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*Liebe und Leben: Exploring Gender Roles and Sexuality in  
Nineteenth-Century Lieder*

A supporting document submitted in partial satisfaction of the  
requirements for the degree Doctor of Musical Arts in Music

by

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June 2019

The supporting document of Tyler Michael-Anthony Reece is approved.

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by

Tyler Michael-Anthony Reece

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## ABSTRACT

*Liebe und Leben*: Exploring Gender Roles and Sexuality in Nineteenth-Century Lieder

by

Tyler Michael-Anthony Reece

The paper examines Robert Schumann's *Frauenliebe und Leben* (A Woman's Love and Life), which has long been staple in the standard nineteenth-century lieder repertory for singers, but almost exclusively for female performers. Despite early performances by baritone Julius Stockhausen, male performers have shied away from this cycle, as well as other lieder that are typically considered feminine. This study reaches back to the contextual issues that coincide with the history and practice of this repertory. In particular, I use the historical evidence of the Moral Purity Movement (1890-1945) and such discourses to reveal a critical primary source of homophobic rhetoric that may have dissuaded male singers from performing the cycle. Led by the Church and disgruntled male workers, whose jobs were vulnerable to the growing numbers of women entering the workplace, this conservative social movement campaigned using biblical rhetoric that supported traditional gender roles and relations. Unfortunately for Berlin's blossoming queer community in the 1890s, any individuals who did not conform to "Christian" ideals fell victim to these smears. I argue that male performers during that time may have been influenced by societal homophobia in their seemingly unanimous decision to avoid the feminine repertoire, such as *Frauenliebe und Leben*.

The paper begins with an historical analysis of gender roles during the early nineteenth century. More detailed accounts of the gay rights movement and the Moral Purity Movement shed light on the gendered performance practices of the lieder repertoire. Ultimately, I use this history to consider alternative perspectives for performers who wish to engage with music that has traditionally been off-limits to them because of gender or sexuality. To demonstrate this concept, I introduce the *Frauenliebe* protagonist to a variety of alternative perspectives, including a historical performance by a female and, inversely, a twenty-first century gay male. The last section of the paper is an in-depth dramatic integration of the gay male perspective into the *Frauenliebe* protagonist. I pose potential scenarios to consider for the gay male performer when interpreting Schumann's cycle, as well as changes to the text and music to fit his alternative perspective. Ultimately, the goal of this paper is to remove unnecessary restrictions from modern performance practice in order to broaden the lieder repertoire for young singers, particularly those of the LGBTQ+ community.



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## Introduction

Schumann's beloved song cycle, *Frauenliebe und Leben* (A Woman's Love and Life), has been in the academic spotlight in recent years because of its seemingly flawed narrative of a typical woman's life during nineteenth-century Germany, which, for many scholars and performers alike, particularly from a twenty-first century, post-feminist perspective, is outdated and degrading to women.<sup>1</sup> That is not to say that its popularity amongst performers has diminished since its creation. The dozens of recordings by almost every main-stage female singer in the business prove otherwise. An abbreviated list of modern performers includes Sarah Connolly, Alice Coote, Jessye Norman, Anne Sofie von Otter, and Dorothea Röschmann.<sup>2</sup> The recent attention can, perhaps, be attributed to a single article: "Whose Life? The gendered self in Schumann's *Frauenliebe* songs," by Ruth A. Solie, an American feminist and musicologist.<sup>3</sup> Solie argued that the protagonist, whose life-long love story is depicted in eight songs, each describing a pivotal moment in her life up until her husband's death, is merely an "impersonation of a woman by the voices of male culture, a spurious autobiographical act," and that the cycle is awkward for the typical modern audience, forcing them to

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<sup>1</sup> Ruth A. Solie, "Whose Life? The gendered self in Schumann's *Frauenliebe* songs," in *Music and text: critical inquiries*, ed. Steven Paul Scher (Cambridge: Cambridge University Press, 1992).

<sup>2</sup> Sarah Connolly (mezzo-soprano) and Eugene Asti (piano), *Schumann: Songs of Love and Loss*, Chandos 10492, 2008; Alice Coote (mezzo-soprano) and Christian Blackshaw (piano), *Schumann Lieder: Frauenliebe und -leben & Dichterliebe*, recorded June 22, 2014, Wigmore Hall Live WHL0079, 2015; Jessye Norman (soprano) and Irwin Gage (piano), *Schumann: Frauenliebe und -leben/Liederkreis, op. 39*, Phillips 9500 110, 1977; Ann Sofie von Otter (mezzo-soprano) and Bengt Forsberg (piano), *Schumann: Frauenliebe und Leben*, Deutsche Grammophone 445881, 1996; Dorothea Röschmann (soprano) and Mitsuko Uchida (piano), *Schumann/Berg: Lieder*, Decca 478 8439DH, 2015.

<sup>3</sup> Solie, "Whose Life?"

resort to any number of defensive strategies in order to legitimize the portrayal of such a patriarchally oppressed character.<sup>4</sup>

Unsurprisingly, Solie's critique sparked a number of rebuttals amongst scholars, such as Elissa Guralnick, Rufus Hallmark, Victoria Hart, and Kristina Muxfeldt, each of whom argued that the protagonist was stronger and more independent than Solie insisted, even likening her to Robert Schumann himself, whose personal correspondence with Clara, his wife, resembled the text of *Frauenliebe* almost identically, at times.<sup>5</sup> While I respect and admire Solie's legitimate argument, I find myself in accordance with the latter authors. This cycle deserves a place in the modern repertory, not just as an isolated historical piece, but also as a relatable love story portrayed by an independent-minded protagonist. Moreover, I take this argument one step further and assert that the protagonist should not be confined to the traditional nineteenth-century, heterosexual female perspective. In fact, by broadening the character's perspective to include performers of any gender and sexuality, *Frauenliebe* may prove to be more relatable to modern audiences despite the conservative, oppressive culture from which it harkens.

My first encounter with this cycle was eye-opening, and somewhat humorous in hindsight. As an inexperienced undergraduate singer, I would venture into the local sheet music store and search the sale racks, often leaving with numerous random scores

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<sup>4</sup> Solie, "Whose Life?", 220.

