

A GUIDE TO FRANZ SCHUBERT'S RELIGIOUS SONGS

by

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Preface

Few scholars have chosen to study Franz Schubert's religious songs. Indeed, the general public may believe that *Ave Maria* is the only religious song that Schubert ever wrote. Some musicians may be familiar with *Die Allmacht*, *Litanei auf das Fest Aller Seelen*, and some of the songs with biblical texts. Few musicians, including performers and voice teachers, are acquainted with the entire body of Schubert's religious songs. Why is it that these songs are not popular? In general, several hundred of Schubert's songs are typically overlooked by musicians and, therefore, by their audiences. Art song, in general, has been losing its popularity in our culture. These unpopular songs may, however, be worthy of attention. As Brahms once wrote, "There is not a song of Schubert's from which one cannot learn something."¹ We need to find the value in Schubert's religious songs, and the good news is that they have good potential to be heard if we find their place in religious venues. This project is an attempt to introduce to Schubertians, singers, voice teachers, and especially church musicians the importance and value of Schubert's religious songs and to give practical ideas on how to use them in performance, worship, and voice studios.

A composer writes sacred music for a reason. When the composer is apparently not devoted to religion, one wonders what that reason might be. Although it is known that Schubert was not as devoted to Christianity as Mendelssohn and Bruckner, he used religious themes in his many of his songs and compositions. And in fact he composed religious songs throughout his life, many of them during his student days and early

¹ Siegbert Salomon Prawer, ed., *The Penguin Book of Lieder* (Harmondsworth, Middlesex: Penguin Books, 1996), 33.

compositional period. This study describes how his family and educational background, seen in its historical context, sparked his creative talent for religious songs.

Forty-one of Schubert's songs can be labeled religious, not a small number when measured against his body of song composition. It is significant, however, that scholars do not deal separately with his religious songs. Most of the studies of his religious music focus upon the six Masses, especially the first four masses written between 1814 and 1816. Few scholars even mention Schubert's religious songs, and those who do describe only a few of them, concentrating upon the entire body of Schubert's songs. This study will offer an overview of Schubert's religious composition while focusing on his religious songs.

To accomplish the purpose of this study, Schubert's religious songs will be categorized into three groups: 1. Songs with texts drawn from the Bible; 2. Songs of biblical and spiritual inspiration; and 3. Songs on texts of spiritual salvation or freedom from death or suffering. Each category includes exemplary songs that will be studied in depth. These songs demonstrate unique characteristics, not normally found in the composer's secular song.

Table of Contents

Acknowledgements	iv
Preface	v
List of Musical Examples	viii
List of Tables	ix
Chapter 1 Schubert's Religious Life	1
Chapter 2 Schubert's Church Music	14
Chapter 3 Schubert's Religious Songs	25
Conclusion	77
Bibliography	79

List of Musical Examples

1.	Franz Schubert, <i>Evangelium Johannis</i> mm. 22–29	40
2.	Schubert, <i>Das grosse Halleluja</i> , mm. 1–5	46
3.	Schubert, <i>Glaube, Hoffnung und Liebe</i> , mm. 79–87	50
4.	Beethoven, <i>Der Wachtelschlag</i> , mm. 1–4	52
5.	Schubert, <i>Der Wachtelschlag</i> , mm. 1–3	53
6.	Schubert, <i>Die Allmacht</i> , mm. 57–64	58
7.	Schubert, <i>Verklärung</i> , mm. 36–41	72
8.	Schubert, <i>Vom mitleiden Mariä</i> , mm. 1–6	75

List of Tables

1. Schubert's Songs with Texts Drawn from the Bible	32
2. Schubert's Songs of Biblical and Spiritual Inspiration	42
3. Schubert's Songs of God in Nature	51
4. Schubert's Songs on Texts of Spiritual Salvation or Freedom from Death or Suffering	64
5. Schubert's Novalis Settings	67

CHAPTER 1

SCHUBERT'S RELIGIOUS LIFE

Was Schubert religious? Let us begin by defining the word “religious.” The *Merriam-Webster* dictionary defines it as: “relating to or manifesting faithful devotion to an acknowledged ultimate reality or deity.” If a Catholic has to faithfully devote his or her life to God to be called “religious,” Schubert maintained some distance from that kind of life after his youth. If we examine the songs that Schubert composed to devotional texts, however, there is evidence that he retained his Christian faith throughout his life. Early religious experiences in his family and school laid a foundation of belief that affected him throughout his life. His early experiences, however, left both positive and negative impressions. People he encountered during his youth played important roles in forming his faith and attitudes toward the institutional church. It is clear that his negative opinion tended to intensify as he grew older. This is perhaps why most of his religious songs were done early in his compositional years. Yet a few references from Schubert’s own writing and the testimony of his close friends help us understand that he did not discard his beliefs. He maintained his unique personal faith throughout his life.

1. Family Background and Childhood

Schubert’s religious background during childhood was developed by family, church life, and his first music teacher, all of them playing important roles in imprinting his personal and religious beliefs. Positively or negatively, they impacted young Schubert’s religious

foundation and devotion to his music composition. Especially powerful was the relationship he established with his first music teacher, Michael Holzer.

Franz Schubert was born into a Catholic family with a strong tradition of teaching. His grandfather, Karl Schubert, was a magistrate in Moravia, who supported church and community diligently. In his zeal, he even paid for the erection of a monument of Christ on the Mount of Olives and a chapel for a small isolated community. Schubert's father, Franz Theodor, and his uncle, Karl, were educated by Jesuits in Moravia.

Franz Theodor married Elisabeth in 1785 in the parish church at Lichtental. According to their family's strict religious heritage, they tried to raise their children as traditional Catholics. Schubert's father was the disciplinarian and his mother provided the warmth and caring in the family. Schubert's friend Karl Gegenbauer attributed Franz's tender and considerate personality to the influence of his mother, saying it "showed that his mother had laid the foundation of religious feeling and uprightness with great care and motherly tenderness, filling his youthful heart with these."¹ Unfortunately, his loving mother died in 1812 when Franz was a student at the Stadtkonvikt. There is no doubt that his mother's death affected the young Franz emotionally. It is likely that this loss resulted in the reminiscing qualities of the several religious songs with a motherly or Marian theme, such as *Hagals Krage*, *Das Marienbild* (D. 623), *Marie* (D. 371), *Vom mitleiden Mariä* (D. 632), and *Ave Maria* (D. 839).

¹ Otto Erich Deutsch, ed., *Schubert: Memoirs by His Friends*, English translation by Rosamond Ley and John Nowell (London: Adam & Charles Black, 1958), 52.

In addition to striving to raise God-fearing children, Franz Theodor wanted all his sons to follow him into the teaching profession.² Playing music was not only an important family activity: it was also important preparation for a teaching position. At that time, music proficiency was an essential qualification to become a teacher. Although Schubert's older brother Ignaz was Schubert's first piano teacher, Franz Theodor himself served as his children's primary teacher. He taught Franz to play the violin. For further musical instruction, he sent his children to Michael Holzer, the organist in the parish church of the Vier Heiligen Nothelfer in Lichtenthal, Schubert's birthplace, and a suburb of Vienna.

Holzer was Schubert's first professional music teacher. Holzer had studied with Johann Georg Albrechtsberger, who had also taught counterpoint to Beethoven. With Holzer, Schubert studied piano, violin, figured bass, counterpoint, organ, and voice until he was admitted to the Stadtkonvikt in 1808.

If Franz Theodor's strict adherence to established religion created friction with his sons, it was in part countered by the comfort that his son Franz found in the relationship with his music teacher, Holzer. A talented musician, Holzer was, above all, an affectionate teacher and established a good relationship with his pupil that lasted until his the teacher's death. He was one of the positive religious influences that Franz encountered in his life.

Holzer seems to have been a kind and affectionate teacher: "This one has learned from God," was his pronouncement upon his pupil. From the very first, Schubert was told that his gift came directly from above; it is inevitable that the joy and

² Dietrich Fischer-Dieskau, *Schubert's Songs: A Biographical Study*, English translation by Kenneth S. Whitton (New York: Alfred A. Knopf, 1977), 11.

pleasure he felt in composing should have been associated in his young mind with religion.³

According to Franz's father,⁴ "Holzer repeatedly assured him, with tears in his eyes, that he had never had such a pupil before: 'When I wished to teach him something new, he already knew it. Consequently I did not really give him any tuition, I merely conversed with him and marveled silently at him.'"⁵ It is not hard to imagine how Holzer complimented young Franz, who sang in a beautiful soprano voice as a member of Holzer's chapel choir at Lichtenthal Church. As a choir boy, Schubert also received an introduction to the heritage of Catholic religious music, which he adored for its musical richness.⁶ Although Schubert's musical proficiency outgrew the scope of Holzer's teaching ability relatively quickly, he evidently remained in close contact with Holzer until his later years. Published in 1826, a year before Holzer died, Schubert's *Mass in C major* (D. 452) was dedicated to Holzer. Schubert even maintained a close friendship with Holzer's son Michael.⁷ From this fond relationship with his old teacher, it is possible to deduce that Franz had a tender and very positive memory of church life in his youth. Graham Johnson has noted that: "after all, if childhood conditioning is an important factor in the adult's religious outlook, all the foundations had been firmly laid in Schubert's case for a life of unquestioning faith."⁸

³ Graham Johnson, program notes to Schubert, *Hagars Klage*, performed by Christine Brewer, soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 31 (London: Hyperion Records, CDJ33031, 1998).

⁴ Brian Newbould writes that this was mentioned by Schubert's brother, Ferdinand. Newbould, *Schubert: The Music and the Man* (Berkeley: University of California Press, 1999), 20.

⁵ Peter Clive, *Schubert and his World: A Biographical Dictionary* (Oxford: Clarendon Press, 1997), 79.

⁶ Glenn Stanley, "Schubert's Religious and Choral Music: toward a Statement of Faith," in *The Cambridge Companion to Schubert*, ed. Christopher E. Gibbs (Cambridge: Cambridge University Press, 1997), 207.

⁷ Clive, *Schubert and his World*, 80.

⁸ Johnson, program notes to *Hagars Klage*, 5.

2. School Life

Schubert's school life at the Stadtkonvikt expanded his horizon from the strictness of home life to relative freedom. The living and learning environment for Schubert was circumscribed at home, his life being totally under his father's supervision in and out of his house. Admitted to the I & R Stadtkonvikt (Imperial and Royal City Seminary) on the basis of his musical talent, as we will discuss below, Schubert received some of the best education available in Vienna at that time, studying alongside boys from wealthy and noble families. At school, he made new friends who came from many different backgrounds, and he was free to participate in far-reaching discussions. Musically, his study with Antonio Salieri offered the young composer the opportunity to expand his compositional skills to the next level. Playing in the school orchestra exposed him to the differing musical styles of Haydn, Mozart, and Beethoven. Beyond music instruction, school exposed Schubert to different religious attitudes. He began to reaffirm the religious beliefs that appealed to him and to reject those he considered too limiting.

On September 30, 1808, Franz Schubert earned a position as chorister at the Court Chapel Choir. This position promised two benefits. Primary, he would have a place in a leading choral establishment that would help him to "develop his 'inner ear' and sharpen his powers of aural perception in general."⁹ The most important benefit was the opportunity to receive the best possible academic education at the Stadtkonvikt with free tuition and board. Tutored by priest monks, the school accommodated 130 male students, ranging in age from 11 to university level. Founded in 1803 by Francis II as an educational institution, it replaced the earlier Imperial Seminary at St. Barbara, which

⁹ Newbould, *Schubert*, 21.

was governed by the Jesuits. The name “Stadtkonvikt” came from the Latin *convictorium*, which means a communal house.¹⁰ Strongly traditional from the outset, the curriculum always included Religious Instruction along with other academic subjects. Daily confession was obligatory.¹¹ Schubert’s report cards indicated that he was a good student. He earned special commendations, with singing, piano, and violin marked “very good.”¹² Schubert’s education was conservative and heavily weighted toward the classics.¹³

It appears that Schubert enjoyed his school life very much. His religious practice as a student at the Stadtkonvikt did not conflict with his previous life style in the family and at his local church. The major difference was the size of the Masses in the Royal Chapel he attended as a chorister and the quality of music performed in those religious affairs. The simple, quiet services of his local church contrasted greatly with the grander manifestations of state religion.¹⁴ His close friend Josef von Spaun described Schubert’s reaction to the church services in the biography he wrote:

The church service was a delight to the boy; among the church works excellently performed in the I. & R. Court Chapel the very compositions which distinguished themselves more by inward content and religious exultation than by outward effect were those which made the greatest impression on his child’s mind, already led by nature into the right paths.¹⁵

¹⁰ Otto Erich Deutsch, *Schubert: A Documentary Biography*, English translation by Eric Blom (New York: Da Capo Press, 1997), 7.

¹¹ Johnson, program notes to *Hagars Klage*, 5.

¹² Deutsch, *Schubert: A Documentary Biography*, 27.

¹³ Christopher Howard Gibbs, *The Life of Schubert* (Cambridge: Cambridge University Press, 2000), 27.

¹⁴ Johnson, program notes to *Hagars Klage*.

¹⁵ Deutsch, *Schubert: A Documentary Biography*, 865–66.

It also appears that Schubert held strong conviction about his faith during his student period. A fellow student, Franz Eckel, remembered that Schubert often expressed dedication to God.

Even as a boy, Schubert lived an introspective intellectual life which never expressed itself in words, but almost always only in music. Even with his nearest friends, like Holzapfel and myself who were the first to read and sing these early Lieder when the ink was still wet on the paper, he was taciturn and uncommunicative, except in matters which concerned the divinity to which he dedicated his entire, though brief life. An inborn tactful balance of calm, seriousness, friendliness and good nature allowed neither the friendship nor the enmities so common among young schoolboys.¹⁶

As witnessed by Eckel, Schubert, with a calm and reserved personality, demonstrated enthusiasm only when he engaged in discussions about Christianity. His observation is very important, not only to understand Schubert's personality as shown to fellow students, but also in what it tells us about the religious views of the young composer during this school period. He formed a friendship with Eckel at the Stadtkonvikt, but never saw him after he left school.¹⁷ His other friends, especially those who joined in the Schubertiade, might remember Schubert's religious views differently; but Eckel, who had seen the composer only during school period, left us valuable insight into Schubert's religious tendencies during that period.

It is likely that some of his school friends influenced Schubert to question his faith and religious observances. Most of his friends in the Stadtkonvikt came from wealthier and, most likely, religiously less-strict families than his. It is possible that exposure to differing viewpoints from his friends affected the young Schubert's religious views. It

¹⁶ Deutsch, *Schubert: Memoirs*, 16.

¹⁷ Clive, *Schubert and his World* (Oxford: Clarendon Press, 1997), 43.

was probably during this time that he and his friends discussed the dogmatic aspects of the Roman Catholic faith and liturgy in addition to other social and academic topics.¹⁸

Another influence was Schubert's teachers and the educational system of the Stadtkonvikt. He must have encountered good teachers who encouraged this quiet, intelligent, and musically talented student. Graham Johnson, however, points out that there were cruel and biased teachers as well.

Schubert no doubt encountered among the priests some good teachers but there were also brutal bigots who vented their frustrations on their pupils with cruelty and violence. The composer's dislike of the priestly tribe comes vividly to the fore in a letter from Hungary to his brother Ferdinand in 1818: "You have no idea what a gang the priesthood is here: bigoted as mucky old cattle, stupid as arch-donkeys and boorish as bisons. You may hear sermons to which our most venerated Pater Nepomucene [Father Maria Johann Nepomuk Priegl in the Rossau] can't hold a candle."¹⁹

Schubert's disapproval of the priest teachers coincided with censorship in Vienna. During his early school life, he strongly felt that the Church and Government were closely cooperating in implementing measures designed to keep ordinary people under their control.²⁰ The government's rigid censorship was supported by informers, who reported the activities of students both in the classroom and outside activities.²¹ The authorities quickly suppressed any signs of political or moral liberalism. As a sensitive teenager, Schubert must have felt strong revulsion to the close-minded, strict attitudes of the church and priests. His warm childhood memories of his local church were very different from the repressive church he was encountering as an adolescent.²² To Schubert,

¹⁸ Johnson, program notes to *Hagars Klage*.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Alice Hanson, *Musical Life in Biedermeier Vienna* (Cambridge: Cambridge University Press, 1985), 55.

