenke had penned it.

There were other instances in which Schubert was unaware that the verses he was setting had been written by a woman. This is the case with Marianne von Willemer's (1784-1860) "Suleika" settings, which had appeared as part of Goethe's *Buch Suleika* in his *West-Östlicher Divan* when it was published in 1819. Willemer had been taken in and educated by Johann Jakob Willemer, a twice-widowed banker and former senator in Frankfurt. It was in the summer before

she was to become Willemer's third wife that she met Goethe. They shared a mutual admiration for each other, and they continued to correspond through letters until Goethe's death in 1833. Goethe took two poems written by Willemer as part of this letter writing exchange and inserted them into his *Buch Suleika*, without giving credit to their author. This element of men putting their names on the work of the women close to them was not limited to the literary sphere. We see this phenomenon in the musical world in the relationship between Fanny Hensel and her brother, Felix Mendelssohn, who published many of her songs under his own name.

### **Women in Schubert's Life: Musical and Personal**

Having established Schubert's connection to the literary world, his early interest in the woman's voice, and his direct relationships with women writers, it seems natural to explore Schubert's personal connections with women in his life. Due to the lack of information regarding the composer's personal relationships, especially his love life, there has been much speculation on the part of scholars in an attempt to create a fuller picture of Schubert the man. I will examine the composer's relationships with the women in his family, his early social connections with women, and the personal relationships he forged as a music teacher, pianist, and composer.

Schubert shared an especially close bond with his mother, Elizabeth. She was a kind woman who was dedicated to, and supportive of, her husband and her children. Franz was the youngest child for more than four years (another daughter was born to the family and died when Schubert was almost three) and it is believed that he was doted on by his mother, who may have thought he would be her last child. Biographers have speculated that she was in ill health during those years, and suffering from a hereditary tendency towards depression.<sup>28</sup>

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<sup>28</sup> Elizabeth Norman McKay, *Franz Schubert: A Biography* (New York: Oxford University Press, 1996), 140.

Schubert lost his mother in 1812 when he was just 15. Her death came at a transitional point in his life when his voice was changing and just before he began studies with Antonio Salieri (1750-1825). While there is little information regarding the effects of his mother's death on the young composer, her loss was undoubtedly difficult for young Schubert to bear. By then, he had already written two songs in the woman's voice: "Hagars Klage" (D.5) and the first version of "Des Mädchens Klage" (D6). "Klaglied" (D.23), a poem by Friedrich Rochlitz was Schubert's third. A portrait of a woman who is deeply hurt, it was written in the months surrounding his mother's death. Pianist and Schubert scholar Graham Johnson, in his commentary as part of his compendium *Schubert: The Complete Songs*, lauds young Schubert for his "ability to identify so deeply with the plight of a woman."<sup>29</sup> He goes on to ask: "Is Klaglied a song that similarly speaks for Schubert's own state of mind? If so, as we listen to this lonely and bereft music, we can only guess the pains, and perhaps passions of the composer's adolescence."<sup>30</sup>

The poem, an adaptation of the character of "Gretchen" from Goethe's *Faust*, was among the first of many songs in the composer's output about the trials of womanhood. While we can look at Schubert's choices in relationship to his own mental state and adolescent feelings, we may also connect it to a plight discussed earlier, that of his mother's depression. This very early song from 1812 is a delicate treatment of young Gretchen, when compared to Schubert's more famous portrayal of this character in "Gretchen am Spinnrade."

"Klaglied" is a simple, strophic song. Schubert expresses the lamenting of young Gretchen through an appoggiatura-laden melody, changes in texture, and a deceptive cadence. Written just two years later, "Gretchen am Spinnrade" takes a different tone for Gretchen's

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<sup>29</sup> Graham Johnson, "The Young Schubert," Accessed on June 20, 2018, [https://www.hyperion-records.co.uk/dw.asp?dc=W1786\\_GBAJY9903307](https://www.hyperion-records.co.uk/dw.asp?dc=W1786_GBAJY9903307).

<sup>30</sup> Ibid.

lament. While the melodic line creates a similarly plaintive feeling, the underlying sadness is perpetuated by the piano's never-ending undulating 16<sup>th</sup> notes, conjuring a clear image of Gretchen at her spinning wheel.

As Schubert matured he sought out relationships with women as friends and collaborators in musical settings and as part of his social circle. Women are frequently included on lists of admirers of his music and both his talents as a pianist and composer brought him in contact with women. Despite consistent accounts of his friendly connections with women in these two spheres, Schubert scholarship lacks biographical evidence pertaining to the composer's life, specifically his love life. There are two female figures that consistently occupy discussions regarding this aspect of Schubert's biography. One of them, Therese Grob (1798-1875), was the daughter of a silk factory owner who lived not far from Schubert's family home. She was from a musical family, her brother was an accomplished violinist, cellist, and pianist and she had a beautiful soprano voice. In addition to singing the soprano solo in Schubert's Mass in F Major in October of 1814, it is believed that he composed some of his early songs for her. These include "Gretchen am Spinnrade," which he wrote just days after her performance of his mass, and "Stimme der Liebe" (D.187), written in May of 1815. Although she married the baker Johann Bergmann in 1820, scholars point to accounts from Schubert's friends as evidence for his love for Therese, a love that remained even after her marriage to another man.<sup>31</sup>

In addition to being one of the few figures that we associate with Schubert's love life, Therese Grob has remained important to musicologists for a different reason. In 1816, Schubert wrote out a number of his songs for her. She had these bound together and they were found many years later in the possession of her great-niece, Marianne Meangya. Now in the possession of a

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<sup>31</sup> Clive, *Schubert and His World*, 64.

Swiss collector, this songbook is an important document for musicologists because it contains the only surviving autographs of several of Schubert's songs.

The other figure that looms large in Schubert scholars' imagination of the composer's romantic life is the Countess Karoline Esterházy (1811-1851). Schubert was employed as a piano teacher for Karoline and her sister Marie (1802-1837) in 1818 and again in 1824. Biographers cite a number of different accounts by Schubert's friends as evidence for his love for Karoline but there is no concrete evidence that the feelings were returned by the Countess. Numerous biographies on Schubert do include the following anecdote as evidence that she knew of his feelings. The story goes that one day during his stay in 1824, Karoline teased him for not dedicating any of his compositions to her. He is said to have replied: "What would be the point, since everything is in any case dedicated to you?"<sup>32</sup> This information is relatively vague and hardly stands as evidence of their mutual admiration. Scholars, however, perhaps in an attempt to make use of what little information they do have, use this quote as one piece of evidence towards establishing that Schubert loved her.

Whether or not she reciprocated, this story has led scholars to conclude that she was aware of his attachment to her. Other speculative evidence regarding the connection between the two is the fact that Karoline remained unmarried until the age of 40, unlike her older sister who married at age 25. The importance of Schubert's relationship with Karoline Esterházy can also be documented through the works that he dedicated to her and the more than 14 autographs and numerous first editions of his works found to be in her possession. This includes autographs of three songs from *Die schöne Müllerin*, lowered to "render songs suitable for Karoline's contralto voice."<sup>33</sup>

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<sup>32</sup> Ibid., 46.

<sup>33</sup> Ibid., 64.

Chronological treatments of the composer's short life point to times both of great social activity and times of relative isolation. These periods of isolation often coincided with times when Schubert was ill but we can also connect his level of social interaction to his living situation, specifically when Countess Karoline's father, Count Johann Esterhazy, last employed him. Upon his return to Vienna in 1825, Schubert was very much out in the world, and the power of his music drew a number of women to him. There were four notable women with whom he shared communication during this period of his life: Johanna Lutz (1803-1883), Sophie Müller (1803-1830), Katherina von Lászny (c.1789-1830) and Anna Milder (1785-1838). Johanna Lutz was described by Schubert's biographer, Maurice Brown, as an "obscure figure" but one who through her association with Schubert and his circle contributes much to "our picture of the composer and his background."<sup>34</sup> This contribution was in the form of references found in her diary to Schubert and his circle's social activities in the mid 1820s.<sup>35</sup>

Brown goes on to describe Schubert's contact with three other women, all of whom were notable actresses and singers who took an interest in his music. Sophie Müller was an actress of the Burg Theater who invited Schubert and his friend Vogl<sup>36</sup> to her home on various occasions in early 1825. On one such visit, she gave the first performance of Schubert's famous song "Die junge Nonne" (D.828). Katherina von Lászny was another actress inspired by Schubert's songs. Despite being in ill health, she hosted many Schubertiads and other parties. Schubert dedicated his "Divertissement à la hongroise" (D.818) to the ailing actress in 1826. Anna Milder, an operatic soprano that Schubert heard sing in Vienna as a boy, contacted Schubert in 1824 asking him to set a particular poem to music for her. Instead, he sent her his "Suleika II" (D.717) and a

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<sup>34</sup> Maurice Brown, *Franz Schubert: A Biography* (New York: St. Martin's Press Inc., 1958), 163.

<sup>35</sup> *Ibid.*

<sup>36</sup> Johann Michael Vogl (1768-1840), a baritone who sang with the Vienna Court Opera for 28 years until his retirement in 1822, encountered the composer through mutual friends and became a friend and champion of his songs. (Clive, 247)

copy of his opera “Alfonso and Estrella” (D.732), hoping that she would help it enter the repertoire of the Court Opera in Berlin where she was employed at the time. Although she declined to perform his opera, stating concerns regarding the appropriateness of the libretto for Berlin audiences, she did love his “Suleika II” setting and performed it in concert in June of 1825 where it was very well received. She continued to correspond with the composer, sending him the review from her Berlin concert and asking that he provide her with suitable repertoire to take on tour. “Der Hirt auf dem Felsen,” thought to be Schubert’s last song, was one such piece for the Berlin opera singer. Written for soprano, clarinet, and piano, it paved the way for what is now a very strong tradition of vocal chamber music pairing a single instrument with the voice, often with piano accompaniment. Anna Milder continued to be a champion of Schubert’s songs, giving many high-profile performances of them after his death in 1828.

In addition to being a compelling example of genius in the songs of Schubert, “Der Hirt auf dem Felsen” represents another important element in the discourse surrounding the role of women in Schubert songs. The fact that this brilliant showpiece was written for a woman to perform in the public sphere at a time when women in the literary world were fighting for their position is not without significance. While a full comparison of women’s positions in the world of opera and theater vs. the literary sphere is outside the scope of this inquiry, aspects of this topic will be discussed further in relationship to Schubert’s reception history.

### **Schubert’s Reception History and its Connection to Current Scholarship**

Given what has been previously outlined regarding the social and literary climate and Schubert’s relationship to it during his life, an examination of Schubert’s reception history then and now is an important undertaking. The above discussion has made clear that middle-class women were gaining access to education and being exposed to a wider variety of literature.



Women writers were continuing to emerge and gain strength in numbers throughout the 19<sup>th</sup> century. These advances in the literary sphere did not translate so readily to the musical world, where there was a growing polarization of male vs. female in the way that music was being characterized.

From an historical perspective, Schubert is the most important composer in the development of the Lied and arguably the art song genre as a whole. And while Schubert's love of poetry has been celebrated as one of the keys to his genius as a song composer, the Lied was music for the salon or home, and those arenas were often associated with women. For reasons that will continue to be explored in greater depth, Schubert the composer began to be associated with the feminine in reviews of his music after his death by his contemporaries, one of these being the composer and music critic, Robert Schumann. Scott Messing, in *Schubert in the European Imagination, Volume 1*, describes Schumann's influence on how Schubert's music was viewed by his contemporaries. He identifies as the catalyst for these characterizations an 1838 review that Schumann wrote about some newly issued works for piano:

Compared with Beethoven, Schubert is a feminine [girlish] character [ein Mädchencharakter], much more voluble, softer and broader; or a guileless child romping among giants. Such is the relationship of these symphonic movements to those of Beethoven. Their intimacy is purely Schubertian.<sup>37</sup>

By describing Schubert's music as "feminine" and as having a unique "intimacy," one could say that Schumann is relegating Schubert to the status of "dilettante." This comparison between Ludwig van Beethoven (1770-1827) and Schubert as established by Schumann would lead to similar characterizations of the latter's music throughout the 19<sup>th</sup> century. Given the concurrent

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<sup>37</sup> Scott Messing, *Schubert in the European Imagination, Volume 1* (Rochester: University of Rochester Press, 2006), 9.

evidence we have of Schumann as a champion of Schubert's music,<sup>38</sup> it is hard to imagine that Schumann was fully cognizant of the effects this review would have.

