

© Sterling Lambert 2009

All rights reserved. Except as permitted under current legislation no part of this work may be photocopied, stored in a retrieval system, published, performed in public, adapted, broadcast, transmitted, recorded or reproduced in any form or by any means, without the prior permission of the copyright owner

The right of Sterling Lambert to be identified as the author of this work has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988

First published 2009
The Boydell Press, Woodbridge

ISBN 978-1-84383-474-8

The Boydell Press is an imprint of Boydell & Brewer Ltd
PO Box 9, Woodbridge, Suffolk IP12 3DF, UK
and of Boydell & Brewer Inc.
668 Mt Hope Avenue, Rochester, NY 14620, USA
website: www.boydellandbrewer.com

The publisher has no responsibility for the continued existence or accuracy of URLs for external or third-party internet websites referred to in this book, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

A CIP record for this book is available
from the British Library

This publication is printed on acid-free paper

Designed and typeset in Scala and Scala Sans by
David Roberts, Pershore, Worcestershire

Printed in Great Britain by
CPI Antony Rowe, Chippenham and Eastbourne

Contents

	<i>List of Illustrations</i>	vi
	<i>List of Music Examples</i>	vii
	<i>Acknowledgements</i>	x
	<i>List of Abbreviations</i>	xii
	Introduction	i
CHAPTER 1	Schubert the Singer	26
CHAPTER 2	The Sea of Eternity	34
CHAPTER 3	The River of Time	59
CHAPTER 4	The Shape of the Moon	78
CHAPTER 5	The Aesthetics of Genre	113
	Resetting, Recycling: Schubert's <i>Wilhelm Meister</i>	150
CHAPTER 6	Recycling the Harper	159
CHAPTER 7	Recycling Mignon	191
CHAPTER 8	One Song to the Tune of Another	224
	Conclusion	253
APPENDIX	List of Schubert's Multiple Settings of Goethe	258
	<i>Works Cited</i>	261
	<i>Index</i>	269

Schubert the Singer

THE REPRESENTATION of performance within a musical narrative such as opera or song is a compelling phenomenon whose study clearly has an important role to play in any understanding of the complicated nature of voice in music. Temporarily, music ceases to act as a narrative or expressive tool, and instead becomes a sonorous image recognized and perceived by those within that narrative. Rather than thinking or directly expressing themselves through song, characters quote song, as if hearing it in the same way that the audience does. Not surprisingly, such a phenomenon has proved the starting-point for critical studies of voice and narrative; in just such a study, Carolyn Abbate begins with an examination of the 'Bell song' from Delibes's *Lakmé*, a narration by the opera's title character, whose 'fetishization of voice as pure sound' creates a 'phenomenal' performance, which might be loosely defined as a musical or vocal performance that declares itself openly, singing that is heard by its singer, the auditors on stage, and understood as "music that they (too) hear" by us, the theater audience'.¹

In another study of performance within opera, however, Edward Cone questions the distinction between what he describes as 'realistic' song (understood to be heard by the other characters within the drama) and 'expressive' song (portraying the character's thoughts or emotional state) by citing instances in the first act of Verdi's *La Traviata* in which music that initially works as the former subsequently returns as the latter.² For Cone, such ambiguity is natural to opera, for its characters 'live in a world of music, and they express themselves and communicate with one another in song. If it is often impossible to demarcate expressive from realistic song, that is because they interpenetrate each other.'³

Yet such 'interpenetration' raises important questions about the manner in which these characters speak, questions which apply with equal urgency to the world of accompanied song. The characters that inhabit this world, in singing 'expressively', may be understood to speak in their own voice, whereas when they sing 'realistically', they perform, temporarily adopting an artificial posture, perhaps even usurping the role of narrator in the act of quoting a voice that does not belong to them. However, if the difference between these modes of utterance is not always finely drawn, it is often because performance may occupy a more metaphorical role, in which characters disguise their own voice in such an act of 'artificial posture' which may not be explicitly intended to be perceived as such by the other characters within the drama.⁴

