

Mid Term Paper:
Franz Schubert and Die schöne Müllerin

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Franz Schubert

Franz Schubert is one of the last classical composers and the first Romantic composers in his time. He was a very wonderful prolific writer whose works are very successful, still frequently performed today. Franz Peter Schubert was born on January 31's, 1797, in Himmerlpforgun, Austria. From a young age, his life was enriched in music and filled with passion.

Schubert was a gifted kid and quite talented in music. He was good at voice, violin, piano and organ and at an early age joined the Royal Court Chapel Choir to later become a Vienna boy. While enrolled at Stadtkonvikt, he was taught by organist Wenzel Ruzicka and was considered a genius by composer Antonio Salieri. Within a few years he became the leader of the students orchestra and the conductor in Ruzicka's absence. As he grew older, he left choir and music college but continued training with Salieri. Three years later he would go to teachers college become a schoolmaster while continuing his practice and passion of composing.

By 1814, Schubert composed many piano pieces, string quartets, a symphony and a two act opera. Over the next two years Schubert he continued writing and published his very first two Lieds including the well recognized piece "Erlkönig". With these works, Schubert is credited largely with creating the genre of German Lied. Using the poetry of Johann Wolfgang von Goethe, Schubert would put the words in musical form and represent this new genre.

In 1818, he would leave music education and begin his career pursuing music full time. Continuing to gain popularity while influencing the music of his time. However even with his recognition for wonderful new works and genres, his non traditional writing would prove hard

for him to receive publishing. As a result, in 1812 Schubert started writing music and publishing it on a subscription basis. These songs would be harmonious songs, as well as dances for the people. The Concert parties called, “Schubertiaden” would soon be held frequently at the homes of the rich as a result.

Schubert had many successes in his writings but unfortunately would almost always be penniless. In 1822, Schubert becomes sick with syphilis as a result of his financial need left unmet. However even in sickness, he will continue his writings that include the song cycle “Die Schöne Müllerin” by Wilhelm Müller. Unfortunately for Schubert, it wouldn't be until after his death that he would be credited with the great work and musical abilities tone recognized.

Schubert will always be known for the musical genius he was as well as the ingenious creator with the ability to adapt to any form. Schubert left left behind over 500 voice contributions, and produced such beautifully rich harmonies for a variety of genres. His achievements would go on to influence many great Lied composers such as Robert Schumann, Johannes Brahms and Hugo Wolf and others such as Anton Bruckner and Gustav Mahler. Lastly he will be known and recognized for bridging classical and romantic music.

Wilhelm Müller

Wilhelm Müller was inspired with great admiration of the greeks. He admired them most for their fight for independence from the Turks. This struggle is something he related to, that is seen and still remembered in poetry. Born in 1794, he would live until 1827. Müller first went to school in 1812 for the classical study of philosophy in Berlin. One year later he would join the

Russian Army, and after his service for a year would soon return after in 1814 to the town where he was raised, Dessau.

Wilhelm Müller published his first poems in 1816 in a volume called *Bundesblüten* that would be mainly written against the french. In 1817 after finishing his studies in Berlin he would be privileged to travel through intellectual circles known for many greats such as Grimms and Brentano. It would be in 1818 that he would stop in Italy and stay a while; where he began to feel more liberal and felt less hatred towards the french people.

After returning to sack, because of his un-granted stay in Italy, he would be forced to leave the circle and return to his homeland of Dessau in 1821. This is where he would publish the first of his folksy poems. Being friends with the duke Leopold Friedrich, he was given many great opportunities such as librarian of the court library and where in 1824, he would become counsellor.

In 1824, Müller had his poetic breakthrough; the *Waldhornisten* poems that would include *Winterreise* and *Die Schöne Müllerin*. These simple poems about a longing for freedom and home would display a strong criticism of the time. Almost every poem in his set would become very popular and be set to music. After this, Müller would be considered famous and shortly visit Rhine. During the rest of his time, he would then get to work with some of the greatest poets and authors of his time such as Hauff, Heine, Kerner, Sclegel and Uhland.

Poem Analysis: Wöhin - Where to?

Wöhin?

Mäßig

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So frisch und wunderhell.