The early feminine characterizations of Schubert did not keep the composer from being “placed among the pantheon of composers regularly performed in the public concert hall.”<sup>39</sup> The feminine language used by Schumann to describe Schubert's music was increasingly pervasive in the second half of the 19<sup>th</sup> century. Messing goes on to describe a review by Vienna music critic Theodore Helm (1843-1920) in 1865. In it, he describes Schubert's Symphony No. 8 (D.759) as having a “a unique effect upon the female members of the audience.”<sup>40</sup> In a similar vein, German conductor Felix Weingartner (1863-1942) described Schubert's place in the development of the symphony as a “noble somewhat feminine complement to Beethoven.”<sup>41</sup> These accounts of musical criticism may point to growing pains as the balance of power was beginning to shift between men and women at that time. Connecting women to Schubert's music in the public sphere could have been a way to explain the increased presence of both Schubert's music and of women outside of the home.

In addition to establishing the connection between Schubert and femininity, Schumann's use of the word “Mädchencharakter” to describe the composer's music led to a consistent trend of gendered reviews. Messing draws connections between the attitude of contemporary critics and historians to that of 19<sup>th</sup>-century biographers. One of Schubert's earliest and most notable biographers, Heinrich Kreissle von Hellborn (1822-1869), uses direct quotes from Schumann's “Mädchencharakter” description in his 1861 biographical sketch of the composer. In addition to

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<sup>38</sup> Clive, *Schubert and His World*, 64.

<sup>39</sup> Messing, *Schubert in the European Imagination*, 82.

<sup>40</sup> *Ibid.*, 82.

<sup>41</sup> *Ibid.*, 83.

his influence from Schumann, Kreissle uses direct accounts from Schubert's circle to make conclusions about certain elements of his music:

From a musical standpoint, Schubert's guileless melody was as inexhaustible as it was thoughtless, in the sense that inspiration rather than calculation was the catalyst. At the same time the various traits of spontaneous lyricism – Schubert's greatest asset – and repetition – his most pronounced weakness – were defining characteristics.<sup>42</sup>

This practice of connecting "feminine" traits to Schubert's music was started by Schumann, and perpetuated by Kreissle and the many that followed in his wake. Again, what is interesting is that he is being criticized for one of his greatest gifts— "spontaneous lyricism"—because it is a product of "inspiration," seen as feminine, rather than "calculation," a characteristic associated with masculinity.

The traits in Schubert's music that were being labeled as feminine were elements long used to celebrate womanhood and yet perpetuated certain stereotypes in how women were being characterized. Gary Clabaugh, in his article "A History of Male Attitudes toward Educating Women," provides a comprehensive survey of the development of these biases against women. In his discussion of these 19<sup>th</sup>-century attitudes, he provides a quote from Goethe himself:

We love things other than the intellect in a young woman. We love what is beautiful, confiding, teasing, youthful in her; her character, her faults, her whims, and God knows what other indefinable things, but we do not love her intellect...<sup>43</sup>

We see that Goethe's description of the traits to love in a woman and the characterization of Schubert's music at times share striking similarities. One might compare the delightful whims of a woman to Schubert's greatest asset – spontaneous lyricism. It is interesting to note these parallels given what is known about Goethe's feelings about Schubert's music and treatments of his poetry.

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<sup>42</sup> Ibid., 78.

<sup>43</sup> Gary K. Clabaugh, "A History of Male Attitudes Towards Educating Women," *Educational Horizons* 88, no. 3 (Spring 2010): 174. <https://files.eric.ed.gov/fulltext/EJ887227.pdf>.

What effect the conversations regarding femininity had on 20<sup>th</sup>-century scholarship is not completely clear and is perhaps outside the scope of this study. And yet it seems relevant to include some discussion regarding one of the hottest topics in Schubert scholarship of the last 30 years: Schubert's sexuality. While there was a period of speculation in Schubert scholarship that was heavily focused on the composer's sexuality, specifically his homosexuality, more recent biographers have put this discussion in perspective. In her 1996 book, *Franz Schubert: A Biography*, Elizabeth Norman McKay addresses Schubert's sexuality:

The possibility that Schubert was homosexual, even a pederast seeking young male partners under the cover of a secret society in Vienna, has been aired and argued since the idea was first mooted in 1989. As there is no definitive evidence either for or against Schubert's homosexual or bisexual tendencies, the possibility must remain unless or until such evidence emerges.<sup>44</sup>

The topic McKay refers to as being "aired and argued" began with Maynard Solomon's 1989 article "Schubert and the Peacocks of Benvenuto Cellini."<sup>45</sup> While McKay takes a relatively neutral position in the way she alludes to this debate, she does go on to conclude that it is "more likely that Schubert was heterosexual in his adult life."<sup>46</sup> Preceding this assertion is a discussion of the information we do have on his relationships with women.

Schubert's biographers have continued to position themselves in relationship to this debate. In his 2000 biography, *The Life of Schubert*, Christopher Gibbs offers a similar perspective to McKay and provides some interesting context regarding reactions to Solomon's article:

The issue of Schubert's sexuality is far from resolved, not only because of the slippery nature of the evidence involved but also because the terms of what is being discussed is not clear. The largely homosocial extent of Schubert's life – unremarkable in his time – is beyond doubt, but not the forms its emotional and physical expression may have taken. I

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<sup>44</sup> McKay, *Franz Schubert*, 157.

<sup>45</sup> This article by Solomon sparked one of the most contentious debates in music history by known scholars such as Maynard Solomon and Rita Steblin, among numerous others.

<sup>46</sup> McKay, *Franz Schubert*, 160.

find it unlikely that most members of the so-called Schubert Circle were either lovers amongst themselves or with male prostitutes.<sup>47</sup>

In addition to this context, Gibbs provides another piece of interesting information relating to the heated years of scholarly debate over the sexuality of Franz Schubert. While he acknowledges the interest of this debate, he does not agree with the place that it has occupied in North America. He provides information that compares the focus of Schubert scholarship in different parts of the world, specifically in European countries, stating that the matter of Schubert's sexuality continued to be avoided during the major conferences in Europe in celebration of Schubert's Bicentennial.

This brief overview of some of the aspects of scholarship on Schubert's sexuality does not provide us with any groundbreaking links to Schubert's songs about women. But examined within the context of this inquiry as a whole, it is interesting to consider the long-term effects of Schumann's comparison of Beethoven and Schubert. We see that the composer's music was being described as feminine at a time when women were experiencing a period of great growth in their exposure to and participation in the arts. Coupled with the growing strength of women's voices in the literary world, the fact that Schubert's music was said to be particularly well-understood and appreciated by women served to undermine Schubert's status of greatness while lessening the importance of women's growing presence in the world of classical music.

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<sup>47</sup> Christopher H. Gibbs, *The Life of Schubert* (New York: Cambridge University Press, 2000), 188.

### III. Schubert's Songs About Women

One of the most celebrated aspects of Schubert as a song composer is his sensitivity to poetry and his ability to convey in musical ideas the inner layers of each and every poem. His songs about women are musical expressions that combine a broad range of stylistic elements. They consist of dramatic sagas in through-composed form, lively strophic melodies, and recitative-like expressions of sadness and despair. Songs of a woman's serene communion with nature are contrasted with fiery expressions lamenting a lost love. The varied nature of Schubert's song output as a whole is addressed clearly by Kristina Muxfeldt, in her chapter "Schubert's Songs: The Transformation of a Genre," in *The Cambridge Companion to Schubert*:

The ideals of the *Volkston* and strophic song were not for him aesthetic constraints as they so often were for Beethoven, rather only one option among many expressive possibilities (an option he would continue to draw on whenever it suited his purpose for the rest of his career).<sup>48</sup>

Muxfeldt points to an interesting aspect that must be considered both in the context of his output as a whole and with regards to his songs about women: that of his continued return to the strophic form. Despite Goethe's rejection of Schubert's songs due to the composer's lack of adherence to the strophic expression of text, he continued to use the form as dictated by the needs of the poetry.

Exactly how Schubert conveys an emotional experience through his songs is a fascinating topic to explore and his songs about women provide ample opportunities to make connections between Schubert's musical choices and the resulting song's impression. Muxfeldt is one of many scholars looking to illuminate the unique connection between Schubert and emotional expression:

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<sup>48</sup> Kristina Muxfeldt, "Schubert's Songs: The Transformation of a Genre," in *The Cambridge Companion to Schubert*, ed. Christopher Gibbs (Cambridge, Cambridge University Press, 1997), 137.

No other composer of songs has ever surpassed (or even demonstrated the ambition to match) Schubert's ability to represent the inner movement of experience in sound...Is this what has drawn so many critics in recent years to try and discern in his music a trace of the composer's own experience?<sup>49</sup>

By highlighting the unique gifts that Schubert displayed, it is possible to begin to see his songs about women through a slightly different lens. At a time when women were being marginalized in society and in the literary world, Schubert was choosing to illuminate the voices of women writers and the female poetic personae.

As we have established, Schubert's early song compositional life was filled with expressions in the woman's voice beginning with inspiration from Baumberg. He continued to set the woman's voice throughout his compositional life, portraying in song some of the greatest characters from the literature of the 19<sup>th</sup> century: Goethe's "Gretchen" and "Mignon," Schiller's "Thekla" and "Amalia," Schlegel's lamenting "Mädchen" and characters from a variety of English novels in translation by Sir Walter Scott (1771-1832) and Andrew McDonald (1757-1790). Despite the individual strength of these songs, a literature review of this specific area of his output reveals that there is much still to be done regarding the impact of this repertoire as a whole.

### **Existing Literature on Schubert's Songs About Women**

A broad survey of the literature on songs by Franz Schubert reveals that much research and analysis has been conducted over the last century with more recent studies looking to fill in the gaps regarding aspects of Schubert's biography and previously untreated areas of his output. Since the purpose of this study is an examination of the entire body of Schubert songs about

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<sup>49</sup> Ibid.

women, my review of the literature looks to uncover the various threads of scholarship that deal with this specific element.

Although Schubert wrote a significant body of songs in the woman's voice, no comprehensive studies of this area of his output exist in English. In a 1996 study, written in German, Werner Bodendorff examines Schubert's songs in the woman's voice. He identifies 59 songs and provides several indexes highlighting different elements of his research findings. A chronological index of these songs shows that 32 of the songs were written between 1813-1816, early in Schubert's career. In addition to these 59 songs, he identifies two songs that were originally written from a woman's perspective and changed by Schubert to a gender-neutral narrator. Bodendorff's study provides detailed analysis of the themes present in Schubert's songs in the woman's voice. He divides the songs into the following seven categories:

1. Mutter-Kind-Thematik (Mother-Child)
2. Klagethematik (Lament)
  - a) Liebes- und Sehnsuchthematik (Love- and Longing)
  - b) Trauerthematik (Grief)
3. Trostthematik (Comfort)
4. Arbeitsthematik (Work)
5. Heimat- bzw. Vaterlandsliebe (Country- Fatherland)
6. Mädchenthematik (Girl)
7. Huldigungsthematik (Homage/Tribute)

Additionally, the author addresses the thematic content of Schubert's later "Frauenlieder," and includes background on his relationships with women throughout his life. He identifies the main theme in Schubert's songs in the woman's voice as being one of lament. A thematic catalog of the 59 songs is also included. While Bodendorff's study of Schubert's songs in the woman's voice has been useful in my inquiry, the fact that it is in German makes it relatively inaccessible to an English-speaking audience. Because it details just one element of my study, Schubert's songs with a female speaker, I was grateful to find additional scholarship to support the other



aspects of my work, specifically regarding Schubert's songs about women and the intersection between scholarship and performance when dealing with this repertoire.