<sup>5</sup> Elissa S. Guralnick, "Ah, Clara, I am Not Worthy of Your Love': Rereading *Frauenliebe und Leben*, the Poetry and the Music," *Music and Letters*, Vol. 87, No. 4 (2006), <http://www.jstor.org/stable/4140310> (accessed January 8, 2018); Rufus Hallmark, *Frauenliebe und Leben: Chamisso's Poems and Schumann's Songs* (Cambridge: Cambridge University Press, 2014); Victoria Hart, "Equals in Love: *Frauenliebe und Leben* Reconsidered," DMA Thesis, University of California, Santa Barbara, 2004; Kristina Muxfeldt, "*Frauenliebe und Leben* Now and Then," *19<sup>th</sup>-Century Music*, Vol. 25, No. 1 (2001), <https://www.jstor.org/stable/10.1525/ncm.2001.25.1.27> (accessed August 1, 2017).

that I would take back to my room and sift through for something to learn for my next voice lesson. One time, however, a good friend, who happened to be a mezzo-soprano, pointed out that I had picked up a score that I would not be able to utilize. My poor German skills as a novice student prevented me from understanding that *Frauenliebe und Leben* (a woman's love and life) was totally off limits for not only my voice type, but also for my gender. It is a cycle that one hears rather frequently amongst lieder enthusiasts, and each time I do, I find myself more and more drawn to Schumann's passionate music. And now, as a proud, openly gay man, Chamisso's heartfelt text becomes all the more relatable. The earlier poems spark memories of my own experiences with love, while the later texts instill in me a feeling of excitement and possibility for the future. Yet, traditionally, it has been appropriate for me to experience *Frauenliebe* only from a distance, inwardly reflecting upon the text rather than outwardly proclaiming my sense of ownership over those feelings as a performer, which are undoubtedly relatable to those of Chamisso's and Schumann's protagonist.

In describing my personal attachment to *Frauenliebe*, I can imagine that other performers have felt similarly restricted at some point in their musical careers. By limiting the scope of repertoire to iconic *Liederzyklen* (song cycles) from the early nineteenth-century Germanic tradition, it is obvious to see how gendered many of the prominent cycles are. *Winterreise* (Winter Journey), *Die Schöne Müllerin* (The Beautiful Maid of the Mill), *Gedichte der Königin Maria Stuart* (Poems of the Queen Mary Stuart), and *Dichterliebe* (Poet's Love) are but a few of the more prominent examples. It is unsurprising that these particular cycles are generally gender-restricted, given the cultural expectations of this time period. It is, however, surprising that our collective performance traditions have not evolved alongside the corresponding social

movements over the last two hundred years. Feminism, civil rights, and LGBTQ+ tolerance have changed the social landscape of western society, yet the performance practices pertaining to said cycles lag and remain largely unchanged. It is important to note that many women have taken the liberty of performing the traditionally male-oriented cycles in recent years, but the same cannot necessarily be said for male performers with the traditionally female-oriented staples, such as *Frauenliebe und Leben*.

In order to expand one's traditional repertoire, a contemporary performer must be willing to explore alternative perspectives. Establishing a personal connection to the poetry, the character, and music should be common sense in selecting repertoire. In addition, understanding the society and culture in which the piece was written, its evolution since, and the current social climate is vital in portraying a character that is relatable to the modern audience. Voice teachers, among other professional musicians, often find comfort in tradition, and it may prove difficult for the student to obtain permission from them to perform repertoire outside of the box, so to speak. Doing so requires flexibility and an open mind on the part of the teacher, and persistence and willingness to ruffle feathers on the part of the student. The resulting process of learning and performing repertoire from a new perspective will be enlightening, as well as highly rewarding.

The purpose of this research is to encourage performers, as well as their teachers, to explore this "forbidden" repertory. Given my personal history and attachment to *Frauenliebe*, it was the obvious choice in selecting a case study. I will begin by contextualizing the social, economic, and political climate of early nineteenth-century Germany, focusing mainly on traditional gender roles. But over time, I also show

how these roles began to dissolve, much to the dismay of men's organizations and the Church. I will explore the ways in which these establishments contributed to homophobia through their efforts to maintain the patriarchy, paying close attention to the effects on performance practice of lieder from this time period. Using history as my foundation, I explore various alternative perspectives for the *Frauenliebe* protagonist, ultimately focusing on dramatic integration from the gay male perspective.

## **Gender Roles in Early Nineteenth-Century Germanic Society**

The cultural frameworks and societal expectations that overlapped with and related to the genesis and practice of gendered song cycles were largely reflected in the actions of the internally conservative German Confederation during the Napoleonic Wars. In order to understand the importance of gender within society at this time, as well as its respective role and expectation, it is necessary to set the scene historically and politically, beginning with the defeat of Napoleon and the reconstruction of the European nations. In September of 1814, representatives of the four allied governments – Austria, Russia, Prussia, and Great Britain – arrived in Vienna with the purpose of reorganizing Europe and establishing conservative political order after years of warfare and tyranny under Napoleon Bonaparte of France. Following the installation of a new Bourbon King, Louis XVIII of France, a representative of the reconstituted monarchy was permitted to join these negotiations. For a period of nine months, the committee of five determined new national boundaries, restoring sovereignty and strengthening the allied nations in order to prevent any future aggression from the French. The Final Act of the Congress of Vienna was signed less than two weeks before the defeat of Napoleon at the Battle of Waterloo.<sup>6</sup>

According to these negotiations, a new German Confederation was created, loosely joining the Prussian and Austrian states. The cultural period of post-Napoleonic restoration is commonly known as “Biedermeier,” during which the political and social

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<sup>6</sup> The Editors of Encyclopedia Britannica, “Napoleonic Wars,” Encyclopedia Britannica, February 22, 2017, <https://www.britannica.com/event/Napoleonic-Wars/The-campaign-of-France-1814> (accessed April 30, 2018).



climate turned inward, focusing on the home life and stability.<sup>7</sup> After years of warfare and insecurity, the Germanic peoples found solace in home, family, and work.<sup>8</sup> It seems that the simple life was far more appealing in the wake of such tragedy. Scholars have examined the effects of this cultural turn by analyzing domestic life. Compared to the lavish, formal home décor of the pre-war aristocracy, post-war middle-class German homes were fairly blasé. The furnishings were practical and comfortable, which suited the lifestyle of the time, an environment that could be qualified as feminine, since most women remained in the home throughout the day while their fathers, husbands, and sons were expected to be working regularly. Apart from decorative simplicity, they embraced frugality and domesticity in daily life. In her reflection of Bourgeois society in *A Social History of Germany*, Eda Sagarra recounts just how ingrained these practices were in the culture of the time: “When William was German Emperor, he still observed the frugal habits acquired in youth: after lunch he would solemnly mark on the wine bottle the level of wine drunk at the meal, before having it put on the sideboard.”<sup>9</sup>

Although the lifestyle might be viewed as somewhat uninteresting by modern standards, middle-class Germans found pleasure in their surroundings, but also in the arts.<sup>10</sup> It was common to visit concert halls, where one might find an orchestra performing the massive symphonies of Beethoven, whose grandeur and gravitas could not be outdone, or the refined virtuosic performances of Paganini, the famed Italian violinist who, in 1828, performed in Vienna as a part of his European tour after receiving

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<sup>7</sup> Hallmark, *Frauenliebe und Leben*, 6-7; William Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris, and Vienna* (New York: Holmes & Meier Publishers, 1975), 1.