²² Johnson, liner note, 5.

the church became a religious institution that he did not believe in or trust. This is perhaps why he omitted the portion of the Credo about believing in “one Holy and Catholic Church” from his Mass settings, as discussed in the next chapter.

Schubert’s voice broke in 1812, and he left the Stadtkonvikt a year later. He had a chance to continue his studies there on condition in relation that he pay more attention to his academic studies, but he declined that offer.²³ It is not clear how much his father’s influence affected this decision. It seems likely that Franz Theodor encouraged Franz to follow his own path as a teacher. After Schubert left the Stadtkonvikt, he enrolled at the Imperial Normal-Hauptschule (Normal High School) to train as a primary school teacher, just as his brothers Ignaz and Ferdinand had done.²⁴ It is noticeable that his grade for Religion was marked “bad” in the school report.²⁵ Considering his religious family background and the five years of education at the Stadtkonvikt where Schubert earned good scores in Religious Instruction, it is possible that his views were so unpopular that he neglected the subject.

3. Adult religious life

Returning to his father’s house, Schubert lived there until 1816. During that time, he worked as an assistant at his father’s school. Living with his father must have been uncomfortable. Moreover, the absence of the love of his birth mother, who died in 1812, must have been painful. Franz’s father remarried, providing Franz with a step-mother with whom he maintained a good relationship.²⁶ However, readjusting to his father’s

²³ Deutsch, *Schubert: A Documentary Biography*, 41.

²⁴ Newbould, *Schubert*, 26.

²⁵ Deutsch, *Schubert: A Documentary Biography*, 43.

²⁶ Newbould, *Schubert*, 26.

strict religious practices must have been very difficult for Franz. Knowing that their father was not happy with their deviation from his strict religious practices, his brother, Ignaz once wrote to Franz to ask him to be careful about mentioning religious matters to his father. As a postscript to his letter to Franz describing recent family events in detail, Ignaz asked him, “If you should wish to write to Papa and me at the same time, do not touch upon any religious matters.”²⁷

In 1815, Joseph von Spaun introduced Schubert to Franz von Schober, who became a close friend and a strong influence upon the composer’s adult life. In autumn 1816, Schubert left his father’s house and took up Schober’s invitation to live with him. He stayed there until August 1817. According to Spaun, Schober was not a religious man.²⁸ Peter Clive wrote of Schober that he was “highly intelligent and well read, wrote poetry, had artistic leaning, entertained liberal political views and tepid religious ones, and generally led a life of considerable self-indulgence.”²⁹ Living with Schober changed Schubert’s life dramatically. Schubert became more independent. He was finally able to taste the freedom he had longed for and to devote himself to composition. However, Schober introduced Schubert to dangerous dissipations, which created financial, religious, and physical problems for him. Through Schober, Schubert encountered many other intellectuals who lacked the religious boundaries he had grown up with. It can be said that Schober was a negative influence on Schubert, creating opportunities for him to violate his basic religious principles. Along with his new life as a freelance composer, Schubert had no certain income. He was an unknown composer without a steady job to

²⁷ Deutsch, *Schubert: A Documentary Biography*, 105.

²⁸ Newbould, *Schubert*, 191.

²⁹ Clive, *Schubert and his World* (Oxford: Clarendon Press, 1997), 188.

support himself. Although he went back to his father's house and taught briefly in 1818, after this point he did not have a regular income.

We might speculate that Schubert's struggle to live an independent life added to the genius of his musical creations. Perhaps some of the brilliance and emotional intensity of his music can be attributed to the loss of financial stability that he suffered when he embraced the lifestyle of his friend Schober. If Schubert had been accepted as a Kapellmeister in a church and been able to marry Teresa Grob, his first love, would the musical world have lost some of his supreme compositions? It is possible that Schubert's impoverished life, harsh as it was, enriched his music. Schober's introduction to worldly pleasure gave Schubert the opportunity to engage in activities that his early upbringing and schooling would have prohibited. Schubert experienced poverty and tense situations, which enhanced his music. Without the struggles he endured, Schubert's musical output would have been much different from that which we have now.

After Schubert left his father's home to make his own way in the world, his religious practices became voluntary. He did not pursue his religious faith via organized religion as other devoted Christians would do. However, this does not mean that he totally abandoned his personal faith. Considering his family background and school education, religious tendencies and ideas were deeply rooted in his mind, and some of these manifested in Schubert's personal theology, as revealed in his music. His religious view was different from what we would call "evangelical" or "conservative" Christianity. There is no evidence in his diary about his faith, but his close friend Anselm Huttenbrenner affirmed that Schubert did keep his religious faith throughout his life.

Schubert had a devout nature and believed firmly in God and the immortality of the soul. His religious sense is clearly expressed in many of his songs. At the time when he was in want, he in no way lost courage, and if, at times, he had

more than he needed, he willingly shared with others who appealed to him for alms.³⁰

Huttenbrenner was a renowned composer in Vienna. He composed ten Masses and four Requiems along with more than 200 songs and 250 part-songs. He met Schubert in 1815 while they both were studying with Salieri. Huttenbrenner told his brother Josef that he and Schubert were together innumerable times between 1815 and 1821.³¹ We would have known more about Schubert's religious life if the diary Huttenbrenner kept for twenty years had not been lost.³²

Schubert himself expressed his devotion in a letter to his father and stepmother, written in July 1825.

My new songs from Walter Scott's "Lady of the Lake" especially had much success. They also wondered greatly at my piety, which I expressed in a hymn to the Holy Virgin and which, it appears, grips every soul and turns it to devotion. I think this is due to the fact that I have never forced devotion in myself and never compose hymns or prayers of that kind unless it overcomes me unawares; but then it is usually the right and true devotion.³³

In this quotation, "never composed hymns or prayers of that kind unless it overcomes me unawares" confirms that his religious works were demonstrations of voluntary devotion. It is possible to suspect that Schubert wrote this paragraph in his letter just to please his father without true religious conviction. However, with his personal circumstances of this particular time, discussed in pages 53 to 56 of this document, his religious conviction expressed in the compositions can be considered as authentic reflections of his religious feelings. From his own statement, it is logical to assume that his religious compositions were personally meaningful to the composer.

³⁰ Deutsch, *Schubert: Memoirs*, 184–85.

³¹ Clive, *Schubert and his World*, 83.

³² *Ibid.*

³³ Deutsch, *Schubert: A Documentary Biography*, 434–35.

Was Schubert religious? It has been questioned. For example, Graham Johnson states that Schubert “had moments of real anger and bitterness associated with religion and its hypocrisies and false promises.”³⁴ Many people today would agree with Schubert’s religious attitudes and criticisms. Peter Paul Kasper even made the bold statement that “people learned theology from the musical prodigy, Franz Schubert.”³⁵

One may disagree with or dislike Schubert’s religious perspective, but we should acknowledge that Christianity was deeply embedded in his consciousness and also an important theme for his compositions. Whenever religious poetry stirred his heart, he could not resist setting music. We are not entitled to judge the religious faith of others, because faith is subjective, and there are many standards of faith throughout this world. Let us investigate more closely how Schubert reveals his faith in his religious music.

³⁴ Johnson, program notes to *Hagars Klage*.

³⁵ Peter Paul Kasper, “Schubert and Religion,” *Singende Kirche* 44, no. 3 (1997), 168.

CHAPTER 2

SCHUBERT'S CHURCH MUSIC

Many studies of Schubert's sacred choral compositions have been published. Because of the uniqueness of his style and the shocking omission from the Mass text, Schubert's Masses have received a great deal of attention. This chapter focuses upon an overview of Schubert's music for the church and his career as a church musician. Schubert composed church music for two reasons. An examination of Schubert's religious history reveals that Christianity was an integral part of his life, naturally and effortlessly embedded into his musical compositions. In addition, he was strongly attracted to the security of a settled job, and he thought he could be successful as a Kapellmeister.

Most of Schubert's religiously themed works were produced in the beginning of his creative life. Although he wrote fewer religious pieces in later years, he continued to compose sacred music throughout his life. Around two-thirds of the total body of his church music was written between 1812 and 1820, and 80% of his religious songs were composed during these years as well. Schubert's church music can be categorized as (1) music with liturgical texts and (2) music with non-liturgical texts. A full list of his church compositions is included in the appendix of this study.

1. Schubert's Church Music with Liturgical Texts

Schubert was as familiar with the Catholic liturgy as he was with his own language.

Extensive experience in church choirs and five years of studies in Latin at the Konvikt allowed him to write his liturgical works with full understanding of their religious style and text. Schubert's main liturgical works include six complete Masses, five settings of the Stabat Mater, and one Requiem. Additionally, he composed several small Mass movements, including four Kyries, five Tantum ergos, five Salve Reginas, one Magnificat, three Offertoriums, and six antiphons. Other works in German will be discussed under the non-liturgical works.

Schubert began setting the Mass text at age fifteen. Before he completed his first Mass, he had already created four settings of the Kyrie. He also experimented with the Gloria, Credo, Sanctus, and Salve Regina between 1812 and 1814.³⁶ Schubert's first complete Mass, that in F major, D. 105, was performed at his family church in Liechtental under the composer's direction. Three important people in the formation of his devotion to church music were involved in this performance. The choirmaster was his first professional music teacher, Holzer. His older brother, Ferdinand Schubert, played the organ. Therese Grob, the first and the greatest love of Schubert's life, sang the soprano solo.³⁷ The simple and non-virtuosic soprano solo part with high tessitura was evidently designed to demonstrate the strength of Grob's voice.³⁸ Salieri, his current teacher, attended the second performance of the Mass, and expressed pride in his student.

³⁶ *Grove Music Online*, "Franz Schubert: Sacred Music," s.v. Robert Winter.

³⁷ Newbould, *Schubert*, 36.

³⁸ Glenn Stanley, "Schubert's Religious and Choral Music: toward a Statement of Faith," in *The Cambridge Companion to Schubert*, ed. Christopher E. Gibbs (Cambridge: Cambridge University Press, 1997), 209.

He commented, “Franz, you are a pupil, and you will bring me yet more honor.”³⁹ In addition, Schubert composed three more Masses between 1815 and 1816. His next Mass did not appear until 1822, however, and the last was written in 1828, just four months before his death.

The success of the first public performance of his first Mass motivated Schubert to compose more church music. It is apparent that Schubert relished the possibility of more opportunities for public performances, and he truly wanted to be recognized as a composer. He fell in love with Grob around this time. Schubert once confessed his love for her to his close friend Anselm Hüttenbrenner.

During a walk which I took with Schubert into the country, I asked him if he had ever been in love. As he was so cold and unforthcoming toward the fair sex at parties, I was almost inclined to think he had a complete aversion for them. “Oh no!” he said, “I loved someone very dearly and she loved me too. She was a school master’s daughter, somewhat younger than myself and in a Mass, which I composed, she sang the soprano solos most beautifully and with deep feeling. She was not exactly pretty and her face had pock-marks; but she had a heart of gold. For three years she hoped I would marry her; but I could not find a position which would have provided for us both. She then bowed to her parents’ wishes and married someone else, which hurt me very much. I still love her and there has been no one else since who has appealed to me as much or more than she. She was just not meant for me.”⁴⁰

In order to marry Grob, Schubert would have had to secure a job with enough financial stability to permit him to support her.⁴¹ The success of his first Mass should have given him confidence to work as a Kapellmeister, a job that would provide money and time to compose. Although he was not commissioned, Schubert deliberately chose to compose church music around this time, and this effort led to an abundance of liturgical

³⁹ Heinrich Kreissle von Hellborn, *The Life of Franz Schubert*, English translation by Arther Duke Coleridge, vol. 1 (London: Longmans, Green, and Co., 1869), 36.

⁴⁰ Deutsch, *Schubert*, 182.

⁴¹ Ronald Scott Stringham, “The Masses of Franz Schubert,” (PhD diss., Cornell University, 1964), 36.

works between 1815 and 1816. His three Masses were composed during this period, and it is generally assumed that they were written for Holzer and the Liechtental church.⁴² Schubert, however, stopped writing Masses for three years after 1816, presumably because he failed to obtain the post of Kapellmeister in Laibach.⁴³ Sadly, his love life did not have a happy ending, because Grob's parents were unwilling to allow their daughter to marry a musician with uncertain prospects. The relationship with Grob ended in 1820 when her parents required her to marry a master baker.

Disappointed in love, Schubert devoted less energy to searching for a church position and less time to composing church music. Between 1821 and 1828, he wrote only two large-scale pieces of liturgical music: the Mass in A (D. 978) and the Mass in E-flat (D. 950). The Deutsche Messe (D. 872), which is considered a non-liturgical work, was also written during this period.

2. Schubert's Church Music with Non-Liturgical Texts

Schubert composed numerous works for church using his own language. Although his early church music depends upon the liturgy, he shifted to non-liturgical texts and genres after a few failures to secure a church position.⁴⁴ There are German settings of a Salve Regina, a Stabat Mater, a Deutsche Messe, an unfinished Cantata, and a Requiem as well as religious part-songs and religious songs. These pieces also demonstrate that Schubert deviated from strict Catholicism towards the comparatively more fluid Protestant

⁴² Stanley, "Schubert's Religious and Choral," 209.

⁴³ *Ibid.*, 211.

⁴⁴ *Ibid.*

tradition of church music. In addition, his Psalm 92, composed for the synagogue in Vienna in the Hebrew language, is considered a specific example of his ecumenism.

In 1816, Schubert composed his first major piece of church music in German, the *Stabat mater* in F (D. 383) along with three part-songs: *Hymne an den Unendlichen* (D. 232), *Gott im Ungewitter* (D. 985), and *Gott der Weltschöpfer* (D. 986). His German *Stabat Mater* uses a text by the greatest religious writer of the German Enlightenment, Friedrich Gottlieb Klopstock.⁴⁵ Glenn Stanley noted that “these works were closely related Christian topics on texts written by mid-eighteenth-century north-German Protestant authors associated with the *Empfindsamkeit* movement.”⁴⁶ The texts of *Gott im Ungewitter* and *Gott der Weltschöpfer* were by Johann Peter Uz, the same poet as for Schubert’s religious songs *Gott im Frühlinge* (D. 448) and *Der gute Hirt* (D. 449).

Schubert’s second major non-liturgical work was his *German Requiem* (D. 621, 1818). It was closely inspired by his older and very dear brother, Ferdinand, who worked as an educator and musician throughout his career. Ferdinand composed mostly a body of church music comprised of more than ninety works including four Masses, a Requiem, and several other sacred compositions.⁴⁷ Ferdinand was employed by the Vienna Orphanage, for which he composed music. Franz actually composed the Requiem, which Ferdinand appropriated as his own, used on several occasions, and even published under his own name.⁴⁸ Ferdinand confessed this deception later in a letter, and Franz responded

⁴⁵ Leo Black, *Franz Schubert: Music and Belief* (Rochester, NY: Boydell, 2005), 27.

⁴⁶ Stanley, “Schubert’s Religious and Choral,” 211.

⁴⁷ Clive, *Schubert and his World*, 197.

⁴⁸ *Ibid.*

with written forgiveness.⁴⁹ This Requiem was written for chorus and organ in ten movements, corresponding to the different parts of the Mass.

In February 1820, Schubert started to work on an oratorio, *Lazarus, oder: Die Feier der Anferstehung* (D. 689). *Lazarus*, often called a cantata, originally was planned for three acts, but Schubert completed only one act and a portion of the second.