Andrea Apel's 2011 article "German Lieder: Songs for Women" examines select songs written for women to sing by Schubert, Schumann, Wolf, and Brahms. Although it is not an exhaustive study on the topic of German Lieder in the woman's voice, the study does combine research with a performer's perspective, the article being an outgrowth of a recital program that explored German Lieder by these four composers that were written specifically for women and, consequently, often in the woman's voice. Apel's list of Schubert songs written for women, which totals 33 in all, omits a couple of important songs: Schiller's "Thekla" and all of the "Mignon" settings by Goethe, among others.

Unlike Bodendorff, Apel does not take an exhaustive approach to her topic and methodology and yet there are important things to glean from her dedicated work. Her goal is to determine "female-specific lieder through an analysis of the German text."<sup>50</sup> Apel expresses her desire to examine the texts carefully in order to choose "female specific lieder," but her use of poetic translations by Henry S. Drinker casts doubt on the accuracy of her conclusions. According to Apel, the choice to use this particular volume was for consistency as well as providing the option for these songs to be sung in English translation. Although she provides a clear account of the number of songs and corresponding texts analyzed for each composer and the percentage of the songs that she is able to categorize as female-specific for each composer, the fact that the complete song outputs are not examined (the complete list of Schubert songs analyzed by Schubert is 474) makes the relative percentages seem less relevant. In her findings,

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<sup>50</sup> Andrea M. Apel, "German Lieder: Songs for Women," *McNair Scholars Research Journal* 3, no. 1. (Jan. 2011): 38, <http://commons.emich.edu/mcnair/vol3/iss1/5>.

Apel indicates that these are not the only German Lieder that can be sung by women but instead is a list of the songs that the author feels are not well-suited for men to sing.<sup>51</sup>

Despite the discrepancies in the lists of Bodendorff and Apel, both studies bring attention to this great repertoire while holding firm to certain goals. For Apel, the aim is broader as it includes data regarding the output of four composers with works written for women. Her choice to use poetic translations in English from an anthology that included poems set by Schubert, Schumann, Brahms, and Wolf allows for a different focus and a very different set of conclusions.

While I may not agree with some of the methodological choices of this study, I do feel that the larger scope of her research allows Apel to achieve her main objective of creating tools to inspire women to perform Lieder. My work focuses on compiling an exhaustive list of Schubert's songs in the woman's voice, about a specific woman or female character, and by women writers. I will outline my methods for achieving this in the following chapter.

While Bodendorff and Apel provide research specific to the topic of Schubert's songs about women, a recent recording by soprano Martha Guth and fortepianist Penelope Crawford focuses on Schubert's songs about women from a performer's perspective. *"Das Ewig-Weibliche": Franz Schubert's Women in Music* looks at Schubert's memorable and well-known characterizations of women: "Gretchen," "Suleika," "Mignon," "Ellen," and "Delphine." Its title pays homage to Goethe – the phrase "Das Ewig-Weibliche" referring to Goethe's expression for the eternally feminine. Though it contains many of the great representations of female characters in Schubert song, it is more of a greatest hits album and not the outgrowth of a scholarly research project. Despite this, the relationship between Schubert and female figures in lyric poetry is elegantly described in the liner notes for this recording by Susan Youens:

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<sup>51</sup> Ibid.

Schubert's empathy for female characters in poetry is evident from the beginning... Thereafter, Schubert would fashion music for an entire portrait gallery of women in lyric poetry, including nuns, ghosts, mothers, heroines from Sir Walter Scott, Abraham's wife Hagar, the Virgin Mary, Iphigenia, village girls at their spinning wheels, and quite a few women in the throes of love. Like his chosen poets, Schubert pays these fictive women the ultimate compliment of transforming their complex inner lives into music of matching complexity.<sup>52</sup>

In the above quote, when Youens speaks of Schubert's empathy for female characters in poetry as being evident "from the beginning", she is referring to Schubert's first attempt at song in the form of a fragment of Gabriele von Baumberg's poem "Lebenstraum." The author goes on to seamlessly weave biographical information about the composer and his various poets with commentary regarding the intersection of elements both musical and poetic.

Since we do not yet have a comprehensive study of Schubert's songs about women in the English language, it has been important to explore scholarship that focuses on smaller areas of the larger topic of songs about women. This information comes to us in a variety of different forms: from in-depth studies of his settings of a certain poet, through discussions of the relationships that shaped his text and musical choices, to descriptions of various musical elements prevalent in certain areas of his output.

During my research, I came upon the work of Michael Hall. In his book, *Schubert's Song Sets*, Hall examines Schubert's songs as they were published during his lifetime: in sets published in opus number format.<sup>53</sup> Hall provides his reader with a wonderful way of viewing Schubert's song output. For each opus number, he provides publication information, a list of songs in the order published with an English translation of the title and their Deutsch number. He also provides the version, when applicable, for texts set multiple times by the composer. Each opus number includes background information regarding the poetry and Schubert's choice in

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<sup>52</sup> Franz Schubert, "Das Ewig-Weibliche": *Franz Schubert's Women in Music*, Musica Omnia CDMO0507, 2014. Compact Disc.

<sup>53</sup> Michael Hall, *Schubert's Song Sets* (Burlington: Ashgate Publishing, 2003)

setting it. Also included are a line-by-line translation of the poetry and a description of the music that includes the key, time signature and corresponding feel of the music.

Within the 42 song sets described by Hall are numerous songs pertaining to this inquiry: 22 songs in the woman's voice and six songs about women. The author acknowledges that these song sets lack the narrative connections of Schubert's larger song cycles and yet finds ways to connect these songs musically and through providing background information regarding Schubert's varying levels of involvement in these publications. He uncovers a consistent theme in the song sets containing four songs: they are always organized in pairs, often with contrasting moods represented in each of the pairs.

Hall's examination of the key relationships within the songs in each opus number is one way he connects them. When the key seems to be only distantly related, Hall finds other ways of linking them that often involve examining similarities in their musical mood or the sharing of tonal ambiguity. A clear example of this comes in his description of Schubert's Opus 43, a two-song set comprised of "Die junge Nonne" and "Nacht und Träume" (D.827). He describes the relationship between these songs:

Schubert reserved B major for feelings of spiritual transcendence. The relationship between F major and B major is remote, but when *Nacht und Träume* begins, it is as if we are still in the presence of the young nun. The tremolo has now become slow and peaceful, and the two F#s in the upper line, if at first they seem to be echoing the sound of the bell, lower into one of Schubert's most sonorous cantilenas.<sup>54</sup>

In addition to identifying convincing ways to connect the two songs that comprise this opus, Opus 43 includes a relevant discussion of how to approach songs in the woman's voice when they are paired with a song in a neutral voice. Hall gives a clear description of why both of these songs should be sung by a woman. For "Die junge Nonne" he provides a quote from John Reed

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<sup>54</sup> Ibid., 120.

“everything is heard and seen through the mind of the singer.”<sup>55</sup> In support of “Nacht und Träume” being sung by a woman, his reasons are of a more musical nature connected to the appropriateness of a high female voice to float above the “persistently sonorous accompaniment.”<sup>56</sup> Inspired in part by this discussion, I have included two songs with poetry in a neutral voice as part of my *Women in Schubert’s Lieder: A Song Recital*.

For the purposes of the narrative, I designate them as having a female poetic persona in order to support the narrative arc of the set. While Hall recommends that a woman sing the complete Opus 42, we see that there is one opus that contains all songs in the woman’s voice.<sup>57</sup> Opus 98 is comprised of three songs: “An die Nachtigall,” “Wiegenlied”, and “Iphigenia.” It is believed that Schubert may have had a hand in assembling this opus for publication. It was published by Diabelli just after the composers’ death.

One cannot explore the songs of Schubert without examining Schubert’s relationship to Goethe. A significant body of songs, including many in the woman’s voice, exists by Schubert to texts by this author. In his 1999 book, *Goethe and Schubert: The Unseen Bond*, Kenneth Whitton offers a detailed study that includes important context for Schubert’s song output as a whole, an in-depth look at Goethe and his relationship to music and musicians, and an examination of every text of Goethe that Schubert set: a total of 80 between 1814 and 1826.<sup>58</sup> Included at the end of the list are his *Suleika* settings. Even though we now know those were written by Marianne von Willemer (1784-1860), Whitton chooses to include them at the end of his list since Schubert believed them to be by Goethe.

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<sup>55</sup> Ibid., 121.

<sup>56</sup> Ibid.

<sup>57</sup> Although Opus 98 was published after the composer’s death, it is believed that Schubert was involved in choosing the songs for publication.

<sup>58</sup> Kenneth S. Whitton, *Goethe and Schubert, The Unseen Bond* (Portland: Amadeus Press, 1999), 151-55.

Whitton's book is a wonderful resource for information regarding Schubert's songs to poetry by Goethe, with 22 of the 80 songs (including Willemer's *Suleika* poems) in the woman's voice. In his description of each song, he provides the title, the corresponding Deutsch number, an English translation, the date it was written, the key, the number of measures, and the approximate length (in minutes) of the song.

One of many interesting elements regarding Schubert's song output, especially as it pertains to his Goethe Lieder, is the composer's tendency to create multiple versions of a given text. This topic is particularly fascinating in that it highlights Schubert's preoccupation with certain characters in literature, especially the character of "Mignon." In one such detailed study, *Re-Reading Poetry: Schubert's Multiple Settings of Goethe*, Sterling Lambert turns to the subject of the character Mignon from Goethe's famous novel *Wilhelm Meister's Lehrjahre* published in 1795/96. Schubert was neither the first nor the last composer or writer to use or reference the characters from this great novel.

Lambert charts Schubert's journey with the character of Mignon through his first setting, Goethe's *An Mignon*, a poem written almost ten years after he completed the novel. He continues to explore the range of musical expressions within these settings and re-settings of Mignon's voice as it appears in the novel. He describes the development of this body of songs in the woman's voice in the following excerpt:

The story of Schubert's multiple settings of the lyrics of Mignon is therefore one of a broadening understanding of this mysterious and tragic character. In both cases, his initial readings respond more to her mystery by placing her songs firmly within the context in which they are to be sung. His subsequent settings borrow heavily from his earlier songs, as if to acknowledge that these characters are essentially the same people, which they now address; yet their extensive reworking of old material serves to emphasize their tragedy by adopting a much wider and more personal perspective. Schubert's parallel resetting and recycling of groups of poems demonstrate a genius of character study

through a multiplicity of angles, yet this very multiplicity highlights a fascinating passage toward an increased sympathy for those characters.<sup>59</sup>

Lambert points to a number of relevant elements at work in Schubert's setting of this troubled character. It leads me to want to understand further if and how his fascination with "Mignon" can be connected to his other choices. This element deserves further exploration and is outside the scope of this study. Already established is the connection between Schubert and the philosophical ideas of his time, especially as they pertain to the strength of women's voices in literature. That Schubert was so focused on representing the words of Mignon in song could point to a connection with some of the biographical speculations regarding Schubert's social life. Although Schubert was neither the first nor the last composer to become immersed in the world of Mignon, his fascination with her character supports previously discussed scholarship regarding the importance of the theme of lament in Schubert's songs about women. We might ask: What drew Schubert to the pain and suffering of this character?

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<sup>59</sup> Sterling Lambert, *Re-Reading Poetry: Schubert's Multiple Settings of Goethe* (Rochester: The Boydell Press, 2009), 222.

