

The German Composer Louis Spohr (1784-1859): His Life and Work, an Overview of His Clarinet Music, and an Analytical Approach to the *Sechs Deutsche Lieder* for Clarinet, Voice, and Piano

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and Work, an Overview of His Clarinet Music, and an
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Clarinet, Voice, and Piano

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Introduction

Although Ludwig Spohr – with an opus list of more than 150 – enjoyed much fame during his lifetime, his works for clarinet, besides his four widely-known clarinet concertos, now receive little attention, though they are high-quality compositions. Some of Spohr’s works for the clarinet are essentially violin music, but he understood the possibilities and limitations of the instrument due to an acquaintance with a talented clarinetist (Simon Hermstedt). Thus, many of his works involving the clarinet are suited especially for the clarinet and are wonderful recital pieces. This paper will provide an analytical approach to Spohr’s *Sechs Deutsche Lieder*, op. 10, as there is no previously published analysis of this work. The methodology of this thesis involves the study of existing secondary literature and an original analysis based on the score of this song cycle.

Chapter 1 gives an outline of Spohr’s life and work, including biographical remarks, characteristics of Romantic music, and Spohr’s compositional works in general. Chapter 2 gives an overview of Spohr’s compositions for clarinet, with information about the clarinet in Romantic music, characteristics of Spohr’s clarinet works and his collaboration with famous clarinetists, and discusses several of Spohr’s compositions for the clarinet. Chapter 3 includes an analytical approach to Spohr’s *Sechs Deutsche Lieder* op. 103 for clarinet, voice, and piano.

1. An Outline of Louis Spohr's Life and Work

1.1. Biographical Remarks on Spohr

Ludwig Spohr was born on April 5, 1784, at the parsonage of the Aegyidian Church in Brunswick, Germany (Dole 1902, 305). Though baptized under the name of Ludewig on April 12, 1784, his family called him by the name of Luis. His father, Carl Heinrich Spohr (1756-1843), played the flute and, his mother, Juliane Ernestine Luise Henke Spohr (1763-1840) was a talented singer and pianist (Johnston 1972, 2). His father, Karl Heinrich, had left school at the age of sixteen to avoid punishment and later became a physician. Two years after Spohr's birth, Carl Heinrich Spohr became the district physician and then "Oberappellationsgerichtsrat, or judge of appeals, at Seesen". It was in Seesen that four more sons and a daughter were born to Spohr's parents. (Dole 1902, 305.)

Because both of Spohr's parents were musicians, Spohr's "feeling and love for the art were early awakened" (ibid., 306). That 'awakening' happened one stormy day when Spohr was only four years old, frightened by the storm. However, when the clouds lifted, the sound of thunder became distant, and a bird in the window began to chirp as if in song "Spohr's young heart was filled with strange emotion. It was the awakening of the spirit of music." (Ibid., 306.) It was during this year, he and his mother started singing duets. Spohr received his first violin from his father in 1789, and – with no instruction at first – he attempted to play the melodies he heard. Eventually, he began taking his first lessons with Johann Andreas Riemenschneider, the principal of the school in Seseen, and Spohr soon began to take part in evening musical activities with the Spohr family, playing trios for flute, piano, and violin with his parents. So began Spohr's lengthy involvement in the field of music. (Johnston 1972, 3.)

In 1790, Spohr began taking music and French lessons from Dufour, an emigrant who made his living through teaching. Under Dufour's instruction, Spohr composed violin duets, performed by teacher and student together before their friends. Spohr's father kept these pieces, though they were not quite technically correct – since Spohr was only a beginner at the time. Dufour – surprised at the young Spohr's abilities and progress – encouraged his parents “to make him a musician instead of a doctor,” and they decided to send Spohr to Brunswick in order for him to “receive more thorough instruction.” However, Spohr could not go to Brunswick “until he was confirmed,” but – by law – “Duchy confirmation could not be granted until the age of fourteen.” (Dole 1902, 306-307.) Instead, Spohr was sent to his grandfather, a minister in Woltershausen, and was put in his charge. Though his grandfather did not approve of the plan for Spohr to become a musician, he taught Spohr religion and during the winter allowed him to walk to Alefeld twice a week to receive musical instruction from the precentor, a church music leader. Between his grandfather's home and Alefeld, Spohr often stopped at an old mill to play his violin for the miller's wife, who treated him to coffee, cake, and fruit. (Ibid., 307.)

When he came of age, Spohr went to Brunswick, where he boarded with the family of a wealthy baker and took violin lessons with Kammermusicus Gottfried Kunisch¹ (1764-post 1808) (ibid., 307). He also studied music theory with the organist Karl Augustus Hartung (1733-1800) – the only formal theory training Spohr ever received. (Weyer 1980, 10.) In his autobiography, Spohr says that Hartung “corrected his essays in composition so unmercifully, and scratched out so many ideas that to him seemed sublime, that he lost all desire to submit anything further to him” (Dole 1902, 307). When Hartung became ill, Spohr's theory lessons ended, and he was left to study theory on his own. Spohr learned how

¹ “Performers.” *Hornhistory.com*. 2007. [Accessed 22 March 2009]. <http://www.hornhistory.com>

to compose in grammatically correct musical language through “reading works on harmony and studying scores” (ibid.), which was so effective that he even performed one of his original violin compositions at a Katharine School concert. Soon after performing at this concert, Spohr performed in a series of subscription concerts. In addition to these concerts on the violin, he “sang soprano in the perambulations of the school chorus through the town.” (Ibid.)

For about a year, Spohr studied violin with Charles Luis Maucourt (1760-1972) (Johnston 1972, 4), who was the director of the Brunswick orchestra and also the best violinist in that organization at the time. These lessons were ended when Spohr’s father decided to send him to Hamburg to give concerts, since the growing family’s expenses were becoming too great. Thus Spohr – with much ambition and some letters of introduction – went to Hamburg in hopes of receiving a hearing. However, once there, he was told by Professor Büsching that it was necessary to have either fame or fortune “to get a hearing in the big, busy city.” (Dole 1902, 306-307). In addition, summer – when Spohr arrived in Hamburg – was the time of year when “most of the influential people were at their country residences” (ibid., 308). Discouraged, Spohr sent his violin back to Brunswick and walked all the way home (ibid., 309).

Though at first downcast at the thought of a reproach from his father, Spohr came up with another idea. Remembering that the Duke of Brunswick, Karl Wilhelm Ferdinand, had once been a violinist, Spohr wrote a petition and personally gave it to him when he found the Duke in the palace park. After reading the petition and asking Spohr a few questions, he commanded Spohr to appear at the palace the very next morning. When Spohr arrived, the groom announced him, though he went about it in an insulting manner. Offended, Spohr

protested: “Your serene Highness, your servant insults me. I must protest earnestly against being addressed in such a way!” Amused, the Duke assured Spohr that the groom would not again address him in such a manner. (Ibid. 308.)

The Duke arranged for Spohr to play at one of the Duchess’ concerts. The Duchess preferred playing ombre over listening to music; however, at her concerts, thick carpets were spread to absorb the sound, and the performers were instructed to play as quietly as was possible. But at the concert Spohr was to play at, the Duke himself attended and the usual card-playing was not allowed. After Spohr had finished his performance, the Duke assured him: “You have talent; I will take care of you.” (Ibid., 309.) Accordingly, the Duke appointed fifteen-year-old Spohr to the position of Kammermusicus, allotting him an annual hundred-thaler salary to play at court concerts and in the theater orchestra. From then on, Spohr could support himself and even help one of his brothers, Ferdinand, to receive musical education. The Duke monitored Spohr’s progress and often attended concerts in which Spohr was to play newly composed pieces. (Ibid.)

During one concert at which the Duke was absent and the Duchess was once again playing ombre, Spohr played one of his new violin concertos, apparently forgetting the Duchess’ preference for soft music, and was warned by a footman that the Duchess had ordered him not to play so loudly. Spohr instead increased his volume, an act which resulted in a rebuke from the court marshal. When Spohr complained to the Duke, the Duke laughed at the incident and asked Spohr which of the best violinists of the time he would like to have as a teacher. Spohr’s ready answer was Viotti, “the father of modern violin playing” (ibid.), who was in London. The Duke sent an application to Viotti, requesting for him to teach Spohr, but Viotti had then begun to sell wine as a merchant, so he was unable to receive

students. They then applied to Johann Friedrich Eck (1766-1861), who lived in Paris, but he refused to take any students, as his wife was wealthy and he did not need to work for a living. (Ibid., 309-310.) Ferdinand Eck suggested that Spohr apply to his brother, Franz Eck (1774-1804), who was touring Germany at the time. It was decided that Spohr would accompany Franz Eck on the tour for a year as a student, and the Duke would pay for all of his tutelage and half of the traveling expenses. Spohr and Eck began their travels in April of 1802, coming to St. Petersburg in December. They spent the summer in Strelitz, where Spohr completed the first of his violin concertos, and Spohr and Eck became good friends, rather than teacher and student. (Ibid., 310.)

While they were in Mitava, Eck received a request to “accompany a young pianist in one of Beethoven’s violin sonatas; but, not being a ready reader, [he] refused” (ibid., 310). Spohr, however, was skillful at sight-reading and offered to play the part. This was the first time Spohr performed “in the presence of his teacher and in his place” (ibid.). Eck and Spohr remained in Mitava until December 1802, which allowed Spohr the opportunity to hear many works of Mozart and Beethoven for the first time. The governor of Narva requested the pair to perform at an evening party before they journeyed on to Petersburg. (Ibid.)

In Petersburg, the Empress was so impressed with Eck that she hired him as a solo violinist in the Imperial Orchestra, which gave Spohr the opportunity to become acquainted with many famous musicians. It was here where he was introduced to numerous musical instruments that he had not heard before. Spohr was especially impressed with the Imperial Orchestra’s forty horn players’ performances of entire works, with each musician playing only one note. (Ibid. 312.)

In June 1803, Spohr left Eck, never to meet him again, and went to Lübeck with Friedrich Christian Leveque, who was the director of a Russian noble's personal orchestra consisting of serfs. At some point during this time, he was so inspired by a concert given by Pierre Rode that for the next few years Spohr did his best to copy Rode's musical style. (Weyer 1980, 10.) Upon returning to Germany, Spohr played at a certain concert at which the Duke was present, along with a large audience. The applause he received during this performance touched him so deeply that "he remembered it always as one of the happiest days of his life." (Dole 1902, 312.) After this performance, which was considered his official debut, Spohr became first chair violinist, and two hundred thalers were added to his salary. (Ibid., 312.)

In January of 1804, while traveling to Paris, where he intended to give concerts, Spohr realized his trunk was missing from the back of the carriage. It – along with the manuscripts, clothes, much money, and a Guarnerius violin which had been packed inside – had been stolen. Most valuable of all to Spohr was the Guarnerius violin, which had been given to him in Petersburg by an admirer. Unfortunately, all that was ever recovered were the empty trunk, the violin case, and the bow of the violin, all of which the police discovered in a field the next day. Despite this setback, Spohr remained positive, borrowed a violin, and performed at his first solo concert that did not take place in Brunswick. Though the concert was successful, Spohr was forced to end his concert tour much sooner than planned, due to the loss of his Guarnerius violin. Spohr bought a new violin, the best one in all of Brunswick, but it did not make up for his stolen Guarnerius. (Ibid., 312.)

A few months later, Spohr set out on another tour of Germany. Performing one of Beethoven's quartets at a private party in Leipzig, discovered the music to be "too fine for

the audience” (ibid. 313), but by the time he left the town, he had managed to make Beethoven’s quartets more popular and understandable to his audience. The concerts he played in Leipzig created his reputation throughout Germany as a talented violinist, and many expected him to become one of the most famous violinists in the world at that time. In Berlin, he had the opportunity to hear for the first time a performance by Giacomo Meyerbeer (1791-1864), the talented thirteen-year old pianist. (Ibid.) In 1805, while Spohr was in Dresden, he was invited to perform at a court concert, but declined because he did not want his playing to be drowned out by the noises in a dining room at mealtime, as such concerts – in Dresden – were given during meals (Weston 1999, 38). He spent that summer in Magdeburg in the service of Prince Louis Ferdinand of Prussia (1772-1806), performing the Prince’s compositions – in addition to other musical works – at evening parties. During this time, he was taking lessons at Tausch’s Conservatorium in Berlin. (Ibid.)

Around this time, Spohr had fallen in love with Rosa Alberghi, who sang in some of his concerts and traveled to Berlin with her mother to be near him. Though Alberghi loved Spohr in return and was of good character and beauty, her lack of education and “bigoted devotion to her own church” caused Spohr to distance himself from her. He did not ask for her hand in marriage, and upon their parting he did not lose his self-control, though Alberghi became emotionally distraught. Upon hearing of Spohr’s decision, his parents thought him foolish to “refuse such a charming girl.” (Dole 1902, 314.)

Spohr played at the Duchess’ birthday celebration in Gotha, where he favorably impressed both the Duchess and Baron von Lebnitz, and he was given the position of Konzertmeister (concert master) at the Ducal Court and a salary of five hundred thalers. (Dole 1902, 314.) During the next seven years, Spohr greatly improved in both composing

and conducting. For precision purposes, Spohr used a baton in his conducting, which was unusual at the time. Some musical festivals he participated in at Frankenhausen and Erfurt from 1810 to 1812 “inspired the Symphony no. 1, the Clarinet Concerto no. 2, and the oratorio *Das jüngste Gericht*.” (Weyer 1980, 10.)

It was in Gotha that Spohr met Dorette Scheidler (1787-1834), then eighteen years old, who – like himself – came from a musical family, and played the harp, piano, and the violin (Walden and Kraft 2007). Because Spohr believed the violin to be an improper instrument for a woman, however, Scheidler stopped playing the violin (Dole 1902, 314). For her, Spohr composed a concerted sonata for violin and harp, and the two played it together. On the way home after playing this sonata for the court, Spohr asked her “Shall we not thus play together for life?” (Ibid., 314.) Scheidler’s affirmative response was quite emotional, and her mother gave the couple her blessing. Their wedding took place in the Palace Chapel in February of 1806, and their marriage was a happy one that lasted nearly thirty years (ibid.). In 1808, Spohr met the clarinetist Simon Hermstedt (1778-1846), when he was commissioned to write a concerto for the Duke of Sonderhausen, giving all rights of it to Hermstedt. Spohr wrote four clarinet concerti under this agreement (Weston 1999, 41). The Spohrs went on concert tours together almost every year and were successful everywhere they went. In 1812, they toured Leipzig, Prague, and Vienna, and in 1816, the couple went to Switzerland and Italy (Dole 1902, 315). During this year, Spohr composed *The Last Judgement*, a sacred oratorio (ibid.).