In an earlier study, Cone considers issues of voice as they apply to song in particular, and questions the manner in which characters speak by considering

possible readings of Goethe's *Erkönig* either as a tale recounted in its entirety by a narrator who quotes the words of the various characters (and thereby temporarily assumes foreign voices), or alternatively as uttered by a multiplicity of personae – a narrator and several characters who speak their own lines independently (each, therefore, in his own voice). For Cone, a musical setting may suggest either of these possibilities, and Schubert's setting invites a reading of the poem according to the former (a single narrator), for he 'imposed his own unity on the vocal line, binding each part to the next in a continuous melodic thread, and he confirmed this unity by the rhythmic ostinato of the accompaniment'.⁵ Certainly, the present song under discussion in this chapter could not be said to share these particular attributes, and indeed in this case the relationship between a narrator or chief protagonist and other characters, as either independent or subsidiary 'quoted' voices, is by no means straightforward. Yet the manner in which those characters are made to be understood to perform, both literally and metaphorically, ultimately affects the degree to which they are accordingly perceived to exist within the respective songs as autonomous and independent personae.

* * *

This brief introductory chapter therefore considers Schubert's setting of the ballad sung by the Harper early on in Goethe's novel *Wilhelm Meisters Lehrjahre*, known within anthologies of Goethe's poetry as *Der Sänger* (The singer) and titled that way by Schubert for his song. The poem is very much concerned with the notion of performance, and this chapter examines the degree to which Schubert's setting and his revision of it affect the way in which such performance may be understood as either metaphorical or literal. It is in some ways a lengthy and ambitious poem, describing a performance within an elaborate surrounding context, by means of a narrator and a whole cast of different characters, and Schubert's revision of the song causes the performance to be viewed in a fundamentally different manner from before. Music that initially appears to suggest the general idea or memory of performance is subsequently modified in order to create a more convincing impression of a real and perceived event as it unfolds in time.

The ballad occurs near the start of the novel, in which it is sung by the old Harper to Wilhelm and his friends at an inn, shortly after he initially meets and befriends them. In this context, the ballad goes some way toward blurring the distinction between narrator and subject, for here the old man sings directly about another bard just like himself, in somewhat similar circumstances. These circumstances are made clear in the immediate aftermath to the ballad, when the harper immediately apes that which he has just recounted: 'When the singer, having finished, grasped a glass of wine that had been poured for him and drank it down with a grateful glance at his benefactors, general delight spread throughout the company.'⁶

Was hör' ich draußen vor dem Tor,
 Was auf der Brücke schallen?
 Laß den Gesang vor unserm Ohr
 Im Saale wiederhallen!
 Der König sprach's, der Page lief;
 Der Page kam, der König rief:
 Laßt mir herein den Alten!

*What do I hear outside the door,
 What is resounding on the bridge?
 Let the song echo in our ears
 Within the hall!
 The king spoke, the page ran;
 The page came back, and the king called out:
 Let the old man inside!*

Gegrüßet seid mir, edle Herrn,
 Gegrüßt ihr, schöne Damen!
 Welch reicher Himmel! Stern bei Stern!
 Wer kennet ihre Namen?
 Im Saal voll Pracht und Herrlichkeit
 Schließt Augen euch; hier ist nicht Zeit,
 Sich staunend zu ergetzen.

*Greetings, noble gentlemen,
 Greetings, fair ladies!
 What a rich firmament! So many stars!
 Who can name them all?
 In a hall full of richness and nobility
 Close your eyes: here is not the time
 To stand staring.*

Der Sänger drückt' die Augen ein,
 Und schlug in vollen Tönen;
 Die Ritter schauten mutig drein,
 Und in den Schooß die Schönen.
 Der König, dem es wohlgefiel,
 Ließ, ihn zu ehren für sein Spiel,
 Eine goldne Kette holen.

*The singer closed his eyes,
 And sung in full voice;
 The knights looked on boldly,
 The ladies gazed into their laps.
 The king, who was very pleased,
 In order to honour him for his performance,
 Gave him a golden necklace.*

Die goldne Kette gib mir nicht,
 Die Kette gib den Rittern,
 Vor deren kühnen Angesicht
 Der Feinde Lanzen splintern;
 Gib sie dem Kanzler, den du hast,
 Und laß ihn noch die goldne Last
 Zu andern Lasten tragen.