## IV. Creating A Song Index

*Women in Schubert's Lieder: A Song Index* is the culmination of my examination of Schubert's songs about women and by women poets that grew out of a long time wish to become more deeply acquainted with his song output. It was during this initial inquiry into his songs that I came upon his "Amalia" and "Alinde." I was captivated by both of these songs and, as I delved further into the poetry of each of them, the fact that one was in the woman's voice ("Amalia") and the other a narrative about a specific woman ("Alinde") peaked my interest. I began looking for other song titles that contained women's names and found that there were many to choose from and explore. Excited by what I had found, I began to look at categorizing these songs in a more formal way.

In its entirety, my index identifies 110 songs. The index is available in three configurations: one in alphabetical order by title, one by poetic voice, and one by tempo indication. The 62 songs in the woman's voice contain texts in which the speaker or narrator is a woman. They are identified in my index under "Poetic Voice" as "Woman." The 43 songs about a specific woman or centered on a female character include songs in which the entire song is focused on a specific woman and songs in which the woman's name appears in the title or the body of the poem. They are identified in my index under "Poetic Voice" as "About a Woman." Generic love songs directed at women or songs in which a woman is referred to in one line or even one stanza are not included.

The final category includes Schubert's entire body of songs by female poets, 12 in all. Indicated with an (F) after the poet name, 1 of these songs is located in the "About a Woman" category and 6 of them are located in the "Woman" category. The remaining 5 pieces, while neither "Woman" or "About a Woman" pieces, are expressly included my index because they



were written by female authors. Here, it is possible to see all of his songs by female authors and the corresponding themes associated with each.

**Baumberg**

1. Abendständchen. An Lina (About a Woman)
2. An die Sonne (Woman)
3. Cora an die Sonne (Woman)
4. Der Morgenkuss (Neutral)
5. Lob des Tokayers (Neutral)

**Chézy**

1. Romanze (aus *Rosamunde*) (Neutral)

**Klenke**

1. Heimliches Lieben (Woman)

**Pichler**

1. Der Unglückliche (Neutral)
2. Der Sänger am Felsen (Man)
3. Lied (Woman)

**Willemer**

1. Suleika I (Woman)
2. Suleika II (Woman)

In order to create this index, I used as my main resource Richard Wigmore's book *Schubert: The Complete Song Texts*. Looking for women's names or the subject of women, I examined the title of every poem and its corresponding translation, took note of the poet, and read the first line in both German and English of each poem. There were times when it was unclear to me whether a name in the title was male or female, as in the case of "Hagars Klage" (D.5) or "Klage der Ceres" (D.323). Often, reading through the translation of the poem easily identified this fact.

As part of my examination of the titles, poets and first lines, I looked for the German words "Mutter," "Mädchen," "Ihr," "Sie," and "Die" (In English – mother, girl, her, she, and the feminine "the"). If I felt I could not make a determination about whether or not to place it on my list, I would read the poem in its entirety. During this process, I noticed an overwhelming number of songs about love. I decided to narrow my focus to songs/texts that clearly describe a relationship with a woman rather than including all the songs that contained the word "she."

Once I had generated my list, I decided to examine each of the poems a bit more closely. I encountered various songs that made me challenge my established criteria and that forced me to more deeply analyze how they fit. These included songs like “Adelwold und Emma” (D.211) and “Hermann und Thusnelda” (D.322). Although these songs contain women’s names in the title, the focus of the poem isn’t primarily on the woman involved, but rather the relationship with two characters through a neutral narrator. In the end, I also chose to omit all poems that were not solely focused on a female character. These included poems such as Goethe’s “Der Gott und die Bajadere” (D.254) and Mayrhofer’s “Uraniens Flucht” (D.554). These were excluded because although they are about a specific woman, the story is told in part using peripheral characters, which takes the focus away from the female character referred to in the title.

As the result of my early research, my purpose grew to include highlighting the juxtaposition of songs about women and stories told by women. When I discovered Bodendorff’s study in German, I was grateful to find a comprehensive examination of one element of my research topic with which to compare my findings. His work on Schubert songs in the woman’s voice allowed me to locate additional songs not found using my original criteria. These included Rochlitz’s “Klaglied” (D.23), a song whose title gives no indication of gender in the title or the first line, and Goethe’s “Nähe des Geliebten” (D.162). It was only after I came upon this song in his list, that I discovered how the genitive case in the title clearly identifies the gender of both the speaker and the beloved. Bodendorff’s focus on chronology was useful in that it provided important information about how his songs in the woman’s voice fit into his output as a whole. His thematic categorizations of this repertoire were also very helpful. With just three exceptions, “Delphine” (D.857B), “Ariette der Claudine” (D.239 No. 3), and “Ariette der Lucinde” (D.239

No. 6), I found his list of songs in the woman's voice to be exhaustive.<sup>60</sup>

I divided my list of Schubert's songs about women into the following categories:

1. Mädchenlieder (Girl Songs)
2. In Dedication
3. Her Name
4. Her Death
5. Female Poet
6. In Prayer
7. Love for Mother

Several interesting things surfaced as I worked to find categories to suit this body of songs. Both the "In Dedication" and "Her name" categories contain women's names in the title, but while the former is comprised of songs that are dedicated to women, the latter are more often broader portraits or narratives describing a specific woman. My index identifies 55 songs with a woman's name in the title, including eight "Mignon" settings.

After examining Schubert's songs about women based on the content of the poetry, I began to look more closely at the music. While I was familiar with some of the songs whose texts I had identified, there were many more that I had never encountered. Once I located all the songs, I began to examine the basic musical elements for each piece. For each entry in the index, I have included the following information: Title, Deutsch Number, Date (year written), Poet, Poetic Voice, Length (number of pages), Form, and Tempo(s). For form, I have divided the songs into the following categories: Strophic (with the number of verses listed in parentheses), or Through-Composed (ThComp).

Songs in the woman's voice range from Schubert's well known "Gretchen am Spinnrade," the dramatic portrait previously discussed, to "Heimliches Lieben," a lesser-known gem to a poem by Karoline Klenke. The songs about women, whose themes are outlined above,

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<sup>60</sup> Both songs are from Schubert's singspiel *Claudine von Villa Bella* written in 1815.

are similarly wide ranging. Examples include everything from the fiery “Der Zürnenden Diana” to the mournful “Grablied für die Mutter.” The songs with poems to texts by women contain (F) after the poet name and range from the above mentioned Baumberg settings like “An die Sonne” to Pichler’s “Der Unglückliche.”

Making this index available in three different versions allows people to engage with the material in a variety of ways. Organized by song title, the substantial body of songs in the voice of a specific woman (“Gretchen,” “Iden,” “Amalia,” and “Mignon”) and those dedicated to women, such as “An Sylvia” (D.891) is highlighted. Organizing the index by poetic voice shows clearly the divide between songs in that category and is very helpful for someone wanting to create a song set or recital using songs in a specific category. Finally, seeing the index organized by tempo could further assist someone in finding contrasting repertoire.

Bodendorff’s study, as discussed, contains a number of helpful indexes. His chronological index of songs in the woman’s voice provides useful information regarding songs, which exist in multiple versions such as “Des Mädchens Klage” and “Thekla. Eine Geisterstimme.” Additionally, the songs “Sehnsucht,” “Am Grabe Anselmos,” and “An Myrtil” (Heimliches Lieben) are listed as “2. Fassung” (second version) but there is no first version included on his list. Each of the 59 entries on Bodendorff’s list includes the title, Deutsch number, version (if applicable), last name of the poet, and the date. He also includes information in parentheses about alternate titles. In the case of the numerous “Mignon” texts and the “Suleika” settings, he provides us with the first lines of each poem in parentheses following the title.

The process of creating this index has been a worthwhile and productive avenue of inquiry that has proved quite challenging at times. It has been of great use to me in my exploration of this repertoire. I have used it as an aid in creating my song recital program as well

as for helping me choose appropriate repertoire for my students. I hope that it provides inspiration for singers looking to program this repertoire and provides teachers with a whole new world of engaging repertoire to assign to their students.

## V. The Song Recital

Throughout this inquiry, I have examined various aspects of Schubert's relationship to the female voice in connection with his life in literary, musical and personal arenas. After creating an index to highlight this repertoire, a natural outgrowth of this process was to create a song recital as a way of utilizing the index. Given that Schubert did not write a song cycle in the woman's voice, *Women in Schubert's Lieder: A Song Recital* has been an opportunity to experiment with weaving together different narratives about women. This process involved finding both textual and musical ways of creating cohesion among sets and in the recital as a whole. In addition, I took into account the length and mood of each song with the main goal of exposing my audience to a wide variety of portraits that highlight women, miniature song cycles often exploring a particular theme.

The recital brings to life a variety of characters and reveals Schubert's gift for choosing poetry depicting strong women while strengthening their voices through his music. An excellent example of this appears at the end of the first group of songs. "Iphigenia" tells the story of a young Greek princess stranded in the wilderness and trying to return home. Schubert captures the strength and status of this young woman through his use of texture, harmony, and the shape and character of the melodic lines.

While "Iphigenia" highlights Schubert's choosing of strong female characters, "Abendstänchen. An Lina" (Evening serenade. To Lina) is an excellent example of how a melodic line can capture the quality of a variety of elements of the stanzas of a strophic song. Dedicated to a woman, this evening serenade is one of Schubert's five songs to texts by Gabriele von Baumberg. Despite its title's reference to evening, the song is a jaunty expression of love towards Lina with images that describe her as "serene" and "gentle" and indicate a lack of reciprocation on Lina's part. The sentimental and pining quality of the text's third verse is

beautifully expressed by the whimsical flourishes in Schubert's vocal line especially when it is sung in a slightly faster tempo.

“An die Apfelbäume, wo ich Julien erblickte” (To the appletree, where I first saw Julia) highlights Schubert's gift for expressing the quality of the text through his choice of musical style. This poem by Hölty is in four strophes. Schubert uses very similar musical material for the first two strophes: flowing melodic lines characterized by stepwise motion and rolling sixteenth note patterns in the right hand of the piano. In the third stanza, the poem switches from first person to third person giving us important information about the ending of the story. Schubert uses a recitative-like passage that modulates and becomes harmonically ambiguous to declaim this different text before returning to the opening musical material. Schubert's harmonic sensitivity and connection to the rhythm of language helps bring these words to life.

In earlier discussions regarding Schubert's songs in the woman's voice, I highlighted the fact that many of Schubert's songs in the woman's voice were written early in his career, between 1813-1816. One important device that was prevalent at this time in the composers' career was the liberal use of recitative in the body of the song. “Amalia,” written by Schubert in 1815, uses changes in form, tempo, piano texture, and harmony to express the ups and downs experienced by Schiller's passionate character. We hear in Schubert's portrayal of “Amalia” not only the strength of this protagonist, but a wide range of expressions of the emotional world of this character.

## *Women in Schubert's Lieder: A Song Recital*

### **Schubert's Opus 98**

An die Nachtigall (Claudius)  
Wiegenlied (Unknown)  
Iphigenia (Mayrhofer)

### **Odes to Women**

Abendständchen. An Lina (Baumberg)  
An die Apfelbäume, wo ich Julien erblickte (Hölty)  
An Emma (Schiller)  
An Sylvia (Shakespeare)

### **East Wind/West Wind**

Suleika II (Von Willemer)  
Suleika I (Von Willemer)  
Dass sie hier gewesen (Rückert)

### **Intermission**

### **In Her Own Words**

Lilla an die Morgenröte (Unknown)  
Amalia (Schiller)  
Blanka (Das Mädchen) (Schlegel)  
Gretchen am Spinnrade (Goethe)

### **Love's Many Faces**

Der Morgenkuss (Baumberg)  
Rastlose Liebe (Goethe)  
Das Mädchen – D652 (Schlegel)  
Die Männer sind méchant (Seidl)

### **Of Loss and Death**

Die Liebe hat gelogen (Platten-Hallermünde)  
Die junge Nonne (Craigher)



## **Schubert's Opus 98**

The recital begins with “An die Nachtigall” (To the Nightingale), a simple one-page song in which a woman savors the peacefulness of her beloved sleeping on her chest. Schubert quietly brings to life the subtle undertones of this six-line poem by Claudius. Moving eighth notes in a slow, 3/8 meter supports the crystalline melody. This creates a feeling of suspension and peace in the opening. Schubert foreshadows the increasing activity of the middle section of text with more lively syncopations in the piano that are echoed in the vocal line. The gentle plea to the nightingale to avoid awakening her beloved with its loud singing is beautifully expressed by a pedal tone in the vocal line with a clear shift from major to minor and contrary motion in the right and left hands of the piano line underneath.