In 1813, Spohr was hired by Count Palffy to be the director of the “An der Wien” theatre’s orchestra in Vienna and was allotted a salary that was more than triple the combined amount of income he and his wife had received at Gotha. Also, Dorette Spohr was the

principle harpist in this orchestra. (Weyer 1980, 10.) The Count's support allowed him to hire great artists for the orchestra, which was soon considered to be one of the best in Germany. During the time he held this position, Spohr endeavored to write an opera, one of his ambitions at which he had unsatisfactorily attempted several times before. Though he was supposed to have been supplied with a libretto by Theodor Körner (1791-1813), a poet, Körner unexpectedly left Vienna "to fight and die for his country" (Dole 1902, 315), so Spohr was compelled to look elsewhere for material with which to write his opera. Given a version of *Faust* by a poet named Bernard (full name unknown), Spohr took less than four months to complete the composition, which Count Palffy accepted. The work later became popular, but at first was not produced in Vienna because of some disagreements. (Ibid., 315-316.) During the time Spohr was the orchestra director at "An Der Wien, he wrote many of the most important chamber works of his career, such as the Octet and Nonet (Weyer 1980, 10). The Spohrs traveled to England in 1820, and it was here that Mrs. Spohr performed on the harp for the last time. From then on, she mainly directed her efforts toward playing the piano-forte. (Dole 1902, 315.)

At one point, Spohr entered into a deal with Herr von Tost, who desired the acceptance of Vienna's musical society, offered Spohr thirty ducats "for the exclusive possession of any new quartet, and proportional sums for more complicated pieces" (ibid., 316), along with the return of the manuscripts to Spohr after three years. This agreement provided him with a considerable amount of money, which he used in the elaborate furnishing of his new house. The bargain ended three years later when Herr von Tost ran out of money. (Ibid., 316.) While in Vienna, Spohr became friends with Ludwig van Beethoven (1770-1827), who visited the couple at their home. Though Spohr enjoyed Beethoven's

earlier compositions, he did not like the later ones, such as Beethoven's fifth and ninth symphonies. In Spohr's opinion, the ninth symphony was far too trivial for a genius such as Beethoven, (ibid.).

In his autobiography, Spohr wrote about his experience in the great inundation of 1814, which occurred while he was living in Vienna. His house, located by the Wien River – actually on the river's banks – was flooded nearly to the second story. Much to the annoyance of his landlord's family, which was praying on the floor above him, Spohr was busily working on a song during the night, at times playing on the piano. (Ibid, 316-317.)

In September 1816, Spohr and his family went on a concert tour, which lasted fourteen months (Weston 1999, 43). They went to Silesia, where he was a guest in Prince von Carolath's mansion. Spohr spent the summer there and enjoyed his stay. As it turned out, both Spohr and the Prince belonged to the order of Free Masons. Spohr enthusiastically wrote much about his tour of Italy, though he was not impressed with much in the musical life there. When he met the renowned composer and violinist Nicolò Paganini (1782-1840), Spohr attempted unsuccessfully to persuade Paganini to play to him alone. However, Paganini and Spohr publicly competed in 1816 at La Scala, and Spohr emerged as the winner. After performing at a concert in Milan, Spohr was said to be "one of the first of living violinists, even superior to Paganini himself." (Dole 1902, 317.)

By this time, Spohr's family had grown, and he brought his wife and children with him on most of his travels, which, combined with their many illnesses, greatly increased the family's expenses. Performing at a concert in Rome provided the family with enough to support them until they arrived in Geneva in 1817. Here, for the very first time, Spohr was forced to pawn some of his possessions. Fortunately, Pastor Gerlach loaned him money,

refusing to accept any items for security. (Ibid., 317-318.) Before long, however, Spohr was offered a position in Frankfurt as a music director, and the family was once again well off, though Spohr would have preferred to continue performing as a virtuoso (Weston 1999, 43). In Frankfurt, Spohr was successful in composing a new aria for *Faust*, in addition to the opera *Zelmira and Azor* (1818). After nearly two years of working with the theater in Frankfurt, Spohr resigned because of the difficulties of working with the president of directors, who hindered Spohr's work and progress time and time again. (Dole 1902, 318.)

After Frankfurt, the Spohrs traveled to London, where Spohr caused a disturbance when he wore a red waistcoat in public during an official mourning period after George III's death. In this incident, he barely escaped from a mob of street Arabs. At the first of a series of concerts of the Philharmonic Society, Spohr "was exceptionally allowed to play his own compositions," and was successful. (Ibid., 318.) At a later concert, Spohr – who was directing – again caused a scene when he beat time using a baton rather than "leading with violin in hand" (ibid., 319). The Spohrs visited England many times, and with each visit, Spohr added to his fame there (ibid., 319).

Spohr intended to move to Dresden so that his daughters could receive a complete musical education, but right after he settled there, Carl Maria von Weber offered him a recommendation to the job of Kappellmeister at the new theater in Kassel. The new Elector, Wilhelm II, wanted his theatre to be one of Germany's best and provided generous subsidies for the organization, the orchestra of which contained fifty-five musicians. Spohr accepted, and on January 1, 1822, went into the life service of Elector William II, under the direction of Carl Feige, and was given a salary of two thousand thalers. In addition to his salary, Spohr also received six to eight weeks of vacation a year, the authority to have his say in the

compilation of programs, and the privilege of – if unable to work – claiming a pension of up to one thousand thalers after a certain amount of time in service. Spohr had long been awaiting such a permanent position (Weyer 1980, 10), and he kept it “until he was pensioned off by the Elector of Hesse-Kassel in November, 1857” (Dole 1902, 319). He wrote the operas *Jesonda*, *The Mountain Sprite*, *Pietro von Albano*, *The Alchymist*, and *Crusaders* in 1823, 1825, 1830, and 1844, respectively. Spohr played a key role in founding the society of St. Cecilia, for which he wrote the oratorio *The Last Judgment*, which was met with far more success than his earlier one. Performed on Good Friday of 1826 for more than two thousand people, it was also sung at a festival in Düsseldorf. (Ibid., 320.) In 1827, Spohr performed Mozart’s Trio KV498 as a violist at the Halberstadt Festival. In 1831, Spohr published *Die Violin-Schule*, “a treatise on the study of the violin” (Dole 1902, 320). Because of this work, violinists came from all over the world to take lessons from him. Some of the most famous included Hubert Ries (1802-1886), Ferdinand David (1810-1873), and August Wilhelm (Spohr’s grandson). (Weyer 1980, 11.)

In 1832, the new Elector of Hesse-Kassel, Friedrich Wilhelm began to cause difficulties for those involved with the theater. When the Elector at first tried to close the theater and dismiss those who were employed for it, Spohr “insisted on his rights, and in this he was supported by most of his colleagues and succeeded in maintaining their position” (Dole 1902, 320), though the subsidy was much smaller than before (Weyer 1980, 11). After this, the Prince frequently opposed Spohr and seemed to enjoy doing so, and “refused to give him leave of absence even when his application was indorsed by the royal house of England” (Dole 1902, 320).

Spohr's wife died in 1834, and it saddened Spohr to see her go, but two years later, in 1836, he remarried to Marianne, the daughter of Councillor Pfeiffer of Kassel. The Prince attempted to prevent their marriage, but finally gave his consent – though only after she formally and legally waived any claims to a pension. (Ibid., 320-321.) As Dorette had done, Marianne – being a pianist - could support Spohr in his musical endeavors, and the couple went on tours through Germany playing concerts for which he wrote some pieces for violin and piano (Weyer 1980, 11).

In 1835, Spohr planned to hold a music festival in Kassel, including in the performances his oratorio of *The Last Judgment*, but after most of the plans had been made, the Prince declared that he would not allow the festival to be held during Whitsuntide and refused to permit having scaffolding put up in the church. The Prince also refused to allow Mendelssohn's *St. Paul* to be performed for a charity fundraiser on Whitsunday, so they were unable to hold the festival. Later, after Spohr had practiced for months to prepare J. S. Bach's *Passion Music* (1727) choruses for a performance in the church on Good Friday, the Prince withheld his permission once again, until a clergyman stated that the music was well-suited for the occasion. Because of numerous incidents like these, Spohr seriously considered accepting a position as the director of the Prague Conservatory, but refused the offer on account of his wife, who did not want to leave her friends in Kassel. (Ibid., 321.) In 1837, Spohr wrote *Six German Songs* for clarinet, voice, and piano.

Outside of Kassel, Spohr received numerous honors and awards. The University of Marburg awarded him with an honorary doctorate, and he gained membership in 38 musical societies (Weyer 1980, 11). When, in 1843, Spohr received an invitation to conduct one of his new oratorios, *The Fall of Babylon*, at the Norwich festival in England, the Prince once

again refused, despite the application sent by Lord Aberdeen, the personal favor requested by the Duke of Cambridge, and the petition sent by the citizens of Norwich. Instead, during his vacation, Spohr traveled to London and conducted the oratorio there, to the immense delight of his audience, who gave him a standing ovation. A concert was given in his honor one Sunday, featuring only pieces composed by him. Three of the compositions performed at this concert were his double quartets, which were the only such works in existence at the time. (Dole 1902, 322.)

The next year, Spohr was invited to attend a music festival in New York City, but declined, although his daughter Emily lived in the United States, due to the hazards such a long journey would mean for a man of his age. On the twenty-fifth anniversary of Spohr's engagement as director of the Kassel theatre, festivities, addresses, and musical performances were given, as well as gifts presented to him. Despite his obvious opposition to Spohr, even the Prince raised him to a higher-ranking official position – that of Generalmusikdirektor at Kassel. The next year “was full of revolutionary excitement,” and he composed a sextet “significant of ‘the glorious uprising of the nations for the liberty, unity, and grandeur of Germany’.” (Ibid., 323.)

In 1849, Spohr had a severe fall on the ice, followed by a long period of recovery, during which he composed his ninth symphony, named *Seasons*, and his seventh string quartet. In 1852, without obtaining a leave of absence, he went on a vacation tour to Italy, and – upon his return – was fined five hundred and fifty thalers for his defiant action. Spohr's friends, however, congratulated and admired him for taking a stand for his rights. Four years later, Spohr wrote two more string quartets and another symphony (numbers 34 and 35),

which he did not allow to be published, since he regarded them as below his standards. (Ibid., 324.)

Soon after Spohr retired from his public life in November, he fell and broke his arm. Though the injury healed, he never again regained the strength to play violin. Around this time, he attempted unsuccessfully to write a requiem, but instead “succeeded in composing music to one of Goethe’s” songs, which was his final composition. (Ibid.) His opus list contains more than 150 compositions. Throughout his lifetime, Spohr had been taking students and had taught a total of 187. He continued teaching students until his death on October 22, 1859. Spohr was laid to rest in a new cemetery in Kassel, where his grave is still located, and his passing was much mourned by the public. (Weyer 1980, 11.)

1.2. Characteristics of Romantic Music

Louis Spohr’s life and work marks the end of the Classical period and the first half of the Romantic Period. For a deeper understanding of Spohr’s music and his musical achievements, the characteristics of Romanticism in music shall be discussed here.

The Romantic Age, with its focus on individualism, emotions, and imagination, was a rebellion against the ideals of classicism which had preceded it, though music underwent a more gradual shift to Romantic ideals than many of the other arts (Sporre 2003, 462). The period of Romanticism in music generally overlaps with all of the 19th century, although it is by no means limited to the years between 1800 and 1900 (Samson 2001, 596). This century is only the time period when the style of Romanticism came to be a trend, and is labeled for the sake of study, as opposed to limitation.

Though many scholars say that the Romantic era began, and the Classical era ended, with Beethoven's death in 1827, there are elements of Romanticism in much of Beethoven's works, as is the case with some of Haydn's, Mozart's, and Spohr's music. Overlaps of the styles of Classicism and Romanticism are quite common, which makes it especially difficult to assign a time period to the two styles. To this day, there is no universally accepted time period for the Romantic Age. However, Romantic elements in music are apparent from the beginning to the end of the 19th century, which is generally considered to be the age of Romanticism. (Lee 2004, 3-5.) More narrowly, the Romantic period is often considered to be from about 1820 through the very early 1900s.

The term 'Romanticism' is derived from "the ancient *lingua romana* of France, and from derived Romance literatures," and – in the 17th century was used to describe works such as poems (Samson 2001, 597). These medieval works, called 'Romances,' told "of heroes traveling to distant lands, often in the pursuit of unattainable love" (Lee 2004, 14). Eventually, the word came to be used to describe a style that valued emotions, feelings, ideals, and imagination over real-world logic and rationalism. By the middle of the 1800s, the term 'Romanticism' was firmly rooted in language as a means of describing such characteristics. (Samson 2001, 597.)

Music, along with the other arts, is a way of expressing emotions and passions, thus music also began to feature characteristics of Romanticism. Some examples of early Romantic music include Beethoven's *The Eroica* (1803), *The Battle Symphony* (1813), and *Der Glorreiche Augenblick* for soloists with orchestra and chorus (1814). (Lee 2004, 15.) In E. T. A. Hoffmann's (1776-1822) review and article about some of Beethoven's works, Hoffmann says that Romanticism emphasizes the creativity of each individual composer. The

creativity of an individual was seen as a means to give the world an insight into reality as seen by that individual. The goal of a composer in writing a piece was often to make a statement, which is why expression became the focus of Romantic music, with musical ‘rules’ set aside – when necessary – to give precedence to the manifestation of emotions and ideas. The great potential for self-expression in music made that art one of the most important of the age. (Samson 2001, 599.)

Although it can be argued that the period of Romanticism occurred within the Classical period rather than after it, Romanticism was defined through its contrasts with Classicism. The emphasis of Classical music was on clear formal structures, traditional harmonic progressions, and relatively simple rhythms, while the focus of Romantic music was on freedom of expression and creativity, often breaking the ‘rules’ that had been so painstakingly followed by Classical composers. (Ibid., 598.) It was not that Romantic composers no longer followed the Classical ‘rules’ of harmony – they just shifted the focus of music from emphasizing the rules themselves to focusing mainly on expression through the rules. It was acceptable to break the rules for the sake of self-expression in the music. (Ibid., 601.)

Whereas Classical music was very controlled, with short, simple, and symmetrical phrases, Romantic music was often spontaneous, and phrases tended to be longer, complex, and inconsistent. Though Romantic music still mainly used the same ‘traditional’ meters as classical music, many new meters were produced by composers in this era. One way composers suggested emotional conflict was to contrast two different meters by putting them together. In addition, “rhythmic irregularity became increasingly common as the century progressed.” (Sporre 2003, 478.)

Composers in the Romantic era “emphasized colorful harmonies and instrumentation” (ibid., 478) and often broke the harmony rules of classical music in order to create emotional effects. As with rhythm, complexity in harmonies increased with the frequent use of chromaticism, modulations, and dissonance (ibid., 478). Not only did it become difficult to distinguish between major and minor keys, some pieces contained so many changes in key that they were continuous modulations, as opposed to their more straightforward and more predictable classical counterparts. Composers also “integrated the melody with the harmony in order to create thicker, fuller textures” (Lee 2004, 17). Also, the use of dynamic markings, minor keys, deceptive cadences, and augmented, diminished, and Neapolitan chords was more common in Romantic compositions as opposed to Classical works. (Ibid.)

Because dissonance helped to interpose the expectations of the audience, composers began to use more and more of it. Dissonance became one of the primary focuses of the Romantic Age, whereas before, dissonance had been used mostly as decoration before, it was now used to stimulate emotional responses and “was explored for its own sake.” (Sporre 2003, 479.) Musical color was yet another way for composers to express emotion, and they began to write pieces for a more diverse range of vocalists and instrumentalists in order to create the tonal colors that they desired (ibid., 479).