<sup>8</sup> Hallmark, *Frauenliebe und Leben*, 7.

<sup>9</sup> Eda Sagarra, *A Social History of Germany 1648-1914* (New York: Holmes & Meier Publishers, 1977), 254.

<sup>10</sup> Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley; Los Angeles: University of California Press, 1989), 41-51.

the Order of the Golden Spur from Pope Leo XII.<sup>11</sup> Franz Schubert, who was present at that particular concert, claimed, “I have heard an angel sing in the Adagio,” referring to Paganini’s *Adagio Religioso*, which he performed frequently as an introduction to the concerti.<sup>12</sup> Quotidian audiences of the time would also venture to the opera house to revel in the melodramatic works of Marschner or to be charmed by the light-hearted comedy of Lortzing.<sup>13</sup>

Not only were they avid concert-goers, but many of them aspired to be musicians from their own homes, made possible by groundbreaking technological advancements in the Industrial Revolution (1760-1840), namely the industrial printing press and the cast-iron piano frame.<sup>14</sup> With the ability to print hundreds of pages per hour, music publishers could distribute more copies at a faster rate and lower price, making it all the more economical for the middle-class to indulge in the more approachable compositions of famed composers. This development also sparked an energy in the compositional field to produce more music for distribution.<sup>15</sup> In 1819, Viennese music publisher Anton Diabelli, composed a waltz theme and distributed it to dozens of composers, asking each of them to write a variation to be collected and published in one large volume. Beethoven decided to take on the challenge, although

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<sup>11</sup> Weber, *Music and the Middle Class*, 40.

<sup>12</sup> Maiko Kawabata, “Virtuosity, the Violin, the Devil... What Really Made Paganini ‘Demonic?’” *Current Musicology*, No. 83 (2007), 92.

<sup>13</sup> Hallmark, *Frauenliebe und Leben*, 7.

<sup>14</sup> John Rink, “The Profession of Music,” in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge; New York: Cambridge University Press, 2001), 76-77; Weber, *Music and the Middle Class*, 6.

<sup>15</sup> Derek Carew, “The Consumption of Music,” in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge; New York: Cambridge University Press, 2001), 250-251; Rink, “The Profession of Music,” 65, 78-80; Weber, *Music and the Middle Class*, 6.

four years later he would publish his own set of thirty-three variations on this theme, commonly known as the “Diabelli Variations,” Op. 120.<sup>16</sup> The expedient casting of iron to build piano frames had a similar effect on production, making it all the more possible for middle-class families to purchase their own pianos. By the mid-1840s, most middle-class homes in Germany were fit with a piano, where young women would practice daily and receive lessons from local music instructors (some of whom were prominent composers of the time). The piano enabled them not only to play music, but to accompany themselves as they sang lieder written for the dilettante.<sup>17</sup>

During the Biedermeier period, it was much more difficult to distinguish between the bourgeoisie and the aristocracy. Middle-class men became actively involved in government and administration, although aristocratic men maintained the primary positions of power. The nobility retained social and political privileges, which set them apart from the working class, but the amount of direct power they held was more limited in the post-Napoleonic world.<sup>18</sup> The rise of capitalism and the decline of an agrarian economy meant that men had more opportunities and could occupy positions in the workplace that had previously been off limits. And while her husband was at work, the middle-class wife was given “greater leisure to cultivate her mind and talents,” at least according to the conventional argument. In her article titled “*Das schöne Eigentum*” (the beautiful property), Barbara Duden argues on the contrary: as men

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<sup>16</sup> Richard Brody, “The Interpretive Extremes of Beethoven’s Diabelli Variations,” *The New Yorker*, July 24, 2017, <https://www.newyorker.com/culture/listening-booth/the-interpretive-extremes-of-beethovens-diabelli-variations> (accessed April 16, 2019).

<sup>17</sup> Dahlhaus, *Nineteenth-Century Music*, 97; Carew, “The Consumption of Music,” 248-249.

<sup>18</sup> Sagarra, *A Social History of Germany*, 255-256.

became the sole wage-earners, women's roles were *reduced* to those of housewife and mother, adding to the unequal partnership between the sexes.<sup>19</sup>

As Sagarra states, "From the moment of her birth, when the symbolic ceremonies attributed a lesser value to her than to a male child, and in matters of law and inheritance, a girl was treated less favorably."<sup>20</sup> Growing up in a typical German household meant abiding by the rules of the father, despite the expectation that mothers were to remain home to take care of the children instead of working. At the age of five, children became the legal property of their fathers, who would determine the most appropriate path for upbringing based on gender expectations, family status, financial stability, and social connections.<sup>21</sup>

Most boys were put through a fairly standard educational system, but the path was not so straightforward for girls. The difference in education was drastic, in terms of both quality and content. While it was common for young women to attend private *Töchterschulen* (girl's schools), every family had its own special needs when it came to education.<sup>22</sup> Many were taught by their own fathers, to the extent they could, while others were able to attend public schools because of connections in the administrative systems. Whether at home or at a formal school, however, women's educational standards were certainly lower than those of their male counterparts.<sup>23</sup> Women, when

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<sup>19</sup> Barbara Duden, "Das Schöne Eigentum. Zur Herausbildung des bürgerlichen Frauenbildes an der Wende vom 18. und 19. Jahrhundert." *Kursbuch 47* (1977), 125-140, in Hallmark, *Frauenliebe und Leben*, 19.

<sup>20</sup> Sagarra, *A Social History of Germany*, 405.

<sup>21</sup> Hallmark, *Frauenliebe und Leben*, 8.

<sup>22</sup> Juliane Jacobi-Dittrich, "Growing Up Female in the Nineteenth Century," in *German Women in the Nineteenth Century*, ed. John C. Fout (New York: Holmes & Meier, 1984), 210.

<sup>23</sup> Katherine Ellis, "The Structures of Musical Life," in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge; New York: Cambridge University Press, 2001), 359-360.

they were not being taught skills for the home life, were focused on literature, religion, foreign languages, and history. In studying nine autobiographical accounts written by women of this time period in Germany, Juliane Jacobi-Dittrich claims that “the education they received was unmethodical, often of poor quality, and not especially broad,” especially compared to the boys, who were privileged to be schooled in mathematics, science, and ancient languages, in addition to those subjects already mentioned.<sup>24</sup>

Even though they were indisputably valued less than men, women of this time period generally considered their home life to be enjoyable and their roles important. “Extending beyond the close-knit parent-child relationship in the majority of families, there was a strong material and emotional relationship with other family members, which was very important to the girls,” Dittrich concluded.<sup>25</sup> The majority of these women described having positive relationships with their fathers, who helped pave the way for their entrance into public life. Young women received domestic training from their mothers and grandmothers, learning how to cook, knit, clean, and keep the household running properly for their fathers and brothers. In their limited free time, they were allowed to read approved literature, which was limited to the Bible, cookbooks, and sermons. Anything outside of the approved literature was prohibited out of fear that it might lead the girls to adulthood too quickly.<sup>26</sup> Overall, family life in Germany was comfortable and loving, even in the face of strict social norms. Charles Loring Brace, a

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<sup>24</sup> Jacobi-Dittrich, “Growing Up Female in the Nineteenth Century,” 211.