Ich weiß nicht, wie mir wurde,
Nicht, wer den Rat mir gab,
Ich mußte [auch](#) hinunter
Mit meinem Wanderstab.

Hinunter und immer weiter
Und immer dem Bache nach,
Und immer [frischer](#) rauschte
Und immer heller der Bach.

Ist das denn meine Straße?
O Bächlein, sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.

Was sag' ich denn [vom](#) Rauschen?
Das kann kein Rauschen sein:
Es singen wohl die Nixen
[Tief](#) unten ihren Reihn.

Laß singen, Gesell, laß rauschen
Und wandre fröhlich nach!
Es gehn ja Mühlenräder
In [jedem](#) klaren Bach.

2. Where to?

Moderate

I hear a brooklet rushing
right out of the rock's spring,
Down into the valley it rushes,
so fresh and wondrously bright.

I know not, how I felt this,
nor did I know who gave me the idea;
I must go down
with my wanderer's staff.

Down and always farther,
and always the brook after;
and always crisply rushing,
and always bright is the brook.

Is this then my road?
O, brooklet, speak! Where to?
You have with your rushing
entirely intoxicated my senses.

Why do I speak of rushing?
That can't really be rushing:
perhaps the water-nymphs
are singing rounds down in the deep.

Let them sing, my friend, let it rush,
and wander joyously after!
Mill-wheels turn
in each clear brook.

In this poem, it speaks of possibility and excitement. The river has become his friend, someone he can confide in and fills his mind with curiosity and the desire to follow. This brook becomes his road in which he feels security and certainty. The thought of where it could lead intoxicates him and he feels the need to follow it ever down to the mill. Where to? in this piece he asks just that and decides to follow the brook leading him downward joyously.

Poem Analysis: Die leibe Farbe - The Favourite Colour

Die liebe Farbe.

Etwas Langsam

In Grün will ich mich kleiden,
In grüne Tränenweiden:
Mein Schatz hat's Grün so gern.
Will suchen einen Zypressenhain,
Eine Heide von grünen Rosmarein:
Mein Schatz hat's Grün so gern.

Wohlauf zum fröhlichen Jagen!
Wohlauf durch Heid' und Hagen!
Mein Schatz hat's Jagen so gern.
Das Wild, das ich jage, das ist der Tod;
Die Heide, die heiß ich die Liebesnot:
Mein Schatz hat's Jagen so gern.

Grabt mir ein Grab im Wasen,
Deckt mich mit grünem Rasen:
Mein Schatz hat's Grün so gern.
Kein Kreuzlein schwarz, kein Blümlein bunt,
Grün, alles grün so rings und rund!
Mein Schatz hat's Grün so gern.

16. The Favorite Color

A bit slow

I want to clothe myself in green,
In green weeping willows,
My dear likes green so much.
I'll search for a grove of cypresses,
For a field of green rosemary:
My dear likes green so much.

Good luck with the jolly hunt,
Good luck through field and thicket,
My dear likes hunting so much.
The quarry I'm hunting is called death
The heath is called love's misery.
My dear likes hunting so much.

Dig me a grave in the meadow,
Cover me with green turf,
My dear likes green so much.
No black cross, no colourful flowers,
Green, everything green all around!
My dear likes green so much.

In this poem, there is an obsession that has developed. Expressed through the colour green, a symbol of something he loves and hates. He wishes first to please his dear in the first stanza, wanting to be made of green for her. In the second stanza, the hunt is the hunter that his love is hunting. He wishes her luck but is bitter as her hunt has lead him to misery. And so in the last stanza, the continued growth of obsession with green leaves him to emptiness that he feels only green can fill. Green - what he believes his dear likes, a symbol of the hunter. The favourite colour has turned most hatred and the green of the ribbon is now the green of the hunter that his dear loves so much.

Musical Analysis: Wohin & Die liebe Farbe

The musical texture of the brook is clear in Wohin. As the text calls to the brook, the piano reflects it perfectly with the repetitive triads in the right hand that continue throughout the piece.

The first system of the musical score for 'Wohin' consists of three staves. The top staff is the vocal line in G major, 2/4 time, with the lyrics 'Ich hört' ein Bächlein rauschen wohl'. The middle staff is the right-hand piano accompaniment, featuring a continuous pattern of eighth-note triads. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line. The tempo is marked 'pp' (pianissimo).