Lieder, meaning “art songs,” came to characterize music in the Romantic age. Stimulated by the sudden increase in the writing of German lyric poetry, these works typically involved poetic texts sung by a solo vocalist, who was accompanied by a piano part. In addition to creating a direct connection between music and literature, this arrangement allowed for great variety of style: *Lieder* could be simple or complex, structured or free. The

piano part was typically more than just an accompaniment – it was intertwined with the vocal part and was required in performance to achieve the desired effects of the work. The piano part helped to set the mood, laid the foundation for rhythms and themes in the work, and “sometimes had solo passages of its own.” (Ibid.)

Technical advancements of the piano were also partially responsible for an increase in the number of *Lieder*. “Improvements in pedal technique made sustained tones possible and gave the instrument greater lyrical potential,” and other modifications allowed for a warmer, enriched tone. As the piano’s potential as an accompaniment part was enhanced through these advancements, so was its capacity as a solo instrument. Because of this, during the Romantic Age, numerous works for solo piano were composed, ranging in style from short, simple pieces analogous to the *Lieder* to “larger works designed to exhibit great virtuosity in performance.” (Ibid., 480.)

During the Romantic Age, composers sometimes centered their lengthier compositions about a non-musical idea, such as a picture or story. Called ‘program music,’ these types of works had been composed before, but never with such zeal as during the Romantic Age. “A nonmusical idea allowed composers to rid themselves of formal structure altogether,” although many did use formal structures as well. (Ibid., 481.) Composers increasingly gave their works poetic titles and centered their works around poems or other literature. Some of the main non-musical themes of program music included nature, heroes, legends, and nationalist causes. (Samson 2001, 600.)

The emotional style of Romantic music was well-suited to the human voice, which encouraged nearly every famous composer of the time to compose at least some vocal works, thus a wide variety of vocal music was written. Opera became increasingly popular among

the general public, as well, and it was early on during the Romantic age that the grand opera was born. In Italy, operas were written in a style known as ‘bel canto,’ “which emphasizes beauty of sound.” (Sporre 2003, 484.)

1.3. Spohr’s Compositional Works

Between 1820 and 1835, Spohr’s works were viewed by many as perfect representations of modern art. Widely admired and famous during his lifetime, Spohr’s works were ranked among the masterpieces of Bach, Mozart, Weber, Haydn, and Beethoven. (Ciliberti 2001, 202.)

In most of his compositions, Spohr followed the traditional ‘rules,’ of harmony, although occasionally he would ‘break’ them in order to achieve musical expression. “Also characteristic of his music is its thorough craftsmanship” (Weyer 1980, 12). His music contained the qualities of sensitivity and sorrow, as well as “an aversion to popular effects” (ibid.). His emotional compositions could bring the listener into a state of great ecstasy or stimulate tears (Ciliberti 2001, 202). Spohr frequently experimented with his compositions, “[eagerly striking] out new paths” (David 1900, 661). He wrote works for different combinations of instruments, including Double Quartets, a Symphony meant to be played by two orchestras, and a Quartet-Concerto. In addition, Spohr adopted programs such as ‘Consecration of sound,’ ‘Concertino,’ and ‘Past and Present.’ Along with his multiple experiments and originality, Spohr’s compositions possessed a distinctive style. “Certain melodious phrases and cadences, chromatic progressions, and enharmonic modulations, in themselves beautiful and most effective, occur over and over again” in his works. (Ibid., 661-662.)

Paul David calls Spohr's technical workmanship in his compositions admirable. He also observed that Spohr uses themes effectively, though – in Spohr – this skill comes from musical organization as opposed to study. One of the most distinct characteristics of Spohr's style is the symmetrical way in which he wrote his compositions. It is said that Spohr hated the idea of a cadence “without its preceding ‘passage and shake’”. (Ibid., 662.) He frequently wrote in extreme keys, which made his works difficult for wind instrumentalists to play (ibid., 662.)

As is the case with most composers, Spohr's style was formed through his experiences with music. His earliest encounters were with composers from north Germany, including Johann Adam Hiller (1728-1804) and Frédéric Kalkbrenner (1785-1849). He was also introduced to the music of south Germans, such as Wolfgang Amadeus Mozart (1756-1791), and Carl Ditters von Dittersdorf (1739-1799). While he was in Brunswick, Spohr “became familiar with more substantial pieces” (Ciliberti 2001, 202), such as Mozart's operas. Through playing the violin, Spohr was introduced to the musical style of the Viotti School – a very different style than that to which he had previously been exposed. The Viotti School became a great influence on Spohr's style. While in Brunswick, he came into contact with the French style through “a French opera company resident”. (Ibid., 202.) The melodic style of Pierre Rode, whom Spohr met personally, was especially influential to many of Spohr's works. “Spohr was able to combine all three elements of melody, harmony, and form, which he had acquired from his models, in an effective and highly individual manner”. (Ibid., 202.) He intensified Mozart's later style of chromaticism, used Cherubini's “harmonic boldness” in coloration, and used the “rhapsodic melodiousness of the Viotti School,” all put

together in Classical forms (ibid.). The knowledge of this combination of German and French influences in Spohr's background facilitates us in understanding his style (ibid.).

At first, Spohr was most famous for his violin compositions – especially his concertos. The influence of Pierre Rode is first apparent in the D minor Concerto (op. 2), which was written in 1804. Following this concerto, from 1805 to 1807, Spohr's style became more independent with “increased intensity of expression” (ibid.). In Spohr's Sixth Concerto, written in 1808-1809, “all the essentials of his fully mature style were present” (ibid.). In his *Gesangsszene* Concerto of 1816, Spohr combined violin music with operatic singing, whereby the violin was the main soloist and the vocal part was secondary in importance. “Spohr's later full-scale concertos (nos. 7, 9, 15 and especially no. 11) are more symphonic”. (Ibid.)

From the very beginning of his career, “Spohr showed his mastery of the orchestra, which plays a much more vital part in his concertos than in those of any of his virtuoso colleagues, and he rapidly gained the reputation of one of the finest orchestrators of the period” (ibid.). Much like Rode's compositions, in his concertos Spohr gives some written cadenzas for the soloist, but no opportunities for improvised cadenzas. He made the soloist parts difficult, while avoiding the display of mere technical abilities. This concept was highly influential in the “development of the classic 19th century school of German violin playing”. (Ibid.). The concertinos Spohr composed in 1838 and 1839 “are logical extensions of the formal experiment essayed in the *Gesangsszene*” (ibid.). *Sonst und Jetzt* (1839), the third concertino, shows both Spohr's experimentations with program music and his increasing deviation from the vogues of his time (ibid., 202-203). The clarinet concertos Spohr composed for Simon Hermstedt are written in “full-scale concerto form” (ibid., 202), and –

as with his violin concertos – balance technical bravura with musicality. Spohr’s fascination of experimentation with uncommon instrumentation combinations is evident by many of his works, such as concertantes for violin and cello, harp and violin, two violins, and string quartet and orchestra (ibid., 203).

Second in importance to Spohr’s violin compositions are his operas. Although Gotha did not have a theater, Spohr had the ambition to write operas, as he believed it would substantiate his reputation as a composer. Of particular interest to Spohr was the use of music in contributing to the drama. (ibid.). In composing his operas, he tried to change the musical style of the recitative by turning it into an arioso. While he used Romantic elements in these works, for the most part Spohr continued to follow the traditional elements of Classicism. (Weyer 1980, 13.) “In *Die Prüfung* (1806) he employed simple reminiscence” (Ciliberti 2001, 203). In *Alruna* (1808), however, he tried more enterprising uses of musical themes in addition to experiments with “continuous action and modified forms” (ibid.). Neither *Die Prüfung* nor *Alruna* was ever performed, but Spohr’s next opera, *Der Zweikampf mit der Geliebten* (1810-1811), which he was commissioned to write for the Hamburg theater company of Friedrich Ludwig Schröder (1744-1816)², was a success. This work had a more traditional form and – while Spohr’s own style is apparent – the influence of Mozart’s operas is still obvious. In 1813, Spohr wrote *Faust*, which was met with much approval. In this work, Spohr used as much expression as he could and tried “to depict the fluctuating feelings of his characters, bar by bar and word by word” (ibid.). He used three basic themes (that of hell, love, and inner conflict) throughout the piece, carrying those themes further than composers before him. In 1852, Spohr revised *Faust*, putting recitatives in place of the script.

² “Friedrich Ludwig Schröder.” *1911 Encyclopedia Britannica*. [Accessed 22 March 2009]. http://encyclopedia.jrank.org/SAR_SCY/SCHRODER_FRIEDRICH_LUDWIG_1744_.html

With his *Jessonda*, written in 1823, Spohr accomplished his goal of establishing his reputation as a composer. In this opera, Spohr did not use spoken dialogue and “[emphasized] scene complexes rather than self-contained numbers”. (ibid.), effectively balancing drama and music. Out of all of Spohr’s operas, the libretto of *Jessonda* was the most successful. Next, Spohr tried to intertwine drama and music even more closely in *Der Berggeist* (1825), “by dividing the opera into scenes rather than numbers and abandoning rhyming verse, but it suffered from a weak libretto”. (Ibid.)

Another major category of Spohr’s works are his symphonies, most of which were written at times when Spohr was putting a smaller amount of focus on writing operas. Between 1811 and 1832, when Spohr’s efforts were primarily directed toward his operas, he only composed 3 symphonies, whereas in the next decade, he composed six symphonies. (Ibid.) His symphonies can be divided into two groups, the first being mainly Classical in style, including symphonies no. 1, 2, 3, 5, and 6. These symphonies are well-balanced and symmetrical, with a quality of contemplation, and “the instruments are either scored in clearly distinguished, individual tone-colours or welded into a homogeneous body (Weyer 1980, 12). In Spohr’s First Symphony, the style of Mozart is predominant, though it contains a scherzo in which Beethoven’s influence is apparent. His Second Symphony (1820), however, exhibits more of Spohr’s individual style. His Third Symphony, written in 1828, had a luxurious style to it, though not as much vitality as in his previous two symphonies. “Its colouring and character anticipated a style more often associated with a later phase of German ‘Romanticism’”. (Ciliberti 2001, 203.) Spohr’s Fifth Symphony, one of the most successful of his symphonies, is based on a program. He constructed this symphony around *Die Tochter der Luft*, a tragedy written by Ernest Benjamin Salomo Raupach (1784-1848).

“Thematic connection between the first movement and Finale gives it an impression of unity, while the slow movement, enriched by trombones, is among the most beautiful.” (Ibid., 204.) Spohr based his Sixth Symphony, *Historical Symphony*, on different time periods and styles of music. Its four movements include “‘Bach-Handel period 1720’, ‘Haydn-Mozart period 1780’, ‘Beethoven period 1810’, and ‘most recent period 1840’” (ibid.). In writing this symphony, Spohr appears to have been trying to expose “a perceived threat to musical taste [...] by means of the satirical finale” (ibid., 204). In writing the second group of symphonies, Spohr was experimenting with variations to the traditional form of the symphony by using programs (Weyer 1980, 12). In writing his Fourth Symphony, *Die Weihe der Töne* (1832), Spohr was one of the leaders of the trend in using programs in instrumental music. The most Spohr ever altered the traditional style of symphonic music in using a program was in his Seventh Symphony, *Irdisches und göttliches im Menschenleben* (1841), written for double orchestra. In this work, “an ensemble of 11 solo instruments represents humankind’s spiritual aspect and the full orchestra [man’s] carnal nature”. (Ciliberti 2001, 204). There are three thematic sections that portray “the innocence of childhood, the age of passion and the final victory of the divine (in an *adagio* apotheosis)” (ibid.). Each piece just barely falls under the category of traditional symphonic form. This work was considered by some to be Spohr’s masterpiece and was met with great success. Spohr’s Eighth Symphony, as well as his Ninth Symphony, *Die Jahreszeiten* (1853), were skillfully composed, though it seems his inspiration seemed to be waning, and even Spohr realized that his Tenth Symphony, written in 1857, was rather hollow. (Ibid.)

During the 19th century, numerous oratorios were written, most of which focused on biblical or heroic themes. Spohr’s oratorios, among the first to display the musical

characteristics of Romanticism, were most noteworthy because of their creative harmony and instrumentation. However, due to the traditional style in which they were written and despite their advanced means of expression, Spohr's oratorios – along with most of his other works for chorus – lost their popularity in later generations. (Weyer 1980, 13.) “*Die letzten Dinge* (1825-1826) marked an epoch in the history of 19th-century oratorio” (Ciliberti 2001, 204). In writing this oratorio, Spohr put to use many characteristics he had perfected in operas, using chromaticism for expression in the harmony. In 1834 and 1835, Spohr composed *Des Heilands letzte Stunden*, the text of which was written by Friedrich Rochlitz (1769-1842). Although the music was well-received, the subject on which it was based caused much religious conflict. His *Der Fall Babylons* (1839-1840) was only a temporary success. (Ibid.)

Spohr wrote most of his ensemble music for strings, including 19 violin duets, four double quartets, 36 quartets, seven quintets, and a sextet. They all have many common characteristics, one of which is Spohr's virtuosity on the violin. These works are not often performed, possibly because of the challenges of technique they presented as well the style of performance that was required to attain the desired effect. Many of his string works – especially his quartets – can be classified into one of two categories. One category is “solo quartets in the tradition of Rode (often entitled *Quatuor brilliant*),” which feature a violin soloist accompanied by a trio of strings, achieving the effect of a miniature concerto. (Ibid., 205.) The other category is that of traditional quartets in which equal amounts of attention are given to each instrument. Sometimes Spohr's violin skills led him to compose “predictable passage-work in the linking sections between the main tonal centres of his sonata form movements” (ibid.). Experimenting with uncommon combinations of instruments seemed to provoke his imagination, “thus the quintets, sextet and double quartets contain much of the

finest music” (ibid., 206). In his quintets, the principle violin and viola parts were generally duets. In his sextet, the first part in each pair of instruments resembled that of a concertante. The double quartets display a variety of textures, but can be loosely classified in two groups – his earlier double quartets and his later ones. Spohr’s first double quartets are written in such a way that one group plays a supplement part to the other group’s concertino. In his later quartets, the parts are more evenly divided. Three of his works written for a mixture of strings, wind instruments, and piano were the Octet op. 32, Nonet op. 31, and Septet op. 147. These works, considered to be some of his best, were especially effective, “indicating the extent to which the challenge of unusual combinations often stimulated Spohr to produce some of his best work” (ibid.).

Inspired by his first wife’s skill on the harp, he composed, between 1805 and 1819, an assortment of music for violin and harp, “in which both instruments are generally treated in a concertante fashion” (ibid.). At first, Spohr composed very few works for piano besides Liederer until his second wife’s talents on the piano caught his attention, and he began to compose works for violin and piano. His five piano trios are regarded as “masterpieces of their kind, and extraordinarily individual in their approach to the medium” (ibid.). In these compositions, Spohr treated each part equally and experimenting with a wide variety of textures (ibid.).