The second song in Schubert's opus 98 is the second of three lullabies written by the composer. A 10-bar song in three strophes, “Wiegenlied” (Lullaby) is a mother's song to her little boy as she rocks him, protects him, and holds him in her lap while he is sleeping. The song contains no prelude, however, there is a tradition of using the final two-bar postlude as an introduction to the first verse. This creates a feeling of symmetry when added to the simple, 8-bar ABA vocal line.

Completing this set of songs in the woman's voice is “Iphigenia,” which tells the story of a young Greek princess stranded in the wilderness and trying to return home. The most complex of the three songs in this group, Schubert captures the strength and status of this young woman through his use of texture, harmony, and the shape and character of the melodic lines.

## **Odes to Women**

This inquiry is in part a reaction to there not being a cohesive cycle in the woman's voice by Schubert, a counterpart to his song cycles, *Die schöne Müllerin* and *Die Winterreise*,

discussed above. But in order to more deeply explore the ways in which Schubert expresses the woman's poetic voice, I thought it would be interesting to hear an entire group of songs dedicated to specific women. What better way to begin this group than with "Abendständchen. An Lina" (Evening serenade. To Lina), a song dedicated to a woman, and one of Schubert's five songs to texts by Gabriele von Baumberg. Despite its title's reference to evening, the song is a jaunty expression of love towards Lina with images that describe her as "serene" and "gentle" and indicate a lack of reciprocation on Lina's part. The sentimental and pining quality of the text's third verse is matched in the whimsical flourishes in Schubert's melodic line.

"An die Apfelbäume, wo ich Julien erblickte" (To the appletree, where I first saw Julia) is a wonderful example of Schubert's gift for expressing the quality of the text through his choice of musical style. This poem by Hölty is in four strophes. Schubert uses very similar musical material for the first two strophes: flowing melodic lines characterized by stepwise motion and rolling sixteenth note patterns in the right hand of the piano. In the third stanza, the poem switches from first person to third person giving us important information about the ending of the story. Schubert uses a recitative-like passage in a different key to declaim this different text before returning to the opening musical material and original key.

"An Emma" (To Emma) is one of few songs in which the speaker directly addresses the person being sung about. In the case of this through-composed song, Emma is addressed twice as the narrator grapples with trying to go on without Emma after her death.. The melodic line contains chromaticism and there is a subtle declamatory and almost recitative-like character woven between lyrical phrases and harmonically rich textures.

"An Sylvia" (To Sylvia) is one of the better-known songs on this recital program. As in the previous song, the protagonist is named although not directly addressed. This poem, adapted by Bauernfeld from Shakespeare's play *Two Gentleman of Verona*, is in three strophes. The

simple, buoyant melodic line is supported by one of the most memorable piano preludes in Schubert's output, one that captures both the affection of the speaker and what one might imagine to be the expression of Sylvia herself.

### **East Wind/West Wind**

This group of songs contains three of the most well-known of Schubert's songs. It is also the first set in this recital that is supported by an underlying narrative. The first two songs are from the perspective of Suleika. In "Suleika II" (Ach, um deine feuchten Schwingen...Ah, your damp wings), Suleika speaks to the West wind, telling it to bring to her beloved tidings of her love without revealing how much pain his absence is bringing her. In "Suleika I" (Was bedeutet die Bewegung?...What does this motion mean?), one might imagine that Suleika is traveling to meet her beloved in the west and is looking for signs during her journey from the east wind that her beloved will be there for her when she gets to them. The east wind is again present in the final song "Dass sie hier gewesen" (That they were here). Through this wind, we learn of what must have been an emotional reunion of the two lovers.

### **In Her Own Words**

This set is comprised of four songs in the woman's voice composed by Schubert between 1811 and 1818. The set opens with one of his lesser-known settings "Lilla an die Morgenröte" (Lilla to the red light of dawn), a short song in two strophes by an unknown poet. The other three songs in this group contain poetry by three of the most important poets in Schubert's song writing life: Schiller, F. Schlegel, and Goethe. Schubert uses a unique combination of his signature musical elements to bring each of these four women to life. The horn calls and sprightly flourishes in the piano conjure images of a strong and proud Lilla celebrating the dawn of a new day in the natural world. Schubert uses changes in form, tempo, piano texture, and

harmony to express the ups and downs experienced by Schiller's "Amalia." These abrupt changes in mood match the poetry and represent a side of Schubert most often seen in his early song writing life: the liberal use of recitative within the body of the song. F. Schlegel's portrait of Blanka is the most complex of the four poems in this group and Schubert chooses subtle harmonic shifting within a lilting 12/8 meter as his main method of text painting. This group ends with one of Schubert's most gripping and dramatic expressions in song: "Gretchen am Spinnrade" (Gretchen at the spinning wheel). In it, we are thrown into the world of this troubled, love struck character, forever haunted by Schubert's ability to evoke the image of Gretchen at her spinning wheel through a never ending stream of meandering 16<sup>th</sup> notes.

### **Love's Many Faces and Of Loss and Death**

These two final groups combine songs in the woman's voice with gender-neutral love songs in order to create a story that could be about a single character. The first group explores the twists and turns of love. Through this character, we experience joy in Baumberg's "Der Morgenkuss" (The morning kiss), restlessness in Goethe's "Rastlose Liebe" (Restless love), uncertainty and doubt in Schlegel's "Das Mädchen," and the disappointment and anger of love in Seidl's "Die Männer sind méchant" (Men are faithless). In the second group, one might imagine that some time has passed. Enough time for the humor contained in the previous song to have turned to despair in "Die Liebe hat gelogen" (Love has lied). The loss felt turns to acceptance as this young woman chooses the peace of her faith and of death in the final song, "Die junge Nonne" (The young nun).

## VI. Conclusion

Throughout this inquiry, I have tried to highlight the many connections between Schubert and the woman's voice. Whether or not Schubert was aware of the complex challenges that the women of his time faced, his body of songs in the woman's poetic voice and about women allow us to experience their voices with a care and sensitivity that was progressive for its time. And while it has been important to acknowledge the many celebrated songs by Schubert that are in the woman's voice and about women, I also hope that drawing attention to some of the relatively unknown gems sprinkled throughout the composer's output may inspire further research. At a time when women were being marginalized and told what to think and feel about their station in life, Schubert was intent on expressing nuanced and individual portraits of women through his songs.

In this document, I have shown the ways in which Schubert's gifts as a song writer lend themselves to the female voice. His ability to capture the essence of a given text with his music is what has allowed for such nuanced and poignant portraits of women to catch our attention. Creating *Women in Schubert's Lieder: A Song Recital* from my *Song Index* has given me the opportunity to interact with this body of songs in a unique way. As I have explored this repertoire, I have been excited to find incredible variety and the potential for weaving together interesting narratives.

One might ask: if Schubert was so connected to the female voice, why did he not set more poems by women? Given the climate described earlier with regards to women in society and the challenges faced by women writers, this fact is not surprising. That Schubert set as many poems as he did by women, wrote songs in the woman's voice for women to sing, and collaborated directly with women authors is perhaps a more important way to frame the

discussion.

In exploring Schubert's body of songs in the woman's poetic voice, by female poets, and about women, we can see the ways in which his music lends itself to the expression of the female poetic personae. The individual treatment of each poem, the piano's growing role in creating the underlying atmosphere, and the composer's gift for expressive and character driven melodies, allows for these sensitive portraits of women to emerge. Schubert's music gives us access to "Iphigenia" and her strength and resilience in the face of great challenges. We are witness to the pining quality of Lina's admirer through the composer's music. We get to experience subtle shifts in the poetic perspective through his telling of the story of Julia's long time love. And we experience the incredible emotional range of Amalia, a young woman in the throes of love. Exploring the variety of these women's voices allows us to commune with Schubert, accompanying him on his musical journey that transcends "male" vs. "female." His songs about women release us from those boundaries, and for that we can be forever grateful.

## **Appendix**

### **A. *Women in Schubert's Lieder: A Song Index***

Women in Schubert's Lieder  
Song Index by Title

	<b>Title</b>	<b>Deutsch No.</b>	<b>Date</b>	<b>Poet</b>	<b>Poetic Voice</b>	<b>Length</b>	<b>Form</b>	<b>Tempo</b>
1	Abendlied der Fürstin	D495		1816 Mayrhofer	Woman	3	ThComp	None
2	Abendständchen. An Lina	D265		1815 Baumberg (F)	About a Woman	2	Strophic (8)	Sanft
3	Adelaide	D 95		1814 Matthisson	About a Woman	3	ThComp	Mässig
4	Alinde	D904		1827 Rochlitz	About a Woman	4	Strophic	Mässig
5	Als ich sie erröten sah	D153		1815 Ehrlich	About a Woman	4	ThComp	Mit liebes Affekt
6	Am Grabe Anselmos	D504		1816 Claudius	Woman	2	ThComp	Langsam
7	Amalia	D195		1815 Schiller	Woman	4	ThComp	Mässig lieblich
8	Ammenlied	D122		1814 Lubi	Woman	1	Strophic (2)	Mässig
9	An Chlöen	D462		1816 Jacobi	About a woman	1	Strophic (6)	Etwas geschwind
10	An die Apfelbäume, wo ich Julien erblickte	D197		1815 Hölty	About a Woman	3	ThComp	Feierlich
11	An die Nachtigall	D497		1816 Claudius	Woman	1	ThComp	Mässig
12	An die Sonne	D270		1815 Baumberg (F)	Neutral	1	Strophic	Sehr langsam
13	An Emma	D113		1814 Schiller	About a Woman	2	ThComp	Mässig
14	An Laura	D115		1814 Matthisson	About a Woman	4	ThComp	Sehr langsam – Etwas geschwinder
15	An Mignon	D161		1815 Goethe	Woman	2	Strophic (5)	Etwas geschwind
16	An Rosa I	D315		1815 Kosegarten	About a Woman	2	Strophic (3)	mässig, lieblich
17	An Rosa II	D316		1815 Kosegarten	About a Woman	2	Strophic (3)	Langsam
18	An Sie	D288		1815 Klopstock	About a Woman	1	Strophic (4)	None
19	An Sylvia	D891		1826 Shakespeare	About a Woman	2	Strophic (3)	Mässig
20	Ariette der Claudine (Liebe schwärmt auf	D239		1815 Goethe	Woman	2	ThComp	Andante, quasi allegretto
21	Ariette der Lucinde (Hin und wieder fliegen der	D239		1815 Goethe	Woman	2	Strophic (2)	Allegretto
22	Berthas Lied in der Nacht	D653		1819 Grillparzer	Woman	2	ThComp	Sehr langsam
23	Blanka (Das Mädchen)	D631		1818 F. Schlegel	Woman	2	Strophic (2)	None
24	Blondel zu Marien	D626		1818 Unknown	About a Woman	2	ThComp	Sehr langsam
25	Clärchens Lied (Die Liebe)	D210		1815 Goethe	Woman	2	ThComp	Sehr langsam
26	Cora an die Sonne	D263		1815 Baumberg (F)	Woman	1	Strophic	Langsam, mit Ausdruck
27	Daphne am Bach	D411		1816 Stolberg	Woman	1	Strophic (4)	None
28	Das Bild	D155		1815 Simon	About a Woman	1	Strophic (3)	Mässig
29	Das Echo	D868		1828 Castelli	Woman	4	Strophic (7)	Mässig
30	Das Mädchen	D652		1819 F. Schlegel	Woman	2	ThComp	None
31	Das Mädchen aus der	D117		1814 Schiller	About a Woman	2	ThComp	Mässig langsam
32	Das Mädchen aus der	D252		1815 Schiller	About a Woman	1	Strophic (6)	Mässig, lieblich
33	Das Mädchen von Inistore	D281		1815 McPherson	About a Woman	2	ThComp	Nicht zu langsam, klagend
34	Das Marienbild	D623		1818 Schreiber	About a Woman	2	Strophic (3)	Mit heiliger Rührung
35	Dass sie hier gewesen	D775		1823 Rückert	About a Woman	2	ThComp	Sehr langsam
36	Delphine	D857b		1825 Schütz	Woman	8	ThComp	Mässige Bewegung
37	Der Morgenkuss	D264		1815 Baumberg (F)	Neutral	1	Strophic (3)	Langsam
38	Der Sänger am Felsen	D482		1816 Pichler (F)	Man	2	Strophic (5)	Unruhig, klagend
39	Der Unglückliche	D713		1821 Pichler (F)	Neutral	5	ThComp	Langsam
40	Der Zürnenden Diana	D707		1820 Mayrhofer	About a Woman	9	ThComp	Risoluto
41	Des Mädchens Klage	D389		1816 Schiller	Woman	2	Strophic (4)	Langsam
42	Des Mädchens Klage	D6	1811/12	Schiller	Woman	6	ThComp	Allegro agitato
43	Des Mädchens Klage	D191		1815 Schiller	Woman	2	Strophic (4)	Langsam, feierlich mit Anmut
44	Die Betende	D102		1814 Matthisson	About a Woman	3	Strophic (4)	Adagio
45	Die Entzückung an Laura	D390		1817 Schiller	About a Woman	3	Strophic (3)	In sanfter Bewegung
46	Die junge Nonne	D828		1825 Craigher	Woman	4	ThComp	Mässig
47	Die Liebende Schreibt	D673		1819 Goethe	Woman	3	ThComp	Mässig, zart
48	Die Männer sind méchant	D866 No. 3		1828 Seidl	Woman	2	Strophic (3)	Etwas langsam
49	Die Nonne	D208		1815 Hölty	About a Woman	6	ThComp	Mässig, erzählend