<sup>25</sup> *Ibid.*, 206.

<sup>26</sup> Hallmark, *Frauenliebe und Leben*, 8.

famous American philanthropist known for detailing his travels, noted the warmth and friendliness of the German people in this era:

There are not in all my memories, pictures so warm and glowing, as of some of those families in North Germany; families where the look and language of affection were not blurred by that everlasting formalism and coldness and selfishness which hangs over our households; where love was without dissimulation, neither worn for duty, nor worn for effect; where mutual kindness and self-sacrifice and affection had so long been, that the very air and aspect seemed to welcome and sun the stranger.<sup>27</sup>

Though Mr. Brace drew sharp contrast between the family atmospheres in Germany and the United States, it is important to note that this type of domestic lifestyle was, at least for women, not contained to Germany, or even Europe at large. In her essay “Changing Ideals of Womanhood During the Nineteenth-Century Woman Movement,” Susan M. Cruea depicts a similar norm in the United States. Women, particularly those of middle- and upper-class households, had very limited options, boiling down to a basic choice between marriage and motherhood or spinsterhood. Discouraged from finding work at factories for fear of being deemed “unnatural” – not to mention the worsening conditions for that type of worker – many women opted for marriage, where at least they would be taken care of by means of a husband’s career. But even marriage was not an ideal choice as it often meant becoming a housewife and mother, duties that came with their own set of restrictive ideals. Carroll Smith-Rosenberg, a scholar on women in America during the Victorian age, describes women as being “role bound by kitchen and nursery, overlaid with piety and purity, and crowned

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<sup>27</sup> Charles Loring Brace, *Home-Life in Germany* (New York: C. Scribner, 1860), <http://hdl.loc.gov/loc.gdc/scd0001.00106381938> (accessed April 16, 2019), 265.

with subservience.”<sup>28</sup> As men were tasked with building careers in an industrialized civilization, women remained protectors of virtue and purity, passing those traits, as well as knowledge and skills required to maintain a household, onto their daughters for safe-keeping. Even more so, it was a mother’s duty to shape the values of her sons, “who were likely to have direct impact on the nation’s success.”<sup>29</sup> This lifestyle, which some women embraced wholeheartedly while others merely carried the burden for the sake of their families, is what Cruea calls “True Womanhood,” and was instilled in women of this time period, seemingly throughout the entire Western world.<sup>30</sup>

The purpose of education was to prepare young men and women for their place in Biedermeier society, as deemed appropriate by the father figure in each family. If the family in question had the financial means, young women were expected to be married and, therefore, had to work much harder to obtain any sort of education outside of home training. On the other hand, if the family’s financial stability was questionable, the women could not rely as heavily on the prospect of marriage, forcing them from a very early age to educate themselves in preparation for the workplace. Many women in the latter situation became teachers, as it was acceptable for both men and women to pursue that career.<sup>31</sup> If marriage was a viable option, however, a woman generally never gained a sense of independence; rather, she experienced a shift in her state of

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<sup>28</sup> Carroll Smith-Rosenberg, *Disorderly Conduct: Visions of Gender in Victorian America* (New York: Oxford University Press, 1985), quoted in Susan M. Cruea, “Changing Ideals of Womanhood During the Nineteenth-Century Woman Movement,” *General Studies Writing Faculty Publications*, Paper 1 (Bowling Green: Bowling Green State University, 2005), 188.

<sup>29</sup> Nancy Wolloch, *Women and the American Experience*, Second Edition (New York: McGraw, 1992), 90, quoted in Cruea, “Changing Ideals of Womanhood,” 188.

<sup>30</sup> Cruea, “Changing Ideals of Womanhood,” 187-189.

<sup>31</sup> Jacobi-Dittrich, “Growing Up Female”, 209.

dependence. Rufus Hallmark depicts the marital scene of a typical middle-class household during this time:

In Nineteenth-Century Germany, children were the legal property of their father, not of both parents, from the age of five, and even adult women, if unmarried, remained under the legal jurisdiction of their fathers. Girls and young women were thus at the mercy of their fathers when it came to marriage, and fathers (then as now) were capable of being more concerned about the economic foundation and respectability of marital matches than about love. Girls were considered to enter their *Wartezeit* (waiting time) as early as the age of fourteen, and from that time for many of them the yearning to be released from their fathers' domination must have added to their motivation to marry.<sup>32</sup>

It was not uncommon for a potential bride and groom to have minimal interaction before the wedding, mainly due to the strict social laws, which prevented women from venturing out in public without formal supervision by family members, and certainly from inviting any potential suitors into the family household. It was generally assumed that men lacked moral principles and purity, whereas women were taught to embody those virtues boldly. Therefore, interaction between the sexes was highly discouraged out of fear that they were "morally dangerous to one another," and partaking in such activities would be the greatest breach of etiquette. The ballroom was considered one of the only acceptable venues for appropriate interaction between the sexes, as there was minimal conversation, only the most formal physical contact, and supervision by trusted elders. Those who were able to partake in polite conversation and dance prior to a formal marriage ceremony would have considered themselves fortunate.<sup>33</sup>

Once the marriage was legal, authority over the woman was transferred from the father to the new husband, as possessive and legal rights passed through the male lineage. In Chamisso's *Lebenslieder und Bilder* (Life Songs and Pictures), the male

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<sup>32</sup> Hallmark, *Frauenliebe und Leben*, 8.

<sup>33</sup> Brace, *Home-Life in Germany*, 261-262.



character even addresses his wife as “mein süßes Eigentum” (“my sweet property”).<sup>34</sup> Despite the fact that they were considered their husbands’ property, women were, in many ways, relieved by the novel sense of personal freedom granted in marriage, especially when compared with the highly sheltered care of their fathers. In reading practices, for example, women were free to branch out from the parentally-approved selections and into the more entertaining *Almanache* (almanacs) and *Taschenbücher* (pocketbooks), which contained poetry, stories, essays, and engravings. Women were expected to tend to the household chores and, in most cases, the rearing of children, but they found a sort of solace in the independence and authority over these matronly duties. After all, while their husbands were away at work, the brunt of the responsibility fell on their shoulders. This sense of ownership and pride is evident in the letters of Henriette Schleiermacher, the wife of famous German theologian and philosopher, Friedrich Schleiermacher. It is reasonable to assume that others shared her feelings:

The feeling of being a housewife, who takes care of the whole household, and who may arrange everything according to her own will and pleasure, is, I think, always precious to a woman, and I also value it very much, and am proud of the dignity. But the special household occupations do not afford me particular pleasure, though they are by no means irksome to me.<sup>35</sup>

Above all, a woman’s traditional role in marriage fostered a sense of independence that, up until this point in her life, was neither evident nor necessary.