This piece is played in a major, playing with minor during moments of questioning (addition of D# raising inflection of a question)

Also with rise of question, it something to the note that the left hand changed patterns and double the vocal line an octave lower, almost helping to persuade him.

The second system of the musical score continues the vocal line with the lyrics 'Hinunter und immer weiter und'. The piano accompaniment continues with the same triad pattern in the right hand. The left hand changes its pattern, doubling the vocal line an octave lower. The key signature changes to G minor for the phrase 'immer weiter und'.

And again with the question "where to?"

The third system of the musical score features the vocal line with the lyrics 'Strasse? O Bächlein sprich wo hin? wo hin? sprich wo...'. The piano accompaniment continues with the triad pattern in the right hand. The left hand continues to double the vocal line an octave lower. The key signature returns to G major for the phrase 'wo hin? sprich wo...'. The score is numbered 'F. S. 791.' at the bottom.

Just as this piece began it calmly ends with the Miller frolicking down with it as if fading into the distance together,

nach, fröh - lich nach, fröh - lich nach. _____

The image shows a musical score for the end of a piece. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with lyrics: "nach, fröh - lich nach, fröh - lich nach." followed by a long horizontal line. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

In Die leibe Farbe something to pay attention to is the repetition of one note most attribute to the obsession that the miller has now developed in the colour green. Thought the entire piece this note is played as a steady repetition and a constant reminder.

In Grün will ich mich
Wohl - auf zum fröh - li - chen
Grabt mir ein Grab im

klei - - - den, in grü - ne Thrä - nen - wei - - - den: mein
Ja - - - gen, wohl - auf - durch Haid' und Ha - - - gen! mein
Wa - - - sen, deckt mich mit grü - nen Ra - - - sen: mein

The image shows a musical score for the song "Die leibe Farbe". It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "In Grün will ich mich Wohl - auf zum fröh - li - chen Grabt mir ein Grab im klei - - - den, in grü - ne Thrä - nen - wei - - - den: mein Ja - - - gen, wohl - auf - durch Haid' und Ha - - - gen! mein Wa - - - sen, deckt mich mit grü - nen Ra - - - sen: mein". The piano accompaniment features a steady, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a *pp* dynamic marking.

There is one clear chromatically descending line that really sticks out quick beautifully to show the unsettled slow heart wrench before the note returns 'home' to the 1

Grün so gern, mein Schatz hat's Grün so gern.
 Ja - gen so gern, mein Schatz hat's Ja - gen so gern.
 Grün so gern, mein Schatz hat's Grün so gern.

At the end of the piece, it ends at it begins and settle on B in the bottom hand with a sense of defeat.

Wohin - Conception

Understanding the place that the Miller is at in this part of the cycle is key to knowing how this song should be performed. At this time, he is at the beginning of the journey. All of his thoughts and ideas are fresh and pure in this moment as they are all new and exciting to him.

I believe that this song should be performed with a very energetic stage presence. This excited energy fleeting wondering what to do next; being overwhelmed while excited for what is about to come with much anticipation. As if “water nymphs” has intoxicated you.

Throughout the piece there is a conversation that takes place with the brook and the Miller. Although an inanimate object, the brook is his friend and he's willing to trust and follow it. At the start of the piece, the miller is excited at the back of their mind. This idea and feeling should come forward and slowly overtake them by the end. This progression is necessary and a story must be visible through the artist.

For the type of piece that it is, a more intimate setting would be appropriate rather than large stage. With such intimate personal conversation, little nuances and vocal inflections are crucial to really bring this story to life, so much can be done with the proper inflections taken into consideration.

Movement in this piece I would keep quite simple, using the face, and eyes mainly to portray the conversation taking place in the Millers head between himself and the brook. With the end of the piece directing him down the brook, taking steps forward, or down stairs I could see being very visually impactful and a strong connection to the journey that is taking place.

Overall, this is still the beginning and should be light, energized, excited and fresh. Like that of a child who is excited and tentative with the idea of something new and unknown.