Women in Schubert's Lieder  
Song Index by Title

50	Die Nonne	D208	1815 Hölty	About a Woman	4 ThComp	Mässig, erzählend
51	Die Spinnerin	D247	1815 Goethe	Woman	2 Strophic (3)	Mässig
52	Die Sterbende	D186	1815 Matthiesson	About a Woman	2 Strophic (3)	None
53	Die Unterscheidung	D866 No. 1	1828 Seidl	Woman	4 Strophic (3)	Mässig
54	Die verfehltte Stunde	D409	1816 A. Schlegel	Woman	2 Strophic (4)	Unruhig
55	Ellen's Gesang I	D837	1825 Scott	Woman	9 ThComp	Mässig
56	Ellen's Gesang II	D837	1825 Scott	Woman	3 ThComp	Etwas geschwind
57	Ellen's Gesang III	D837	1825 Scott	Woman	2 Strophic (3)	Sehr langsam
58	Gesang der Norna	D831	1825 Scott	Woman	3 ThComp	Nicht zu langsam
59	Grablied für die Mutter	D616	1818 Anonymous	About a Woman	2 ThComp	Traurend
60	Gretchen am Spinnrade	D118	1811/12 Goethe	Woman	6 ThComp	Nicht zu geschwind
61	Gretchen im Zwinger (Fragment)	D564	1817 Goethe	Woman	3 ThComp	Sehr langsam
62	Hagars Klage	D5	1811 Schücking	Woman	17 ThComp	Largo
63	Heimliches Lieben	D922	1827 Klenke (F)	Neutral	5 ThComp	Mässig
64	Heiss mich nicht reden	D726	1821 Goethe	Woman	2 ThComp	Langsam
65	Heiss mich nicht reden	D877	1826 Goethe	Woman	2 ThComp	Langsam
66	Idens Nachtgesang	D227	1815 Kosegarten	Woman	2 Strophic (3)	Zart, langsam
67	Idens Schwanenlied	D317	1815 Kosegarten	Woman	4 Strophic (4)	Traurig
68	Ihr Bild	D957 No. 8	1828 Heine	About a Woman	2 ThComp	Langsam
69	Ihr Grab	D736	1822 Roos	About a Woman	2 ThComp	Sehr langsam
70	Iphigenia	D573	1817 Mayrhofer	Woman	3 ThComp	Nicht zu langsam
71	Julius an Theone	D419	1816 Matthiesson	About a Woman	4 ThComp	Geschwind
72	Kennst du das Land	D321	1815 Goethe	Woman	4 ThComp	Mässig...etwas geschwinder
73	Klage der Ceres	D323	1815/16 Schiller	Woman	16 ThComp	Etwas geschwind
74	Klaglied	D23	1812 Rochlitz	Woman	4 Strophic	Adagio
75	Kolmas Klage	D217	1815 Ossian	Woman	4 Strophic	Langsam
76	La Pastorella al Prato	D528	1817 Goldoni	About a Woman	2 ThComp	Larghetto
77	Lambertine	D301	1815 Stoll	Woman	2 ThComp	Langsam mit Ausdruck
78	Laura am Klavier	D388	1816 Schiller	About a Woman	5 ThComp	Mässig
79	Liane	D298	1815 Mayrhofer	About a Woman	3 ThComp	Sehr langsam, zart
80	Lieb Minna	D222	1815 Stadler	About a Woman	2 Strophic (5)	Sehr langsam, schmerzlich
81	Lied	D483	1816 Pichler (F)	About a Woman	2 Strophic (8)	None
82	Lied der Anne Lyle	D830	1825 McDonald	Woman	4 ThComp	Mässig
83	Lilla an die Morgenröte	D273	1815 Anonymous	Woman	1 Strophic (2)	Etwas geschwind, mit Anmut
84	Lob des Tokayers	D248	1815 Baumberg (F)	Neutral	2 Strophic (3)	Nicht zu geschwind, doch lebhaft
85	Luisens Antwort	D319	1815 Kosegarten	Woman	5 Strophic (4)	Klagend
86	Marie	D658	1819 Novalis	About a Woman	1 ThComp	None
87	Minona	D152	1815 Bertrand	About a Woman	9 ThComp	Mässig langsam
88	Nähe des Geliebten	D162	1815 Goethe	Woman	2 Strophic (4)	Langsam, feierlich mit Anmut
89	Nur wer die sehnsucht kennt	D877	1826 Goethe	Woman	2 ThComp	Langsam
90	Pflicht und Liebe (Fragment)	D467	1816 Götter	Woman	2 Strophic (2)	Langsam
91	Phidile	D500	1816 Claudius	Woman	2 Strophic (9)	Unschuldig
92	Romanze	D114	1814 Matthiesson	About a Woman	5 ThComp	Etwas langsam
93	Romanze (aus <i>Rosamunde</i> )	D797	1823 Chézy (F)	Neutral	2 Strophic (2)	Andante con moto
94	Schwestergruss	D762	1822 Bruchmann	About a Woman	4 ThComp	Langsam
95	Sehnsucht	D310	1815 Goethe	Woman	2 ThComp	Sehr langsam, mit höchstem Affekt
96	So lass mich scheinen	D727	1821 Goethe	Woman	3 ThComp	Langsam
97	So lass mich scheinen	D877	1826 Goethe	Woman	2 ThComp	Nicht zu Langsam

Women in Schubert's Lieder  
Song Index by Title

98	Stimme der Liebe	D412	1816 Stolberg	About a Woman	2 ThComp	Langsam
99	Suleika I	D720	1821 Willemer (F)	Woman	7 ThComp	Etwas lebhaft – Etwas langsamer
100	Suleika II	D717	1821 Willemer (F)	Woman	8 ThComp	Mässige Bewegung
101	Thekla. Eine Geisterstimme	D73	1813 Schiller	Woman	4 ThComp	Moderato
102	Thekla. Eine Geisterstimme	D595	1817 Schiller	Woman	2 Strophic (3)	Sehr langsam
103	Trost An Elisa	D97	1814 Matthisson	About a Woman	2 ThComp	Andante
104	Vaterslandlied	D287	1815 Klopstock	Woman	2 Strophic (3)	Etwas geschwind, mit Feuer
105	Vom Mitleiden Mariä	D632	1816 Schlegel	About a Woman	1 Strophic (3)	Langsam
106	Von Ida	D228	1815 Kosegarten	About a Woman	1 Strophic (5)	Klagend
107	Vor Meiner Wiege	D927	1827 Leitner	About a Woman	4 ThComp	Langsam
108	Wiegenlied	D304	1815 Körner	Woman	1 Strophic (6)	Langsam, ruhig
109	Wiegenlied	D498	1816 Unknown	Woman	1 Strophic	Langsam
110	Wiegenlied	D867	1826 Seidl	Woman	6 Strophic	Langsam