During his lifetime, Spohr composed about 90 Liederer, the first of which he wrote in 1809. As with his operas, Spohr took particular care in matching “the musical expression to the meaning of the text.” (ibid.). In this category, Spohr’s most noteworthy contribution was in his use of harmony and melody. His Lieder opp. 25, 37, and 41 have a wider range of emotion and greater variety than most other such compositions of the time. (Ibid.) Many of

his Liederer portray a mood of poetic melancholy or suggest the sentiment of twilight (Weyer 1980, 13). Spohr experimented with the instrumentation in this type of music as well, such as his *Sechs Deutsche Lieder*, op. 103 for soprano voice, clarinet, and piano, or *Sechs Gesänge*, op. 154 written for baritone, violin, and piano (Ciliberti 2001, 206).

By the time he was 30, Spohr had developed a coherent style with no need of further development, in spite of his numerous experiments with form and instrumentation. His style – so distinct and admired from 1820 to 1830 – came to be seen by critics as repetitive and restrictive of range in expression. (David 1900, 661.) Though he was regarded as a major composer until the 1900s, his works were performed less and less. Eventually, new developments and trends in the field of music led to his ‘relegation’ to the status of lesser known composers. However, since 1981, when “an important contribution to scholarship was made with Göthel’s thematic catalogue,” an increasing amount of attention has been put on his works. (Ciliberti 2001, 206.)

2. An Overview of Spohr's Clarinet Compositions

Louis Spohr composed his clarinet works especially for certain clarinetists, particularly Simon Hermstedt. Through his clarinet compositions, Spohr permanently affected the development of the clarinet - a relatively new instrument at the time – as well as the repertoire. This section will give an overview of the use of the clarinet in Romantic music and Louis Spohr's works for the clarinet.

2.1. The Clarinet in Romantic Music

Before the 18th century, relatively few compositions for the clarinet were written. However, a significant number of works were composed for the instrument during the Romantic Age, due in part to great improvements in the tone of the clarinet and styles of playing, as well as technical developments in the instrument itself during the last part of the 18th century.

(Townsend 1969, 48.) The invention of the clarinet is credited to flute-maker Johann Christoph Denner (1655-1707), who – in the late 17th century – “added a detachable mouthpiece, bell, and register vent to the chalumeau, a cylindrical keyless instrument with a single reed”. (Steffens 1999, 5.) This early clarinet, with its harsh tone and intonation problems, was played mostly by amateurs and often used in lieu of trumpet in ensembles.

Because early clarinets were only fit to play in keys with few accidentals, clarinetists had to have instruments of different pitches in order to play in different keys. (Ibid., 6.) In 1800, the most commonly used clarinet in Europe was “a slender boxwood instrument in six pieces, with a narrowly and severely tapered mouthpiece” and only five keys, which were “primitive in construction and capricious in performance”. (Johnston 1972, 21.) During the last decade of the 18th century, another key was added, which did improve the clarinet's capabilities,

although there were still numerous limitations for clarinetists to overcome. Such difficulties included intonation and variations in standard pitch between nations. Due to these obstacles, very few clarinet virtuosos established themselves internationally (ibid., 21-22).

At the turn of the 19th century, however, many clarinet virtuosos and instrument makers worked together to improve the clarinet's keys, so that by 1810 many clarinets had more than six keys, and some had up to nine. In 1824, Gottfried Weber (1779-1839) wrote fingering charts for clarinets with six and nine keys, both of which ranged up to C4. (Ibid., 23.) More technological improvements – perhaps the most important of the time period – “were the substantial acoustical and mechanical improvements made by Iwan Müller (1786-1854),” a Russian virtuoso (ibid.). In 1910, he invented a B-flat clarinet, which featured thirteen keys with more complex mechanisms and repositioned tone holes. “Müller’s clarinet afforded greater technical agility and improved intonation and consistency of tone” (ibid.). Numerous composers embraced this new variation of the clarinet and began to write pieces for it as an instrument for both solos and ensembles, although many did not want to “surrender the variety of tone color available to them in clarinets of different pitches” (ibid.). Müller’s clarinet provided the basic framework for many other systems of keys that were developed by both clarinetists and instrument makers during the course of the 19th century, and thus the capabilities of the clarinet continued to expand (ibid.).

These advancements widened the clarinet’s capabilities of expression, and more composers began to take advantage of the instrument’s potential by creating works in which the clarinet played a prominent role, whereas before it had occupied a lesser place in instrumentation (as compared to the flute or piano, for example). By the year 1800, the

clarinet was included in most orchestras (often in place of the oboe) and military bands, and it was common in chamber groups as well. (Ibid., 19-20.)

By the end of the 18th century, there had emerged “two schools of clarinet playing [...] characterized as the French school and the German school” (Townsend 1969, 48). The German school “specialized in a soft, velvety tone” (ibid.). Most of the “great masterworks” written for the clarinet during the 19th century were composed by Germans for clarinetists belonging to the German school, such as Heinrich Joseph Bärmann (1784-1847), Johann Simon Hermstedt (1778-1846), and Anton Paul Stadler (1753-1812) (ibid., 48). The French school, which made the most significant mechanical advances, “relied for effect on the hard, voluminous tone and brilliance of execution” (ibid.). This school was founded by Joseph Beer (1744-1812) and included Michel Yost (1754-1786) and Xavier LeFevre (1763-1829) (ibid.). Americans adopted the French school of playing, “and many important contemporary works for the instrument were composed for players trained in the French tradition” (ibid., 48-49).

Between 1800 and 1840, many great works for solo clarinet were composed, and numerous clarinet virtuosos were traveling throughout Europe. Much emphasis was put on technical display during this period. After 1840, however, fewer solo works were composed for the instrument, and the number of compositions of sonatas and chamber works that included the clarinet increased, as the focus came to be put on “virtuosity as a means to musical ends rather than as an end in itself”. (Ibid., 49.)

“Considered the instrument most capable of imitating the human voice,” the clarinet has the broadest range of dynamics (Steffens 1999, 6).

2.2. Louis Spohr's Works for Clarinet

Most of Spohr's works for clarinet – as is the case with most clarinet works in general during the time period – were written especially for certain clarinetists. (Rees-Davies 1995, 80.)

As mentioned earlier in this paper, the Duke of Sonderhausen, who was taking clarinet lessons from the virtuoso Simon Hermstedt, commissioned Spohr in 1808 to compose clarinet concertos for Hermstedt. It was through this association that Spohr came to realize the limitations and possibilities of the clarinet. (Ibid.) All of Spohr's compositions for clarinet after 1808 were written for Hermstedt, whom Spohr regarded as the best clarinetist of his time (Johnston 1972, 35-36).

Born on December 29, 1778, in Langensalza, Hermstedt began his musical studies at the age of 10, when he enrolled in the Annaberg Soldatenknabeninstitut. He started instruction with Stadtmusikus Knoblauch of Waldheim in 1794. The rest of his musical preparation took place under the instruction of Stadtmusikus Bär of Colditz. He returned to Langensalza and joined Prince Clemens' military band in 1799. Occasionally, the band went to Dresden, "where Hermstedt studied violin and thorough-bass" and heard excellent vocal and orchestral performances, though he did not hear any clarinetists who were distinguished enough for him to emulate. (ibid.)

In October 1802, Hermstedt was hired as the principal clarinetist and was also the leader of the recently-established wind band of Günther Friedrich Karl I (1760-1837), the Prince of Schwarzburg-Sondershausen. Spohr composed *Notturmo für Harmonie and Janitscharen-Musik* (op. 34, 1815), which was dedicated to the Prince. This work was written for "two each of oboes, clarinets, bassoons, trumpets, and horns, plus trombone and

basshorn” (ibid., 36). The first clarinet part in this piece, in which Spohr recognized Hermstedt’s technical ability, requires clarinets in both C and B-flat (ibid., 37).

Hermstedt’s performance clarinet, built by Johann Heinrich Gottlieb Streitwolf (1779-1837), was based on the Müller system. Together, Hermstedt and Streitwolf made modifications to the clarinet in order to enhance the instrument’s technical capabilities. For the purpose of tuning the clarinet from B-flat to A, Hermstedt’s clarinet featured “a tuning slide at the middle-joint”. (Ibid., 37.) One of his mouthpieces was silver “with gold-lined lay,” and the other was made of a type of bronze, a metallic-sounding tone. A screw-thread attached the mouthpiece to the barrel of the clarinet (ibid., 37). One of the most important goals of the partnership between Spohr and Hermstedt was to develop the technical capabilities of the clarinet “along the lines of the violin” (Weston 1999, 41). After Hermstedt received the requested pieces, rather than asking Spohr to modify the compositions to facilitate playing them on the clarinet, Hermstedt made alterations to the instrument itself: In the preface to Spohr’s *Concerto I in C minor* (op. 26), Spohr describes the modifications made to Hermstedt’s clarinet in order to play certain difficult passages in the piece: the addition of 6 keys and a thumb-hole on the bottom half of the instrument. Thus Spohr’s compositions for Hermstedt were important contributions to the development of the instrument itself, as well as to the clarinet repertoire. (Johnston 1972, 53-54.)

Performing at numerous music festivals and on concert tours within Germany, Hermstedt established his reputation as a virtuoso and gained much fame. A great number of critics favored him over his contemporaries, such as Bärman, pronouncing Hermstedt as the most outstanding clarinetist of the time. Although Hermstedt possessed much musical expression and a good tone, his primary emphasis was put on improving his technique, a

practice which Spohr disliked. After his retirement on November 9, 1839, Hermstedt performed for the last time as a virtuoso in 1841 at a music festival in Quedlinburg. Five years later, on August 10, 1846, he died of a throat disease believed to have been caused by the great amount of time he spent playing the clarinet. (Johnston 1972, 41-42.) In 1859, Moritz Hauptmann (1792-1868) wrote in his correspondence to Spohr: “He used to play your glorious clarinet music beautifully in those days” (quoted in Johnston 1972, 39).

Hermstedt did not compose any music, which was uncommon for the virtuosos of his time. If he did compose any works, neither manuscripts nor prints survived. Other than the Mozart *Quintet* (K. 591) and the compositions Spohr wrote for him, “Hermstedt’s repertoire was seemingly limited to a few works by German composers” (Johnston 1972, 42). Spohr composed four concertos for Hermstedt, including *Concerto I in C Minor* (Op. 26, 1808), *Concerto II in E-flat Major* (Op. 57, 1810), *Concerto III in F Minor* (1821), and *Concerto IV in E Minor* (1828). Also for Hermstedt, Spohr composed *Alruna* variations (1809), *Potpourri sur des themes de Winter* (Op. 80, 1811), *Sechs Deutsche Lieder* (Op. 103), and *Fantasie und Variationen* (Op. 81, 1814) (Johnston 1972, 44). Hermstedt received the manuscripts of all of the works Spohr wrote for him, and it was only after widely-known publishers began offering generous amounts of money for them that Spohr persuaded him to allow the compositions to be published. Though Spohr wanted to have the works published under Hermstedt’s supervision, those plans could not be realized before Hermstedt’s death.

Another clarinetist for whom Spohr composed was Tretbach (full name unknown), a friend of his from the orchestra in Brunswick. In either 1804 or 1805, Spohr wrote “a concert-piece consisting of a recitative, an *adagio*, and a rondo.” (Johnston 1972, 46.) Performed on March 30, 1821, at one of Spohr’s public concerts in Hildburghausen, the work

was also performed by Hermstedt in the summer of 1828. However, the composition is lost today, as no copies or manuscripts of it have been found. (Ibid.)

During his travels, Spohr had the opportunity to hear excellent clarinetist virtuosos, such as Georg Reinhardt (born 1789), a clarinetist he met in Frankfurt (ibid., 51). Spohr was also acquainted with Heinrich Bärman (1784-1847), a virtuoso clarinetist whose skills many compare to that of Hermstedt (ibid., 46).

Joseph Friedlowsky (1777-1859) was a clarinetist in the Orchester des Theaters an der Wien, who performed the *Octet* op. 32 with Spohr in Vienna. He most likely also took part in the premiere of Spohr's *Nonet* op. 31 in 1813. It is believed that Friedlowsky influenced Spohr's writing of the clarinet's parts in each of these works (ibid., 48).

In London, Spohr met clarinetist Thomas Lindsay Willman (1774-1840), a member of the Philharmonic Society and the King's Theatre (ibid., 51). In June 1820, Willman took part in two performances of the *Nonet* with Spohr. The first of these performances took place at a benefit concert held for Spohr in the New Argyll Rooms. Though a disturbance was caused when the windows in the room next to the concert hall were smashed, the performance was such a success that it was repeated the next day (Weston 1999, 43-44). In February of 1833, with the Philharmonic, Willman performed Spohr's first clarinet concerto.

Under Spohr's direction in Kassel were the clarinetists Ivan Müller and Johan Conrad Bänder (birth 1790), the latter being one of Müller's students. In the summer of 1838, "Spohr was very impressed with the playing of Gottfried Wilhelm Seeman (1793-1859) of Hanover after hearing him perform the obbligato to the *Sechs Deutsche Lieder* Opus 103" (Johnston 1972, 51).

During the winter of 1820-1821, Spohr met clarinetist Jacques Jules Boufil (1783-1868), a clarinetist from the *Opera Comique* in Paris and the Reicha Wind Quintet. Spohr and the Reicha Wind Quintet performed the *Nonet* in December. In January, four of the members of this ensemble took part in the premier performance of Spohr's *Quintet* (op. 52) (Weston 1999, 44).

Although many of Spohr's works for clarinet are mainly clarinet-based, "some of Spohr's studies for clarinet are, in their figuration, pure violin music" (Rees-Davies 1995, 80). This is the case with his *Clarinet Concerto IV in E Minor*, which Hermstedt performed and earned much fame for him (Townsend 1969, 50). As with most of his other music, Spohr's compositions for clarinet are technically challenging and designed to display the clarinetist's virtuosity, although "his orchestrations are full and lush" (Ritter 2005, 158). His clarinet music follows traditional harmony, but it is more emotional and expressive than the music of most of his contemporaries. Unlike most Romantic composers – even as he followed the conventional form of the concerto – Spohr avoided cadenzas, because he said that they "[bring] out the worst in an instrumentalist" (ibid.).

As a director, Spohr provided the clarinetists in his orchestras with numerous occasions to exhibit their abilities through playing concertos for clarinet. These included Iwan Müller's *Symphonie Concertante*, which Spohr's orchestra played in 1836, Andrea Späth's *Potpourri*, performed in 1839, and Ludwig Schidelmesser's *Symphonie Concertante* for four clarinets, performed in 1839 and 1841 (Weston 1999, 45).

2.3. The Four Clarinet Concertos

The influence of Mozart, whom Spohr greatly admired, is apparent in much of the formal and technical aspects of Spohr's clarinet music. Each of the four concertos Spohr composed for Hermstedt "[consists] of three contrasting movements in a fast-slow-fast sequence" (Johnston 1972, 77). The first movement of each piece is written in sonata form. *Concerto I* in C minor (op. 26, 1808), begins with a slow and solemn introduction phrase played by the orchestra and serves as "an anacrusis to the solo exposition" (ibid., 78). In the other three clarinet concertos, however, the orchestra presents nearly all of the thematic material of the movement before the solo clarinetist is featured. In these three concertos, both the orchestra and the soloist participate in the solo exposition (ibid., 76-79).