According to Christopher Gibbs, the text was written by August Hermann Niemeyer, “the theologian who believed in conveying the sentiments of a religious story rather than in operatic presentation of characters and situations.”⁵⁰ Yet in this oratorio, Schubert was experimenting with operatic techniques by mixing recitatives and lyrical sections.⁵¹ He planned to perform this work on Easter Sunday 1820, but he did not complete it in time. He and his friend Johann Senn were arrested for playing dance music during Lent.⁵² Although he was released the next day without a charge, this incident left him unable to compose a truly creative work for a while.⁵³ Several of his opera projects were abandoned at this time.⁵⁴

Schubert’s last major non-liturgical work is his *Deutsche Messe* (D. 872) written in 1827, a year before his death. Like Brahms’ *German Requiem*, this *Deutsche Messe* consists of settings of religious texts in German, stemming from a tradition of low Masses. This work was commissioned by Johann Philipp Neumann, who also provided the libretto for Schubert’s opera *Sakuntala*. Neumann wanted the music be simple enough that the congregation could participate.⁵⁵ He created German hymns, written to

⁴⁹ Deutsch, *Schubert: A Documentary Biography*, 109.

⁵⁰ Gibbs, *Life of Schubert*, 88.

⁵¹ *Ibid.*, 89.

⁵² Hanson, *Musical Life*, 186.

⁵³ Black, *Franz Schubert: Music and Belief*, 89.

⁵⁴ Gibbs, *The Life of Schubert*, 89.

⁵⁵ Newbould, *Schubert*, 284.

match the Latin counterparts in the Order of Mass. Schubert set eight of these hymns followed by an epilogue in a homophonic style.⁵⁶

Having demonstrated considerable talent as a musician, Schubert could have expected to find church employment fairly easily. However, his hopes were repeatedly dashed. Earlier, in the eighteenth century, the church in Vienna served musicians well, providing them musical education, performance opportunities and venue, and, most importantly, employment.⁵⁷ For these reasons, Viennese composers, regardless of religious orientation, were often compelled to compose religious music for financial and political reasons.⁵⁸

When the governments were under Maria Teresa and Joseph II, they supported religious reformation. After these reforms in Vienna, the Catholic churches moved in the direction of liberalism,⁵⁹ but they still presented abundant flamboyant church music in worship services.⁶⁰ In accordance with a more liberal tendency in Catholic churches, slight omissions of Mass text were overlooked in Mass composition by many already-accepted composers such as Haydn, Mozart, and Beethoven. Schubert's omission of Mass texts with which he did not agree attracted critical attention and gave the appearance that he was rejecting the institutional church. He consistently omitted the words "et unam sanctam catholicam et apostolicam ecclesiam" (and one Holy Catholic and Apostolic Church) in the Credo in all of his Masses.⁶¹ Although he also omitted some other texts in his Masses, those omissions were inconsistent. The omission in the Credo

⁵⁶ Ibid., 285.

⁵⁷ Hanson, *Musical Life*, 141.

⁵⁸ Stanley, "Schubert's Religious and Choral," 207.

⁵⁹ Louis Michael De La Rosa, "The Influence of Josephinism upon the Omission of Text in Schubert's 'Mass in G'" (Master's thesis, San Jose State University, 1990), 39.

⁶⁰ Hanson, *Musical Life*, 131.

⁶¹ Stringham, "Masses," 95–96.

was deliberate and consistent. Although his adaptations to the liturgy were disapproved of by church authorities, they were easily overlooked by the censors. However, given his youth and the fact that he was not at that time acclaimed as a composer, Schubert's choice to omit Mass text probably cost him the opportunity to be employed by churches.⁶²

November 19th, 1828 was Schubert's last day in this world. In addition to his prolific compositional activity during his last year, which includes *Schwanengesang*, his church music output is also significant. Although there were seven years between the unfinished *Lazarus* (1820) and completed *Deutsche Messe* (1827), Schubert noticeably increased his church music compositions, in both liturgical and non-liturgical works, in 1828.

It has been assumed that his failing health motivated him to return to the composition of sacred music after the middle of 1828. Perhaps he began to realize that his death was imminent. Schubert composed his last major sacred composition, the Mass in E-flat (D. 950, July), and smaller works such as a Hebrew setting of Psalm 92 (D. 953, July), and three choral pieces: *Mirjams Siegesgesang* (D. 942, March), *Hymnus an den heiligen Geist* (D. 948, May), and *Glaube, Hoffnung und Liebe* (D. 954, August), as well as a Benedictus in A minor (D. 961, October), *Tantum ergo* in E-flat (D. 962, October), and an Offertory, *Intende voci* (D. 963, October).

Although *Psalm 92* and *Glaube, Hoffnung und Liebe* were commissioned pieces, the texts of these works were meaningful for the dying composer. It is unusual that he separately set a song, *Glaube, Hoffnung und Liebe*, using a different text based upon

⁶² Hanson, *Musical Life*, 186.

scripture from 1 Corinthians 13. It is not difficult to deduce that the text of this song touched him deeply. In addition, the last two pieces of church music that he wrote were set to liturgical texts. These final works were composed while he lived with his brother Ferdinand, who took care of him for the last ten weeks of his life. His last sacred composition, *Intende Voci*, was perhaps his last prayer: “Hearken to the voice of my prayer, O my King and my God. For to thee will I pray, O Lord.”⁶³

3. Schubert as a Church Musician

Why is it that Schubert failed to obtain a secure church position? According to Alice Hanson, the following reasons were critical obstacles that kept him from employment in Vienna: his choice of non-Mass text, his arrest record, and several conflicts with Vienna’s censors.⁶⁴ In addition, Schubert possessed a reserved personality, and he did not present himself well as a candidate for a position.

Schubert and four other friends were arrested by the police in May 1820 for playing dance music during Lent and insulting the authorities.⁶⁵ Of the five men arrested, Johann C. Senn, the ringleader, had to undergo a long trial and suffered severe consequences as a result. Schubert and the other three were released the following day after being summoned and reprimanded.⁶⁶ Gibbs suggests that “perhaps some higher protection or his growing reputation as a composer saved him, but the incident meant that he would now have a police record, something that could cause grave problems in a bureaucratic system requiring police permission for nearly everything—employment,

⁶³ New International Version, Psalm 5:2.

⁶⁴ Hanson, *Musical Life*, 186.

⁶⁵ Gibbs, *Life of Schubert*, 67.

⁶⁶ *Ibid.*

marriage, travel, publication, and so forth.”⁶⁷ This incident ruined Senn’s professional career, and it also possibly affected Schubert’s job prospects.⁶⁸ In addition, despite being fully aware of the severity of the rules of the censors, he did not necessarily apply their strictures to his creative output, and his resistance was unfortunate for him.⁶⁹ Most of the strictures of the censors were applied to Schubert’s operas. However, censorship in Vienna prohibited the performance of his *Deutsche Messe* (D. 872) in the Catholic Church service, because an unauthorized German translation of the Mass was not allowed.⁷⁰ These interactions with police and the censors in the city were not politically wise choices for a young composer who had not established his reputation.⁷¹

Besides these obstacles, his personality was most likely another reason that prevented him from working in a church. His friends and acquaintances describe him as “unassuming, shy, and self-conscious in society.”⁷² This lack of assertiveness in character probably put him at a disadvantage when he had to have business dealings with people.⁷³ On the top of these personality characteristics, he maintained a stubborn determination to compose Masses as he pleased. Yet he continued to search for a Kapellmeister position until the last years of his life. In 1826, he sent a petition to the Emperor Francis requesting the Vice Kapellmeister position. He listed six reasons why he should be granted the job, even mentioning that he “has not the advantage of employment and hopes by means of an assured career to attain fully to his intended

⁶⁷ Ibid.

⁶⁸ Clive, *Schubert and his World*, 213.

⁶⁹ Hanson, *Musical Life*, 46.

⁷⁰ Ibid.

⁷¹ Ibid., 186.

⁷² Ibid.

⁷³ Ibid.

artistic goal.”⁷⁴ Again, he was disappointed. He was not given the position. His intended “artistic goal” was perhaps to compose more music. He gave up his teaching position to concentrate on composition. In his early years, he probably thought that obtaining success as a composer would open other doors for him.

Time was against Schubert. He was too young and too inexperienced to compete with other contenders for secular music positions, too.⁷⁵ It is particularly tragic that he lost his life because of youthful folly. If he had lived longer and been able to develop his reputation as a talented composer, he most likely would have been welcomed as a church musician. It is most regrettable that we lost this musical genius at such a young age. He died discouraged.

⁷⁴ Deutsch, *Schubert: A Documentary Biography*, 521.

⁷⁵ Hanson, *Musical Life*, 185.

CHAPTER 3

SCHUBERT'S RELIGIOUS SONGS

Among his output of over six hundred songs, Schubert used religious texts or poetry in forty-one. Although these religious songs were composed mostly during the early stage, he continued to write them throughout his life. Considering his religious background, it is natural that many religious songs are included in his oeuvre. As we discussed in previous chapters, there were several reasons why Schubert composed sacred music. In relation to religious songs among his sacred music, the reasons are more personal to Schubert, because the composer chose only texts that had meaning to him.⁷⁶

There are two main reasons why Schubert chose particular religious poems. First, when the religious poem was included in a poet's published volume, as he had a strong tendency to work on one poet's works at a time.⁷⁷ If religious poems were included with other poems of the poet he was working on, he would set them to music if he found value in the poems. Second, Schubert was drawn to religious poems while he was going through a phase of rebellion against the church. During his short life, he experienced situations that brought religious inspiration to him, as will be discussed later in this chapter.

⁷⁶ Deutsch, *Schubert*, 182–83.

⁷⁷ Reed, *Schubert Song Companion*, 499.

Characteristics of Schubert's Religious Songs

Are Schubert's religious songs different from his non-religious songs? The answer is yes and no. Many of these songs share similar musical characteristics and developmental traits with his general song output. For example, he increased the use of through-composed form in his later compositional period. Among the forty-four religious songs, Schubert used strophic form or modified strophic form in twenty-seven of them. The majority of the strophic songs, twenty-four songs, were composed between 1815 and 1819. The through-composed form is used in eleven songs. Three of them are ballads written between 1811 and 1813, when Schubert was developing his compositional skill with ballad form. Most of the through-composed songs are positioned in his middle and late periods.

On the other hand, several of Schubert's religious songs have unique traits in this body of work. In them, he employed old church music style to accommodate possible liturgical usage. For example, in his *Evangelium Johannis* (D. 607), Schubert used figured bass accompaniment under the half-recitative melody shaping the prose poem. Also, he used strict three-part polyphony in his *Vom mitleiden Mariä* (D. 632). Although he wrote only a few songs in this style, *Vom mitleiden Mariä* demonstrates the purest counterpoint among them. *Das grosse Halleluja* (D. 442) is another example of old song composition style, used for only two songs, in which the text is notated between two staves. These three songs mentioned above will be discussed in more detail later in this chapter.

Last, these religious songs are often considered less popular and/or less well-written than Schubert's well-known songs. There are two possible reasons why they are not popular. The first reason is related to their publication. Many religious songs were published after his death; some songs were even brought to light just a few decades ago. The latest published religious song is *Psalms XIII*, (D. 663, 1819), which appeared in *Music Review* in 1977, edited by Reinhard Van Hoorickx.⁷⁸ Also, many of them are not included in the Peters Edition, and only nine religious songs were published in the popular *Schubert 200 Songs* by International Music Company. This lack of publication of Schubert religious songs has resulted in leaving these songs unknown even to many teachers and students.

The second possible reason is the quality of the poetry. The majority of poets Schubert used in his religious songs have lesser importance in German Romantic Poetry than the first-rate poets such as Goethe and Schiller. Most were members of the Biedermeier group. According to *The Princeton Encyclopedia of Poetry and Poetics*, the term "Biedermeier" was "first used around 1855 to refer ironically to the smug, philistine, and pretty-bourgeois mentality and writing style frequently encountered in South Germany and Austria in the period 1815–1848."⁷⁹ Schubert's Biedermeier group includes a large number of his friends, such as Heinrich von Collin, Jakob Nicolaus Craigher, Karl Theodor Körner, Johann Ladislaus Pyrker, Franz Xaver von Schlechta, Franz von Schober, and Albert Stadler, who contributed one song each to Schubert's religious song list. The other Biedermeier poets who did not have personal relationships

⁷⁸ Reed, *Schubert Song Companion*, 122.

⁷⁹ *The Princeton Encyclopedia of Poetry and Poetics*, ed. Roland Greene, 4th ed. (Princeton: Princeton University Press, 2012), 139.

but provided religious poems were Matthias Claudius, Johann Georg Jacobi, Friedrich Gottlieb Klopstock, Johann Gottfried Ludwig Kosegarten, Friedrich von Matthison, Christian Friedrich Daniel Schubart, and Friedrich Leopold Graf zu Stolberg.⁸⁰ About this relationship between a great composer and a mediocre poet, John William Smeed has written:

It is obvious that a great song can come of an indifferent poem, even that the music can carry us along to a point at which we are literally no longer able to approach the poem objectively, *as a poem*. But it is equally obvious that, for anyone who loves both poetry and music, the most satisfying experiences come from a wedding of great music to great poetry.⁸¹

It is generally agreed that Schubert had a superb ability to create a great melody on any given text. It seems that several of his religious songs, especially those for liturgical use, give more priority to the delivery of the text than the musical expression. The melody and accompaniment may be limited in the songs where the text is emphasized more than the music. Some of his religious songs show more of this tendency than others, and those are the songs often preferred less than other more musically expressive songs by performers and voice teachers. However, there should no reason why these songs should not be performed or studied more often if we find the right place and purpose for their unique qualities.

⁸⁰ Jane K. Brown, "The Poetry of Schubert's Songs," in *Schubert's Vienna*, ed. Raymond Erickson. (New Haven: Yale University Press, 1997), 195.

⁸¹ John William Smeed, *German Song and Its Poetry, 1740–1900* (New York: Croom Helm, 1987), 117.

Schubert and Religious Poetry

There is a close relationship between German Romantic poetry and the German Lied. To explain the relationship, Deborah Stein and Robert Spillman discuss the character of this poetry in their book *Poetry into Music*. They categorize the character of German Romantic poetry into four main themes: Heightened Individuality, the Evocative World of Nature, the Seductiveness of Mystery, and finally, Spiritual Salvation.⁸² The fourth theme is perhaps the least popular and produced a smaller number of songs. However, the religious theme should be considered as important as the others because numerous European composers wrote religious songs. Schubert is the most the representative religious song composer among them.

The text is the most important factor in distinguishing Schubert's religious songs from his non-religious ones. The forty-four religious songs were selected according to the religious aspects of the poems. These poems have a strong Christian thematic context. Several songs that were eventually excluded from this study, such as *Abendbilder* (D. 650) and *Im Walde* (D. 708) certainly have religious connotations, but their main thematic focus is on inspirational Nature, not God who created it.

Most of the religious poems were written by devout German and Austrian poets with Catholic or Protestant backgrounds. Robert M. Browning states that "A true Christian poet will listen to the voice within: he 'speaks what he knows, and bears witness to what he has seen.' Personal experience is the basis of poetry, but the only experience worth recording is the experience of the divine."⁸³ There are twenty-five

⁸² Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (Oxford & New York: Oxford University Press, 1996), 5–13.

⁸³ Browning, *German Poetry*, 138.

religious poets whose poems Schubert used for his religious songs. Friedrich Gottlieb Klopstock (1724–1803), Johann Peter Uz (1720–1796), and Friedrich von Hardenberg (1772–1801) wrote the most devout and inspirational religious poetry. Schubert set a total of thirteen songs to Klopstock's poems, and three of them are religious songs: *Dem Unendlichen*, (D. 291), *Das grosse Halleluja*, (D. 442), and *Die Gestirne* (D. 444). Also, Schubert set two religious songs and three part-songs to Uz's poems. Uz, known as an Anacreontic poet, often reflects rational complacent Christianity in his poetry.⁸⁴ In addition, Friedrich von Hardenberg (1772–1801), also known as Novalis, was a leading poet of early German Romanticism and provided Schubert with six poems in the Christian mystic genre: four Hymnen (D. 659–62), one of Schubert's Marian songs (*Marie*, D. 658), and *Nachthymne* (D. 687). Another poet who provided several religious poems was Friedrich von Matthisson (1761–1831) and Friedrich von Schlegel (1772–1829). Schubert set twenty-nine songs to Matthisson poems, which include two religious songs, *Die Sterbende* (D. 186) and *Die Erde* (D. 989). Also, among sixteen of Schlegel's poems, Schubert set two unique religious songs, *Vom mitleiden Mariä* (D. 632) and *Fülle der Liebe* (D. 854). In his works, Schubert used several German translations as well; for example, poems from *Lady by the Lake* by Sir Walter Scott, "Dying Christian to His Soul" by Alexander Pope, and German translations or paraphrases of Bible verses by Johann Georg Jacobi and Moses Mendelssohn. Other poets' and translators' works were used only once for the religious song output. A full list of the poets and translators is included in the Appendix.