Women in Schubert's Lieder  
Song Index by Poetic Voice

Title	Deutsch No.	Date	Poet	Poetic Voice	Length	Form	Tempo
1 Abendlied der Fürstin	D495	1816	Mayrhofer	Woman	3	ThComp	None
2 Am Grabe Anselmos	D504	1816	Claudius	Woman	2	ThComp	Langsam
3 Amalia	D195	1815	Schiller	Woman	4	ThComp	Mässig lieblich
4 Ammenlied	D122	1814	Lubi	Woman	1	Strophic (2)	Mässig
5 An die Nachtigall	D497	1816	Claudius	Woman	1	ThComp	Mässig
6 An die Sonne	D270	1815	Baumberg (F)	Woman	1	Strophic	Sehr langsam
7 An Mignon	D161	1815	Goethe	Woman	2	Strophic (5)	Etwas geschwind
8 Ariette der Claudine (Liebe schwärmt auf allen Wegen)	D239	1815	Goethe	Woman	2	ThComp	Andante, quasi Allegretto
9 Ariette der Lucinde (Hin und wieder fliegen der Pfeile)	D239	1815	Goethe	Woman	2	Strophic (2)	Allegretto
10 Berthas Lied in der Nacht	D653	1819	Grillparzer	Woman	2	ThComp	Sehr langsam
11 Blanka (Das Mädchen)	D631	1818	F. Schlegel	Woman	2	Strophic (2)	None
12 Clärchens Lied (Die Liebe)	D210	1815	Goethe	Woman	2	ThComp	Sehr langsam
13 Cora an die Sonne	D263	1815	Baumberg (F)	Woman	1	Strophic	Langsam, mit Ausdruck
14 Daphne am Bach	D411	1816	Stolberg	Woman	1	Strophic (4)	None
15 Das Echo	D868	1828	Castelli	Woman	4	Strophic (7)	Mässig
16 Das Mädchen	D652	1819	F. Schlegel	Woman	2	ThComp	None
17 Delphine	D857b	1825	Schütz	Woman	8	ThComp	Mässige Bewegung
18 Des Mädchens Klage	D6	1811/12	Schiller	Woman	6	ThComp	Allegro agitato
19 Des Mädchens Klage	D191	1815	Schiller	Woman	2	Strophic (4)	Langsam, feierlich mit Anmut
20 Des Mädchens Klage	D389	1816	Schiller	Woman	2	Strophic (4)	Langsam
21 Die junge Nonne	D828	1825	Craigher	Woman	4	ThComp	Mässig
22 Die Liebende schreibt	D673	1819	Goethe	Woman	3	ThComp	Mässig, zart
23 Die Männer sind méchant	D866 No. 3	1828	Seidl	Woman	2	Strophic (3)	Etwas langsam
24 Die Spinnerin	D247	1815	Goethe	Woman	2	Strophic (3)	Mässig
25 Die Unterscheidung	D866 No. 1	1828	Seidl	Woman	4	Strophic (3)	Mässig
26 Die verfehlt Stunde	D409	1816	A. Schlegel	Woman	2	Strophic (4)	Unruhig
27 Ellens Gesang I	D837	1825	Scott	Woman	9	ThComp	Mässig
28 Ellens Gesang II	D837	1825	Scott	Woman	3	ThComp	Etwas geschwind
29 Ellens Gesang III	D837	1825	Scott	Woman	2	Strophic (3)	Sehr langsam
30 Gesang der Norma	D831	1825	Scott	Woman	3	ThComp	Nicht zu langsam
31 Gretchen am Spinnrade	D118	1811/12	Goethe	Woman	6	ThComp	Nicht zu geschwind
32 Gretchen im Zwinger (Frag)	D564	1817	Goethe	Woman	3	ThComp	Sehr langsam
33 Hagars Klage	D5	1811	Schücking	Woman	17	ThComp	Largo
34 Heimliches Lieben	D922	1827	Klenke (F)	Woman	5	ThComp	Mässig
35 Heiss mich nicht reden	D726	1821	Goethe	Woman	2	ThComp	Langsam
36 Heiss mich nicht reden	D877	1826	Goethe	Woman	2	ThComp	Langsam
37 Idens Nachtgesang	D227	1815	Kosegarten	Woman	2	Strophic (3)	Zart, langsam
38 Idens Schwanenlied	D317	1815	Kosegarten	Woman	4	Strophic (4)	Traurig
39 Iphigenia	D573	1817	Mayrhofer	Woman	3	ThComp	Nicht zu langsam
40 Kennst du das Land	D321	1815	Goethe	Woman	4	ThComp	Mässig
41 Klage der Ceres	D323	1815/16	Schiller	Woman	16	ThComp	Etwas geschwind
42 Klaglied	D23	1812	Rochlitz	Woman	4	Strophic	Adagio
43 Kolmas Klage	D217	1815	Ossian	Woman	4	Strophic	Langsam
44 Lambertine	D301	1815	Stoll	Woman	2	ThComp	Langsam mit Ausdruck
45 Lied der Anne Lyle	D830	1825	McDonald	Woman	4	ThComp	Mässig
46 Lilla an die Morgenröte	D273	1815	Anonymous	Woman	1	Strophic	Etwas geschwind, mit Anmut
47 Luisens Antwort	D319	1815	Kosegarten	Woman	5	Strophic (4)	Klagend
48 Nähe des Geliebten	D162	1815	Goethe	Woman	2	Strophic (4)	Langsam, feierlich mit Anmut
49 Nur wer die Sehnsucht kennt	D877	1826	Goethe	Woman	2	ThComp	Langsam
50 Pflicht und Liebe (Fragment)	D467	1816	Götter	Woman	2	Strophic (2)	Langsam

Women in Schubert's Lieder  
Song Index by Poetic Voice

51	Phidile	D500	1816	Claudius	Woman	2	Strophic (9)	Unschuldig
52	Sehnsucht	D310	1815	Goethe	Woman	2	ThComp	Sehr langsam, mit höchstem Affekt
53	So lass mich scheinen	D727	1821	Goethe	Woman	3	ThComp	Langsam
54	So lass mich scheinen	D877	1826	Goethe	Woman	2	ThComp	Nicht zu langsam
55	Suleika I	D720	1821	Willemer (F)	Woman	7	ThComp	Etwas lebhaft – Etwas langsamer
56	Suleika II	D717	1821	Willemer (F)	Woman	8	ThComp	Mässige Bewegung
57	Thekla. Eine Geisterstimme	D73	1813	Schiller	Woman	4	ThComp	Moderato
58	Thekla. Eine Geisterstimme	D595	1817	Schiller	Woman	2	Strophic (3)	Sehr langsam
59	Vaterlandlied	D287	1815	Klopstock	Woman	2	Strophic (3)	Etwas geschwind, mit Feuer
60	Wiegenlied	D498	1816	Anonymous	Woman	1	Strophic	Langsam
61	Wiegenlied	D304	1815	Körner	Woman	1	Strophic (6)	Langsam, ruhig
62	Wiegenlied	D867	1826?	Seidl	Woman	6	Strophic	Langsam
63	Der Unglückliche	D713	1821	Pichler (F)	Neutral	5	ThComp	Langsam
64	Der Morgenkuss	D264	1815	Baumberg (F)	Neutral	1	Strophic (3)	Langsam
65	Lob des Tokayers	D248	1815	Baumberg (F)	Neutral	2	Strophic (3)	Nicht zu geschwind, doch lebhaft
66	Romanze (aus Rosamunde)	D797	1823	Chézy (F)	Neutral	2	Strophic (2)	Andante con moto
67	Der Sänger am Felsen	D482	1816	Pichler (F)	Man	2	Strophic (5)	Unruhig, klagend
68	Abendständchen. An Lina	D265	1815	Baumberg (F)	About a Woman	2	Strophic (8)	Sanft
69	Adelaide	D 95	1814	Matthisson	About a Woman	3	ThComp	Mässig
70	Alinde	D904	1827	Rochlitz	About a Woman	4	Strophic	Mässig
71	Als ich sie erröten sah	D153	1815	Ehrlich	About a Woman	4	ThComp	Mit liebes Affekt
72	An Chlöen	D462	1816	Jacobi	About a woman	1	Strophic (6)	Etwas geschwind
73	An die Apfelbäume, wo ich Julien erblickte	D197	1815	Hölty	About a Woman	3	ThComp	Feierlich
74	An Emma	D113	1814	Schiller	About a Woman	2	ThComp	Mässig
75	An Laura	D115	1814	Matthisson	About a Woman	4	ThComp	Sehr langsam – Etwas geschwinder
76	An Rosa I	D315	1815	Kosegarten	About a Woman	2	Strophic (3)	Mässig, lieblich
77	An Rosa II	D316	1815	Kosegarten	About a Woman	2	Strophic (3)	Langsam
78	An Sie	D288	1815	Klopstock	About a Woman	1	Strophic (4)	None
79	An Sylvia	D891	1826	Shakespeare	About a Woman	2	Strophic (3)	Mässig
80	Blondel zu Marien	D626	1818	Unknown	About a Woman	2	ThComp	Sehr langsam
81	Das Bild	D155	1815	Simon	About a Woman	1	Strophic (3)	Mässig
82	Das Mädchen aus der Fremde	D117	1814	Schiller	About a Woman	2	ThComp	Mässig langsam
83	Das Mädchen aus der Fremde	D252	1815	Schiller	About a Woman	1	Strophic (6)	Mässig, lieblich
84	Das Mädchen von Inistore	D281	1815	McPherson	About a Woman	2	ThComp	Nicht zu langsam, klagend
85	Das Marienbild	D623	1818	Schreiber	About a Woman	2	Strophic (3)	Mit heiliger Rührung
86	Dass sie hier gewesen	D775	1823	Rückert	About a Woman	2	ThComp	Sehr langsam
87	Der Zürnenden Diana	D707	1820	Mayrhofer	About a Woman	9	ThComp	Risoluto
88	Die Betende	D102	1814	Matthisson	About a Woman	3	Strophic (4)	Adagio
89	Die Entzückung an Laura	D390	1817	Schiller	About a Woman	3	Strophic (3)	In sanfter Bewegung
90	Die Nonne	D208	1815	Hölty	About a Woman	6	ThComp	Mässig, erzählend
91	Die Nonne	D208	1815	Hölty	About a Woman	4	ThComp	Mässig, erzählend
92	Die Sterbende	D186	1815	Matthisson	About a Woman	2	Strophic (3)	None
93	Grablied für die Mutter	D616	1818	Anonymous	About a Woman	2	ThComp	Traurend
94	Ihr Bild	D957 No. 8	1828	Heine	About a Woman	2	ThComp	Langsam
95	Ihr Grab	D736	1822	Roos	About a Woman	2	ThComp	Sehr langsam
96	Julius an Theone	D419	1816	Matthisson	About a Woman	4	ThComp	Geschwind
97	La Pastorella al Prato	D528	1817	Goldoni	About a Woman	2	ThComp	Larghetto

Women in Schubert's Lieder  
Song Index by Poetic Voice

<b>98</b> Laura am Klavier	D388	1816 Schiller	About a Woman	5 ThComp	Mässig
<b>99</b> Liane	D298	1815 Mayrhofer	About a Woman	3 ThComp	Sehr langsam, zart
<b>100</b> Lieb Minna	D222	1815 Stadler	About a Woman	2 Strophic (5)	Sehr langsam, schmerzlich
<b>101</b> Lied	D483	1816 Pichler (F)	About a Woman	2 Strophic (8)	None
<b>102</b> Marie	D658	1819 Novalis	About a Woman	1 ThComp	None
<b>103</b> Minona	D152	1815 Bertrand	About a Woman	9 ThComp	Mässig langsam
<b>104</b> Romanze	D114	1814 Matthisson	About a Woman	5 ThComp	Etwas langsam
<b>105</b> Schwestergruss	D762	1822 Bruchmann	About a Woman	4 ThComp	Langsam
<b>106</b> Stimme der Liebe	D412	1816 Stolberg	About a Woman	2 ThComp	Langsam
<b>107</b> Trost An Elisa	D97	1814 Matthisson	About a Woman	2 ThComp	Andante
<b>108</b> Vom Mitleiden Mariä	D632	1816 Schlegel	About a Woman	1 Strophic (3)	Langsam
<b>109</b> Von Ida	D228	1815 Kosegarten	About a Woman	1 Strophic (5)	Klagend
<b>110</b> Vor Meiner Wiege	D927	1827 Leitner	About a Woman	4 ThComp	Langsam