To a young man, the prospect of marriage meant having to establish a stable career at an early age in order to prove his financial well-being to the families of potential brides. Before 1850, however, the scarcity of job openings made this a difficult

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<sup>34</sup> Hallmark, *Frauenliebe und Leben*, 12.

<sup>35</sup> Gwendolyn E. Jensen, “Henriette Schleiermacher: A Woman in a Traditional Role,” in *German Women in the Nineteenth Century*, ed. John C. Fout (New York: Holmes & Meier, 1984), 92.

task, and it was often a few decades before he would attain the level of stability required for marriage.<sup>36</sup> Because stability was a foundational requirement, at least in the eyes of a young woman's father, it is not surprising that the average age difference between married men and women was substantial. It was quite common for the husband to be between thirty and forty years old, compared to the adolescent age of the wife. In the case of Chamisso, it was not until after his years of exploration as a naturalist, an honorary doctorate degree, and his appointment at the Schöneberg botanical garden that he even began to think about marriage, at which point he was thirty-nine years old. He ended up falling in love with Antonie Piaste, whom he had known since she was a little girl as the daughter of his good friend, Eduard Hitzig. She was only eighteen years old when they married (twenty-one years his junior). Chamisso called her "my kind angel, who is youth, health, clarity, light, and warmth all in one, and looks like a child and a young woman at the same time."<sup>37</sup> Of course, women were also expected to be of child-bearing age and stature, as well as physically capable of tending to the husband's household, which would likely include the rearing of said children.

Such drastic disparity in age, especially when combined with the consideration of women as property, led to an overwhelmingly unbalanced power dynamic in most marriages of the time. Because men were often significantly older, wealthier, and socially elevated, it is not unreasonable to assume that their female companions felt inferior and, in many cases, powerless, although there are many accounts of women who found

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<sup>36</sup> Sagarra, *A Social History of Germany*, 414.

<sup>37</sup> "Mein holder Engel, der Jugend, Gesundheit, Klarheit, Licht, und Wärme zugleich ist, und wie die Jungfrau zugleich und wie das Kind aussieht." Peter Lahnstein, *Adelbert von Chamisso, Der Preuße aus Frankreich* (Munich: List Verlag, 1984), quoted in Hallmark, *Frauenliebe und Leben*, 41.

happiness in such positions.<sup>38</sup> A female acquaintance to Mr. Brace, the American traveler, wrote, “You will not laugh at a woman’s truth, if she tells you, that sometimes there is no pleasure like *subjection*.”<sup>39</sup> Of course, it is easy to scoff at such a remark looking back from a post-feminist perspective, but this woman was not alone in her sentiments. Similar comments are found in Henriette Schleiermacher’s writing, not to mention popular literature of the time, even those written by women, such as Fanny Lewald. In *Die Tante* (The Aunt), Lewald’s 1850s novel, the heroine reflects on her married life: “Like a father, a loving father... he made my task to serve him in the home a cherished duty.”<sup>40</sup> To put it quite simply, a daughter’s duty and obligation to her father is mirrored in her marriage, where her primary task is serving her husband. And while women may have felt freer to express themselves in marriage than they did in their father’s household, the imbalance of power certainly effected the way in which they viewed themselves, both unique to their individual circumstance and as women in society at large. This is evident in Chamisso’s *Frauenliebe und Leben*, specifically during the protagonist’s reflection on the marriage proposal in the fourth verse of the fourth song, “*Du Ring an meinem Finger*”:

<i>Ich will ihm dienen, ihm leben,</i>	I want to serve him, live for him,
<i>Ihm angehören ganz,</i>	Belong to him wholly,
<i>Hin selber mich geben und finden</i>	Yield to him and find
<i>Verklärt mich in seinem Glanz.</i>	Myself transfigured in his light. <sup>41</sup>

It should come as no surprise, then, that women were considered to be the frail, weaker sex, an idea perpetuated not only by the patriarchy, but assumed by prominent

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<sup>38</sup> It is plausible that these views were shaped, influenced, or manipulated by male power structures.

<sup>39</sup> Brace, *Home-Life in Germany*, 192.

<sup>40</sup> Sagarra, *A Social History of Germany*, 414.

<sup>41</sup> Copyright © Richard Stokes, author of *The Book of Lieder* (London: Faber, 2005), provided courtesy of *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/273> (accessed November 1, 2018).

women of the time, whose opinions and language may have been largely shaped by this male patriarchy. Henriette Schleiermacher made the following statement about her role: “In the sweet vocation that had been allocated to me in the world of love in which I live, all the powers that dwell in me will freely develop themselves, but otherwise I am poor and weak.”<sup>42</sup> Although she was likely referring to her delicate, feminine emotions, it was common knowledge that women were also weaker physically, and strenuous activity was heavily discouraged for fear of losing one’s health. Acceptable clothing of the time, which consisted of painfully tight corsets layered-over by numerous skirts and petticoats, did not help the cause, since they restricted the ability to breathe and caused long-term damage to the rib cage and internal organs. The lifestyle, at least for middle- and upper-class women, was lavish, and intended for showing off the husband’s wealth and social standing, from the clothes they were expected to wear to the manner in which they carried themselves in public circles. Therefore, marriage to a strong, reliable, wealthy man was not just an option for most women, but a necessity for survival.<sup>43</sup>

It is to be expected, then, that a society with such strict social norms with regard to gender, could produce so much music in which these values are reflected. Schubert, for example, despite later himself being deemed a *Mädchencharakter*<sup>44</sup> (maiden-character, i.e. more effeminate in personality) by Schumann, penned one of the most stereotypically manly songs in the repertory, *Der Schiffer*. The text by Mayrhofer

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<sup>42</sup> Jensen, “Henriette Schleiermacher,” 91.

<sup>43</sup> Cruet, “Changing Ideals of Womanhood,” 189.