Die liebe Farbe - Conception

In this piece, there is a very different atmosphere that has taken shape. At this point in the song cycle the miller is at a point of breaking. The thought in the mind of the artist is one that should be completely enveloped and obsessed on the main idea that is posed in the piece - the colour green.

At this point in the cycle, after finding out his true love does not love him, there are three feelings that pass through with each verse. First sadness, for he is not loved back by the maiden who loves the colour green so much, the second verse then is the bitterness of who is attached to the colour green - a hunter. The maid is chasing a hunter and so he now hunts death - he hates the hunter and this most favourite colour. Lastly, in the last verse I think the miller has lost himself. He is crazed over this colour, "everything green!" it is the height of song, and the breaking point, he from then on after will hate the colour green. The most favourite colour turned most hatred.

I feel as though this piece should be very focused on a place, someone lost in thought - a thought tormenting them. There should be a deep contemplation occurring while holding onto one main idea that does not change. Still over the piece there is a progression that must be clear however overall, in the shoes of the Miller this piece should be performed as someone who is empty, trying to be what they are not and knowing they are not.

Until the work “alles grün!!” I believe movements should be minimized. This is an intimate piece, and using facial expression and eyes to show the inner thoughts is plenty.

Interpretations of Wohin

Version 1: Maria Grever (<https://www.youtube.com/watch?v=7rKEAfrXull>)

Singer should have more legato phrasing could be approached, wonderful job of acting. Each question and thought is clearly expressed. Can be a tad “bouncy at times”. Pianist represents a very quick flowing river, at time however a bit loud. Dynamics however are very well carried out and thought out in the phrasing. Tempo is very very steady and even through the repetitive notes. Very rounded phrasing really feels secure with the singer. Atmosphere created is very bright. Downhill brook is definitely felt with the tempo chosen. Can feel a bit rushed at times. Phrasing is a bit broken at times, a legato line is needed, but I do applaud the pianist. There are many moments with very appropriate character changes that worked well with the singer. Text Colour is quite nice, there are moments that really stand out. however I find there can be more intimate moments. Much of it is quite grand and sung out making it hard to build anywhere. Performance overall is very sweet and quick however with the broken lines in the vocal melody and rushed tempo, some beautiful moments are missed. The artistry of the singer however is shown through her story telling which is easy to follow and clear.

Version 2: Dietrich Fischer-Dieskau (https://www.youtube.com/watch?v=Ug6pLL_C6xk)

Singer is very legato and even toned and really suits this style. Pianist keeps a very even simple piano accompaniment. Although staying very well at the same tempo and volume, he

does a great job of just giving enough to really compliment the singer. Even so, it seems as though he could bring it even further still without taking away from the performance.

Atmosphere created gives the feeling that the miller is on a stroll, it is quite lovely and easy.

Phrasing is very appropriate, can perhaps move a little more, even so the phrasing does build each time to climatic parts and really flows into the next line. Text Colour is well done here, importance is clearly put on the right words and the story although we cannot see him, you can clearly feel his intent which leads to great story telling.

Version 3: Andreas Schmidt (<https://www.youtube.com/watch?v=3ADq22XWqXY>)

The singer has a beautiful clear voice. Quite light and young in sound that makes him sound like he is in a dream. For excited parts in the song the fullness of his voice that he has is used very well. Pianist plays a very beautiful clear river that really flows quite beautifully, the top and bottom hand really play off of each other at different parts of the song. He also really builds and changes colours with the singer. Atmosphere that atmosphere is a very relaxed one that carries the listener along very easily. Phrasing is very tasteful and works well between the voice and the piano. His phrases carry very well between the lines and expression and never get dropped. Text Colour is used very well. There could be a bit more emphasis on certain words however overall he is really well at tone painting and changing the colour of his voice suitable to the events in the song. The performance seems like a very honest small gathering that really suits the contents of the song. Very tender and easy sounding.

Version 4: Rudolf Schock (<https://www.youtube.com/watch?v=5fqdl1EXqZ0>)

Singer has a beautiful tone however does not carry through a strong legato line. at time its feels a bit bouncy however I do applaud his energetic sound. Pianist does a good expressive take but I feel as though the first beat is really heavy and takes away from the wondrous brook. Atmosphere could be improved by allowing for more variation and simplicity to the music. The music still feels as though it is "being sung". Phrasing in the piano could be extended past the bar line, with less of a rocking feel. as can the singer so is bouncy at times. Text Colour is really great towards climatic parts and there is a great energy driven throughout the piece The performance overall is probably to a bigger group and an energetic one. It feels very happy and upbeat bowler could be felt more intimately I feel.