In the first movement of all four concertos, the theme is developed in the transition and conclusion, in addition to the development section, "through the repetition of the primary motive of the opening thematic material" (ibid., 81). The development sections of the movements are short in comparison to the length of the expositions and recapitulations and contain new themes (82). Spohr uses the themes of the transition sections in the conclusions of the movements.

The second movement of each of the four concertos is a slow movement consisting in form of A, B, A'. The first section of the movement states the theme, the second provides continuation or contrast, and the last section features the theme of the first section in a different manner from which it first appears. "The transition and closing sections of the slow movements in sonata-form have their own thematic material, and the development sections do not present new material".

The last movement of each of the concertos is composed in a sonata-rondo form with a structure of A B A' C B' A" (83). The first section presents the theme, the second either contrasts or provides a continuation to the theme, the third recapitulates the first theme, the fourth introduces new material, the fifth is a variation of the continuation or contrast of the main theme, and the last section is another statement of the main theme (Johnston 1972, 82).

The rhythms of the Spohr's clarinet concertos are not as strong as that of other prominent clarinet composers, such as Weber. In the last movements of Concertos I, II, and III, the rhythms stylistically resemble that of "certain central European dance forms" (84). In the last movement of the fourth concerto, Spohr used an "adaptation of Spanish rhythmic elements to rondo structure" (84). In the fast movements, duple and triple beat divisions are regularly repeated. To feature the soloist's virtuosity, "patterns of sixteenth-note and triplet figures tend to be used one at a time" (ibid., 85). The rhythm in the slow movements contains more variety and energy than that of the fast movements. Changes in the placement of accent occur sporadically to offset the "predictability of rhythmic current" (ibid., 86).

The strong point of all the concertos – as is the case with most of Spohr's works – is their melodic content, which tend to portray a mood of melancholy. Melodic outlines are apparent even in the more technical parts of the concertos. With the exception of a few leaps, the melodies in Spohr's clarinet concertos mainly move by step. (88-91.) "Sometimes meandering between major and minor [...], the melodies maintain a close relationship with the harmonic material" (89). Spohr's use of chromatic alterations does not drastically change the melodies' primarily diatonic natures. Chromatic scales – mainly descending – are often used in the clarinet parts for dramatic effect, along with trills, appoggiaturas, battimenti, and gruppetti. (88-93.) "Spohr gave specific instructions in his *Violin School* for the interpretation

of ornamentation in his music” (ibid., 93). Dynamics of the concertos range from pianissimo to fortissimo and are used the most dramatically in the last movements.

The most notable of Spohr’s stylistic features in the clarinet concertos is “Spohr’s coloristic harmonic technique” (97). Spohr seems to have been fond of minor keys and “mediant relationships between movements” (98). He frequently uses chromaticism to create dissonance (98).

2.4. *Grand Nonetto*, op. 31 (1813)

Spohr’s *Grand Nonetto* (1813, op. 31) for flute, oboe, clarinet, coronet, horn, violin, viola, cello, and bass consists of four movements: Allegro, Scherzo Allegro, Adagio, and Finale Vivace. In this work, all of the instruments have significant parts in this movement, in that no instrument is included solely for accompaniment purposes, a characteristic which is notable in many of Spohr’s compositions. As is quite common in instrumental music, the wind instrument parts are similar to one another and are often treated as a group, and the clarinet strongly resembles that of the flute.

2.5. *Fantasie und Variationen*, op. 81 (1814)

Spohr’s *Fantasie und Variationen* (op. 81) is essentially a clarinet solo with piano accompaniment. The composition contains four movements named only by the tempos: Allegro molto, Andantino, Allegro molto, and Andantino. In the second and fourth movements, the clarinet part has a range spanning four octaves. In fact, in parts of each of those two movements, the clarinet part is intended to ascend to a C₄, but an alternative part is written an octave lower for clarinetists with smaller ranges. (Spohr, *Fantasie u. Variationen*).

2.6. *Septet, op. 147 (1853)*

Louis Spohr's *Septet op. 147* was composed in 1853 and first published in 1855. It is written for flute, clarinet, horn, bassoon, violin, cello, and piano, and contains four movements: Allegro vivace, Pastorale, Scherzo, and Finale. The clarinet part was written for clarinet in A. In this piece, the violin is often the feature instrument, and the clarinet part usually most strongly resembles that of the flute.

2.7. *Quintet in C Minor, Op. 52 (1820)*

The *Quintet in C Minor, op. 52*, was written for flute, B^b clarinet, horn, bassoon, and piano. It contains five movements: Allegro moderato, Larghetto con moto, Menuetto, and Finale. Throughout most of the piece, the clarinet part is similar and mainly parallel to that of the flute, as is the case with many compositions for that instrumentation. (Spohr, *Quintet in C minor*).

2.8. *Octet in E Major, op. 32*

Spohr wrote the *Octet in E Major, op. 32*, in July of 1814, at the request of the violinist Johann Tost (dates of living), who was planning to visit England. It contains four movements: Adagio, Menuetto, Andantino con Variazioni, and Finale. It is written for clarinet in A, two horns, violin, two violas, cello, and double bass.

The violin part has the main melody for most of the piece movement, while the clarinet mainly functions as accompaniment, although it sometimes joins in with the melody. The third movement, "Andantino con Variazioni," contains variations on "The Harmonious Blacksmith," the popular name for the fifth movement, "Air and Variations", from *Suite No.*

5 in E Major, by George Frideric Handel (1685-1759). Johann Tost asked that the variations be included in the *Octet* in hopes that the piece would be met with success in England (Lumsden).

3. An Analytical Approach to the *Sechs Deutsche Lieder* (1837)

Spohr's *Sechs Deutsche Lieder* (op. 103) was a success, and has retained its place in today's clarinet repertoire. However, there has been no research published on this song cycle. This section of the thesis includes information about the song cycle, as well as analytical observations about each of the six songs in the cycle.

3.1. The History of this Song Cycle and its Dedication

Spohr wrote the *Sechs Deutsche Lieder* op. 103 – *Six German Songs* – in 1837, at Hermstedt's request on behalf of the Princess of Sonderhausen (the wife of Hermstedt's employer), who desired the composition of songs for soprano with accompaniment parts for clarinet and piano. The idea appealed to Spohr, and he took only a few weeks to compose the song cycle, which he entitled *Sechs Deutsche Lieder* and dedicated to the Princess of Sonderhausen. In return for this dedication, the Princess gave Spohr a valuable ring as a gift (Spohr 1969, volume 2, 206).

Although Spohr was primarily interested in composing symphonies, operas, and chamber music, his *Sechs Deutsche Lieder* op. 103 also won him success. "Of all his songs with obligato instruments, it is the present set with clarinet, op. 103, that have succeeded in reclaiming for themselves a place in the repertoire of today." (Leinert 1971, 3.)

Spohr composed this work during a time when works for piano and clarinet were popular (Johnston 1972, 44). Written for clarinet, piano, and soprano voice, the *Sechs Deutsche Lieder* consist of six songs, the lyrics of which are sung in German (hence, the title of the piece).

3.2. “Sei still mein Herz”

The first song of the cycle, “Sei still mein Herz” – or “Be still, my heart” – is a setting of a poem written by Karl Friedrich (1797-1847). The narrator of the poem tells of a time when he loved and trusted someone and was let down. He compares the days when he was in love to warm, pleasant springtime and the days after to an icy, stormy winter, and says that his love and happiness was only an illusion, while the sadness and hurt he is now feeling is reality. The lyrics of this song are as follows:

Sei still mein Herz

Ich wahrte die Hoffnung tief in der Brust,
Die sich ihr vertrauend erschlossen,
Mir strahlten die Augen voll Lebenslust,
Wenn mich ihre Zauber umflossen,
Wenn ich ihrer schmeichelnden Stimme gelauscht,
Im Wettersturm ist ihr Echo verrauscht,
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Die Erde lag vor mir im Frühlingstraum,
Den Licht und Wärme durchglühte,
Und wonnetrunken durchwallt ich den Raum,
Der Brust entsproßte die Blüte,
Der Liebe Lenz war in mir erwacht,
Mich durchrieselt Frost, in der Seele ist Nacht.
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Ich baute von Blumen und Sonnenglanz
Eine Brücke mir durch das Leben,
Auf der ich wandelnd im Lorbeerkrantz
Mich geweiht dem hochedelsten Streben,
Der Menschen Dank war mein schönster Lohn,
Laut auf lacht die Menge mit frechem Hohn,
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Be still, my heart

I once harbored hope deep in my breast
Which, trusting, unlocked to her;
My eyes were radiant with joie de vivre
While her magic encircled me.
But when I harkened to her beguiling voice
The echo died away in the storm.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.

Earth lay before me in a spring dream
Suffused with warmth and light,
And drunk with joy I wafted through space,
Blossoms burst forth from my breast;
Love's springtime awakened in me.
Now frost shudders through me; in my soul it is night.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.

Out of sunshine and flowers I built myself
A bridge through life
Passing over which, laurel-crowned,
I devoted myself to the noblest of strivings.
Man's gratitude was my finest reward;
The crowd laughs aloud now with impudent scorn.
Be still, my heart, and give it no thought:
This now is reality, the rest was delusion.³

³ “Be still, my heart.” *The Lieder and Art Songs Text Page*. [Accessed 4 April 2009].
http://www.recmusic.org/lieder/get_text.html?TextId=14713

Marked “Andantino,” the music to which Spohr set the poem is strophic, with five sections: A, B, B¹, C, and D, which are all repeated for the three stanzas of the poem. The piece begins in f minor and has a three-four time signature. Section A includes the first ten measures of the poem, in which the clarinet plays an introductory passage with piano accompaniment. This section ends on a half cadence in measure 10, which resolves into the tonic of F Major in the first part of section B. Section B includes the soprano’s anacrusis into measure 11 to the first quarter note in measure 18. In this section, there is a common-chord modulation to a minor in the second half of measure 14, then another common chord modulation to F Major in the first half of measure 18. In section B¹ – from the soprano’s anacrusis into measure 19 to the first beat in measure 29 – there are two phrases. In the first phrase (from the anacrusis into measure 19 to the quarter note in measure 22), the soprano’s melody is exactly the same as in section B. However, the clarinet and piano parts have some variation, and in the second phrase, all three parts differ from section B. Section B¹ ends in an imperfect authentic cadence. Section C comprises of the second beat of measure 29 through the first beat in measure 38, the ending of the first stanza of the poem (and each of the stanzas, since they are sung / played to the same musical setting). It begins in D^b Major, with a Neapolitan sixth chord (common chord) in f minor, the previous key, functioning as a subdominant in D^b Major, the new key. In measure 35, the harmony modulates back to f minor. Section D includes the rest of the song from the second beat of measure 38, ending on a plagal cadence. The soprano line repeats the recurring line of the poem, which is the ending of each stanza: “This is now reality, the rest was delusion.” Section D briefly modulates to B major in measure 43, returning to f minor in measure 45. The piece ends as it began, with several measures of solo clarinet with piano accompaniment.

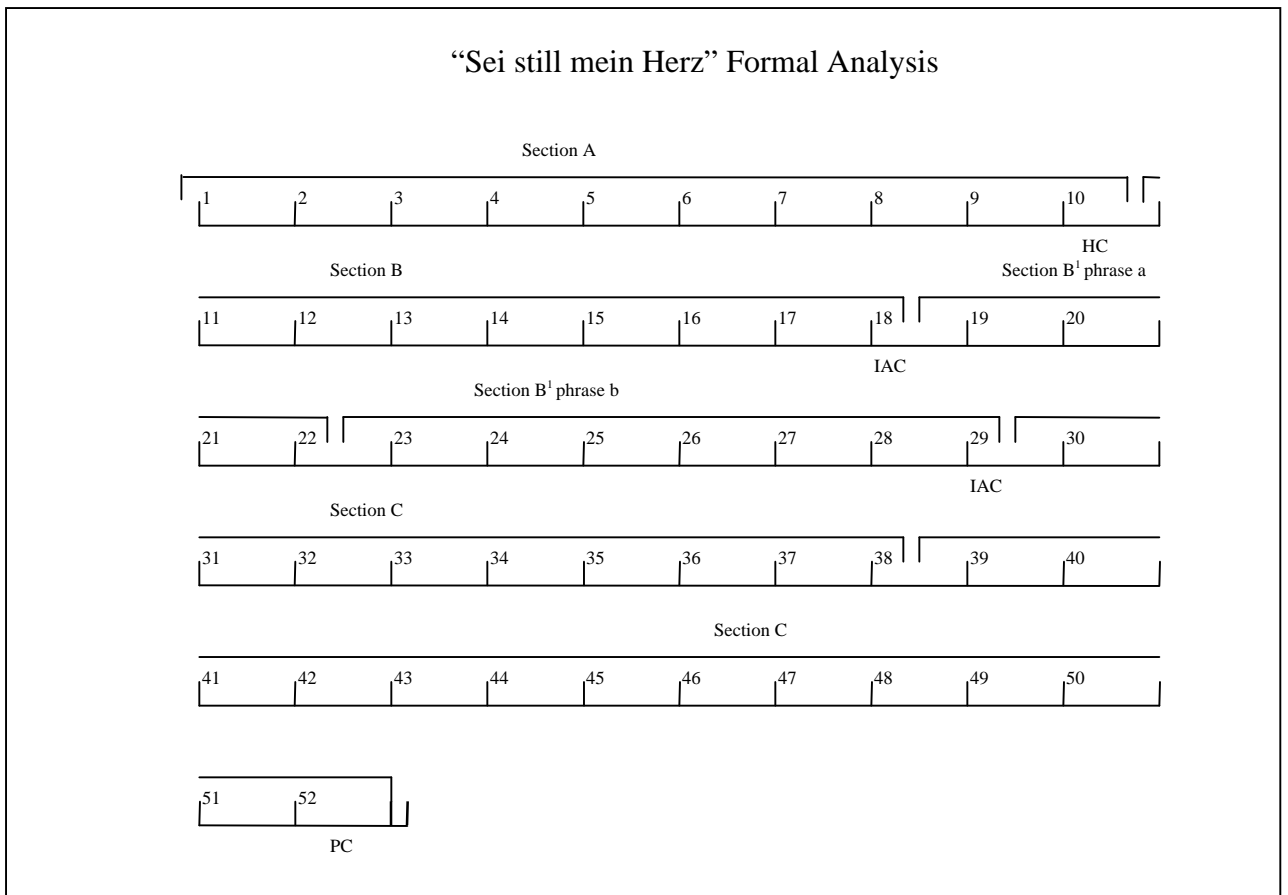


Figure 1: “Sei still mein Herz” Formal Analysis

The German augmented sixth chord, a chord which appears frequently in music of the Romantic era, appears twice in this song: on the last half of the second beat of measure 24 and the last beat of measure 34. Another chord that Romantic composers used more frequently than their classical counterparts is the Neapolitan chord, which appears several times in this piece, including measures 30, 36, and 38. The dominant seventh chord with an added ninth also appears in this piece. The dominant chord creates a musical tension which wants to resolve to the tonic, the added seventh causes even greater tension, and adding the ninth to the chord greatly increases the dissonance and the pull for a resolution to the tonic. Although this chord was used before the Romantic era, it is used more frequently in

Romantic music. All of the modulations in this Lied are common-chord modulations, which is a notable characteristic of Spohr's compositional style and of classical music. Although Spohr frequently used chromaticism and dissonance for coloration purposes, he mostly used them in a functional manner, following the traditional 'rules' of tonal harmony.