<sup>44</sup> Scott Messing, *Schubert in the European Imagination, Vol. 1: The Romantic and Victorian Eras* (Rochester: University of Rochester Press, 2006).

appeared in *Beiträge zur Bildung für Jünglinge* (Contributions to Education for Youths), a young men's magazine. It translates as follows:

*Der Schiffer*

Text by Johann Mayrhofer

*Im Winde, im Sturme befahr' ich den Fluß,  
Die Kleider durchweicht der Regen im  
Guß;  
Ich peitsche die Wellen mit mächtigem  
Schlag  
Erhoffend mir heiteren Tag.*

*Die Wellen, sie jagen das ächzende Schiff,  
Es drohet der Strudel, es drohet der Riff,  
Gesteine entkollern den felsigen Höh'n,  
Und Tannen erzeugen wie Geistergestöh'n.*

*So mußte es kommen - ich hab es gewollt,  
Ich hasse ein Leben behaglich entrollt;  
Und schlängen die Wellen den ächzenden  
Kahn,  
Ich priese doch immer die eigene Bahn.*

*Drum tose des Wassers ohnmächtiger Zorn,  
Dem Herzen entquillet ein seliger Born,  
Die Nerven erfrischend - o himmlische Lust!  
Dem Sturme zu trotzen mit männlicher  
Brust.*

The Boatman

Translation by Richard Wigmore<sup>45</sup>

In wind and storm, I row on the river,  
my clothes are soaked by the pouring rain;  
I lash the waves with powerful strokes,  
hoping for a fine day.

The waves drive the creaking boat,  
whirlpool and reef threaten:  
rocks roll down from the craggy heights,  
and fir trees sigh like moaning ghosts.

It had to come to this, I wished it so;  
I hate a life that unfolds comfortably.  
And if the waves devoured the creaking  
boat,  
I would still extol my chosen course.

Let the waters roar with impotent rage;  
a fountain of bliss gushes from my heart,  
refreshing my nerves. O celestial joy,  
to defy the storm with a manly heart!

Schubert's music effectively embodies Mayrhofer's triumphant, masculine tone. The piano, swelling unceasingly, like the waves of the ocean, establishes the underlying sense of turmoil on the sea, while the singer, usually a baritone, emerges from the texture valiant and god-like. The sea, try as it may, is unable to sway the boatman from his path. The clashing of the accented chromatic melody in the bass and vocal lines at

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<sup>45</sup> Copyright © Richard Wigmore, provided courtesy of *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/711> (accessed November 1, 2018).

“*Ich peitsche die Wellen..*” (“I lash the waves...”), and equivalent places, breathe life and energy into this description of a nautical battle (Example 1.1). As Graham Johnson states, “This boatman is a role-model for the young of brave, manly behavior in which Biedermeier morals comfortably meet Victorian values.”<sup>46</sup>

**Example 0.1 - *Der Schiffer* by Franz Schubert, mm. 12-16, accented chromatic melody**

The image displays a musical score for the song "Der Schiffer" by Franz Schubert, specifically measures 12-16. It consists of three staves: a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The lyrics are: "Guss; ich peit - sche die Wel - len mit mäch - ti-gem Schlag,". The piano part features a prominent accented chromatic melody in the right hand, characterized by a series of eighth notes moving chromatically upwards and downwards, with a strong accent on the first note of each phrase.

One need not look long or hard to find numerous examples of heavily gendered songs of the masculine type, but even finding songs from this period written specifically for women is a difficult task. In a study by Andrea M. Apel, focused on Romantic lieder (namely Schubert, Schumann, Brahms, and Wolf), songs texts were analyzed with gender-specific perspectives in mind. The author determined that of the 1,216 songs analyzed, only 166 (about 14%) were female-specific. Corresponding percentages for individual composers varied from Schubert (10% being the lowest) to Brahms (20% being the highest).<sup>47</sup> Browsing through the titles of female-specific songs, one starts to notice how frequently certain words recur, such as *Mädchen* (maiden), *Spinnerin*

<sup>46</sup> Graham Johnson, “Der Schiffer,” *Hyperion Records*, <https://www.hyperion-records.co.uk/tw.asp?w=W2391> (accessed July 25, 2018).

<sup>47</sup> Andrea M. Apel, “German Lieder: Songs for Women,” *McNair Scholars Research Journal*, Vol. 3, Issue 1 (2011): 10, <http://commons.emich.edu/cgi/viewcontent.cgi?article=1030&context=mcnair> (accessed July 25, 2018).

(spinster), *Braut* (bride), *Tochter* (daughter), *Schwester* (sister), etc. A great number of these songs have to do with love in some form or another, whether it be fully realized, unrequited, lost, or otherwise. Although it would be easiest to jump straight into Schumann's *Frauenliebe und Leben* to best contrast the masculinity in *Der Schiffer*, I thought it would be beneficial to look at another of Schubert's songs, *Das Mädchen*, for the sake of continuity:

*Das Mädchen*

Text by Friedrich von Schlegel

*Wie so innig, möcht' ich sagen,  
Sich der meine mir ergiebt,  
Um zu lindern meine Klagen,  
Daß er nicht so innig liebt*

*Will ich's sagen, so entschwebt es;  
Wären Töne mir verliehen,  
Flöss' es hin in Harmonieen,  
Denn in jenen Tönen lebt es.  
Nur die Nachtigall kann sagen,  
Wie er innig sich mir giebt,  
Um zu lindern meine Klagen,  
Daß er nicht so innig liebt.*

The Maiden

Translation by Emily Ezust<sup>48</sup>

I would like to say that he is so ardent  
and yields to my wishes  
only to soothe my fears  
that he doesn't really love me passionately.

But if I try to say it, the feeling disappears;  
if I had been granted with the gift of music,  
it would flow from me in harmony  
for it lives in every note.  
Only the nightingale can say  
how ardent he is  
to soothe my fears  
that he doesn't really love me passionately.

**Example 0.2 - *Das Mädchen* by Franz Schubert, mm. 5-10, shift to parallel minor key**

The image shows a musical score for the song 'Das Mädchen' by Franz Schubert, measures 5-10. It consists of a vocal line and piano accompaniment. The key signature changes from D major to D minor at measure 8. The lyrics are: 'in-nig, möcht' ich sa-gen, sich der Mei-ne mir er-giebt, um zu lin-dern'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. There are triplets in measures 5, 6, and 8. A *pp* (pianissimo) dynamic marking is present in measure 9.

<sup>48</sup> Copyright © Emily Ezust, from the LiederNet Archive, [http://www.lieder.net/lieder/get\\_text.html?TextId=14571](http://www.lieder.net/lieder/get_text.html?TextId=14571) (accessed July 26, 2018).