⁸⁴ Reed, *Schubert Song Companion*, 481.

Schubert's religious songs are divided into four sections in this chapter. First, he set several songs to biblical texts or texts directly drawn or altered from the Bible. Second, there are songs containing texts of biblical inspiration. Third, religious poems associated with nature were popular in German Romantic poetry. Last, several songs have texts seeking the spiritual salvation or freedom from the fear of death or an unhappy situation through faith in God.

1. Songs with Texts Drawn from the Bible

Songs with Text drawn from the Bible					
Title	D#	Poet	Year	Key	Forms
Aria di Abramo	D. 33a	Metastasio	1812	G	Through-composed
Der gute Hirt	D. 449	Johann Peter Uz	1816	E	Strophic
Der XIII Psalm	D. 663	Bible, translated by Moses Mendelssohn	1819	Bb	Through-composed
Evangelium Johannis	D. 607	Bible: John 6:53-58	1818	E	Modified Strophic
Hagars Klage	D. 5	Bible: Genesis 16, 17; Cleins August Schücking	1811	c	Through-composed
Quell' innocente figlio	D. 17	Bible; Pietro Metastasio	1812	F	ABA'

Table 1. Schubert's Songs with Text Drawn from the Bible

Schubert set at least five songs to texts from the Bible. Two of them are directly from the Bible, and three are based upon biblical stories. *Der XIII Psalm* (D. 663, 1819) is Psalm 13, translated to German by Moses Mendelssohn, and the text of *Evangelium Johannis* (D. 607 1818) is derived from the Gospel of John 6: 53-8. *Der gute Hirt* uses a poem by Uz that paraphrases Psalm 23. Schubert composed these songs during his middle to late composition period. On the other hand, *Hagars Klage*, *Aria di Abramo*, (D. 33, 1812), and *Quell' innocente figlio*, (D. 17, 1812), contain text associated with the Bible. Written in Schubert's youth, they foretell the composer's talent for creating songs.

Hagars Klage, with text by Clemens August Schücking (1759–1790), is the earliest known of Schubert's surviving songs. It was written while he was a student at the Stadtkonvikt, when he was only fourteen years old. A song of fifteen pages and thirteen movements, it tells the story of Hagar and Ishmael from Genesis 16:7-16 and 21:15-19. It is noticeable that young Schubert chose this long text for this song which is now acknowledged as his first surviving complete song.

It is not known exactly why Schubert selected these passages of text. Graham Johnson hypothesizes that he found meaning in the text because of his fraught relationship with his father. Because he and his father were often at odds, Schubert may have empathized with Ishmael, who was abandoned by his father, Abraham.⁸⁵ Another possibility could be that he was influenced by the advice of his tutor, Johann Rudolf Zumsteeg (1769–1802). There is a relationship between Schubert's song and Zumsteeg's ballad on the same text, *Hagars Klage in der Wüste Bersaba* (1879). It can be demonstrated that Schubert followed Zumsteeg's layout closely from the beginning until m. 204. However, after that point, Schubert shows his own style in layout and word declamation, in a much more dramatic style than Zumsteeg's.⁸⁶ Although Schubert's inexperience caused him to write the vocal tessitura too broadly, the song is successful.

The texts of *Entra l'umo allor che nasce* (*Aria di Abramo*) and *Quell' innocente figlio* (*Aria dell' Angelo*) are from the oratorio *Isacco*, text by Pietro Metastasio. These texts were assigned to young Schubert by his memorable tutor Antonio Salieri (1750–1825) for compositional exercises. After lessons with Salieri, Schubert's songs ceased to make the unreasonable vocal demands shown in *Hagars Klage*. Under Salieri's guidance, Schubert set nine versions of *Quell' innocente figlio*: one for soprano alone; two for soprano; one for soprano, alto and tenor; one for soprano, alto, tenor and bass; three for soprano, alto and tenor; and, last, three for soprano, alto, tenor, and bass.⁸⁷ In these exercises, Schubert used the Italian language, which is more flowing than German

⁸⁵ Johnson, program notes to *Hagars Klage*, 26.

⁸⁶ Reed, *Schubert Song Companion*, 255.

⁸⁷ Graham Johnson, program notes to *Quell' innocente figlio*, performed by Marie McLaughlin, soprano; Catherine Wyn-Rogers, mezzo-soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 33 (London: Hyperion Records, CDJ33033, 1999).

for singing. His experiences in using Italian for vocal writing may have enhanced Schubert's talent for creating the beautiful melodic lines he displayed in later songs. In addition, Schubert developed a feeling for drama and the excitement inherent in recitative-like passages in *Entra l'umo allor che nasce*. He set six versions of this text: one for soprano, one for a female duet, one for a trio, and three for quartets. All time signatures were 3/4 time, except for the duet. He experimented with different keys in each song: E minor for the solo setting, G minor for the duet, D minor for the trio, and two G minor and one G major setting for the quartet. Using a variety of keys, he appears to have been investigating how the tonal colors affected each version.

In *Der VIII Psalm*, Schubert successfully expressed David's depression by using a slow and simple melody line to provide the text painting and supported by repeated triplets in the accompaniment. This through-composed song employed some of his earliest ballad form. In the middle section, "Sonst spricht ... meines Falls," Schubert treated this line in recitative style and used it as a transition to the final, hopeful section, in which the key slips to the tonic major. Reed points out Schubert's use of arpeggiated triplets in the right hand of the piano in this song.⁸⁸ They are a familiar feature in all of Schubert's Psalm settings, such as *Der gute Hirt* and the choral setting of 23rd Psalm.

Song Example 1

***Der gute Hirt*, D. 449. Poem by Johann Peter Uz**

Was sorgest du? Sei stille, meine Seele!
soul!
Denn Gott ist ein guter Hirt,
Der mir, auch wenn ich mich nicht quäle,
Nichts mangeln lassen wird.

Why are you troubled? Be calm, my
soul!
For God is a good shepherd;
even if I am not suffering
he will let me want for nothing.

⁸⁸ Reed, *Schubert Song Companion*, 122.

Er weidet mich auf blumenreicher Aue,
Er führt mich frischen Wassern zu,
Und bringet mich im kühlen Taue
Zur sichern Abendruh’.

He feeds me in flower-filled meadows,
he leads me to fresh waters,
and in the cool dew
brings me to safe evening rest.

Er hört nicht auf, mich liebeich zu beschirmen,
lovingly,
Im Schatten vor des Tages Glut,
In seinem Schosse vor den Stürmen
Und schwarzer Bosheit Wut.

He does not cease to protect me

in shade from the heat of day,
in his bosom from tempests
and from the rage of black evil.

Auch wenn er mich durch finstre Täler leiten,
vales,
Mich durch die Wüste führen wird,
Will ich nichts fürchten; mir zur Seiten
Geht dieser treue Hirt.

Even when he leads me through dark

or through the wilderness,
I shall fear nothing; at my side
walks the faithful shepherd.

Ich aber will ihn preisen und ihm danken!
Ich halt an meinem Hirten fest;
Und mein Vertrauen soll nicht wanken,
Wenn alles mich verlässt.

But I will praise him and thank him!
I shall hold fast to my shepherd,
and my faith shall never waver
when all else forsakes me.⁸⁹

Background

Der gute Hirt is generally considered one of the songs Schubert wrote for Teresa Grob.

The relationship between Schubert and Grob started around 1812. Tragically, for Schubert, it ended when Grob was married to a man of her parents’ choosing in 1820.⁹⁰

In November 1816, Schubert presented a songbook to Grob as a birthday gift. It contained seventeen songs, including *Gott im Frühling* (D. 448). Schubert set another four poems by Uz in June, creating *Die Nacht* (D. 358), *An Chloen* (D. 363), *Die Liebesgötter* (D. 446), and *Der gute Hirt* (D. 449). It is not known why Schubert did not include *Der gute Hirt* in Grob’s songbook. Perhaps *Der gute Hirt* and *Gott im Frühling* were too similar in key selection, shape of the melody, mood, and religious theme.

⁸⁹ Richard Wigmore, *Schubert: The Complete Song Texts* (New York: Schirmer Books, 1988), 102.

⁹⁰ Clive, *Schubert and his World*, 64.

Johnson supports this idea by saying that “it is very likely that *Der gute Hirt* was also written with her voice and demeanour in mind.”⁹¹

Text

Der gute Hirt by Johann Peter Uz (1720–1796) is a paraphrase of Psalm 23. Uz wrote seven verses, but Schubert only took five, omitting the fifth and sixth, thereby excluding verses 5 and 6 of Psalm 23.⁹² Of the five songs Schubert’s set to Uz’s works, these two religious ones, *Der gute Hirt* and *Gott im Frühling*, are the best known.⁹³

Uz was a German poet known for his association with the German Anacreontic and Rococo poetry in which Schubert was interested during 1816.⁹⁴ Uz published his first two books of his *Lyrische Gedichte* (Lyric Poetry) in 1749. Also, in 1755 and in 1768, he published two books each year. He created a total of six books that contained many religious poems.⁹⁵ His books, including poems on patriotism, received favorable reviews even after Rococo poetry was going out of vogue.⁹⁶ Although many poems by Uz were modeled on Anacreontic meter and hedonistic themes, Uz tried to “combine this epicureanism with a rational eighteenth-century Christianity.”⁹⁷

⁹¹ Graham Johnson, program notes to Schubert, *Der gute Hirt*, performed by Arleen Auger, soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 9 (London: Hyperion Records, CDJ33009, 1989).

⁹² Reed, *Schubert Song Companion*, 105.

⁹³ Johnson, program notes to *Der gute Hirt*.

⁹⁴ Fischer-Dieskau, *Schubert’s Songs*, 72.

⁹⁵ Browning, *German Poetry*, 116.

⁹⁶ Newell E. Warde, *Johann Peter Uz and German Anacreonticism: The Emancipation of the Aesthetic*. (Las Vegas: Peter Lang, 1978), 2.

⁹⁷ Johnson, program notes to *Der gute Hirt*.

Music

Der gute Hirt is written in ABA form. The A sections cover the first and the last verses. The B section contains the second, third, and fourth verses in various modulations. With an unusual expression marking for him, “Vertrauensvoll” (trustingly), Schubert creates a calm and pastoral mood. There are continuously moving triplets in the right hand and flowing melody lines. Although the original key was intended for a soprano, there is another edition of this song in the Witterczek Collection in Vienna, written in C major with ornamentation. This version suggests that the song might have been arranged for Michael Vogl.⁹⁸

It is interesting that Schubert set this song in E major, the same key he used in *Gott im Fröling*. E major in Schubert’s songs expresses the contemplative joy of harmony with Nature and God.⁹⁹ There are close similarities between *Der gute Hirt* and his choral version of Psalm 23 (D. 706, 1820), also written in E major with triplets in the accompaniment. This beautiful song is surprisingly little known, perhaps because it is not included in the popular Peters editions.

Application

Der gute Hirt can be used in many different circumstances that require a religious song. Thanks to the popular Psalm text, this song can be used in any worship setting and upon many religious occasions. The original key fits soprano and tenor voices. The lower key in C accommodates lower voices and amateurs. This song would be a good tool to

⁹⁸ Reinhard Van Hoorickx, “Franz Schubert and the Bible,” *The Musical Times* 119 (November 1978): 954.

⁹⁹ Reed, *Schubert Song Companion*, 486.

enhance legato training for young singers, because the mood changes in each verse according to the context.

Song Example 2

Evangelium Johannis, D. 607. Text by Johann Georg Jacobi after John 6: 53-58

In der Zeit sprach
der Herr Jesus zu den Scharen der Juden:
Mein Fleisch ist wahrhaftig
eine Speis, mein Blut ist wahrhaftig ein Trank!
Wer mein Fleisch isset und trinket mein Blut,
der bleibt in mir und ich in ihm.
Wie mich gesandt der lebendige Vater,
und ich lebe um des Vaters Willen:
also wer mich isset, wird auch leben
um meinetwillen. Dieses ist das Brot
das vom Himmel kommen ist. Nicht wie eure
Väter haben Himmelbrot gegessen,
und sind gestorben. Wer von diesem Brot isst,
der wird leben in Ewigkeit.

In those days the Lord Jesus spoke
to the multitude of Jews:
“For my flesh is meat indeed,
and my blood is drink indeed.
He that eateth my flesh, and drinketh my blood,
dwelleth in me, and I in him.
As the living Father hath sent me,
and I live by the Father;
so he that eateth me, even he shall live
by me. This is that bread
which came down from heaven; not as
your fathers did eat manna,
and are dead; he that eateth of this bread
shall live forever.”¹⁰⁰

Background

Evangelium Johannis is unique in its background and style. In early 1818, Schubert’s close friend Anselm Hüttenbrenner asked the composer

whether he did not also want to try setting prose to music and chose, for this purpose, the text from St. John chapter VI, verse 56: “This is that bread which came down from heaven not as your fathers did eat manna and are dead: he that eats of this bread shall live forever.” He solved this problem wonderfully in twenty-four bars, which I still possess as a very precious souvenir of him. He chose for it the solemn key of E major and set the above verse for a soprano voice, with figured bass accompaniment.¹⁰¹

¹⁰⁰ Quoted and translated in Schubert, *Evangelium Johannis*, performed by Edith Mathis, soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 21 (London: Hyperion Records, CDJ33021, 1994).

¹⁰¹ Deutsch, *Schubert*, 184.

Evangelium Johannis is written on two separate pages. The first sheet has thirty-three bars on side one and the *Trauerwalzer* (D. 365 no. 2) on its reverse. The second page presented the twenty-five bars of music that Hüttenbrenner referred in the quote above, with the addition of the words “Composed by Franz Schubert, Vienna 1818.”¹⁰² This song was later edited and republished by the Belgian cleric and musicologist Reinhard Van Hoorickx in the 1960s.¹⁰³

Text

Evangelium Johannis is about Christ’s words describing the sacrament of communion. According to Reinhard van Hoorickx, the text was appointed to be read at the Mass for the Festival of Corpus Christi, not from the Luther’s German Bible.¹⁰⁴ Johann Georg Jacobi (1740–1814), who translated these verses of the Bible, was a German poet, translator, and editor.¹⁰⁵ Jacobi studied theology, philosophy, law, and languages at Göttingen and Helmstedt. He became a professor of philosophy at Halle in 1766.¹⁰⁶ His poems were published in Vienna in 1816, and Schubert set seven of Jacobi’s poems including *Litanei auf das Fest aller Seelen* (D. 343) between August and September of that year.¹⁰⁷ The poetry is characterized by a frequent mix with rhythmic prose.¹⁰⁸

Music

¹⁰² Reed, *Schubert Song Companion*, 225.

¹⁰³ James Leonard, *Evangelium Johannis*, <http://www.allmusic.com/composition/evangelium-johannis-vi-for-voice-continuo-d-607-mc0002398214> (accessed 22 August 2013).

¹⁰⁴ Reed, *Schubert Song Companion*, 225.

¹⁰⁵ Clive, *Schubert and his World*, 87.

¹⁰⁶ *Ibid.*

¹⁰⁷ Reed, *Schubert Song Companion*, 467.

¹⁰⁸ Clive, *Schubert and his World*, 88.