In measures 12 through 14, some text declamation occurs, when – as the soprano is singing “I once harbored hope deep in my heart” in the first stanza – descending notes are played / sung in both the clarinet and soprano part. The descending notes are a musical demonstration of the depth of the feeling of once having hope and the hurt of having it taken away. Another instance of text painting occurs in measure 15 when – in the third stanza of the text – the soprano is singing metaphorically about a bridge. On the word ‘bridge,’ the notes of the soprano line are a slurred leap from B to E, which creates the musical illusion of a bridge.

Figure 2, illustrates an example of word painting that occurs every time the soprano is sings “Be still, my heart,” there is a minimum of movement in all three parts, so that the music is being ‘still.’ The figure in the soprano part – a sixteenth note A^b, eighth note A, sixteenth rest, sixteenth note A, and a B^b sixteenth note – recurs each time this phrase is sung. The two A's occur on the words “still my,” so that the notes in the soprano part are not moving on the word ‘still,’ and the rest of the notes move only by half step, the least possible amount of pitch movement in Western music. When this phrase is being sung, the piano part has repeated sixteenth notes, and the clarinet is either holding out a single note (as a half note tied to another half note) or slowly (quarter notes) descending by half step.

Clarinet in Bb

Soprano

Piano

p poco a poco ritardando

sei still mein Herz,

p poco a poco ritardando

p poco a poco ritardando

Figure 2: Measures 32-33 “Sei still mein Herz” text declamation

3.3. “Zwiegesang”

The second song, “Zwiegesang,” is a setting of a poem by Robert Reinick (1805-1852). It is about a girl and a bird singing to one another on a quiet, moonlit May night. The girl and the bird are characterized in the music by the soprano voice and clarinet. The soprano voice represents the girl, who – in the poem – sings of love. Symbolizing the bird – which sings of nature – the clarinet part has a trilled eighth note slurred to two 32nd notes in the parts of the music whenever the bird is mentioned in the lyrics (to be called ‘the trill figure’), a technique known as text declamation or word painting. This can be seen in Figure 3 below.

Figure 3

The lyrics of this song are as follows:

Im Fliederbusch ein Vöglein saß

Im Fliederbusch ein Vöglein saß
In der stillen, schönen Maiennacht,
Darunter ein Mägdlein im hohen Gras
In der stillen, schönen Maiennacht.

Sang Mägdlein, hielt das Vöglein Ruh,
Sang Vöglein, hört das Mägdlein zu,
Und irthin klang der Zwiegesang
Das mondbeglänzte Tal entlang.

Was sang das Vöglein im Gezweig
Durch die stille, schöne Maiennacht?
Was sang doch wohl das Mägdlein gleich
Durch die stille, schöne Maiennacht?

Von Frühlingssonne das Vögelein,
Von Liebeswonne das Mägdlein;
Wie der Gesang zum Herzen drang,
[Vergess']¹ ich nimmer mein Lebelang.

In a lilac bush sat a little bird

In a lilac bush sat a little bird
In the quiet, lovely May night,
Below in the high grass sat a girl
In the quiet, lovely May night.

The girl sang: if only the bird would be quiet,
The bird sang: if only the girl would listen,
And far and away rang their duet
The length of the moonlit valley.

What was the bird singing in the branches
Throughout that quiet, lovely May night?
And what, too, was the young girl singing
Throughout that quiet, lovely May night?

Of spring sunshine sang the little bird,
Of love's delight sang the young girl
How that song [filled] my heart
I shall never forget my whole life long.⁴

The song has a three-four time signature and is written in F Major, with no modulations. It begins with piano, and the clarinet then plays four measures of solo introduction with piano accompaniment before the voice comes in. It is in the second measure of the piece, during the introduction by the clarinet, that the aforementioned trill figure first appears. The soprano voice part comes in on an eighth note anacrusis to measure 5. This song has a strophic setting, since the music is repeated when the second two stanzas of the poem are sung. The form of the song, after the clarinet and piano introduction, is a, a¹, b, c. The introduction includes the first four measures of the piece, and phrase a includes measures 5 through the first part of measure 8. Phrase a¹ includes the last part of measure 8 through the first half of measure 12. Each of these phrases is completed with an imperfect authentic cadence. Phrase

⁴ "In a lilac bush sat a little bird." *The Lieder and Art Songs Text Page*. [Accessed 4 April 2009]. http://www.recmusic.org/lieder/get_text.html?TextId=13360

b is the last part of measure 12 through the first half of measure 16, ending on a half cadence, and phrase c includes the rest of the song, ending on a perfect authentic cadence.

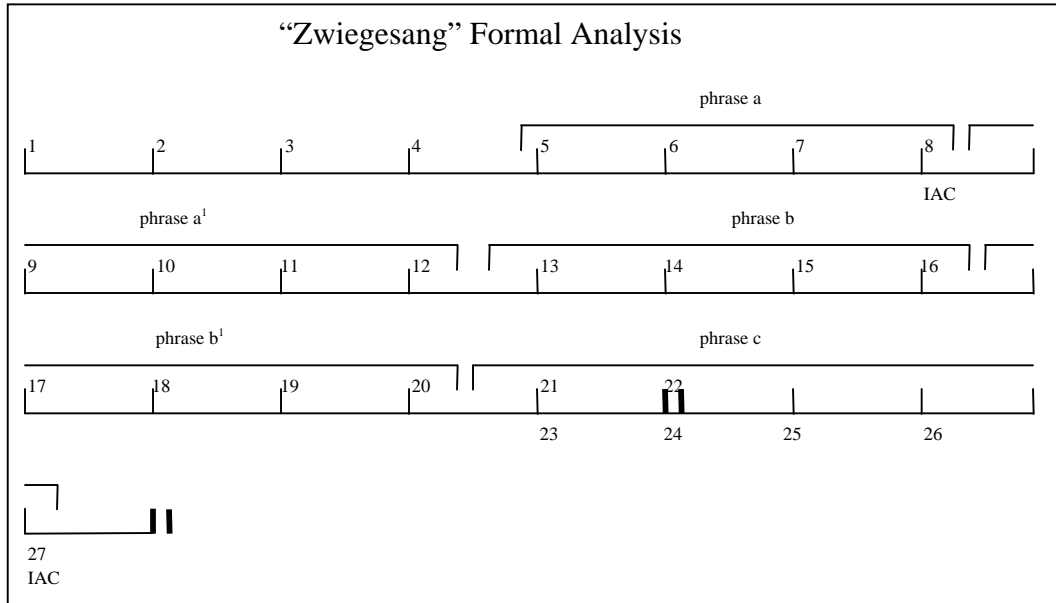


Figure 4: "Zwiegesang" Formal Analysis

While Spohr composed this song with a relatively traditional classical harmonic progression, he used certain Romantic elements. One of these is the frequent appearance of the common-tone diminished seventh chord. The common-tone diminished seventh chord is an embellishing chord which contains the root of the chord that follows it, such as that which appears in measure 3, which can be seen in Figure 5. Another chord frequently used in Romantic music is the (secondary) dominant with a raised fifth, in this case V^+/IV , for example in measures 1, 5, 8, 9, and 12. Measure 12 can be seen in Figure 6. A third Romantic element contained in the piece are the non-diatonic passing tones that occur in measure 14, as can be seen in Figure 7.

Measure 3

Clarinet in Bb

Soprano

Piano

V7 cto7 V7 cto7 V7

Figure 5: common-tone diminished seventh chord, Measure 3

I V+/IV IV(64) I

Figure 6: Secondary dominant with a raised 5th, Measure 12

The image shows a musical score for Measure 14, featuring three staves: Clarinet in Bb (top), Soprano (middle), and Piano (bottom). The Piano part is written in a grand staff (treble and bass clefs). A red bracket and arrow highlight a sequence of notes in the bass line, labeled "non-diatonic passing tones". The Clarinet part has a trill (tr) marked above a note. The Soprano part has a single note circled. The score is in 3/4 time and has a key signature of one flat (Bb).

Figure 7: Measure 14, non-diatonic passing tones

In measures 15 through 17, when the soprano part is singing the line “The bird sang: if only the girl would listen,” a secondary dominant (V^{65}/V , which then turns into a ninth chord) appears in the harmony on the word ‘bird,’ which then progresses to V^7 , back to V^{65}/V , resolves to V^7 , and finally resolves completely to I^6 on the second word of the next line of the poem, “far.” The strong pull of the secondary dominant seventh chord to resolve to the dominant seventh chord, whose instability pulls for a resolution to the tonic creates dissonance and tension in the music and emphasizes the words under which these harmonies appear. This can be seen as a harmonic illustration of the bird’s impatience at the girl’s lack of attention to its singing. The harmony always resolves to I when the word “May night” (only one word in German) is sung in the soprano line, which portrays the feeling of peace and rest, demonstrating in the music the peacefulness of the May night spoken of in the poem.

3.4. “Sehnsucht”

The third song, is a setting of a poem written by Emanuel von Geibel (1815-1884), the title of which is “Ich blick in mein Herz und ich blick in die Welt,” or “I look in my heart and I look at the world.” Spohr’s setting of the song is entitled “Sehnsucht,” which means ‘longing.’ The narrator describes a beautiful place and his longing to go there, although he knows he never will. He laments at the way life’s limitations keep him from many experiences, commenting that the time of his existence is short in comparison to the vast world we live in. The lyrics of this song are as follows

Sehnsucht

Ich blick in mein Herz und ich blick in die Welt,
Bis von schwimmenden Auge die Träne mir fällt,
Wohl leuchtet die Ferne mit goldenem Licht,
Doch hält mich der Nord, ich erreiche sie nicht.
O die Schranken so eng und die Welt so weit,
world,
Und so flüchtig die Zeit, so flüchtig die Zeit.

Ich weiß ein Land, wo aus sonnigem Grün
Um versunkene Tempel die Trauben glühn,
Wo die purpurne Woge das Ufer beschäumt
foam
Und von kommenden Sängern der Lorbeer träumt.
Fern lockt es und winkt dem verlangenden Sinn,
Und ich kann nicht hin, ich kann nicht hin.

O hätt' ich Flügel durch Blau der Luft,
Wie wollt ich baden im Sonnenduft!
Doch umsonst! Und Stunde auf Stunde entflieht,
Vertraure die Jugend, begrabe das Lied.
O die Schranken so eng und die Welt so weit,
world
Und so flüchtig die Zeit, so flüchtig die Zeit.

Longing

I look in my heart and I look at the world
Till out of my clouded eyes a tear falls.
Though the distance glows with golden light,
The north wind tells me I shall not reach it.
Ah! How narrow our confines, how wide the
world,
And how fleeting is time, how fleeting is time.

I know a land where in sun-filled greenery
Grapes gleam among sunken temples,
Where the purple wave covers the shore with
foam
And laurels dream of singers to come.
It lures from afar and beckons my longing soul,
And I cannot go there, I cannot go there.

If I had wings to fly through the blue
How I would wish to bathe in sun's fragrance!
But in vain! Hour flees upon hour;
Pass your youth in mourning, bury your song.
Ah! How narrow our confines, how wide the
world
And how fleeting is time, how fleeting is time.⁵

⁵ “I look in my heart and I look at the world.” *The Lieder and Art Songs Text Page*. [Accessed 4 April 2009]. http://www.recmusic.org/lieder/get_text.html?TextId=6025

The music, which has three sections – A, B, and C – is a strophic setting of the poem, since each of the three stanzas is sung to the same music. It has a time signature of three-four, and it begins in E^b Major with a clarinet introductory passage with piano accompaniment from the first measure until measure 6, which is section A. Section A ends with a perfect authentic cadence. Section B includes the anacrusis into measure 7 through the second beat of measure 14, ending on an imperfect authentic cadence. In the first part of measure 12, as can be seen in Figure 6, there is a common chord modulation to g minor, then another common chord modulation to B^b Major in measure 13. Section C includes the last beat of measure 14 until the end of the Lied, which ends on an imperfect authentic cadence. In measure 14, there is a common chord modulation to C^b minor and then another common chord modulation back to E^b Major in measure 16.

The image shows a musical score for three instruments: Clarinet in B^b, Soprano, and Piano. The score is in 3/4 time and E^b major. The piano part is divided into three systems. The first system covers measures 12 and 13, the second system covers measure 14, and the third system covers the end of measure 14. Red brackets and arrows highlight specific chord modulations in the piano part. Below the piano part, Roman numerals indicate the chord progressions: V6, vi, Vb97, i, viio6/V, I64, V7, and I.

Clarinet in B^b

Soprano

Piano

V6 vi Vb97 i viio6/V I64 V7 I

g: iv Bb: vi

Figure 8: Measures 12-14, common chord modulations

Sehnsucht Formal Analysis

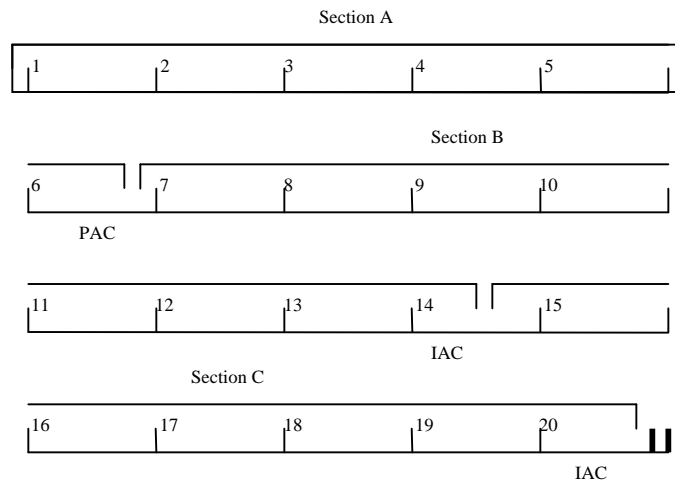


Figure 9: Sehnsucht Formal Analysis

There are several common tone diminished seventh chords in this piece, such as in measure 4, around the dominant seventh chord. These chords – frequently used in Romantic music – serve mainly as color chords. Two German augmented sixth chords (as can be seen in figure 10) – another element of Romantic music – are also used, appearing in measures 16 and 18. As is characteristic of most of Spohr’s music, all of the modulations are common chord modulations, and all of the chords in the piece are functional, although there is much chromaticism.

The image shows a musical score for three instruments: Clarinet in Bb, Soprano, and Piano. The score is for measure 18, which is highlighted in yellow. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The Clarinet part has a melodic line with a red slur. The Soprano part has a few notes with a red slur. The Piano part has a complex harmonic structure with a red slur over the right hand. Harmonic analysis labels are provided below the piano part: IV64, Ger.+6 I, and V43.