*Don't give me this golden necklace,
 But give it to the knights instead,
 In front of whose faces
 The enemies' lances splinter;
 Give it to your chancellor,
 And let him add this golden load
 To his others.*

Ich singe, wie der Vogel singt,
 Der in den Zweigen wohnt;
 Das Lied, das aus der Kehle dringt,
 Ist Lohn, der reichlich lohnet.
 Doch darf ich bitten, bitt'ich eins:
 Laß mir den besten Becher Weins
 In purem Golde reichen.

*I sing like the bird
 Who lives in the branches;
 The song that issues from my throat
 Is reward enough.
 But if I were to ask for one thing, it is this:
 Give me a drink of the best wine
 In a chalice of pure gold.*

Er setzt' ihn an, er trank ihn aus:
 O, Trank voll süßer Labe!
 O, wohl dem hochbeglückten Haus,
 Wo das ist kleine gabe!
 Ergeht's euch wohl, so denkt an mich,
 Und danket Gott so warm, als ich
 Für diesen Trunk euch danke.

*He put it to his lips, and drank it:
 O sweet thirst-quenching drink!
 O what a blessed house,
 Where such a thing is a small gift!
 If things go well for you, think of me,
 And thank God warmly, just as I
 Thank you for this drink.*

One of the central challenges to any representation of musical performance within either opera or song lies in the need for music to be both ‘realistic’ and ‘expressive’. In the world of opera, dramatic techniques such as the use of on-stage instruments are available to establish such a distinction. In a work for single voice and piano such as Schubert’s setting of this ballad D149 (February 1815), such techniques are not available, and so the distinction must come from within the fabric of the music itself. In this particular case, however, the problem is alleviated by the fact that the singer’s performance is not quoted, but instead is merely described (‘Der Sänger drückt’ die Augen ein, / Und schlug in vollen Tönen;’); although this leaves no opportunity for the literal representation of the fully texted song that the poem suggests, it does allow the minstrel’s performance to be distinguished by the prominent use of lyrical – and textless – music.

Schubert takes advantage of this possibility at the opening of his setting with music that is set apart by what might be described as its stylistic distance, for the first twelve bars clearly owe much to the language of Mozart and Haydn (see ex. 2). Thus it is that when the opening words of the poem allude to a performance taking place outside the gates of the castle, the preceding music invites recognition as the image of that performance. The *pp* indication and the ‘in der Ferne’ direction of the first version in particular seems designed to encourage a sense of this performance being ‘draußen vor dem Tor’.⁷

With the king’s opening words, every gesture seems to reinforce the sense of the opening music as distant performance; indeed, the very way in which these words follow from a half cadence (bar 12) suggests that this performance is interrupted in mid-stream, and a further statement of this half-cadential gesture after these words (bars 15–17) gives the impression that the performer is in fact unaware of the interruption, and has simply continued performing. The identity of this music as performance is further put into perspective by the almost comic literalness with which musical gestures in the recitative represent decidedly non-musical events, as the page-boy running to fetch the singer and then returning is depicted by ascending and descending scales (bars 19 and 21–3).

When the singer introduces himself to the court, however, the narrative mode changes sharply with the onset of an aria-like passage that makes its presence felt both through radical tonal disjunction with the previous music, and through much the same sort of distinct stylistic pastiche that characterized the opening music (see ex. 3). As the singer makes this conventional (and clearly well-rehearsed) speech, he engages in metaphorical performance, practised yet ultimately artificial, even if this not necessarily apparent to those to whom the speech is addressed.

When it comes time to prepare the way for the *real* performance, however, the singer drops his mask and turns from his audience to address himself

Ex. 2 *Der Sänger* D149 (February 1815), Version A, bars 1–26

Mässig, heiter

pp (in der Ferne)
fp (in version B)

6

tr

fp *fp*

11 **Recit.**

Was hör' ich draussen vor dem Tor, was auf der Brü-cke Schal-len?

pp *fp*

16

Laß den Ge-sang vor un-sern Ohr Im Saa-le wie-der - hal-len!

f **Rasch**

20

Der Kö - nig sprach's, der Pa - ge lief;

staccato

23

der Pa - ge kam, der Kö-nig rief: Laßt mir her-ein den Al-ten!