Schubert's attempt to express the prose rhythms of the text is obvious in *Evangelium Johannis*.¹⁰⁹ The prose rhythm is shaped in the melodic line similar to an arioso or half-recitative, although Schubert had to sacrifice the correct placement of the stressed syllables in several places. The melody contains chant-like repetitions of the same notes and simple stepwise motions centered on G-sharp, also suggesting that the song may have been written for a liturgical purpose.¹¹⁰ To match its solemn vocal line, Schubert notated a figured bass instead of a keyboard accompaniment, unique in the whole body of his song composition.¹¹¹ The melody and harmony in figured bass reflect an older church music style, also a rarity for Schubert.

22
Wie mich ge-sandt der le-ben-di-ge Va-ter und ich le-be

26
um des Va-ters wil-len, al-so wer mich is-set.

Example 1. Franz Schubert, *Evangelium Johannis*, mm. 22–29

¹⁰⁹ Reed, *Schubert Song Companion*, 225.

¹¹⁰ *Ibid.*

¹¹¹ Eric Benedikt, Preface to *Drei geistliche Lieder für Singstimme und Klavier* (Vienna: Doblinger, 1999).

In this song, Schubert uses large numbers of accidentals in the key of E major, which already has four sharps. He even notated double sharps in several places. Erich Benedikt made the unique interpretation that this usage of excessive sharps was “an allusion to the ancient symbolism of the Cross (‘sharp’ in German is ‘Kreuz,’ also meaning ‘cross’).”¹¹² Benedikt also remarks about the reason for Schubert’s unique use of idiomatic elements: “Although the musical idiom and the character of the music are so unusual for Schubert—or perhaps precisely because of this—the present setting of the Evangelist’s words is very moving and provides hitherto neglected evidence of the composer’s religious feelings.”¹¹³

Application

The best place for this song would be at a communion service. There is no tempo indication, but walking tempo would be suitable for accompanying the congregation’s movement during communion. A PowerPoint presentation or a sheet with the translation of the text would help the congregation to appreciate how the song contributes to the service. Although Hüttenbrenner mentioned that this song was originally written for a soprano voice, the range and tessitura of the song are suitable for any voice type. If it is available, an organ accompaniment would assist to conserve the solemn atmosphere.

¹¹² Ibid.

¹¹³ Ibid.

2. Songs of Biblical and Spiritual Inspiration

Schubert wrote two types of religious songs inspired by biblical or spiritual themes. Eight of the songs reflect pure worship, praise, or devotion to God. Eleven of the songs of praise and worship are associated with Nature. Many songs in the second category could be labeled hymns instead of art songs. The hymn-like songs were characteristically simple, limited in range, and in strophic form.

Schubert used strophic form, pure or modified, in thirteen of the nineteen songs. The poems for these songs display the great regularity in rhythm and rhyme suitable for hymn-like songs and strophic form. Most of these songs were written between 1815 and 1819, a period when Schubert was inclined to use strophic form. Songs not in strophic form are in ternary form or through-composed. That two of the through-composed songs were written in 1825 reflects Schubert's transition to the use of this form in his later compositional period.

2-1. Biblical and Spiritual Inspiration

Biblical and Spiritual Inspiration					
Title	D#	Poet	Year	Key	Forms
Ave Maria (Ellens dritter Gesang)	D. 839	Sir Walter Scott	1825	Bb	Strophic
Das grosse Halleluja	D. 442	Friedrich Gottlieb Klopstock	1816	E	ABA
Das Marienbild	D. 623	Aloys Wilhelm Schreiber	1818	C	Strophic
Marie	D. 658	Novalis	1819	D	ABA'
Pax vobiscum	D. 551	Franz von Schober	1817	F	Strophic
Täglich zu singen	D. 533	Matthias Claudius	1817	F	Strophic
Geist der Liebe / Wer bist du?	D. 233	Ludwig Gotthard Kosegarten	1815	E	Strophic
Glaube, Hoffnung, und Liebe	D. 955	Christoph Kuffner	1828	Eb	Modified Strophic

Table 2. Schubert's Songs of Biblical and Spiritual Inspiration

Schubert composed songs of biblical and spiritual inspiration to honor God, the Virgin Mary, and Man. *Das grosse Halleluja*, *Täglich zu singen*, *Geist der Liebe*, and *Pax vobiscum* all praised God and gave thanks to him. There were three songs devoted to Mary: *Ellens dritter Gesang*, *Das Marienbild*, and *Marie*. Another song that venerated Mary, *Vom Mitleiden Mariä*, is discussed in the section of this document with other songs about the Passion of Christ. Finally, *Glaube, Hoffnung und Liebe* was a song that encouraged Man to love God and to maintain fellowship.

Pax vobiscum, on a poem by Schubert's great friend Franz von Schober, is a song more suited to church use than recital purposes. Perhaps intended for amateur singers, it is one of the hymn-like songs. The text is devotional and comforting. This song could be used as an offertory or postlude, or as funeral music. Schubert's family chose *Pax vobiscum* for Schubert's funeral, and it was performed there, arranged for wind ensemble and with text revised by Schober.¹¹⁴

Song Example 3

***Das grosse Halleluja*, D. 442. Poem by Friedrich Gottlieb Klopstock**

<p>Ehre sei dem Hoherhabnen, dem Ersten, Dem Vater der Schöpfung, Dem unsre Psalmen stammeln, Obgleich der wunderbare Er Unaussprechlich, und undenkbar ist!</p>	<p>Glory be to the Exalted One, the First, the Father of Creation, to whom we stammer our psalms although he, the wondrous One, is ineffable and unthinkable.</p>
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<p>Eine Flamme von dem Altar an dem Thron Ist in unsere Seele geströmt! Wir freuen uns Himmelsfreuden, Dass wir sind und über Ihn erstaunen können!</p>	<p>A flame from the altar at the throne has entered our souls. We taste the joys of heaven, for we exist and can wonder at him.</p>
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Ehre sei Ihm auch von uns an den Gräbern hier, Glory be to him also from us among the graves,

¹¹⁴ Graham Johnson, program notes to Schubert, *Pax vobiscum*, performed by Ann Murray, soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 3 (London: Hyperion Records, CDJ33003, 1988).

Obwohl an seines Thrones letzten Stufen
Des Erzengels niedergeworfene Krone
Und seines Preisgesangs Wonne tönt!

although the archangel has set his crown
on the lowest steps of his throne,
and joyous songs hymn his praise.

Ehre sei, und Dank, und Preis dem
Hoherhabnen, dem Ersten,
Der nicht begann, und nicht aufhören wird!
Der sogar des Staubs Bewohnern gab,
Nicht aufzuhören!

Glory, thanks and praise be to the Exalted
One, the First,
who had no beginning, and will have no end,
who granted that even the creatures of the dust
shall have no end.

Ehre Dir! Ehre! Ehre Dir!
Hoherhabner! Erster,
Vater der Schöpfung!
Unaussprechlicher, o Undenkbare!

Glory be to you,
Exalted One, the First,
Father of Creation!
Ineffable, Unthinkable One!¹¹⁵

Background

Das grosse Halleluja, one of thirteen songs set to Klopstock's poems, was written between 1815 and 1816. In September and October 1815, Schubert composed nine Klopstock songs, adding four more songs in June 1816.¹¹⁶ Included among these thirteen songs were his two other religious songs, *Dem Unendlichen* (1815) and *Die Gestirne* (1816). Published in 1831, these two songs were the first of the Klopstock songs presented to the public. None of Schubert's songs based upon Klopstock's poems were published during the composer's lifetime.¹¹⁷ *Das grosse Halleluja* was published in 1848 as a trio for female voices, according to the publisher's own interpretation.

June 1816 was a particularly prolific month for Schubert. In addition to the religious songs mentioned previously, Schubert composed more religious music: *Gott im Frühling* and *Der gute Hirt* (Uz), as well as three religious part-songs: *Schlachtgesang* D. 443 (Klopstock), *Gott im Ungewitter* D. 985 (Uz), and *Gott der Weltschöpfer* D. 986 (Uz). In this month, Schubert also started to create his fourth setting of the Mass,

¹¹⁵ Wigmore, *Schubert: The Complete Song Texts*, 77.

¹¹⁶ Clive, *Schubert and his World*, 98.

¹¹⁷ *Ibid.*, 99.

completing it in July. Newbould suspects that this Mass in C in *missa brevis* tradition reflects an ardent desire to promote his courtship of Teresa Grob.¹¹⁸ Since Schubert's songs on Uz's poems were written for Grob, their relationship does seem to have been a catalyst for Schubert's religious composition at this time.

Text

The poem *Das grosse Halleluja* by Friedrich Gottlieb Klopstock (1724–1803), written in 1766, originally had six verses, but Schubert used only five of them, omitting the fifth.¹¹⁹ Klopstock, a German poet and dramatist, studied theology at Jena for a semester and philosophy in Leipzig.¹²⁰ He established a reputation as a “sacred poet” after he published the first three cantos of his religious epic, *Der Messias*, in 1748.¹²¹ *Der Messias* became his lifelong project, which he finally finished in 1773.¹²² He enhanced his reputation with his odes as well as biblical and historical plays.¹²³ Schubert was familiar with Klopstock's odes from an early age and even wrote a poem in the poet's style around 1811–12.¹²⁴

Music

Das grosse Halleluja is unusual in Schubert's body of songs because he wrote this song using only two staves, a style used in former times. It is generally believed that this song was written as a choral piece. However, Schubert did not give any specific directions for

¹¹⁸ Newbould, *Schubert*, 137.

¹¹⁹ Reed, *Schubert Song Companion*, 77.

¹²⁰ Browning, *German Poetry*, 312.

¹²¹ *Ibid.*

¹²² *Ibid.*, 315.

¹²³ Clive, *Schubert and his World*, 98.

¹²⁴ *Ibid.*

the performance of this song, except the marking “Gesang und Pianoforte” (Voice and Piano) at the beginning.

Example 2. Schubert, *Das grosse Halleluja*, mm. 1–5

Because of this ambiguity, this song is listed among the solo songs in the *Gesamtausgabe*, series XX, despite its first publication in 1848 by Anton Diabelli as a trio for female voices.¹²⁵

The companion piece to this song, *Schlachtgesang* (D. 443), was written immediately after Schubert completed *Das grosse Halleluja*. Although *Schlachtgesang* shares the identical characteristics to *Das grosse Halleluja*, it is excluded from Schubert’s religious song list in this study, because the texture of the top stave clearly suggests the composer envisaged a choral piece.¹²⁶ Schubert revised *Schlachtgesang* in 1827, a year before his death, and set it as a double chorus (D. 912).¹²⁷

Application

Das grosse Halleluja was without a doubt written for church usage for general praise.

That is why Capell states that this piece is a sacred song rather than a lied.¹²⁸ This song

¹²⁵ Reed, *Schubert Song Companion*, 77.

¹²⁶ Graham Johnson, program notes to Schubert, *Schlachtgesang*, performed by John Mark Ainsley, tenor; The London Schubert Chorale, Stephen Layton, conductor; Graham Johnson, piano; *The Hyperion Schubert Edition*, 32 (London: Hyperion Records, CDJ33032, 1988).

¹²⁷ Reed, *Schubert Song Companion*, 374.

¹²⁸ *Ibid.*, 78.

can be performed as an ensemble piece or as a solo song, according to the available performers. Two-stave songs double the melody in the accompaniment, which is a support for singers. This song would suit both male and female voices. It would also accommodate amateur voices.

Song Example 4

Glaube, Hoffnung und Liebe, D. 955. Poem by Christoph Kuffner

Glaube, hoffe, liebe!
Hältst du treu an diesen Dreien,
Wirst du nie dich selbst entzweien,
Wird dein Himmel nimmer trübe.

Have faith, hope and love.
If you hold constantly to these three
you will never be divided within yourself,
and your skies will never be darkened.

Glaube fest an Gott und Herz!
Glaube schwebet himmelwärts.
Mehr noch als im Sternrevier,
Lebt der Gott im Busen dir.
Wenn auch Welt und Menschen lügen,
Kann das Herz doch nimmer trügen.

Have steadfast faith in God and in your heart.
Faith soars heavenwards.
The Lord dwells within your breast
still more than among the stars.
Though this world and mankind may lie,
the heart can never deceive.

Hoffe dir Unsterblichkeit,
Und hienieden bess're Zeit!
Hoffnung ist ein schönes Licht
Und erhellt den Weg der Pflicht.
Hoffe, aber fordre nimmer!
Tag wird mählig, was erst Schimmer.

Hope for immortality,
and for better days here on earth.
Hope is a fair light
illuminating the path of duty.
Hope, but never make demands.
Gradually the first glimmer becomes daylight.

Edel liebe, fest und rein!
Ohne Liebe bist du Stein.
Liebe läut're dein Gefühl,
Liebe leite dich an's Ziel!
Soll das Leben glücklich blühen,
Muss der Liebe Sonne glühen.

May your love be noble, strong and pure.
Without love you are as stone.
Let love purify your feelings;
let love lead you to your goal.
If life is to flower in happiness
the sun of love must glow warmly.

Willst du nie dich selbst entzweien,
Halte treu an diesen Dreien!
Dass nichts deinen Himmel trübe:
Glaube, hoffe, liebe.

If you would never be divided within yourself,
hold constantly to these three.
Lest anything should darken your skies,
have faith, hope and love.¹²⁹

¹²⁹ Wigmore, *Schubert: The Complete Song Texts*, 220.

Background

Glaube, Hoffnung und Liebe is the last religious song composed by Schubert as well as the last song published in the composer's lifetime. This song has a unique compositional background. Schubert was commissioned to compose a choral piece for the Church of the Holy Trinity. The purpose of the service, planned for September 2, 1828, was to dedicate a recast bell.¹³⁰ The dedication was meaningful to Schubert because that bell was located where Beethoven's body was taken in procession on the day of his funeral. Schubert was one of the torch-bearers in that procession.¹³¹ Schubert set *Glaube, Hoffnung und Liebe* (D. 954) to a poem by Johann Anton Friedrich Reil (1773–1848) in strophic form for a quartet of male voices, SATB choir, and wind band.¹³² After he finished the choral piece, three months before his death, he composed another, *Glaube, Hoffnung und Liebe* (D. 955), with different music and different text. This second setting is for solo voice and piano.

It is not known exactly why Schubert set this purely religious song. The second version came almost immediately after the commissioned piece. It was highly unusual for Schubert to apply a title he had already used to a totally different song with totally different text. Previously, Schubert composed music to the same text several times for different performances. One possible reason for the duplication of titles may be that Schubert was thinking about Kuffner's poem while working on the choral piece.

Kuffner's poem had been used by Maximilian Stadler for a quartet of male voices,¹³³ and

¹³⁰ Newbould, *Schubert*, 271.

¹³¹ Graham Johnson, program notes to Schubert, *Glaube, Hoffnung und Liebe*, performed John Mark Ainsley, tenor; Anthony Rolfe Johnson, tenor; Michael Schade, tenor; Graham Johnson, piano; *The Hyperion Schubert Edition*, 37 (London: Hyperion Records, CDJ33037, 2000).

¹³² Newbould, *Schubert*, 271.

¹³³ Deutsch, *Schubert: A Documentary Biography*, 812.

it can be assumed that Schubert was familiar with the verses. It is most likely that Schubert's failing health led him to find comfort in Kuffner's poetry. This song was published unusually quickly compared with the publication of Schubert's other works. Reed indicates that "the speed with which Diabelli brought it out suggests that some topical interest attached to it."¹³⁴

Text

The text of *Glaube, Hoffnung und Liebe* is closely related to 1 Corinthians 13:13, where it is written, "And now these three remain: faith, hope and love. But the greatest of these is love."¹³⁵ Christoph Kuffner (1777–1846) was a civil servant, poet, dramatist, narrator, and translator. This prolific writer published his works while was working as an officer at the war office in Vienna.¹³⁶ Kuffner is well-known because Beethoven requested a text from him for his choral composition, *Fantasia* in C minor, Op. 80 (1808).¹³⁷ *Glaube, Hoffnung und Liebe* was the only poem by Kuffner that Schubert used in song composition.

Music

Glaube, Hoffnung und Liebe has a unique form. It was written in modified strophic form with introduction and return of the beginning phrase at the end, creating a strong finish. The introduction and ending are in 3/4 while the strophic part is in 4/4 with a mode change to the minor. Johnson suggests that this song has "the unmistakable feel of an

¹³⁴ Reed, *Schubert Song Companion*, 245.