Figure 10: German augmented 6th chords, measure 18

Some text declamation occurs on the last beat of measure 9, when the poem refers to a tear falling, the soprano, clarinet, and top piano parts all have descending sixteenth notes. This also occurs in the last beat of measure 8 and the first beat of measure 9, when the second verse of the text is referring to a sunken temple. On the word “falls,” in measure 10, the clarinet part also has a flourish of descending triplet thirty-second notes, which serves to emphasize the text as well as demonstrate in notes the act of falling. The numerous occurrences of short ascending and descending chromatic passages also seem to reflect upon the title of the Lied – “Longing.” The clarinet part – throughout the piece, but particularly when the voice part is resting – has numerous ‘flourishes,’ such as in the figure in the very first measure, which begins with an eighth note in the chalmeau register and has slurred thirty-second note triplets arpeggiating the Eb major chord up into the clarion register and then falling back into the chalmeau register with thirty second notes. In measures 11 and 12, when the text refers to a golden light glowing in the distance, the notes in the soprano line ascend from B^b to E^b, with the E^b – the highest note – on the word ‘light,’ creating a musical picture of a light that – although seen from a distance – is growing brighter as one nears it. In

the very next measure, when – in the text – the narrator says he has been told he will not reach that light, the notes in the soprano line descend, a musical demonstration of the narrator’s falling hopes of reaching his goal.

3.5. “Wiegenlied”

Song four, “Wiegenlied,” is a setting of a poem written by August Heinrich Hoffmann von Fallersleben (1798-1874). The narrator is a mother tucking her child into bed and saying words of comfort. The mother assures the child that all is right with the world and that tomorrow he / she will awaken to another beautiful day. In composing this song, Spohr made the poem into a lullaby. The style of the music is gentle and soothing, and it is played and sung calmly and softly, in the manner one would sing to a child at bedtime. The lyrics to this song are as follows:

Alles still in süßer Ruh

Alles still in süßer Ruh,
Drum mein Kind, so schlaf auch du.
Draußen säuselt nur der Wind,
Su, su, su, schlaf ein mein Kind!

Schließ du deine Äugelein,
Laß sie wie zwei Knospen sein.
Morgen wenn die Sonn' erglüht,
Sind sie wie die Blum' erblüht.

Und die Blümlein schau ich an,
Und die Äuglein küß ich dann,
Und der Mutter Herz vergißt,
Daß es draußen Frühling ist.

All is still in sweet repose

All is still in sweet repose,
Therefore, my child, you, too, must sleep.
Outside is but the rustle of the wind,
Sh, sh, sh, go to sleep, my child.

Close your little eyes,
Let them be two little buds.
Tomorrow when the sun shines,
They will blossom like flowers.

And I gaze at the little flowers,
And I kiss the little eyes,
And a mother's heart forgets
That it is spring outside.⁶

⁶ “All is still in sweet repose.” *The Lieder and Art Songs Text Page*. [Accessed 4 April 2009].
http://www.recmusic.org/lieder/get_text.html?TextId=8212

Spohr used a strophic setting for this poem, setting each of the three stanzas to the same music. The piece begins in B^b Major with a short (only two-measure) piano introduction, before the soprano and then the clarinet parts come in during the next two measures. There are three sections in “Wiegenlied,” with the Section A including measures one through the quarter note at the beginning of measure 10. In measure 8, the harmony modulates to F Major, using a secondary chord as a common chord, ending the section with an imperfect authentic cadence on the first part of measure 10. This cadence is also a common chord modulation to B^b Major, the key of Section B, which includes the clarinet’s anacrusis into measure 11 through the soprano’s quarter note in measure 22. From the clarinet’s thirty-second note flourish to measure 23 to the end of the piece is section C. During this entire section, the clarinet has a solo part with piano accompaniment, and the style is one of simplicity, as befitting a lullaby, with no showy, virtuosic passages.

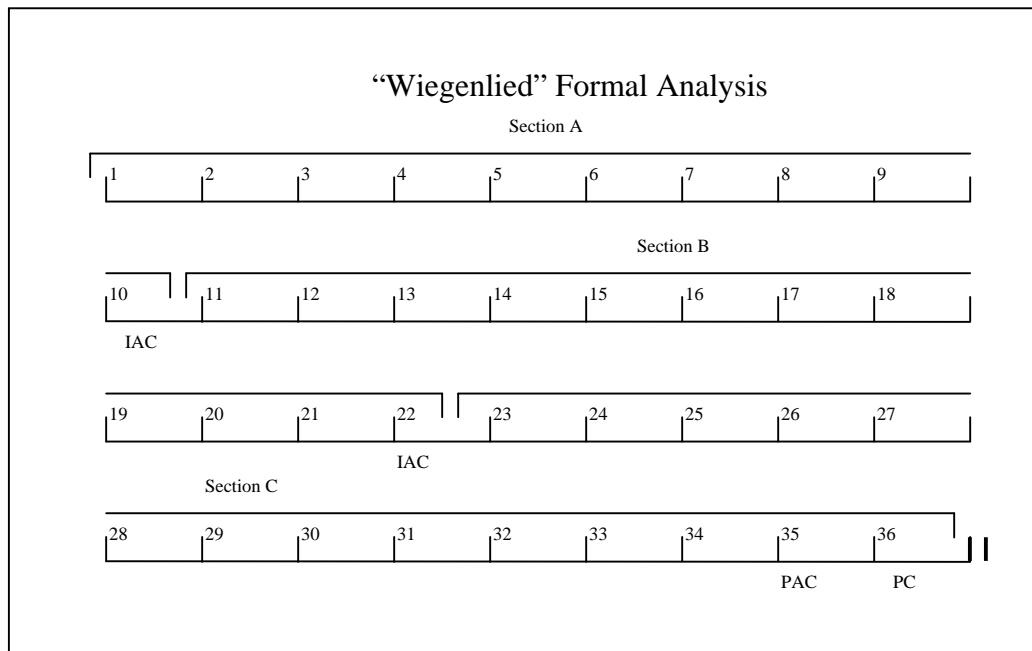


Figure 11: “Wiegenlied” Formal Analysis

As can be seen in Figure 12 below, in the top piano line in measure 11, where the dominant seventh chord appears, the fifth of this chord – C – is raised to a C[#] in the middle of the measure, so that the notes of this line ascend chromatically from a B in the previous measure to a D at the end of the measure. The dominant seventh chord with the raised fifth is a chord which is frequently found in Romantic music.

The image shows a musical score for three instruments: Clarinet in B \flat , Soprano, and Piano. The music is in 3/8 time and a key signature of two flats (B \flat major or D \flat minor). In measure 11, the Clarinet part has a melodic line: B \flat (quarter), C \sharp (quarter), D (quarter). The Soprano part is silent. The Piano part has a chord progression: a dominant seventh chord (F \sharp , C \flat , G \flat , D \flat) in the first half of the measure, followed by a first inversion chord (F \sharp , G \flat , A \flat) in the second half. A red bracket highlights the chromatic ascent of the fifth from C \flat to C \sharp in the piano part.

Figure 12: Dominant seventh chord with a raised 5th, measure 11

Another chord found in many Romantic pieces is the dominant ninth chord, which appears in measure 25 of this piece, creating more dissonance and musical tension that pulls for a resolution to the tonic. This can be seen in Figure 13, below. Also, there is a common tone diminished seventh chord in the first part of measure 12, between the tonic and the dominant. The common tone diminished seventh chord is one often used in Spohr's compositions, as well as other Romantic music. As with most of Spohr's works, all of the chords in this piece are functional, and the modulations occur via common chords.

The image shows a musical score for three instruments: Clarinet in B \flat , Soprano, and Piano. The music is in 3/8 time and features a dominant 9th chord. The piano part includes a 'pp' dynamic marking and a 'V97' chord symbol. The score is in 3/8 time and features a dominant 9th chord. The piano part includes a 'pp' dynamic marking and a 'V97' chord symbol.

Figure 13: Dominant 9th chord, measure 25

This song is written in compound meter, as is the case of many lullabies, which gives it a gentle swaying feel, in the manner of which one would rock a child to sleep. Although there are crescendos and decrescendos, ‘pianissimo’ and ‘piano’ are the only dynamic markings throughout the entire piece, thus the music is soft – as one would sing a child to sleep. In measure 14, when the text in each of the three stanzas is telling of springtime and nature – in reference to what is happening outside at the time and the new day that is coming – a secondary dominant appears in the harmony, creating tension that pulls the music toward the dominant in the next measure. The dominant, in turn, pulls toward the ultimate resolution of the tension, the tonic, which appears on the words “wind,” “shines” (referring to the sun), and “forgets” in each of the stanzas, respectively, creating a musical resemblance of a return to peacefulness. A series of secondary chords (a circle of fifths progression) begins in measure 18 and finally resolves back to the tonic in measure 22. At this point, in the first stanza of the text, the narrator is gently shushing the child and telling him / her to go to sleep. The tension created by the string of secondary chords as the narrator is shushing the child is a

musical demonstration of frustration – such as a parent might feel when he / she is having difficulty getting a child to sleep – and resolution on the word “child,” as if the child finally closed his / her eyes and went to sleep. In each of the second two stanzas of the poem (sung to the same music), when the text is referring to nature and springtime, the musical tension created by the series of secondary chords brings to mind the wistfulness of springtime – such as when one wants to be outside playing but must do other things (such as going to bed at night). More word painting occurs from measures 13 through 16: the text sung in the soprano line says, “Outside is but the rustle of the wind,” and the clarinet plays a repeated turn-like patterns of slurred thirty-second notes in the chalmeau register, moving up and down chromatically. This is a musical representation of the soft rustling of the wind outside on an otherwise calm and still night.

3.6. “Das heimliche Lied”

Song five, “Das heimliche Lied,” or “The secret song,” is a setting of a poem written by Ernst Koch (1808-1858). The poem describes the pains, sorrows, and longings a person keeps hidden from strangers, as well as the hopes and dreams of Heaven and love. The poem is written in a pattern: the first two stanzas speak of secret pain and sorrow, the second two tell of peace and happiness, then the next two stanzas speak once more of grief, and the last two stanzas describe the joy and peace of Heaven. The lyrics to this song are as follows:

Das heimliche Lied

Es gibt geheime Schmerzen,
Sie klaget nie der Mund,
Getragen tief im Herzen
Sind sie der Welt nicht kund.

Es gibt ein heimlich Sehnen,
Das scheuet stets das Licht,
Es gibt verborgne Tränen,
Der Fremde sieht sie nicht.

Es gibt ein still Versinken
In eine innre Welt,
Wo Friedensauen winken,
Von Sternenglanz erhellt,

Wo auf gefallen Schranken
Die Seele Himmel baut,
Und jubelnd den Gedanken
Den Lippen anvertraut.

Es gibt ein still Vergehen
In stummen, öden Schmerz,
Und Niemand darf es sehen,
Das schwergedrückte Herz.

Es sagt nicht was ihm fehlet,
Und wenn's im Grame bricht,
Verblutend und zerquälet,
Der Fremde sieht sie nicht.

Es gibt einen sanften Schlummer,
Wo süßer Frieden weilt,
Wo stille Ruh' den Kummer
Der müden Seele heilt.

Doch gibt's ein schöner Hoffen,
Das Welten überfliegt,
Da wo am Herzen offen
Das Herz voll Liebe liegt.

The secret song

There are secret pains
Whose lament is never tongued;
Borne deep in the heart
They are unknown to the world.

There is a secret longing
That always shies from the light;
There are hidden tears
A stranger does not see.

There is a quiet sinking
Into an inner world
Where peaceful meadows beckon,
Lit by the gleam of stars,

Where, all boundaries fall,
The soul raises Heaven
And with jubilation
Confides its thoughts to the lips.

There is a quiet passing
Into silent, desolate pain,
And no one is allowed to see
That heavy-pressed heart.

It does not say what it needs,
And though it breaks with grief,
Tortured to death and bleeding,
The stranger does not see it.

There is a gentle slumber
Where sweet peace abides,
Where quiet rest heals the cares
Of the weary soul.

There is yet a lovely hoping
That soars above all worlds,
Where, open to another heart,
The heart lies filled with love.⁷

⁷ "The secret song." *The Lieder and Art Songs Text Page*. [Accessed 4 April 2009].
http://www.recmusic.org/lieder/get_text.html?TextId=9459

Beginning with an introductory flourish of thirty-second notes in the clarinet part, this piece is written in g minor with a time signature of three-four, and has 4 sections – A, B, C, and D – with each of the poem’s stanzas assigned to a musical section. Though the poem is actually 8 stanzas long, the music for the last four stanzas is the same as the music for the first four, since the song is strophic. Section A includes all of the first fourteen measures. The harmony modulates to d minor via a common chord in measure 5, then – a few measures later – the harmony modulates back into g minor – the overall key of the piece. Section B consists of measures 15 through the first beat of measure 22. A modulation to G Major occurs on the last beat of measure 21, and an imperfect authentic cadence ends the section. Section C includes the last two beats of measure 22 until the first beat of measure 31. Using a common chord, the harmony modulates to D Major on the first beat of measure 30, just before the imperfect authentic cadence. The last two beats of measure 31 through the end of the piece – measure 44 – makes up section D. Two phrase (direct) modulations occur in this section: one on the second beat of measure 31 to a minor, and another on the second beat of measure 33 to g minor, which switches to G Major in the very next measure. This section – and the Lied – ends with a seven-measure clarinet solo with piano accompaniment, the melody of which is rhythmically simpler than in the rest of the Lied, which seems to invite the audience to reflect on the emotions evoked by the text sung in the soprano line.