Index

- Abbate, Carolyn 16
Agawu, Kofi 10
AIDS 253
Allgemeine Musikalische Zeitung 141
Assmayr, Ignaz 130
Austria 34
- 'Bearbeitung' / 'Fassung' distinction
 See version / setting distinction
- Beethoven, Ludwig van 1, 6
 An die Ferne Geliebte Op. 98 112 n.11
 Kennst du das Land? Op. 75 no. 1 236
 Meerestille und Glückliche Fahrt
 Op. 112 41–7, 51, 54, 56
 Nur wer die Sehnsucht kennt WoO
 134 / 1–4 230, 235–6, 250
 Piano Sonata in C sharp minor
 ('Moonlight') Op. 27 no. 2 102
 Symphony no. 3 in E flat major
 ('Eroica') Op. 55 59
 Symphony no. 5 in C minor
 Op. 67 234
- Berke, Dietrich 135, 149 n.32
Bevan, Peter Gilroy 257 n.1, 257 n.7
Biedermeier 119
Bildung 153, 155
Borsch-Supan, Helmut 56 n.3
Boyle, Nicholas 87
Brahms, Johannes 3
Brendel, Alfred 14 n.3
Brown, Maurice 7, 14 n.3, 129
- Capell, Richard 76 n.3, 111 n.1
Caplin, William 223 n.13
Charon (mythological boatman) 113
Claudius, Matthias 11
 Der Tod und das Mädchen 197
Coleridge, Samuel Taylor: *Rime of the Ancient Mariner* 35, 39, 56
- Collin, Matthäus von: *Der Zwerg* 115
Cone, Edward 16–17, 32, 255
Cranz, August 143
- dactylic rhythm in Schubert's songs 139,
 197, 203
Dahlhaus, Carl 119–29
Damocles, sword of 254
Delibes, Leo: *Lakmé* 16
Deutsch, Otto Erich 7–8, 15 n.20, 49, 156
Diana, Princess of Wales 224
Douglas, Carl: *Kung Fu Fighting* 224
Dürr, Walther 33 n.7, 137–9, 145, 168, 174,
 189
- Elgar, Sir Edward: *Enigma Variations*
 Op. 36 41
Empfindsamkeit 234
- 'Fassung' / 'Bearbeitung' distinction
 See version / setting distinction
- Fischer-Dieskau, Dietrich 64, 66, 76 n.3,
 111 n.1
Flothuis, Marius 4, 76 n.5, 220
Friedländer, Max 3, 129
Friedrich, Caspar David
 Mann und Frau den Mond
 betrachtend 102–3
 Der Mönch am Meer 35–7, 56, 102
 Zwei Männer in Betrachtung des
 Mondes 102–3
Frommann, Karl Friedrich 36–7
- Genast, Eduard 104
Genesis (Bible) 39
Georgiades, Thrasybulos 66, 75, 219
Gesamtausgabe (complete Schubert
 edition of 1897) 33 n.7, 49, 148 n.15,
 231