Although there is not much of a backstory, it is obvious that the maiden has found herself in a position of unrequited love. This is unsurprising given the fact that love was not necessarily the highest priority in the matchmaking process during this time period. Nonetheless, she seems to have fallen for this man, who is unwilling or incapable of being *innig*, a difficult word to translate into English. It is sometimes translated as ardent, intimate, or inward. The music shifts between the parallel major and minor tonic (Example 1.2), mirroring the unhappiness of the maiden. Descending vocal lines, large intervallic leaps, and dissonant suspensions allow the singer to “wallow” in the maiden’s self-pity. The piano takes a more subordinate role, creating a subtle emptiness.<sup>49</sup>

There are numerous contrasts between *Das Mädchen* and *Der Schiffer*. In each of these songs, the music is reflective of the stereotypical cultural expectations of each character’s gender. Many Biedermeier men would have related to the masculine, heroic protagonist through the percussive and dissonant nature of Schubert’s setting, as I am sure many still do today. Similarly, many women, depending on their prospect of marriage, may have been able to relate to Schubert’s protagonist in *Das Mädchen*. The song’s slower tempo, softer dynamic markings, and lingering appoggiaturas apply a more traditionally feminine touch to the text. The song bears resemblance to “Süsser Freund,” the sixth song from Schumann’s *Frauenliebe und Leben* (Example 1.3), in its recitative-like vocal line, rhythmic motif in the piano, and delicate treatment of the text. However well these musical examples befit the gender expectations of Biedermeier Germany, it would be erroneous to claim that the vast majority of the population related to the sentiments expressed by each respective protagonist.

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<sup>49</sup> James Leonard, “*Das Mädchen* (“*Wie so innig*”), song for voice and piano, D. 652,” *AllMusic*, <https://www.allmusic.com/composition/das-m%C3%A4dchen-wie-so-innig-song-for-voice-piano-d-652-mc0002374056> (accessed July 26, 2018).



Example 0.3 - "Süsser Freund" from *Frauenliebe und Leben* by Robert Schumann, mm.

1-4

Langsam, mit innigem Ausdruck.

Sü - sser Freund, du bli - ckest mich ver - wundert an,

*p*

*rit.*

\*

## Germany: Birthplace of the Modern Gay Rights Movement

I confess that up until this point in the discussion, much of the focus has been on normalized gender and sexuality (binary and heteronormative, respectively). One can only assume that there were a great number of men who did not at all relate the boatman's rugged quarrel with the raging sea and women who could not have cared less about a man's love (or lack thereof, in the case of Schlegel's maiden). But in this period, even the slightest deviation from acceptable gender norms and sexuality would have been disagreeable to one's family, not to mention the Church, whose moral code acted as a pillar for the law.

It may come as a surprise, then, that within the same century, and in the very decades that overlap with the height of lieder development, German culture would serve as the foundation to the modern LGBTQ+ rights movement. Because my later arguments are founded in the establishment of this gay subculture in Germany, I will take the time here to recount a brief history of its most important figures and events. I want to acknowledge one monograph in particular that has been instrumental in the gathering of this information: *Gay Berlin: Birthplace of a Modern Identity* by Robert Beachy.<sup>50</sup> Although much of this information can be traced to other individual sources, Beachy's monograph provided a comprehensive foundation for research in this area. I will continue to cite his work wherever necessary, and introduce other prominent sources as supplemental evidence.

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<sup>50</sup> Robert Beachy, *Gay Berlin: Birthplace of a Modern Identity* (New York: Alfred A. Knopf, 2014).

It was in 1867 that Karl Heinrich Ulrichs, a lawyer, addressed fellow members of the Association of German Jurists in Munich.<sup>51</sup> This gathering of bureaucrats, statesmen, and legal academics represented all thirty-nine states and cities of the German Confederation, which were loosely bound under the Congress of Vienna. Even before the emergence of a German nation-state, these jurists were present to facilitate and promote legal unification among the individual states. Ulrichs, however, “was preparing to address his colleagues on an unmentionable subject, same-sex love, and to protest the various German anti-sodomy laws that criminalized it.”<sup>52</sup> Prussia, where “Sodomites” were punished under the penal code, boasted power and influence among the states. It was Ulrichs’ motive to limit Prussian influence in the unification process in hopes that this statute would be left out of the unified code.

Ulrichs bravely took his cause to the podium in what is regarded to be the first public coming-out story in modern history. Some members in the audience urged him to continue while others shouted “Stop!” and “Crucify!”<sup>53</sup> Eventually, Ulrichs retired from the podium without finishing his speech. His cause was not adopted, and within five years the member states of the new German Empire had adopted a full penal code, including the punitive Prussian law making sodomy a crime. This law, known as Paragraph 175 of the penal code, was rooted in “traditional medical ‘science’ that explained ‘sodomy’ as willful perversion and the product of masturbation or sexual excess.”<sup>54</sup>

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<sup>51</sup> Laura Mills, “Karl Heinrich Ulrichs,” *Making Queer History*, <https://www.makingqueerhistory.com/articles/2018/3/13/karl-hinreich-ulrichs> (accessed March 24, 2019).

<sup>52</sup> Beachy, *Gay Berlin*, 3.

<sup>53</sup> *Ibid.*, 5; Hubert Kennedy, *Ulrichs: The Life and Works of Karl Heinrich Ulrichs, Pioneer of the Modern Gay Movement* (Boston: Alyson Publications, Inc., 1988), 107-108.

<sup>54</sup> Beachy, *Gay Berlin*, 5.

Though his activism did not yield the intended results, Ulrichs' wrote these words shortly before his death in 1895:

Until my dying day I will look back with pride that I found the courage to come face to face in battle against the spectre which for time immemorial has been injecting poison into me and into men of my nature. Many have been driven to suicide because all their happiness in life was tainted. Indeed, I am proud that I found the courage to deal the initial blow to the hydra of public contempt.<sup>55</sup>

Ulrichs, who was raised in a pious Lutheran family among numerous clergymen, experienced his own sexual awakening as a young law student.<sup>56</sup> He spent years questioning his identity and the motives behind his desire before ultimately coming to the realization that his sexuality was an “endowment of nature and must be respected.”<sup>57</sup> He even disclosed his secret to his family, and while none of them particularly approved, they allowed him to remain a part of the family and never publicized his personal struggles. The contrast between the prevailing beliefs regarding this type of sexual behavior and his own personal experience motivated Ulrichs to begin publishing a series of informational pamphlets in 1864 under the pseudonym Numa Numantius.<sup>58</sup> In these pamphlets, Ulrichs invented terminology that established same-sex loving individuals (Urnings) as a separate, though smaller, group from traditional opposite-sex loving individuals (Dionings). His purpose was to re-write the underlying assumptions about same-sex loving people, “for all earlier terms were based on assumptions contrary to his theory, i.e., had negative connotations” (“pederasts” or

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<sup>55</sup> Keith Stern, *Queers in History: The Comprehensive Encyclopedia of Historical Gays, Lesbians, and Bisexuals* (Dallas, Texas: BenBella, 2009), 460.

<sup>56</sup> Kennedy, *Ulrichs*, 18-20.

<sup>57</sup> Beachy, *Gay Berlin*, 4.