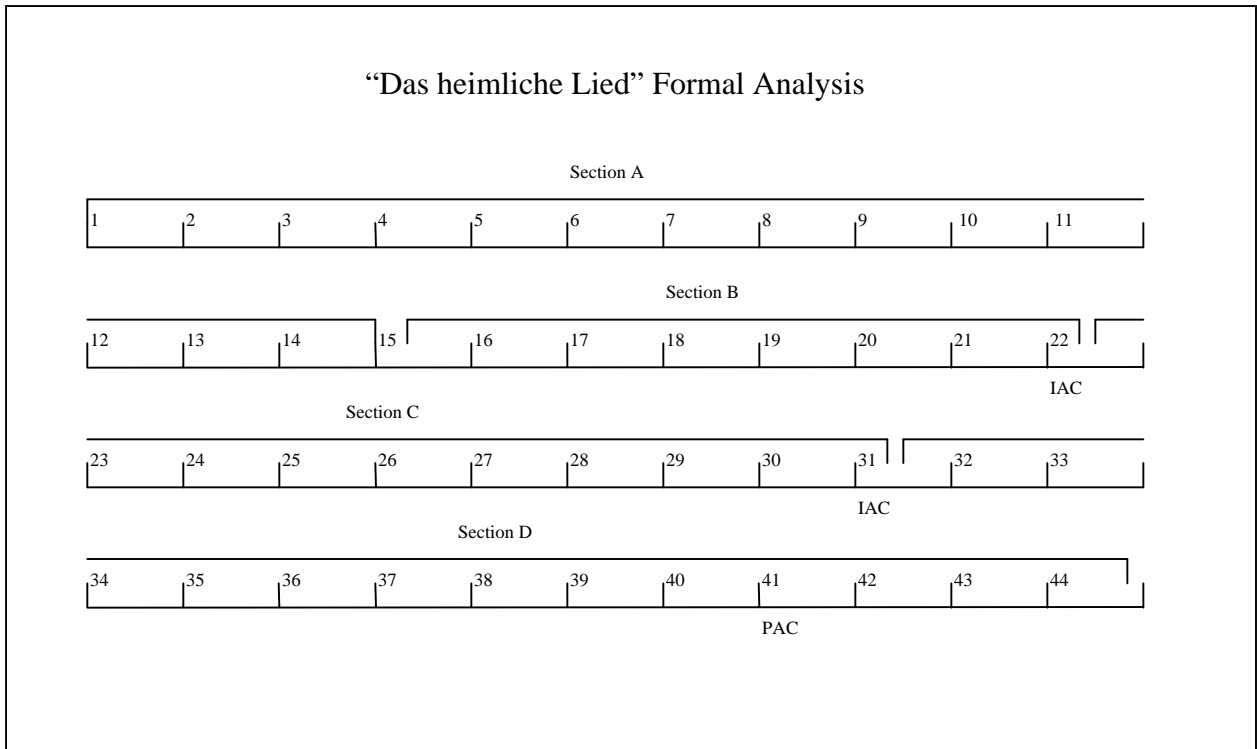


Figure 14: “Das heimliche Lied” Formal Analysis

The Neapolitan sixth chord of d minor is used in measure five to modulate from g minor to d minor, and also occurs in measure 20, between the VI chord and the i^{64} .

Suspensions occur throughout the piece, such as the C in the soprano line of the fourth measure and the D in the clarinet line in measure 6. A common tone diminished seventh chord appears in measure 20, between the dominant of the sixth scale degree and the VI chord.

Throughout the Lied, the clarinet part seems to be offering a sort of commentary to the text sung in the soprano line. For the most part, the clarinet has rests or less movement while the soprano is singing, and when the soprano line has rests, the clarinet part has more of a moving line, including rapid arpeggiated thirty-second note flourishes (for which Spohr seems to have had a particular fondness in his compositions for the clarinet). Each of these

flourishes occurs right after highly emotional text in the soprano line. Two, in particular, occur in measures 12 and 13, in such a manner that the ascending flourish of the clarinet part seems to invite the audience to let their imaginations wander for a moment to reflect on the emotions conveyed by the text, then a descending flourish brings the audience's attention back down to the new music about to be sung. One of these flourishes occurs in measure 34, just before the soprano line sings "the soul raises Heaven" in the fourth stanza of the poem, and "that soars above all worlds" in the poem's last stanza. As the soprano line is singing these words, the clarinet part is holding out the top note of this flourish, as a text declamation for 'raising' and 'soaring above.' A similar type of word painting can be seen in measure 25, when – in the poem's third stanza – the soprano is singing of "a quiet sinking," the notes in the soprano line are descending. In measure 27, when the text of the third stanza is telling of an "inner world," the notes sung in the soprano line on the word 'inner' (D and A) enclose the note being sung on the word "world" (B).

3.7. “Wach auf”

The last song of the cycle, entitled “Wach auf,” or “Awaken!”, is a setting of a poem written by an unidentified author. This poem urges the person to whom it is directed to wake up (figuratively speaking) and notice the beautiful world around him / her. After first urging the reader to stop brooding, the narrator describes the thriving things of nature just waiting to be enjoyed. The lyrics to this song are as follows:

Wach auf

Was stehst du lange und sinnest nach?
Ach schon so lange ist Liebe wach!
Hörst du das Klingen allüberall?
Die Vöglein singen mit süßem Schall;

Aus Starrem sprießet Baumblättlein weich,
Das Leben fließet um Ast und Zweig.
Das Tröpflein schlüpfet aus Waldesschacht,
Das Bächlein hüpfet mit Wallungsmacht;

Der Himmel neiget in's Wellenklar,
Die Bläue zeigt sich wunderbar,
Ein heitres Schwingen zu Form und Klang,
Ein ew'ges Fügen im ew'gen Drang!

Awaken!

Why do you stand there brooding so long?
Ah, so long does love stay awake!
Do you hear the ringing all around?
The birds are singing with such sweet sounds.

Soft leaves are sprouting from the rigid branches,
Life is flowing through bough and twig.
Little drops are gliding from the forest hollows,
The brook leaps with abundant strength.

The heavens bow towards the clear waves,
The blueness is wondrously revealed,
A bright flourish of shape and sound,
An endless yielding to endless impulse.⁸

⁸ “Awaken!” *The Lieder and Art Songs Text Page*. [Accessed 4 April 2009].
http://www.recmusic.org/lieder/get_text.html?TextId=1681

This Lied is through-composed, meaning that the music is different for each of the three stanzas of text. Throughout the piece, the clarinet and soprano parts carry on a type of musical conversation, with each part taking the musical foreground for a few measures before resting or diminishing in volume into the background as the other part takes over, creating question-and-answer effect. The five sections – which can be broken up into question and answer phrases between the soprano and clarinet parts – are drawn from the three stanzas of the poem's text, and the repetition of the first stanza in the final two sections of the song. The Lied begins in A^b Major, and the time signature indicates a compound meter to be performed at a tempo of allegretto.

Section A includes the first measure through measure 28, with a clarinet introduction in the first five measures, then the soprano part literally presents a question in measures 6-9 (phrase a), which is then answered by the clarinet part in measures 9-13 (phrase b). Phrase c lasts from measure 14 through measure 17, as the soprano presents a statement, and a common chord modulation to the key of E^b Major occurs in measure 16. The clarinet replies from its anacrusis to measure 18 through measure 20 (phrase d). The soprano presents another question in phrase e (measures 20 through the first quarter note in measure 23), and in phrase f (measures 23-28), the clarinet gives a brief answer, and the clarinet and vocal part seem to come together in a duet over the piano accompaniment.

Section B consists of measures 29 through the first quarter note in measure 45. During this entire section, the clarinet part serves mainly as a background commentary and ornament to the soprano line while the soprano is singing in the foreground. At the very beginning of this section is a common chord modulation to G^b Major.

Section C lasts from the anacrusis to measure 46 to measure 63. From measure 46 through 52, the clarinet part serves mainly as accompaniment to the soprano line, and both are performing together, but in measure 53, the question-and-answer effect returns. Phrase a is presented in the soprano line from the last three sixteenth notes in measure 53 until the quarter note in measure 57. The clarinet part answers in phrase b, from the sixteenth notes in measure 57 through measure 63.

The soprano's anacrusis to measure 64 through the quarter note in measure 99 make up section D, in which the text sung in the soprano line is a variation of the text in the first stanza of the poem. The first part of this section also uses the question-and-answer effect between the clarinet and soprano. The soprano presents a question in phrase a (from the anacrusis to measure 64 through the quarter note in measure 67), and the clarinet answers in phrase b (from the anacrusis to measure 68 through measure 71). In phrase c (measures 72-75), the soprano makes a statement and repeats the same statement with some variation in phrase c¹ (measures 76 through the quarter note in measure 79), and the clarinet makes brief comments during the short pauses in the soprano line. From measure 80 through 85 (phrase d), the clarinet part gives a solo commentary on the soprano's previous statements in phrases c and c¹ with a brief interruption from the soprano in measures 82 and 83. From measure 86 through 99, the soprano once again takes the foreground, while the clarinet gives commentaries during the brief pauses.

The final section, E, includes the clarinet's anacrusis to measure 100 through the end of the piece. In this section, the text in the soprano part repeats portions of the second line of the poem's first stanza. The clarinet mainly acts as an accompaniment to the soprano part until measure 113, when it plays a solo through the end of the Lied.

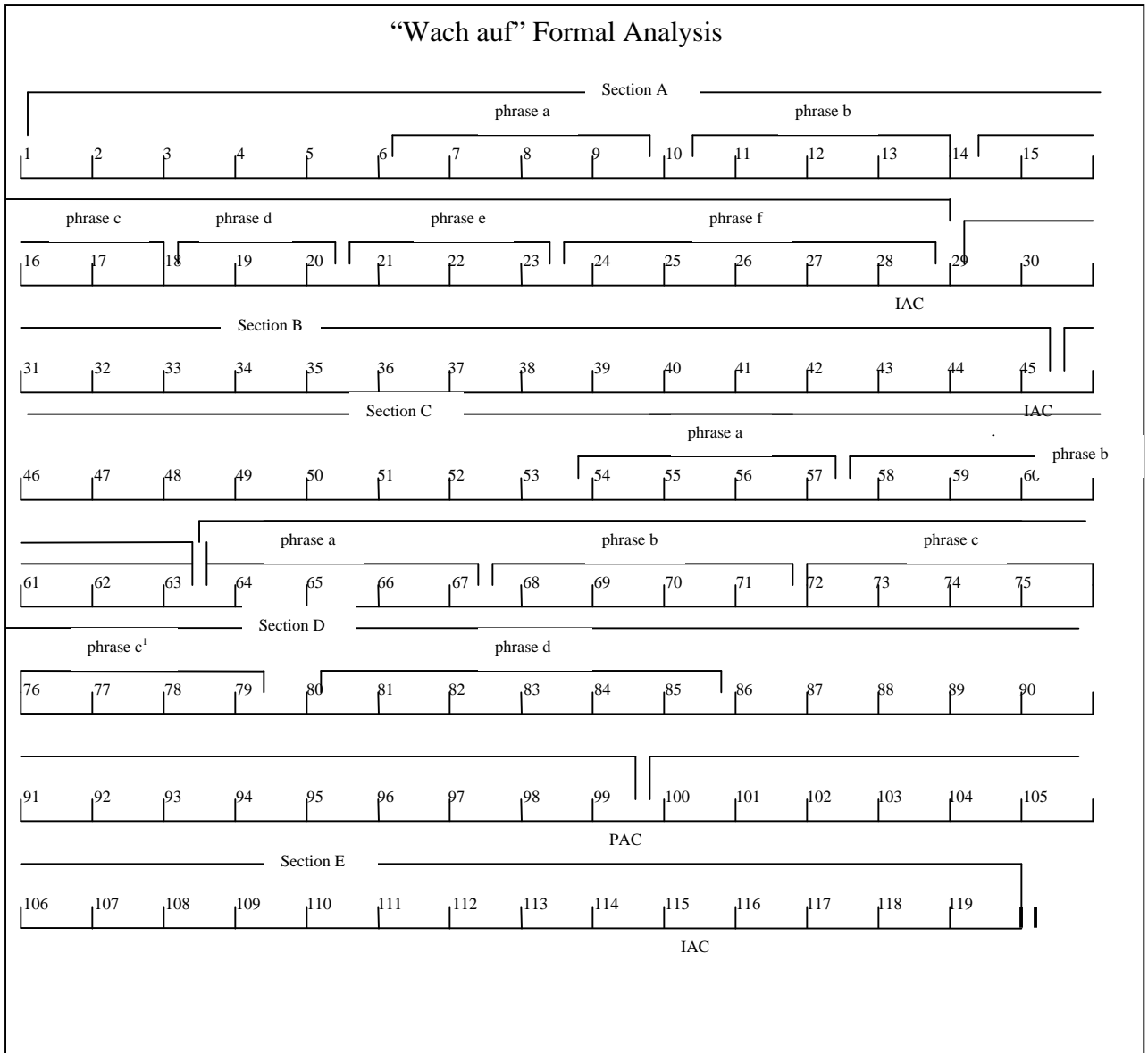


Figure 15: “Wach auf” Formal Analysis

Common tone diminished seventh chords – a chord often found in Romantic music – appear throughout this piece. In addition to serving as a color-chord, they make a brief tension-and-release effect, which helps to keep the piece moving forward. Ninth chords, particularly V^9 , another element characteristic of Romantic music, are used in several places in this song (such as in measure 18) to create greater dissonance and tension that pull toward

the resolution to the tonic chord. The dominant ninth chord in measure 18 with its resolution to the tonic in measure 19 cause the clarinet's reply to the soprano's previous statement to seem final, as if the clarinet gets the 'final say' in the matter. The German augmented sixth chord, another chord frequently used in compositions of the Romantic era, appears in measure 47, as the harmony modulates from b^b minor to C Major via a common chord. Two non-functional fully-diminished chords appear in measure 58. They serve as coloristic chords and are frequently found in Romantic music. Although most of Spohr's harmonies consist only of functional chords, he did sometimes use chords for purely coloristic purposes. Another element frequently used in Romantic music – non diatonic passing tones – can be seen in measures 54 (the B chromatic lower neighboring tone in the soprano line) and 84 (the D in the top piano line).

The text sung by the soprano is mainly describing nature, as if the narrator is literally walking through the woods. Throughout the piece, a recurring trill figure is played by the clarinet, consisting of a trilled sixteenth note slurred to another sixteenth note slurred to an eighth note. This trilled figure gives the effect of the singing of birds as they call to each other in the trees, such as one might hear while walking through the woods. In measure 28 and 29, right after the soprano sings "The birds are singing with such sweet sounds," the clarinet plays the aforementioned trill figure, representative of a bird singing, as if to demonstrate the soprano's comment. Some text declamation occurs in measures 36 through 52, when the clarinet part plays a trill-like (although written out as slurred sixteenth notes) figure as the text in the soprano line metaphorically compares life to a body of water and then describes the flowing waters of a brook. The trill-like sixteenth notes make the effect of the gentle rippling of the waters of a brook on a calm, breezy day.

Concluding Remarks

Spohr's *Sechs Deutsche Lieder*, which has consistently retained its place in the repertoire, is an outstanding composition. His compositions for clarinet – as is the case with most of his works – are designed to show off virtuosity and present beautiful melodies, and are well-suited to the instrument. Through these high-quality compositions and his collaboration with Simon Hermstedt, Spohr made a lasting impression on the repertoire and development of the clarinet. Last but not least, Spohr's *Sechs Deutsche Lieder* contain a relatively high frequency of Romantic elements such as the common tone diminished seventh chord, text declamation, the dominant ninth chord, the secondary dominant with a raised fifth, and the German augmented sixth chord. Spohr's advanced compositional technique and his masterful use of harmony, melody, counterpoint, and instrumentation secured him a lasting spot in the library of 19th century music.

Appendix:

List of Clarinet Works

Concerto I in C Minor (op. 26, 1808)

Quintet in C minor (op. 52, 1820)

Concerto II in E-flat Major (op. 57, 1810)

Potpourri sur des themes de Winter (op. 80, 1811)

Fantasie und Variationen (op. 81, 1814)

Sechs Deutsche Lieder (op. 103, 1837)

Nonet (op. 31, 1813)

Septet (op. 147, 1853)

Octet in E Major (op. 32, 1878)

Unpublished

Variations on a Theme from Alruna (1809)

Der Zweikampf mit der Geliebten (1811)

Concerto III in F Minor (1821)

Concerto IV in E Minor (1828)

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