270 *Re-reading Poetry: Schubert's Multiple Settings of Goethe*

- Goethe, Johann Wolfgang von
Am Flusse 12, 59–75, 78, 86, III–12 n.8, 191, 255
An den Mond 12, 78–104, 106, III
An die Entfernte 68, 75
An Mignon 61, 191
Erkönig 3, 17, 253
Faust 152
Gesang der Geister über den Wassern 12, 132–46, 150
Glückliche Fahrt 38–9
Gretchen am Spinnrade 64, 152
Heidenröslein 13, 67, 89
Italienische Reise 37–8
Jägers Abendlied 12, 78, 103–11
Die Leiden des Jungen Werthers 82
Meerestille 12, 34–56, 59, 75, 102, 106, 141
Mahomets Gesang 150–1
Der Musensohn 68, 75
Nähe des Geliebten 61, 74, 130, 191
Venetian Epigram no. 8 113
Wilhelm Meisters Lehrjahre 12–13, 14 n.7, 16–32, 150–7, 159–89, 191–222, 224–50, 253–6
An die Türen will ich schleichen 12, 156, 160–2, 175, 182, 188–9
Heiß mich nicht reden 12, 156, 192–214, 216, 221–2, 231, 240, 246, 248, 253–6
Kennst du das Land? 155–6, 162, 192, 236–7
Nur wer die Sehnsucht kennt 12–13, 155–6, 160, 162, 189, 192, 222, 224–50, 253–6
Der Sänger 8, 12, 16–32, 154, 156, 159
So laßt mich scheinen 12, 156, 192–3, 195–6, 211–22, 231–2, 240, 248, 253–6
Wer nie sein Brot mit Tränen aß 7, 12, 156, 160–2, 175–89
Wer sich der Einsamkeit ergibt 12, 156, 160–78, 182–9
- Wilhelm Meisters theatralische Sendung* 231
Willkommen und Abschied 68
- Goldschmidt, Harry 153
Göllner, Theodor 46, 57 n.12, 57 n.20
Grillparzer, Franz: *Ständchen* 143
Grob, Therese 63, 76 n.5
- Hallmark, Rufus 75 n.2
Handel, George Frederick 131
Harper 12–13, 15 n.20, 16–32, 150–7, 159–89, 196, 224–50, 253–6; *see also under* Goethe, Johann Wolfgang von
Goethe: *Wilhelm Meisters Lehrjahre*, and Schubert, Franz: *Wilhelm Meister settings*
- Haydn, Franz Joseph 19
Heine, Heinrich 119, 130, 143, 152–3
Die Heimkehr 153
Am Meer 115, 145
Hilmar, Ernst 143–5
Hirsch, Marjorie 33 n.4
Hoffmann, Ernst Theodor Amadeus 234
Holländer, Hans 4–5, 66
Hölty, Ludwig 11
An den Mond 79, 102
homosexuality, Schubert's possible 76 n.5
Hüttenbrenner, Anselm 130
- I'm Sorry, I Haven't a Clue* (BBC radio show) 224
- Italy
Goethe's journey to 37–8, 82, 103
as homeland of Mignon and the Harper 154, 195–6
Ludwig Richter's residence in 154
- Jackson, Timothy 55
John, Sir Elton: *Candle in the Wind* 224–5
Johnson, Graham 67
- Kayser, Phillip Christoph: *An den Mond* 81–2
Kerman, Joseph 115, 119, 130, 145–6

- Kieß, Martina 234
 Kleist, Heinrich von 36
 Klopstock, Friedrich 11
 Körner, Theodor 11
 Sängers Morgenlied 75 n.1, 191
 Kosegarten, Ludwig 11
 Kramer, Lawrence 46, 57 n.20, 58 n.22,
 100–2, 174, 189, 251 n.7
 Kramer, Richard 2–3, 5–7, 10, 68–70,
 152–3
 Kügelgen, Marie Helene von 36
 Kupelwieser, Leopold 254
- Laitz, Stephen 148 n.14, 190 n.12
 Larsen, Jens Peter 251 n.7
 Laßberg, Christel von 82–7
 Leipzig University 60
 Lewin, David 76–7 n.12
 Lienhard, Johanna 234
 Liszt, Franz 3
 Wilhelm Meister settings 155
 Litterick, Louise 153
- Mandyczewski, Eusibius 33 n.7, 231
 Marston, Nicholas 112 n.11
 Mass (liturgical) 2
 Matthisson, Friedrich von 11
 Mayrhofer, Johann 11, 13, 114–15, 256
 Abendstern 114–15, 255
 Alpenjäger 113–15
 Am Strome 59, 67
 Auflösung 114, 255
 Gärtner 113
 Gondelfahrer 113–29, 133, 141, 143,
 145–6, 255
 Liedesend 159
 Schäfer 113
 Schiffer 113–15
 Der Sieg 114, 255
 McKay, Elizabeth Norman 257 n.7
 McPherson, James 159; *see also* Ossian
 McQuattie, Sheila 4
 Melville, Herman: *Moby-Dick* 34
- Mendelssohn, Felix: *Meerestille und
 Glückliche Fahrt* Op. 27 41
 Mies, Paul 5, 251 n.16, 251 n.18
 Mignon 12–13, 150–7, 191–222, 224–50,
 253–6; *see also* under Goethe, Johann
 Wolfgang von: *Wilhelm Meisters
 Lehrjahre*, and Schubert, Franz:
 Wilhelm Meister settings
 Mohammed (prophet) 150–1
 Monroe, Marilyn 224
 Mozart, Wolfgang Amadeus 19
 Mozatti, Josef 130
 Müller, Wilhelm
 Die Schöne Müllerin 60, 152
 Am Feierabend 191
 Winterreise 143, 152, 256
 Auf dem Flusse 67–8
 Der Leiermann 161
 Muxfeldt, Kristina 66, 77 n.17
- Nägeli, Hans Georg 139
 Naples 37
Neue Schubert-Ausgabe 3–4, 11, 49, 76 n.6,
 77 n.14, 189
*New Grove Dictionary of Music and
 Musicians* 7
 Newbould, Brian 1
 Newcomb, Anthony 76–7 n.12
 Notley, Margaret 145
- Ossian 11, 159; *see also* McPherson,
 James
 Lorma 15 n.22
- Palestrina, Pierluigi da 2
 Peters edition of Schubert songs
 See Friedländer, Max
 Pierrot (clown) 254
 Platen, Karl August Graf von: *Du liebst
 mich nicht* 115
 Poos, Heinrich 47, 57 n.20, 58 n.22
 Prometheus (mythological demigod) 159
 Pyrker, Johann Ladislaus 11
 Die Allmacht 130–1, 133, 141, 145