¹³⁵ New International Version, 1 Corinthians 13: 13.

¹³⁶ Clive, *Schubert and his World*, 104.

¹³⁷ Program note to "Fantasia in C minor, Op. 80, by Beethoven,"

http://www.spiritsound.com/downloads/handouts/3_choral_works.pdf (accessed 22 August 2013).

oratorio aria in reduction.” The texture of the song gives the impression that it was written for a vocal ensemble and a large number of instruments.¹³⁸ For the key of this song, Schubert chose E-flat major, known as “a trinity of accidentals.”¹³⁹ In Schubert’s song composition, E-flat major represents awe and devotion. It is present in his religious settings, *Litanei*, *Beidem Grabe meines Vaters*, and the choral setting of the 23rd Psalm.¹⁴⁰

The ending of this song has special treats. The sudden key change from G-flat major to E-flat major with the repeat of the same text is more typical of the Classical rather than Romantic era.¹⁴¹ In addition, the cadence brings a strong implication of a plagal cadence with the seventh of the dominant on the top, resolved into the third of the tonic.

Example 3. Schubert, *Glaube, Hoffnung und Liebe*, mm.79 –87.

Application

Glaube, Hoffnung und Liebe is a useful song for both church and school recital settings. The general theme and the performance time will fit any worship setting as an anthem or an offertory. Because of the aria-like quality of the song and its strong ending, it would

¹³⁸ Johnson, program notes to *Glaube, Hoffnung und Liebe*.

¹³⁹ Ibid.

¹⁴⁰ Reed, *Schubert Song Companion*, 490.

¹⁴¹ Johnson, program notes to *Glaube, Hoffnung und Liebe*.

be ideal to place it as the last song in a recital. Listeners in the twenty-first century who are familiar with hymnody in traditional Protestant churches may hear the plagal implications of Schubert’s final cadence in *Glaube, Hoffnung und Liebe* as a final “Amen.” This song can be useful as a stepping stone for young singers before they study more demanding oratorio arias. There are both high and low key versions offered in the public domain, and the work would suit both male and female voices.

Chapter 2-2: God in Nature

God in Nature					
Title	D#	Poet	Year	Key	Forms
Dem Unendlichen	D. 291	Friedrich Gottlieb Klopstock	1815	G	Through-composed
Der Wachtelschlag	D. 742	Samuel Friedrich Sauter	1822	A	Modified Strophic
Die Allmacht	D. 852	Johann Ladslaus Pyrker	1825	C	Through-composed
Die Erde	D. 989	Friedrich Mattisson	1817	E	Strophic
Die Gestirne	D. 444	Frierich Gottlieb Klopstock	1816	F	Strophic
Die Sternewelten	D. 307	Urban Jarnic, translation by Johann Georg Fellingner	1815	F	Strophic
Gott im Frühlinge	D. 448	Johann Peter Uz	1816	E	ABA
Himmelsfunken	D. 651	Johann Petrus Silbert	1819	G	Strophic
Im Abendrot	D. 799	Karl Lappe	1825	Ab	Through-composed
Morgenlied	D. 381	Unknown	1816	C	Strophic
Morgenlied	D. 266	Leopard Graf zu Stolberg	1815	F	Strophic

Table 3. Schubert’s Songs of God in Nature.

As mentioned previously, the Evocative World of Nature of is an important theme in German Romantic poetry.¹⁴² The Romantic religious poets tended to write about

¹⁴² Stein and Spillman, *Poetry into Song*, 5–13.

Nature and the creator of Nature. This theme was a favorite choice of the Biedermeier poets.¹⁴³ Brown points out in his discussion of Schubert's Biedermeier poets that:

... these poems, too, are full of lakes, brooks, and fountains, as well as all the other paraphernalia of nature. This is, in fact, the first generation to worship nature in the fashion we associate with Romanticism, although the worship is rather less developed than it was to become in succeeding generations. Most often nature is the creation of God and still reflects the comforting existence of God.¹⁴⁴

Most of the songs that develop the theme of God in Nature are associated with the Creator of Nature, except for *Der Wachtelschlag*. Schubert wrote numerous bird songs, only one of which was religious. Schubert set *Der Wachtelschlag*, to a poem by Samuel Sauter (1766–1846), in a strophic variation form with the thematic use of the quail's call in a three-note dotted figure. This dotted rhythm is similar to Beethoven's setting for the same poem, composed in 1803, which Schubert surely must have known. The rhythm of the quail's call is the same rhythm as the words of the poet, who tells us to "Fürchte Gott," "Liebe Gott," "Lobe Gott," "Bitte Gott," and "Traue Gott" (fear, love, praise, pray to, and trust God).

Larghetto.

The image shows a musical score for Beethoven's 'Der Wachtelschlag'. It consists of three staves: a vocal line at the top, a piano right-hand line in the middle, and a piano left-hand line at the bottom. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Larghetto.'. The vocal line begins with a rest followed by the lyrics 'Horch, wie schallt's'. The piano accompaniment features a prominent three-note dotted figure in the right hand, starting with a piano (*p*) dynamic and moving to fortissimo (*sf*) dynamics. The piece concludes with a 'decresc.' (decrescendo) marking.

Example 4. Beethoven, *Der Wachtelschlag*, mm. 1–4

¹⁴³ Brown, "Poetry of Schubert's Songs," 198.

¹⁴⁴ Ibid.



Example 5. Schubert, *Der Wachtelschlag*, mm. 1–3

The choice of the quail as a messenger of God is deliberate because the bird was regarded as a wise and God-fearing creature in Germany. Quails are mentioned in the Bible in the Book of Exodus, chapter 16, where God sends a group of quails to be food for the Israelites when they complained about hunger. Therefore, the quail would symbolize why people should trust in God, the primary message of this song. Schubert displays a renewed determination to provide strong and simple vocal lines. This tendency was demonstrated in other songs written in 1822, including the Bruchmann songs *Im Haine* and *Am See*.

Song Example 5

***Die Allmacht*, D. 852. Poem by Johann Ladislaus Pyrker**

Gross ist Jehova, der Herr! Denn Himmel
 Und Erde verkünden seine Macht.
 Du hörst sie im brausenden Sturm,
 In des Waldstroms laut aufrauschendem Ruf;
 Du hörst sie in des grünenden Waldes Gesäusel,
 Siehst sie in wogender Saaten Gold,
 In lieblicher Blumen glühendem Schmelz,
 Im Glanz des sternebesäten Himmels,
 Furchtbar tönt sie im Donnergeroll
 Und flammt in des Blitzes

Great is Jehovah, the Lord! For heaven
 and earth proclaim his might.
 You hear it in the roaring storm,
 in the loud, surging cry of the forest stream;
 you hear it in the rustling of the greenwood;
 you see it in the golden, waving corn,
 in the glowing luster of the lovely flowers,
 in the sparkling, star-strewn heavens;
 it echoes terrifyingly in the rolling thunder,
 and flames in the lightning's

schnell hinzuckendem Flug.
Doch kündigt das pochende Herz
dir fühlbarer noch Jehovas Macht,
des ewigen Gottes,
Blickst du flehend empor
Und hoffst auf Huld und Erbarmen.

swiftly flickering Blitzes flight.
But your beating heart will reveal still more
palpably the power of Jehovah,
the eternal God,
if you gaze up in prayer
and hope for grace and mercy.¹⁴⁵

Background

The year 1825 was significant for Schubert personally and professionally. He conceived a number of religious songs throughout that year. Although Schubert composed thirty-nine religious songs between 1812 and 1820, he produced only seven religious songs between 1821 and 1828, and among these seven songs, five of them were written in 1825: *Die Junge Nonne* (early 1825), *Im Abendrot* (January), *Ellens Gesänge III* (April), *Fülle der Liebe* (August), and *Die Allmacht* (August).

It was an exceptionally creative year for Schubert because he experienced improvement in his personal and professional relationships. He felt a great deal happier and began to regain some of his health and vigor. His performances were well-received in 1824. He achieved publications and honors during 1824 and 1825.¹⁴⁶ Schubert also reunited with his parents at this time. Most importantly, a trip to Upper Austria restored and strengthened the composer physically and psychologically. His religious inspiration deepened when he met with the poet Johann Ladislaus Pyrker during this trip.

Schubert's illness seemed to be in remission in 1825, especially during and after his trip to Upper Austria with Johann Michael Vogl. They performed and toured for four months, traveling through Steyr, Linz, Gmunden, Salzburg, and Bad Gastein. The majestic mountains and peaceful lakes of Gmunden were a particular inspiration for

¹⁴⁵ Wigmore, *Schubert: The Complete Song Texts*, 142.

¹⁴⁶ Newbould, *Schubert: The Music and the Man*, 230.

Schubert, and, along with his Great Symphony in C,¹⁴⁷ *Die Allmacht* is the one of the works which can be directly attributed to this inspiration.¹⁴⁸ Schubert wrote a detailed description of the scenery and the cities through which he traveled in a letter to his parents on July 25, 1825:

If only he could once see these heavenly mountains and lakes, the sight of which threatens to crush or engulf us, he would not be so attached to puny human life, nor regard it as otherwise than good fortune to be consigned to the earth with its indescribable power to create new life.¹⁴⁹

It is apparent from his letter that this experience must have been special to Schubert.

Except for two summers on Count Esterhazy's Hungarian estate at Zseliz, Schubert had few opportunities to travel outside Vienna.¹⁵⁰ The spectacular scenery he viewed in Upper Austria is reflected in the composer's fervent response to nature in his song *Die Allmacht*.

After he returned from the trip, Schubert prepared to publish *Die Allmacht* quickly, unusually rapidly compared with other works. This song along with its companion, *Die Heimweh*, was published as his Opus 79 in 1827. Before the publication of Opus 79, the composer returned to the same text of *Die Allmacht* and set a part-song. This second version of *Die Allmacht* (D. 857A) was composed just five months after the first setting, but it was published only posthumously in 1978.¹⁵¹ This second setting proves how attached Schubert was to the text of the poem.

¹⁴⁷ Ibid., 228.

¹⁴⁸ Gibbs, *Life of Schubert*, 130.

¹⁴⁹ Fischer-Dieskau, *Schubert's Songs*, 436.

¹⁵⁰ Graham Johnson, program notes to Schubert, *Die Allmacht*, performed by Elizabeth Connell, soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 5 (London: Hyperion Record, CDJ33005, 1988).

¹⁵¹ Ibid.

Text

The text of *Die Allmacht* was written by Johann Ladislaus Pyrker (1772–1847), a Hungarian priest and poet who served as Patriarch of Venice in 1820 and as Archbishop of Erlau in 1827.¹⁵² Pyrker wrote dramatic, epic, and lyric verse.¹⁵³ Pyrker was interested in social welfare throughout his life. He established a convalescent home in Bad Gastein for soldiers wounded in the wars with France.¹⁵⁴ Schubert met Pyrker twice during his life, and both of the meetings must have stimulated the composer. After meeting Pyrker for the first time in Vienna in 1820, Schubert dedicated his Op. 4, *Der Wanderer* (D. 439), and *Wandrer's Nachtlid I* (D. 224) to Pyrker.¹⁵⁵ In 1825, the two met for the second time in Bad Gastein while Pyrker was visiting the convalescent home he had established there. According to Anton Schindler, Schubert remembered this meeting as one of the most inspiring moments in his life.¹⁵⁶ Pyrker was in turn impressed with Schubert's work and held fond memories of him. He once wrote Schubert, "I am proud to belong to the same fatherland as you!"¹⁵⁷ Pyrker also wrote a folk hymn in 1842 for the Salzburg Mozart festival with the lines: "And let us praise Schubert, and his enchanting lays!"¹⁵⁸

Within a month of meeting Pyrker, Schubert set two songs to his poems. It is probable that Pyrker had those poems in his hand when he met Schubert.¹⁵⁹ Fischer-

¹⁵² Michael Hall, *Schubert's Song Sets* (Burlington, VT: Ashgate, 2003), 164.

¹⁵³ *The Catholic Encyclopedia*. <http://www.newadvent.org/cathen/12586b.htm> (accessed 22 August 2013).

¹⁵⁴ Fischer-Dieskau, *Schubert's Songs*, 215.

¹⁵⁵ Hall, *Schubert's Song Sets*, 164.

¹⁵⁶ Deutsch, *Schubert: Memoirs by his Friends*, 318.

¹⁵⁷ Fischer-Dieskau, *Schubert's Songs*, 215.

¹⁵⁸ Deutsch, *Schubert: A Documentary Biography*, 956.

¹⁵⁹ Hall, *Schubert's Song Sets*, 164.

Dieskau suggests it is likely that Pyrker's *Das Heimweh* (D. 851) was written for Schubert,¹⁶⁰ even though it was published in 1819, before the two men had met in person.

The text for *Die Allmacht* was derived from the "Eliza" subsection of Pyrker's epic poem, *Perlen der heiligen Vorzeit*.¹⁶¹ Pyrker perhaps pointed out this subsection to Schubert when he met the composer in 1825. If *Das Heimweh* (D. 851) is about the majesty of the mountain peaks, *Die Allmacht* is about finding God in the majesty of nature. These two songs were published in 1827 as Op. 74.

Music

Die Allmacht is distinguished by several distinctive musical features. It is through-composed with irregular-length phrases responding to the hexameter of the poem, which imposed no rhythmic pattern.¹⁶² The irregular harmonic language is bold, with several augmented-sixth and diminished chords. The diminished-seventh in the second measure provides a powerful effect immediately from the beginning. Schubert changes the mood sensitively by moving the tessitura of the vocal lines and accompaniment as the text demands. The text painting in the accompaniment is also clearly noticeable in several places, especially on the words "Donnergeroll" (rolling thunder), "Blitzes" (lighting), and "schnell hinzuckendem Flug"¹⁶³ (swiftly flickering flight).¹⁶⁴ The most prevalent feature of this song is Schubert's use of triplets in the accompaniment.

¹⁶⁰ Fischer-Dieskau, *Schubert's Song*, 215.

¹⁶¹ Johnson, program notes *Die Allmacht*.

¹⁶² Reed, *Schubert Song Companion*, 149.

¹⁶³ See Example 6.

¹⁶⁴ Wigmore, *Schubert: The Complete Song Texts*, 142.

This aria-like song is accompanied by persistent triplets with a thick texture and huge dynamic contrast throughout. Schubert used this accompaniment pattern to depict the rising sense of excitement and the majesty and solemnity of the divine nature of God. This triplet pattern perhaps influenced the composers of many sacred songs of the twentieth century, such as *The Lord's Prayer* by Albert Hay Malotte, which uses the same pattern at the climax of the song.

There are several meaningful dynamic changes in this song. In mm. 59–80, the poem changes into a different mode with the text, “Doch kündet das pochende Herz dir fühlbarer noch Jehovas Macht” (But your beating heart will reveal still more palpably the power of Jehovah).¹⁶⁵

schnell hinzuckendem Flug, doch kün - det das pochende Herz dir fühl - barer

noch Je - ho - vas Macht, doch kün - det das Herz dir fühl - barer noch Je - ho - vas

Edition Peters 7610

Example 6. Schubert, *Die Allmacht*, mm. 57–64

¹⁶⁵ Ibid.