Women in Schubert's Lieder  
Song Index by Tempo

Title	Deutsch No.	Date	Poet	Poetic Voice	Length	Form	Tempo
1 Die Betende	D102	1814	Matthisson	About a Woman	3	Strophic (4)	Adagio
2 Klaglied	D23	1812	Rochlitz	Woman	4	Strophic	Adagio
3 Ariette der Lucinde (Hin und wieder fliegen der Pfeile)	D239	1815	Goethe	Woman	2	Strophic (2)	Allegretto
4 Des Mädchens Klage	D6	1811/12	Schiller	Woman	6	ThComp	Allegro agitato
5 Trost An Elisa	D97	1814	Matthisson	About a Woman	2	ThComp	Andante
6 Romanze (aus <i>Rosamunde</i> )	D797	1823	Chézy (F)	Neutral	2	Strophic (2)	Andante con moto
7 Ariette der Claudine (Liebe schwärmt auf allen Wegen)	D239	1815	Goethe	Woman	2	ThComp	Andante, quasi Allegretto
8 An Mignon	D161	1815	Goethe	Woman	2	Strophic (5)	Etwas geschwind
9 An Chlöen	D462	1816	Jacobi	About a woman	1	Strophic (6)	Etwas geschwind
10 Ellens Gesang II	D837	1825	Scott	Woman	3	ThComp	Etwas geschwind
11 Klage der Ceres	D323	1815/16	Schiller	Woman	16	ThComp	Etwas geschwind
12 Lilla an die Morgenröte	D273	1815	Anonymous	Woman	1	Strophic	Etwas geschwind, mit Anmut
13 Vaterslandlied	D287	1815	Klopstock	Woman	2	Strophic (3)	Etwas geschwind, mit Feuer
14 Die Männer sind méchant	D866 No. 3	1828	Seidl	Woman	2	Strophic (3)	Etwas langsam
15 Romanze	D114	1814	Matthisson	About a Woman	5	ThComp	Etwas langsam
16 Suleika I	D720	1821	Willemer (F)	Woman	7	ThComp	Etwas lebhaft – Etwas langsamer
17 An die Apfelbäume, wo ich Julien erblickte	D197	1815	Hölty	About a Woman	3	ThComp	Feierlich
18 Julius an Theone	D419	1816	Matthisson	About a Woman	4	ThComp	Geschwind
19 Die Entzückung an Laura	D390	1817	Schiller	About a Woman	3	Strophic (3)	In sanfter Bewegung
20 Luisens Antwort	D319	1815	Kosegarten	Woman	5	Strophic (4)	Klagend
21 Von Ida	D228	1815	Kosegarten	About a Woman	1	Strophic (5)	Klagend
22 Wiegenlied	D498	1816	Anonymous	Woman	1	Strophic	Langsam
23 Kolmas Klage	D217	1815	Ossian	Woman	4	Strophic	Langsam
24 Wiegenlied	D867	1826?	Seidl	Woman	6	Strophic	Langsam
25 Pflicht und Liebe (Fragment)	D467	1816	Götter	Woman	2	Strophic (2)	Langsam
26 Der Morgenkuss	D264	1815	Baumberg (F)	Neutral	1	Strophic (3)	Langsam
27 Vom mitleiden Mariä	D632	1816	Schlegel	About a Woman	1	Strophic (3)	Langsam
28 An Rosa II	D316	1815	Kosegarten	About a Woman	2	Strophic (3)	Langsam
29 Des Mädchens Klage	D389	1816	Schiller	Woman	2	Strophic (4)	Langsam
30 Am Grabe Anselmos	D504	1816	Claudius	Woman	2	ThComp	Langsam
31 Heiss mich nicht reden	D726	1821	Goethe	Woman	2	ThComp	Langsam
32 Heiss mich nicht reden	D877	1826	Goethe	Woman	2	ThComp	Langsam
33 Nur wer die sehnsucht kennt	D877	1826	Goethe	Woman	2	ThComp	Langsam
34 Ihr Bild	D957 No. 8	1828	Heine	About a Woman	2	ThComp	Langsam
35 Stimme der Liebe	D412	1816	Stolberg	About a Woman	2	ThComp	Langsam
36 So lass mich scheinen	D727	1821	Goethe	Woman	3	ThComp	Langsam
37 Schwestergruss	D762	1822	Bruchmann	About a Woman	4	ThComp	Langsam
38 Vor meiner Wiege	D927	1827	Leitner	About a Woman	4	ThComp	Langsam
39 Der Unglückliche	D713	1821	Pichler (F)	Neutral	5	ThComp	Langsam
40 Lambertine	D301	1815	Stoll	Woman	2	ThComp	Langsam mit Ausdruck
41 Des Mädchens Klage	D191	1815	Schiller	Woman	2	Strophic (4)	Langsam, feierlich mit Anmut
42 Nähe des Geliebten	D162	1815	Goethe	Woman	2	Strophic (4)	Langsam, feierlich mit Anmut
43 Cora an die Sonne	D263	1815	Baumberg (F)	Woman	1	Strophic	Langsam, mit Ausdruck
44 Wiegenlied	D304	1815	Körner	Woman	1	Strophic (6)	Langsam, ruhig
45 La Pastorella al Prato	D528	1817	Goldoni	About a Woman	2	ThComp	Larghetto
46 Hagars Klage	D5	1811	Schücking	Woman	17	ThComp	Largo
47 Alinde	D904	1827	Rochlitz	About a Woman	4	Strophic	Mässig

Women in Schubert's Lieder  
Song Index by Tempo

48	Ammenlied	D122	1814	Lubi	Woman	1	Strophic (2)	Mässig
49	Das Bild	D155	1815	Simon	About a Woman	1	Strophic (3)	Mässig
50	Die Spinnerin	D247	1815	Goethe	Woman	2	Strophic (3)	Mässig
51	An Sylvia	D891	1826	Shakespeare	About a Woman	2	Strophic (3)	Mässig
52	Die Unterscheidung	D866 No. 1	1828	Seidl	Woman	4	Strophic (3)	Mässig
53	Das Echo	D868	1828	Castelli	Woman	4	Strophic (7)	Mässig
54	An die Nachtigall	D497	1816	Claudius	Woman	1	ThComp	Mässig
55	An Emma	D113	1814	Schiller	About a Woman	2	ThComp	Mässig
56	Adelaide	D 95	1814	Matthisson	About a Woman	3	ThComp	Mässig
57	Die junge Nonne	D828	1825	Craigher	Woman	4	ThComp	Mässig
58	Kennst du das Land	D321	1815	Goethe	Woman	4	ThComp	Mässig
59	Lied der Anne Lyle	D830	1825	McDonald	Woman	4	ThComp	Mässig
60	Heimliches Lieben	D922	1827	Klenke (F)	Woman	5	ThComp	Mässig
61	Ellens Gesang I	D837	1825	Scott	Woman	9	ThComp	Mässig
62	Laura am Klavier	D388	1816	Schiller	About a Woman	5	ThComp	Mässig
63	Das Mädchen aus der Fremde	D117	1814	Schiller	About a Woman	2	ThComp	Mässig langsam
64	Minona	D152	1815	Bertrand	About a Woman	9	ThComp	Mässig langsam
65	Amalia	D195	1815	Schiller	Woman	4	ThComp	Mässig lieblich
66	Die Nonne	D208	1815	Hölty	About a Woman	4	ThComp	Mässig, erzählend
67	Die Nonne	D208	1815	Hölty	About a Woman	6	ThComp	Mässig, erzählend
68	An Rosa I	D315	1815	Kosegarten	About a Woman	2	Strophic (3)	Mässig, lieblich
69	Das Mädchen aus der Fremde	D252	1815	Schiller	About a Woman	1	Strophic (6)	Mässig, lieblich
70	Die Liebende Schreibt	D673	1819	Goethe	Woman	3	ThComp	Mässig, zart
71	Delphine	D857b	1825	Schütz	Woman	8	ThComp	Mässige Bewegung
72	Suleika II	D717	1821	Willemer (F)	Woman	8	ThComp	Mässige Bewegung
73	Das Marienbild	D623	1818	Schreiber	About a Woman	2	Strophic (3)	Mit heiliger Rührung
74	Als ich sie erröten sah	D153	1815	Ehrlich	About a Woman	4	ThComp	Mit liebes Affekt
75	Thekla. Eine Geisterstimme	D73	1813	Schiller	Woman	4	ThComp	Moderato
76	Gretchen am Spinnrade	D118	1811/12	Goethe	Woman	6	ThComp	Nicht zu geschwind
77	Lob des Tokayers	D248	1815	Baumberg (F)	Neutral	2	Strophic (3)	Nicht zu geschwind, doch lebhaft
78	So lass mich scheinen	D877	1826	Goethe	Woman	2	ThComp	Nicht zu langsam
79	Gesang der Norna	D831	1825	Scott	Woman	3	ThComp	Nicht zu langsam
80	Iphigenia	D573	1817	Mayrhofer	Woman	3	ThComp	Nicht zu langsam
81	Das Mädchen von Inistore	D281	1815	McPherson	About a Woman	2	ThComp	Nicht zu langsam, klagend
82	Blanka (Das Mädchen)	D631	1818	F. Schlegel	Woman	2	Strophic (2)	None
83	Die Sterbende	D186	1815	Matthisson	About a Woman	2	Strophic (3)	None
84	Daphne am Bach	D411	1816	Stolberg	Woman	1	Strophic (4)	None
85	An Sie	D288	1815	Klopstock	About a Woman	1	Strophic (4)	None
86	Lied	D483	1816	Pichler (F)	About a Woman	2	Strophic (8)	None
87	Marie	D658	1819	Novalis	About a Woman	1	ThComp	None
88	Das Mädchen	D652	1819	F. Schlegel	Woman	2	ThComp	None
89	Abendlied der Fürstin	D495	1816	Mayrhofer	Woman	3	ThComp	None
90	Der Zürnenden Diana	D707	1820	Mayrhofer	About a Woman	9	ThComp	Risoluto
91	Abendständchen. An Lina	D265	1815	Baumberg (F)	About a Woman	2	Strophic (8)	Sanft
92	An die Sonne	D270	1815	Baumberg (F)	Woman	1	Strophic	Sehr langsam
93	Ellens Gesang III	D837	1825	Scott	Woman	2	Strophic (3)	Sehr langsam
94	Thekla. Eine Geisterstimme	D595	1817	Schiller	Woman	2	Strophic (3)	Sehr langsam
95	Berthas Lied in der Nacht	D653	1819	Grillparzer	Woman	2	ThComp	Sehr langsam
96	Clärchens Lied (Die Liebe)	D210	1815	Goethe	Woman	2	ThComp	Sehr langsam
97	Blondel zu Marien	D626	1818	Unknown	About a Woman	2	ThComp	Sehr langsam
98	Dass sie hier gewesen	D775	1823	Rückert	About a Woman	2	ThComp	Sehr langsam
99	Ihr Grab	D736	1822	Roos	About a Woman	2	ThComp	Sehr langsam

Women in Schubert's Lieder  
Song Index by Tempo

<b>100</b>	Gretchen im Zwinger (Frag)	D564	1817	Goethe	Woman	3	ThComp	Sehr langsam
<b>101</b>	An Laura	D115	1814	Matthisson	About a Woman	4	ThComp	Sehr langsam – Etwas geschwinder
<b>102</b>	Sehnsucht	D310	1815	Goethe	Woman	2	ThComp	Sehr langsam, mit höchstem Affekt
<b>103</b>	Lieb Minna	D222	1815	Stadler	About a Woman	2	Strophic (5)	Sehr langsam, schmerzlich
<b>104</b>	Liane	D298	1815	Mayrhofer	About a Woman	3	ThComp	Sehr langsam, zart
<b>105</b>	Grablied für die Mutter	D616	1818	Anonymous	About a Woman	2	ThComp	Trauernd
<b>106</b>	Idens Schwanenlied	D317	1815	Kosegarten	Woman	4	Strophic (4)	Traurig
<b>107</b>	Die verfehltete Stunde	D409	1816	A. Schlegel	Woman	2	Strophic (4)	Unruhig
<b>108</b>	Der Sänger am Felsen	D482	1816	Pichler (F)	Man	2	Strophic (5)	Unruhig, klagend
<b>109</b>	Phidile	D500	1816	Claudius	Woman	2	Strophic (9)	Unschuldig
<b>110</b>	Idens Nachtgesang	D227	1815	Kosegarten	Woman	2	Strophic (3)	Zart, langsam



## **Appendix**

### **B. *Women in Schubert's Lieder: A Song Recital***

## *Women in Schubert's Lieder: A Song Recital*

### **Schubert's Opus 98**

An die Nachtigall (Claudius)  
Wiegenlied (Unknown)  
Iphigenia (Mayrhofer)

### **Odes to Women**

Abendständchen. An Lina (Baumberg)  
An die Apfelbäume, wo ich Julien erblickte (Hölty)  
An Emma (Schiller)  
An Sylvia (Shakespeare)

### **East Wind/West Wind**

Suleika II (Von Willemer)  
Suleika I (Von Willemer)  
Dass sie hier gewesen (Rückert)

### **Intermission**

### **In Her Own Words**

Lilla an die Morgenröte (Unknown)  
Amalia (Schiller)  
Blanka (Das Mädchen) (F. Schlegel)  
Gretchen am Spinnrade (Goethe)

### **Love's Many Faces**

Der Morgenkuss (Baumberg)  
Rastlose Liebe (Goethe)  
Das Mädchen – D.652 (F. Schlegel)  
Die Männer sind méchant (Seidl)

### **Of Loss and Death**

Die Liebe hat gelogen (Platten-Hallermünde)  
Die junge Nonne (Craigher)

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