272 *Re-reading Poetry: Schubert's Multiple Settings of Goethe*

- Randhartiger, Benedikt 250 n.1
- Reed, John 77 n.20, 251 n.7
- Reichardt, Johann Friedrich
Am Flusse 66
An den Mond 80, 101
Jägers Abendlied 104
Meerestille 41
Wilhelm Meister settings 155
Nur wer die Sehnsucht kennt 235
- Reichert, Sybille 233
- Reil, Johann Anton Friedrich: *Das Lied im Grünen* 256
- religion, Schubert's attitude to 56, 131
- Rellstab, Ludwig 153
Auf dem Strom 59, 67
- Richter, Adrian Ludwig: *Heimkehrender Harfner* 154
- Rosen, Charles 64
- Salieri, Antonio 14 n.8, 130
- Salis-Seewis, Johann Gaudenz von 11
In's stille Land 225–32, 236, 248–50, 253
- Sams, Eric 7
- Scarborough Fair (folk ballad) 224
- Schiller, Friedrich 11
An die Freude 236
Das Geheimnis 75 n.1
Der Jüngling am Bache 5–6
Musenalmanach (1796) 38
Der Taucher 7
- Schlechta, Baron Xaver von:
Fischerweise 77 n.19
- Schmidt von Lübeck, Georg Philipp:
Der Wanderer 197
- Schmied, Wilhelm 56 n.3
- Schochow, Maximilian and Lily 77 n.14
- Schönkopf, Käthchen 61
- Schubert, Franz
Abendstern D806 114–15, 255
Die Allmacht D852 & D875A
 130–1, 133, 141, 145
Der Alpenjäger D524 114–15
Am Flusse D160 & D766
 12, 59–75, 78, 111–12 n.8, 191, 255
Am Strome D539 59, 67
An den Mond (Goethe) D259 & D296
 12, 78–103, 106, 111
An den Mond (Hölty) D193 & D468
 79, 102
An die Entfernte D765 68, 75
An Mignon D161 61, 191
Auf dem Strom D943 59, 67
Auf dem Wasser zu singen D774 119
Auflösung D807 114, 255
Du liebst mich nicht D756 115
'Ellen' songs D837–9 152
Erlkönig D328 3, 17, 253
Fierrabras D796 253
Fischerweise D881 77 n.19
Das Geheimnis D250 & D793 75 n.1
Gesang der Geister über den Wassern
 D484–D714 12, 132–46, 150
Gondelfahrer D808 & D809
 113–29, 133, 141, 143, 145–6, 255
Grab und Mond D893 146
Gretchen am Spinnrade D118 64, 152
Heidenröslein D257 13, 67, 89
Jägers Abendlied D215 & D368
 12, 78, 103–11
Der Jüngling am Bache D30–D638 5–6
Lied (In's stille Land) D403 225–32, 236,
 248–50, 253
Das Lied im Grünen D917 256
Liedesend D473 159
Lorma D327 & D376 15 n.22
Mahomets Gesang D549 & D721 150–1
Meerestille D215A & D216
 12, 34–56, 59, 75, 102, 106, 141
Mein Gebet (poem) 254
Moment Musical in A♭ major
 D780/6 255
Der Musensohn D764 68, 75
Nachthelle D892 143
Nähe des Geliebten D162 61, 74, 130,
 191