Interpretations of Die Lieb Farbe

Version 1: Dietrich Fischer (<https://www.youtube.com/watch?v=OGE7VV203JA>)

Singer has a very beautiful tone, the feelings he portrays are clearly felt through his voice such as the sadness, and moments where the obsession comes through. Pianist has a beautiful touch to the piano. The balance and lines that he chooses to show are very tasteful. The never ending repeated note is really hidden beautifully while cleanly and evenly coming through where the obsession increases. Atmosphere A very still and quiet intimate feeling is created between the singer and pianist. Its very effect for the few moments that are really stretched and louder in dynamics. Phrasing is very smooth and he has great control of his voice, very noticeable in the last phrase. Text Colour is very well done. The words here control the dynamics for the artist and he portrays them very well. Performance is very well done, however the place they started versus

the place the song ended almost seemed like the same place and more character development I think can be added.

Version 2: Jonas Kaufmann (<https://www.youtube.com/watch?v=hrctYwJSnXc>)

Singer does a lovely take however I feels as though there is almost too much variation and “playing” occur ing with his voice. Pianist really drives the obsession. In the second phrase I enjoy how prominent they make it - at times, I find the sound however to be thin and with there was more fullest with the lower range. Atmosphere is very unsteady and seems to wave quickly between colours. Phrasing is broken for stylistic reasons however I think that it is take away slightly. There should be a greater sense of line throughout the piece. Text Colour is almost over done at time, but overall it is felt that he is really trying to make each word important.

Performance seems like that of a very artistic one that is very felt through. I feel like with this song perhaps a bit less could be more. However for a live performance is still beautifully done.

Version 3: Markus Schäfer (<https://www.youtube.com/watch?v=C232IVBRA6c>)

Singer has beautiful voice that fills the space, I enjoy his “take” on the song.

Pianist I really enjoy the effort the pianost puts into revealing certain lines and the timing in which they do so. It is very expressive, however could be pulled back slightly.

Atmosphere Phrasing is not bad, in the space it sounds quite nice however I feel could be brought even further. Text Colour is not felt as much as it could be, I find that there the story is not quite told. Performance is overdone, there could be much more put into the story of the piece.

The embellishments are interesting however I feel take away from the performance.

Version 4: Anton Dermota (<https://www.youtube.com/watch?v=4UuJHiwwOB0>)

Singer has a beautiful clear lyric voice that works well in this style. Pianist I feel doesn't match well with the singer, it feels quite choppy and like it does not have a sense of going anywhere at times. The atmosphere feels different between the piano and the vocalist. At times it is really beautiful and there are stunning moments, but i wish to hear more of them.

Phrasing could be felt more and directed to a point. he has a great legato however I feel at times the energy is lost and should continue to be driven forward.

Text Colour is done quite well however could be felt much more throughout the telling of the story. Performance Is beautiful at times but overall something doesn't feel unified. At the same time as well I feel as though it drags behind too many times at the ends of phrases.

Wöhin

The reason for this selection is quite direct. The lyrics to *Wöhin* describes a running brook rising by. The lyrics give the feel of a bright colourful setting with movement and life. This is also reflective in the music where the piano sounds as though there is running water with a rocking pattern. In the song it also mentions water Nymphs singing and the joyful flowing of water to continue. I feel the movement of them dancing to music of this piece is reflected well in the image in what is clearly depicted a beautiful spring day.

Die Liebe Farbe

The reason for this image selection is the empty lost feeling it evokes. The favourite colour 'green' is the most prominent in this image and clearly relates to the lyrics of the work. Overall the music evoked a very calm and static feeling. The music is fluid and almost haunting along with its lyrics that speak of wishing for death. The green weeping willow known for its sombre looks is the perfect imagery for the song as they wish to be covered in the green grass. The bench facing away is also evocative and is associated to the longing feeling they have as they look out thinking of their lover.

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Score:

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