Schubert responds to this mood change with several dynamic contrasts, until the last section where he brings back the declamation from the beginning of the song. This subtle dynamic change demonstrates Schubert's complete understanding of the meaning of Pyrker's poem and how well the music sets the text. The context of the story of Elisa in Pyrker's *Perlen der heiligen Vorzeit*, from which Schubert drew part for his *Die Allmacht*, is connected to II Kings 13. However, the text of *Die Allmacht* is more closely associated with I Kings 19. It is clear that Pyrker had kept these verses in his mind when he wrote this praise in his *Perlen der heiligen Vorzeit*:

The LORD said, "Go out and stand on the mountain in the presence of the LORD, for the LORD is about to pass by." Then a great and powerful wind tore the mountains apart and shattered the rocks before the LORD, but the LORD was not in the wind. After the wind there was an earthquake, but the LORD was not in the earthquake. After the earthquake came a fire, but the LORD was not in the fire. And after the fire came a gentle whisper. (1 Kings 19: 11-12)¹⁶⁶

The essential connotation of both Pyrker's poem and the Bible verse is that, although nature resembles and demonstrates God's omnipotence, God does not dwell in the magnificence of nature, but rather stays within us, within our hearts as a whisper. "But your beating heart will reveal still more palpably the power of Jehovah, the eternal God if you gaze up in a prayer and hope for grace and mercy."¹⁶⁷ Schubert responded closely to this text with *pianissimo* in the accompaniment in that phrase. This meaningful dynamic contrast is also used at the end of the song, where Schubert selected *fff* at the last phase and deliberately closed the song with a contrasting *piano* in the accompaniment, a place where he could have chosen to end with *forte*.

Application

¹⁶⁶ New International Version, 1 Kings 19: 11–12.

¹⁶⁷ Wigmore, *Schubert: The Complete Song Texts*, 142.

This song is recommended for mature singers, both male and female. Its wide range, large leaps, dramatic contrast in text, and heavy texture in the accompaniment require a large volume and great voice control. Although it has been categorized in God in Nature, it can be considered a general praise and worship song. Because of its large scale, it has been popular in recitals for opera singers. It also can be sung as a special anthem in worship, as a part of a religious recital, and religious gatherings. It will also be appropriate for performance in Jewish synagogues, since the text comes from the Old Testament.

This song was originally written in A major, but Schubert published it in C major. The original key was most probably selected for Vogl, a high baritone. For a lower voice, G major is more widely used. However, the range is nearly two octaves, reaching from G3 to F, which makes it challenging for many singers.

Song Example 6

***Im Abendrot, D. 799. Poem by Karl Gottlieb Lappe*¹⁶⁸**

O wie schön ist deine Welt, Vater, wenn sie golden strahlet! Wenn dein Glanz herniederfällt, Und den Staub mit Schimmer malet; Wenn das Rot, das in der Wolke blinkt, In mein stilles Fenster sinkt! Könnst' ich klagen, könnst' ich zagen? Irre sein an dir und mir? Nein, ich will im Busen tragen Deinen Himmel schon allhier. Und dies Herz, eh' es zusammenbricht, Trinkt noch Glut und schlürft noch Lichtstill	How lovely is your world, Father, in its golden radiance when your glory descends and paints the dust with glitter; when the red light that shines from the clouds falls silently upon my window. Could I complain? Could I be apprehensive? Could I lose faith in you and in myself? No, I already bear your heaven here within my heart. And this heart, before it breaks, drinks in the fire and savours the light. ¹⁶⁹
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¹⁶⁸ Some books and scores give the poet's first name as Carl.

¹⁶⁹ Wigmore, *Schubert: The Complete Song Texts*, 243.

Background and Text

Although it is known that *Im Abendrot* was composed in 1825, the same year as *Die Allmacht*, we do not know the exact date of composition. Its companion song, *Der Einsame* (D. 800), with verses by the same poet, was composed during Schubert's stay in hospital before he moved to be nearer his friend Schwind in February. Therefore, one can assume that *Im Abendrot* was written sometime in January.¹⁷⁰

The poem upon which *Im Abendrot* was based was written by Karl Gottlieb Lappe (1779–1843), a poet from Pomerania.¹⁷¹ His father was a pastor in a local church, and he himself studied theology and philosophy at the University of Greifswald.¹⁷² After graduation, Lappe worked as a teacher and a school master, then after an illness became a farmer.¹⁷³ In *Deutsches Literaturlexikon*, published in Halle in 1830, he was described as “the most important Pomeranian lyric poet.”¹⁷⁴

Schubert set three poems by Lappe in 1825: *Im Abendrot*, *Der Einsame*, and *Flucht* (D. 825b). *Flucht* is for a quartet of male voices; the other settings are songs. Fischer-Dieskau remarks that *Der Einsame* is “a song of praise to ‘true contentment,’” while *Im Abendrot* is “the expression of a devotion which is humbly and piercingly aware of the transitoriness of human happiness.”¹⁷⁵ Having suffered for two years with illness, Schubert could easily have felt a little despair, and he must have found consolation in these poems.

¹⁷⁰ Reed, *Schubert Song Companion*, 96.

¹⁷¹ Clive, *Schubert and his World*, 112.

¹⁷² http://de.wikipedia.org/wiki/Karl_Lappe (accessed 22 August 2013).

¹⁷³ *Ibid.*

¹⁷⁴ Clive, *Schubert and his World*, 112.

¹⁷⁵ Fischer-Dieskau, *Schubert's Songs*, 236.

In *Im Abendrot*, the poet experiences the presence of God in the splendid sunset and describes his reaction to it. It was a powerful religious experience that awakened the poet and compelled him to recognize the transitory nature of man as he questions and answers, “Could I complain? Could I be apprehensive? No, I already bear your heaven here within my heart.”¹⁷⁶ As Schubert stated a few months later in a letter to his parents, he wrote religious songs only when they overcame him unexpectedly.¹⁷⁷ *Im Abendrot* reflects Schubert’s deep devotion to God, and remains one of the most popular among Schubert’s religious songs.

Music

Im Abendrot is written in through-composed form in A-flat major. John Reed points out that Schubert used A-flat major for devotional, reflective or tender thoughts,¹⁷⁸ in songs such as *Fülle der Liebe*, *Wiegenlied*, and *Das Zügelglöcklein*, as well as for expressions of faith in the power of Nature to revive and renew in *Frühlingsglaube* and *Lied an die Dioskuren*.¹⁷⁹ A-flat major was also the composer’s choice for the fifth Mass and his famous choral setting of the 23rd Psalm.

Schubert successfully expresses the beauty and religious emotion in the poet’s description of sunset with a simple tonal and melodic structure without using any harmonic twists of German sixths or diminished-sevenths.¹⁸⁰ Written in a simple, homophonic, hymn-like style, the continually resounding A-flat major tonality with only

¹⁷⁶ Wigmore, *Schubert: The Complete Song Texts*, 243.

¹⁷⁷ Deutsch, *Schubert: A Documentary Biography*, 435.

¹⁷⁸ Black, *Franz Schubert: Music and Belief*, 70.

¹⁷⁹ Reed, *Schubert Song Companion*, 492.

¹⁸⁰ *Ibid.*, 277.

a brief deviation to the dominant sets the mood of the song and depicts the radiant light at sunset. In the second half of the poem, the mood shifts to where the questions are being asked and answered. Schubert responds to this change by shifting back and forth between dominant and subdominant, but uses this diversion as preparation to return to the tonic with a stretched A-flat chord on the word “Licht” in m. 32.¹⁸¹ The score of this song might appear simple and unremarkable. However, when sung and played, its superb sonority and effective melody have made it a favorite of singers and audiences alike.

Application

Cappel writes that *Im Abendrot* is “one of the most difficult songs in Schubert and only to be essayed by a singer in command of a singularly pure and serene legato.”¹⁸² Although it is a challenging piece for beginning singers, this song can be used as a good device to increase breath control and to practice legato for all singers from beginner to intermediate levels. *Im Abendrot* is available in original, medium, and low keys, and it would suit any vocal type, except the lightest voices. This song may be used for any religious venues and recitals. It would be especially appropriate for a funeral.

¹⁸¹ Ibid., 278.

¹⁸² Richard Capell, *Schubert's Songs* (London: Pan Books, 1957), 206.

3. Songs on texts of Spiritual Salvation or Freedom from Death or Suffering

Songs on texts of Spiritual Salvation or Freedom from Death or Suffering					
Title	D#	Poet	Year	Key	Forms
Bei dem Grabe meines Vater	D. 496	Claudius, Matthias	1816	Eb	Strophic
Der Leidende	D. 432	unknown	1816	Bm	Strophic
Die junge Nonne	D. 828	Craigher, Jakob Nicolaus von	1825	Fm	Through-composed
Die Sterbende	D. 186	Matthisson, Friedrich von	1815	Ab	Strophic
Dem Unendlichen	D. 291	Friedrich Gottlieb Klopstock	1815	G	Through-composed
Fülle der Liebe	D. 854	Friedrich von Schlegel	1825	Ab	ABA'B'
Gebet während der schlacht	D. 171	Karl Theodor Körner	1815	Bb	Recit. and Strophic
Grablied auf einen Soldaten	D. 454	Christian Fredrich Schubart	1816	c	Strophic
Hymne I	D. 659	Novalis, Friedrich von Harderberg	1819	a	Through-composed
Hymne II	D. 660	Novalis, Friedrich von Harderberg	1819	bb	Strophic
Hymne III	D. 661	Novalis, Friedrich von Harderberg	1819	bb	Strophic
Hymne IV	D. 662	Novalis, Friedrich von Harderberg	1819	A	Strophic
Litanei auf das Fest Aller Seelen	D. 343	Johann Georg Jacobi	1816	Eb	Strophic
Nachthymne	D. 687	Novalis, Friedrich von Harderberg	1820	D	Through-composed
Verklärung	D. 59	Alexander Pope, translation by J. G. Herder	1813	a	Through-composed
Vom Mitleiden Mariä	D. 632	Friedrich von Schlegel	1818	g	Strophic

Table 4. Schubert's Songs on Texts of Spiritual Salvation or Freedom from Death or Suffering

The songs listed above share a common theme. Each expresses a desire to seek spiritual salvation and freedom from worldly suffering, often through death. In many of Schubert's songs, death is described as the only possible means of escape from unbearable situations in life.¹⁸³ Unlike secular poets, religious poets typically viewed death more positively. For them, leaving the secular world meant joining the saints in heaven. Christians believe that death leads the believer to the beginning of a new life, as proclaimed at the end of *Die Sterbende* (D. 186):

¹⁸³ Marie-Agnes Dittrich, "The Lieder of Schubert," in *The Cambridge Companion to Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 97.

Hark! In the holy land of palms
where the stream of life flows,
the angels' psalms resound:
"Greetings, sisterly soul!
You have risen up, swift as an eagle,
to the source of light.
Death, where is your sting? Hell,
proud hell, where is your victory?"¹⁸⁴

Schubert created several types of religious songs that express themes of seeking salvation and freedom from suffering. He wrote a number of grave songs and songs for the dead. *Bei dem Grabe meines Vater* (D. 496), *Grablied auf einen Soldaten* (D. 454), and *Litanei auf das Fest aller Seelen* (D. 343) join this group and possess a similar solemn mood and calm tempo. In theme, mood, and tempo; these songs are appropriate for funeral or memorial services. The other type of songs, which include *Der Leidende* (D. 432), *Die junge Nonne* (D. 828), *Gebet während der Schlacht* (D. 171), and *Die Sterbende* (D. 186), are songs of victory over the fear of death or escape from emotional suffering.

Dem Unendlichen, text by Klopstock, displays Schubert's genius at song writing. The majestic vocal line and imaginative accompaniment evoke awe for the Creator and for His creation. The piano writing is remarkable. The sextuplets in the right hand of the accompaniment depict the turbulence of the blowing of the wind and streaming of the rain, while octaves in the right hand create the resounding rolls of thunder. In the middle of these sextuplet phrases, Schubert uses a unique rhetorical gesture in the accompaniment. On the word "Gott" in mm. 34 and 35, Schubert shifts three chords sharply from E-flat major to C minor then to A-flat major. Johnson points out that this

¹⁸⁴ Poem by Friedrich von Matthisson; English translation in Wigmore, *Schubert: The Complete Song Texts*, 179.

harmonic progression suggests the Holy Trinity.¹⁸⁵ Within this song, Schubert exhibits his talent and brilliance in the expression of Klopstock's deeply devotional poem.

Finally, Novalis' poems inspired Schubert to create six songs that express a longing for spiritual salvation and freedom from suffering on earth. Novalis was the pseudonym of Georg Friedrich Philipp von Hardenberg, a German poet and novelist.¹⁸⁶ Five of these songs were composed in May 1819, and the last composition using a Novalis poem, *Nachthymne* (D. 687), was written eight months later. The first song, *Maire* (D. 658), is one of the four Marian songs created by Schubert throughout his life. Based upon a painting, the text describes the innermost thoughts of Mary.¹⁸⁷ This song reflects Schubert's keen interest in paintings of the Virgin Mary, as recorded in his diary of 1816.¹⁸⁸ The subsequent five songs can be considered as a quasi-song cycle. They are musically similar and thematically coherent. Commenting upon the musical similarity, Reul and Bodle point out that:

As a set, the Novalis songs have some common music qualities. All six songs feature disconcerting chords and key relations, particularly various forms of altered median. All five songs composed in 1819 include deceptive cadences or related progressions. Two of the short songs, D. 660–61, begin in B-flat minor and move to B-flat major. The two long songs, D. 659 and D. 687, are structured episodically, with new sections usually in new keys. In both of the long songs, extremely chromatic passages in which chords do not act functionally are followed by purely diatonic passages. While some scholars might be inclined to dismiss these features as nothing more than Schubert's exploration of new sounds at this period in his compositional development, I believe these similarities carry more weight, corresponding in a significant way to Novalis's emotional and religious concerns in these poems.¹⁸⁹

¹⁸⁵ Graham Johnson, program notes to Schubert, *Dem Unendlichen*, performed by Christine Brewer, soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 31 (London: Hyperion Records, CDJ33031, 1998).

¹⁸⁶ Clive, *Schubert and his World*, 145.

¹⁸⁷ Black, *Franz Schubert: Music and Belief*, 67.

¹⁸⁸ Deutsch, *Schubert: A Documentary Biography*, 62.

¹⁸⁹ Lisa Feurzeig, "Musical Representation of Concepts in Schubert's Settings of the Jena Romantics," in *Unknown Schubert*, ed. Barbara M. Reul and Lorraine Byrne Bodley (Burlington, VT: Ashgate, 2008), 50.

Although these songs may not have been originally intended to be sung as a cycle,¹⁹⁰ it is clear that the composer followed a deliberate plan in the choice of the poems, developing thematic coherence and corresponding musical arrangements. Schubert selected four non-consecutive poems from Novalis's collection *Geistliche Lieder* (1799) that fit his theme, and a prose text, *Hymnen an die Nacht* (1800), to form this set of songs. The story line in each song is connected to that of the following song, as if the whole were a passion cantata in miniature. Contributing to the cyclic feeling, Schubert employed through-composed form for the first and the last songs.

Schubert's Novalis Settings				
Title	D#	Poetic Themes	Novalis' Poetry	Form
Hymne I	D. 659	Holy Communion	<i>Geistliche Lieder</i> , No. 14	Through-composed
Hymne II	D. 660	Devotion to Christ	<i>Geistliche Lieder</i> , No. 5	Strophic
Hymne III	D. 661	Passion of Christ	<i>Geistliche Lieder</i> , No. 6	Strophic
Hymne IV	D. 662	Resurrection of Christ	<i>Geistliche Lieder</i> , No. 9	Strophic
Nachthymne	D. 687	Eternal life with Christ	<i>Hymnen an die Nacht</i>	Through-composed

Table 5. Schubert's Novalis Settings

This set is reminiscent of Beethoven's *Sechs Lieder nach Gedichten von Gellert* (Op. 48, 1803). It is likely that Schubert was attracted to Beethoven's songs. He may have identified with them and built upon their feeling when he began to use Novalis's poems for his songs.¹⁹¹ It is possible that he planned these songs to be performed as a cycle, and performing them as a set is certainly one option. Johnson reports a performance of this set in a worship setting in which each singer sang one of the songs, to

¹⁹⁰ Ibid., 52.

¹⁹¹ Graham Johnson, program notes to Schubert, *Hymne II*, performed by Marjana Lipovšek, mezzo-soprano; Graham Johnson, piano; *The Hyperion Schubert Edition*, 29 (London: Hyperion Records, CDJ33029, 1997).

organ accompaniment.¹⁹² Adding related scripture readings between each song is likely to intensify the effect.