- (Schubert, Franz *continued*)
- Sängers Morgenlied D163 & D165
75n.1, 191
- Der Schiffer D536 114–15
- Die Schöne Müllerin D795 60, 152
Am Feierabend 191
- Schwanengesang (Heine and Rellstab
settings) D957 119, 130, 143, 145,
152–3
Am Meer 115, 145
- Der Sieg D805 114, 255
- Ständchen D920 143
- String Quartet in D minor (*Death and
the Maiden*) D810 254
- String Quintet in C major D956 145–6
- Der Taucher D77 / III 7
- Der Tod und das Mädchen D531 197
- Der Wanderer D489 197
- Wilhelm Meister settings 12–13, 16–32,
150–7, 159–89, 191–222, 224–50,
253–6
An die Türen will ich schleichen
D479 12, 156, 160–2, 175, 182,
188–9
Heiß mich nicht reden D726 &
D877 / 2 12, 156, 192–3, 196–214,
216, 221–2, 231, 240, 246, 248,
253–6
Kennst du das Land? D321 156, 162,
192, 236–7
Nur wer die Sehnsucht kennt
D310–D877 / 4 12–13, 156, 160,
162, 189, 192–3, 222, 224–50,
253–6
Der Sänger D149 8, 12, 16–32, 154,
156, 159
So laßt mich scheinen D469–D877 / 3
12, 156, 192–3, 196, 211–22, 231–2,
240, 248, 253–6
Wer nie sein Brot mit Tränen aß
D480 / 1–3 7, 12, 156, 175–89
Wer sich der Einsamkeit ergibt D325 &
D 478 12, 156, 163–78, 182–9
Willkommen und Abschied D767 68
- Winterreise D911 143, 152, 256
Auf dem Flusse 67–8
Der Leiermann 161
Der Zwerg D771 115
- Schumann, Robert 3
Wilhelm Meister settings 14 n.7, 155
- Schwarmath, Erdmute 96, 112 n.9,
147 n.6
- Scott, Sir Walter: *The Lady of the Lake* 152
- Sehnsucht 155, 195, 224–50
- Seidl, Johann Gabriel
Grab und Mond 146
Nachthelle 143
setting / version distinction
See version / setting distinction
- Sicily 37
- Snyder, Lawrence 158 n.6
- Solomon, Maynard 76 n.5
- Sonnleithner, Leopold 142–3
- Spaun, Josef von 15 n.26, 109, 190 n.15
- Steblin, Rita 76 n.5
- Stein, Charlotte von: *An den Mond* 82–7,
103
- Stein, Jack 158 n.8, 233, 249
- Sternfeld, Frederick III n.2
- Stolberg, Friedrich Leopold Graf zu
Stolberg-: *Auf dem Wasser zu
singen* 119
- Stravinsky, Igor: *The Rite of Spring* 1
- Styx (river) 113
- syphilis, Schubert's contraction of 253–6
- Titanic (ship) 38
- Tomášek, Václav: *Meerestille* 41
- tuberculosis, Goethe's contraction of 61
- Umlauf, Victor von 142
- Urmoneit, Sebastian 234
- Venice
Grand Canal 113
St. Mark's Cathedral 114, 118
- Verdi, Giuseppe: *La Traviata* 16
- version / setting distinction 7

274 *Re-reading Poetry: Schubert's Multiple Settings of Goethe*

- Vienna 41, 254
 Court Chapel 250 n.1
 International Schubert Congress,
 1928 5
Vogl, Johann Michael 1
Vogl, Kunigunde 1
- Wagner, Heinrich Leopold: *An den
 Mond* 81–3
Wartensee, Xaver Schnyder von 13
water-imagery in Schubert's songs
 46–7, 63, 70, 77 n.19, 99, 115, 137–41,
 145, 151
- Weimar 82, 103
Werner, Theodor 251 n.18
Westminster Abbey 224
Wolf, Hugo 3
 Wilhelm Meister settings 14 n.7, 155
- Youens, Susan 7, 115
Young, Edward: *Night Thoughts* 36
- Zelter, Carl Friedrich 250 n.6