Song Example 7

Verklärung, D. 5. Poem by Alexander Pope, translation by Johann Gottfried Herder

Lebensfunke, vom Himmel entglüht,
Der sich loszuwinden müht!
Zitternd-kühn, vor Sehnen leidend,
Gern und doch mit Schmerzen scheidend
End', o end' den Kampf, Natur!
Sanft ins Leben
Aufwärts schweben
Sanft hinschwinden lass mich nur.

Vital spark of heav'nly flame,
Quit, oh quit this mortal frame;
Trembling, hoping, ling'ring, flying,
Oh! the pain, the bliss of dying;
Cease, fond nature, cease thy strife,
Let me languish into life.

Horch! mir lispeln Geister zu:
„Schwester-Seele, komm zur Ruh!“
Ziehet was mich sanft von innen?
Was ist's, was mir meine Sinnen
Mir den Hauch zu rauben droht?
Seele, sprich, ist das der Tod?

Hark! they whisper, angels say,
Sister spirit, come away!
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirit, draws my breath;
Tell me, my soul, can this be death?

Die Welt entweicht! sie ist nicht mehr!
Engel-Einklang um mich her!
Ich schweb' im Morgenrot!
Leiht, o leiht mir eure Schwingen:
Ihr Bruder-Geister, helft mir singen:
„O Grab, wo ist dein Sieg?
Wo ist dein Pfeil, o Tod?“

The world recedes, it disappears!
Heaven opens on my eyes! My ears
With sounds seraphic, ring.
Lend, lend your wings; I mount, I fly:
Oh grave! where is thy victory?
Oh death, where is thy sting?¹⁹³

Background and Text

Verklärung is an example of Schubert's early religious songs. Composed on May 4, 1813, it was the only song he wrote that month, during his last academic period in the Stadtkonvikt. Around that time, he wrote several Mass fragments, including a *Sanctus* in April (a canon for three voices), a *Kyrie in F* in May (SATB, orchestra, and organ), and

¹⁹² Johnson, program notes to *Hymne VI*.

¹⁹³ The original poem of Alexander Pope's *The Dying Christian to his Soul* (public domain).

the *Alleluja in F* in July (canon for three voices). Schubert composed these works while studying with Salieri,¹⁹⁴ taking lessons twice each week. In addition to Salieri's influence, *Verklärung* demonstrates some Italian operatic traits in the recitative.

In the same month that Schubert composed *Verklärung*, he wrote a poem of his own entitled *Die Zeit* (Time), which contains subtle similarities to Herder's translation of Pope. Following is a side-by-side comparison of the original poem by Pope, *Verklärung*, and the English translation of Schubert's poem, *Die Zeit*.¹⁹⁵

Original Poem by Pope

Hark! they whisper, angels say,
Sister spirit, come away!
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirit, draws my breath;
Tell me, my soul, can this be death?

The world recedes, it disappears!
Heaven opens on my eyes!
With sounds seraphic, ring.
Lend, lend your wings; I mount,
Oh grave! where is thy victory?
Oh death, where is thy sting?¹⁹⁷

Transfiguration¹⁹⁶

Hark! Spirits whisper to me:
"Sister-soul, come to rest!"
Am I drawn gently hence?
What is this, that threatens
to steal my senses and my breath?
Speak, soul, is this death?

The world recedes, it is no more!
Angelic harmonies surround me.
I float in the dawn.
My ears Lend, O lend me your wings;
I fly: brother-spirits, help me sing:
"O grave, where is your victory?"
O death, where is your sting?"¹⁹⁸

***Time* by Schubert**

Unrelenting does she fly,
Once departed, never tarrying.
Thee, O fair companion of our days,
To our resting-place we shall be carrying.

But a breath!— for such is Time.
Let this breath sing worthy measures.
To the throne of justice go thou forth,
Voice songs of virtue's heav'nly treasures!

But a sound! – for such is Time.
Let this sound be music's treasure.
To the seat of mercy go thou forth
Pouring out repentance without measure.¹⁹⁹

Schubert ends his poem with an exact repeat of the first verse, ending with the line, "To our resting-place we shall be carrying." Although Schubert entitled his poem "Time," these two poems share a similar theme, a characterization of death from a dreadful end to a hopeful one. Sadly, the other poem written by Schubert in the same month is lost. The

¹⁹⁴ Newbould, *Schubert*, 31.

¹⁹⁵ The second and third verse of the English translation of Johann Gottfried Herder's German translation of the original English poem.

¹⁹⁶ English translation of Herder's German translation. The German title is "Sterbender Christ an seine Seele." Schubert renamed it *Verklärung* in his composition.

¹⁹⁷ The original poem of Alexander Pope's *The Dying Christian to his Soul*, 2nd and 3rd verses (public domain).

¹⁹⁸ Wigmore, *Schubert: The Complete Song Texts*, 351.

¹⁹⁹ Deutsch, *Schubert: A Documentary Biography*, 31.

lost poem dealt with God's omnipotence in creation, and was written in the style of Klopstock's odes.²⁰⁰ It is clear in his music and poetry that Schubert was both religious and sensitive about death at this time.

Schubert's father married for the second time on April 25th of that year, ten days before Schubert finished composing *Verklärung*. The remarriage probably caused him to think deeply about the death of his mother, just one year before. Although there is no evidence that he was opposed to his father's choice, it is likely that the event was an emotional one for him. However, in his poetry and in his musical output, he represented death positively, accepting it as a part of life and welcoming it as a pathway to God. He demonstrated the transfiguration of death in *Verklärung*, and accepted death as a natural consequence of life in his poem *Die Zeit*.

Poet and Translator

Verklärung is based on the poem *The Dying Christian to his Soul* by the well-known English poet Alexander Pope (1688–1744). Pope was raised in a Catholic family; his grandfather was a clergyman of the Church of England who converted to Roman Catholicism.²⁰¹ His best known works are *Essay on Criticism*, *The Rape of the Lock* and *The Dunciad*. About Pope's works, Wilson Knight states that "In Pope, religion and society, God and politics, spirit and body, converge. His world is compact, but burning:

²⁰⁰ Ibid.

²⁰¹ William Roscoe, *The Works of Alexander Pope Esq.: with Note and Illustrations by Himself and Others*, I (London, 1824), 3.

within its present humanity lies its eternal Catholicism.”²⁰² *The Dying Christian to his Soul* was published in 1730.

Pope’s poem was translated by Johann Gottfried Herder (1744–1803), a critic, philosopher, and preacher, who was particularly interested in works by Homer and Shakespeare as well as James Macpherson’s Ossian poems.²⁰³ His translation of Pope’s poem was included in his essay *How the Ancients looked at Death*, published in 1786.²⁰⁴ Pope’s original poem has a hymn-like regular meter and rhyme that is lost in Herder’s translation. Schubert responds to the irregularity by employing recitative and ballad form. If Schubert had set the original poem, it might have been written in strophic form.

Music

Verklärung demonstrates the operatic writing style found in Schubert’s early songs. This through-composed song is in ballad form, a form that fascinated Schubert in his early compositions, especially while he was studying with Salieri.²⁰⁵ The song opens and ends with recitation, as well as ending with the repeat of an arioso section placed in the middle. The pulsing chords in the arioso section set the mood of soaring aspiration in the text.²⁰⁶ The harsh piano introduction is a good example of Schubert’s early style. He opens the song with three-part counterpoint and strong rhythmic impulse.²⁰⁷ The ending

²⁰² Wilson Knight, *Laureate of Peace: On the Genius of Alexander Pope* (London: Routledge & Kegan Paul, 1955), 14.

²⁰³ Clive, *Schubert and his World*, 76.

²⁰⁴ Reed, *Schubert Song Companion*, 420.

²⁰⁵ Graham Johnson, program notes to Schubert, *Verklärung*, performed by Brigitte Fassbaender, soprano, Graham Johnson, piano; *The Hyperion Schubert Edition*, 11 (London: Hyperion Records, CDJ33011).

²⁰⁶ Reed, *Schubert Song Companion*, 420.

²⁰⁷ Newbould, *Schubert*, 31.

recitation, “O Tod,” is similar to the ending of the composer’s most famous ballad, *Erlkönig*.

Example 7. Schubert, *Verklärung*, mm. 36–41

Application

With its alternation of sections of dramatic, forceful recitative alternating with arios sections, *Verklärung* is a good work for teaching operatic style. This song requires dramatic force in the singer’s voice and control of dynamic comparison. The score of *Verklärung* is available for high, medium, and low voices. This song would suit both male and female voices.

Song Example 8

Vom mitleiden Mariä, D. 632. Poem by Friedrich von Schlegel

Als bei dem Kreuz Maria stand,
Weh über Weh ihr Herz empfand
Und Schmerzen über Schmerzen;
Das ganze Leiden Christi stand
Gedruckt in ihrem Herzen.

As Mary stood by the cross
she felt woe upon woe in her heart,
and sorrow upon sorrow;
all Christ’s suffering
was impressed upon her heart.

Sie ihren Sohn muss bleich und tot,
Und überall von Wunden rot,
Am Kreuze leiden sehen.
Gedenk, wie dieser bitt’re Tod
Zu Herzen ihr musst’ gehen.

She had to watch her son
suffer on the cross, deathly pale,
his whole body red with wounds;
ponder how this bitter death
must have gone to her heart.

In Christi Haupt durch Bein und Hirn,
Durch Augen, Ohren, durch die Stirn',
Viel scharfe Dornen stachen,
Dem Sohn die Dornen Haupt und Hirn,
Das Herz der Mutter brachen.

On Christ's head many sharp thorns pierced
through bone and brain,
through eyes, ears and brow;
the thorns broke the son's head and brain,
and the mother's heart.²⁰⁸

Background

Vom mitleiden Mariä is representative of the religious songs that Schubert wrote in the middle of his compositional period. This song was created in December 1818. That same month Schubert set three songs to poems by August Wilhelm von Schlegel (1767–1845), brother of the Friedrich Schlegel who wrote *Vom mitleiden Mariä*. Schubert may have met Friedrich during 1818 in Vienna, because at that time they had a mutual acquaintance, Franz von Bruchman.²⁰⁹ After 1818, Schubert became increasingly devoted to the composition of operas, and he did not produce as many songs or as much sacred music. We do not know why Schubert composed *Vom mitleiden Mariä* at this time.

Schubert's other Marian songs were created fairly close in time to *Vom mitleiden Mariä*. He composed *Das Marienbild* (D. 623) in August 1818, and *Marie* (D. 658) in May 1819. Very attached to his mother, who died when he was 13 years old, Schubert was always attracted to the theme of motherhood. All of his Marian songs, which include *Ellens dritter Gesang* (*Ave Maria*, D. 839, 1825), display the composer's sensitivity to the love of mothers and to the sacrifice of the Holy Mother.

²⁰⁸ Wigmore, *Schubert: The Complete Song Texts*, 356.

²⁰⁹ Clive, *Schubert and his World*, 184.

Text

Friedrich von Schlegel (1772–1829) was a German poet and critic. Although his father was a Protestant pastor, Schlegel converted to Roman Catholicism in 1808. He studied law, philosophy, and classical literature at the Universities of Göttingen and Leipzig.²¹⁰ In 1804, Schlegel married Dorothea Veit, daughter of Moses Mendelssohn and the future aunt of Felix Mendelssohn. She was also a novelist and translator.²¹¹ After they moved in Vienna in 1808, they hosted gatherings that became the center of Vienna's intellectual and cultural life. These social occasions attracted both residents of Vienna and foreign visitors.²¹²

Schubert composed sixteen songs to poems by Schlegel between 1818 and 1825. Of them, eleven songs were from Schlegel's cycle *Abendröte*.²¹³ Schubert set a final religious text by the same poet, *Fülle der Liebe* (D. 854), in 1825.

The poem *Vom mitleiden Mariä* describes the suffering of Mary as she watches her son die on the cross at Calvary. The poet compares the pain in the mother's heart to that of the pain in her son's body. This poignant poem must have touched the composer deeply, perhaps evoking memories of the grief he felt when he lost his own mother. As attracted as he was to the text, Schubert must have also found that the regular rhyme of the poem was a perfect fit for a strophic form of song. He repeats the last line of the poem to make a symmetrical contour in the melodic line and to create a strong ending.

²¹⁰ Ibid., 183.

²¹¹ Reed, *Schubert Song Companion*, 477.

²¹² Clive, *Schubert and his World*, 184.

²¹³ Graham Johnson, program notes to Schubert, *Abendröte*, performed by Mattias Goerne, baritone; Graham Johnson, piano; *The Hyperion Schubert Edition*, 27 (London: Hyperion Records, CDJ33027, 1996).

Music

Vom mitleiden Mariä is another good example of Schubert's use of *stile antico*, a term for an older style of sacred music.

The image shows a musical score for Schubert's song 'Vom mitleiden Mariä'. It is marked 'Langsam.' (Slow) and dated 'December 1818.' The score is in G minor and 3/4 time. It features a vocal line (Singstimme) and a piano accompaniment (Pianoforte). The piano part is marked 'p' (piano) and 'ligato' (legato). The lyrics are: 'Als bei dem Kreuz Ma - ri - a - stand, Weh ü - ber Weh ihr Sie ih - ren Sohn muss bleich und todt und ü - ber - all von In Chri - sti Haupt durch Bein und Hirn, durch Augen, Oh - ren,'. The score shows the first six measures of the piece.

Example 8. Schubert, *Vom mitleiden Mariä*, mm. 1–6

The pure three-part counterpoint writing is an unusual texture in Schubert's body of songs.²¹⁴ There is some imitative writing between the right hand and the vocal line, but the overall impression is of a much older style. Reed comments that with this song, the composer breaks up "a common misconception that Schubert knew nothing of Baroque music."²¹⁵ Although *Vom mitleiden Mariä* is not the only song with this texture,²¹⁶ it is clear that the composer deliberately chose this style to express the meaning of the text in an austere, undecorated way.

Vom mitleiden Mariä has a well-planned melodic shape. The melody in G minor effectively builds tension with three consecutive phrases until m. 11, then winds down to the final note G4, on which the song started. The continuous chromaticism between the three voices successfully expresses the pathos in this Passion text.

²¹⁴ Hall, *Schubert's Song Sets*, 145.

²¹⁵ Reed, *Schubert Song Companion*, 426.

²¹⁶ *An die Freunde*, *Das Weinen*, *Die Perle*, and *Von Ida* have a similar texture.

Application

Vom mitleiden Mariä is ideal for church use, especially during Lent or Holy Week. This song would also be appropriate for communion services because of the text, the texture, and the restless movement of the music, with the walking bass in the left hand of the accompaniment. Although the original key, G minor, is intended for high voices, this song is included in the popular International Music Company edition.²¹⁷ This song requires careful legato control to shape the contour of the melody.

²¹⁷ Sergius Kagen, ed., *Schubert, 200 Songs in Three Volumes*, I (New York: International Music Company, 1961).

CONCLUSION

Schubert's religious songs were a medium in which the composer expressed his personal devotion to God, as he also did in his other sacred compositions. Although he did not live a conventional religious life, what he has left us musically constitutes evidence of what and how he believed. His religious songs not only deliver the composer's devotional message, but also open the door for its unique use in a worship or religious recital setting.

For pedagogical use, many of Schubert's religious songs can serve religious teachers and students as much as his non-religious songs would do. For church use, these songs can add diversity in worship by using a foreign language (German) once in a while, whenever the text helps coherence in worship. Many church musicians look for a piece that will fit the coherent theme of each worship service. For this purpose, the associated Bible verses and English translation of each songs are provided in the Appendix as well as other helpful information, such as range, difficulty, and available keys.

Readers may believe there are more of Schubert's songs that should have been included in this study. Indeed, there are many of his songs that have religious connotations and expression. These songs often are better known than several other religious songs in our list. They have been excluded because of the central focus of the poetry was not in God or the Virgin Mary. Several songs that contain a few religious expressions are also excluded because they do not fit the liturgical use.

The study is the first attempt in scholarship to categorize Schubert's religious songs. Of his forty-one such songs, only a few have been discussed because of the limit

of this project as a lecture-recital. It is my sincere hope that further study will undertake on this subject, so that these songs can be heard in this world more frequently.

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