<sup>58</sup> Hubert C. Kennedy, “Research and Commentaries on Richard von Krafft-Ebing and Karl Heinrich Ulrichs,” *Journal of Homosexuality*, Vol. 42, No. 1, [https://doi.org/10.1300/J082v42n01\\_09](https://doi.org/10.1300/J082v42n01_09) (accessed March 24, 2019), 171; Mills, “Karl Heinrich Ulrichs.”

“sodomites”, for example).<sup>59</sup> Rather than assuming that they had fallen off the moral wagon, Ulrichs proposed, in accordance with a doctor in Berlin, Johann Ludwig Casper, that *Urnings* had an innate, biological attraction to the same sex. There were doctors whose opinions could not be swayed, however. Alois Geigel, for example, said the following about the same-sex loving “phenomenon”:

We are compelled to assume it is a mental disorder, a sickness, where such a degree of aberration from the normal appearance of healthy life is found; and we would call such persons not *Urnings*, but rather “mentally ill,” since in them essentially the same functions that we are accustomed to designate as mental are subjected to the disorder.<sup>60</sup>

Ulrichs’ pamphlets also helped mobilize a community of underground homosexuals across Germany. He often received letters from readers affirming their attachment to his ideas and thanking him for propagating a theory based in science and fact rather than the church’s morality. He also received more than his fair share of hate mail for spreading his “perversions” and “moral turpitude.”<sup>61</sup> With so much upheaval, it is not surprising that the press began to publish snippets of his pamphlets. Many publishers did so scornfully, but a few included Ulrichs’ writings tolerantly. In response to critics, Ulrichs published the following response in the *Deutsche Allgemeine Zeitung* (German General Newspaper): “By publishing these writings I have initiated a scientific discussion based on facts. This should interest doctors and jurists. Until now the treatment of the subject has been biased, not to mention contemptuous. My writings are the voice of a socially oppressed minority that now claims its rights to be heard.”<sup>62</sup>

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<sup>59</sup> Kennedy, *Ulrichs*, 50.

<sup>60</sup> Alois Geigel, *Das Paradoxen der Venus Urania* (Würzburg: A. Stuber, 1869), 29-30, quoted in Kennedy, *Ulrichs*, 131-132.

<sup>61</sup> Beachy, *Gay Berlin*, 21.

<sup>62</sup> *Ibid.*, 21.

Unfortunately, Ulrichs' fundamental goal of legal reform was never achieved during his lifetime, but his pronounced dedication to the legal and moral emancipation of *Urnings*, or homosexuals, paved the way for many other German doctors, psychiatrists, and legal activists in the years to come. Perhaps most importantly, though the specifics of his hypotheses may not align with the most modern theories, Ulrichs helped spread the idea that homosexuality was not a moral sin caused by excessive masturbation or sexual deviance, but rather an inborn trait that could not and should not be altered. Second to that notion, his contributions to the first known vocabulary for describing modern sexual identities aided in the expansion of a community among like-minded individuals.<sup>63</sup>

In the following decades, the once underground network of homosexuals, cross-dressers, and other queer folk slowly began to inhabit a more visible role in German society. This was largely thanks to Ulrichs, who empowered the community to band together through their excitement over his pamphlets. Police enforcement of the anti-sodomy statute became increasingly lax in larger cities, which allowed gay establishments to flourish under their protection.<sup>64</sup> Berlin was growing at an unprecedented rate to become one of the largest and most developed modern cities in the world, on a par with London and New York City. By the turn of the century, it boasted an increasingly modernized infrastructure, complete with electricity, underground sewer systems, and the first leg of what would become an extensive underground subway, two years ahead of New York City. With such rapid expansion and influx of population, the

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<sup>63</sup> *Ibid.*, 40-41; Matt Baume, "The Amazing Story of Karl Heinrich Ulrichs and the Birth of Queer Activism," *Hornet*, July 23, 2017, <https://hornet.com/stories/karl-heinrich-ulrichs/> (accessed March 24, 2019); Kennedy, *Ulrichs*, 50.

<sup>64</sup> Craig Kaczorowski, "Paragraph 175," *glbtq Archives*, 2015, [http://www.glbtqarchive.com/ssh/paragraph\\_175\\_S.pdf](http://www.glbtqarchive.com/ssh/paragraph_175_S.pdf) (accessed March 24, 2019).

*Polizei* (police) could not afford the time or the cost of monitoring public parks and venues for potential homosexual activity.<sup>65</sup>

It is important to note that Paragraph 175 of the penal code, that which Ulrichs had fought so hard against, specifically outlawed the engagement in sexual acts among male participants, not the identification of one's self as being "homosexual," a word derived from *homosexualität* (homosexuality), which entered the German lexicon in 1869 and eventually became part of the vernacular.<sup>66</sup> A now infamous raid of Seeger's Restaurant (1885) in Berlin was crucial in determining the state of police involvement in homosexual activity. After receiving an anonymous tip declaring that most of its patrons were *warme Brüder* (warm brothers), a slang term for homosexual men, an undercover police officer set up a sting inside of the bar. When he visited the establishment, he witnessed twelve men who "kissed and caressed one another, patted each other's bottoms, sat on each other's laps, addressed each other with women's names, and fondled one another in the crotch."<sup>67</sup> With the officer's testimony as the only evidence, the twelve men were tried and convicted, not under Paragraph 175 (for the officer bore no witness to any illicit sexual acts in the restaurant), but rather for "public disturbance." Seeger himself was also convicted for "procurement" and inciting illegal activity. All of the men served short prison sentences, which would have been seriously extended had they been prosecuted under Paragraph 175 instead.<sup>68</sup>

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<sup>65</sup> Beachy, *Gay Berlin*, 42-55.

<sup>66</sup> *Ibid.*, 31; Florence Tamagne, *A History of Homosexuality in Europe: Berlin, London, Paris, 1919-1939* (New York: Algora Publishing, 2004), 18, 82.

<sup>67</sup> Detailed trial records published in Ferdinand Karsch-Haack, *Erotische Großstadtbilder als Kulturphänomene* (Berlin: 1926), 67, quoted in Beachy, *Gay Berlin*, 44.

<sup>68</sup> Beachy, *Gay Berlin*, 43-45.

This incident did not bode well, at first, for establishments such as Seeger's Restaurant, but it would come to be seen as a precedent for future policing of such locales. The police commissioner in Berlin, Leopold von Meerscheidt-Hüllessem, who provided oversight in regard to this matter, decided that it would be more beneficial to tolerate homosexual fraternization within certain limits than to actively and aggressively police for potentially illegal sexual activity, which would effectively drive it underground and out of view.<sup>69</sup> Hüllessem knew and used the term "homosexual," which suggests that he had some familiarity with the most recent medical literature, most of which had adopted the view that homosexuality was inborn. By projecting homosexuality in this light, as a social and cultural identity rather than moral turpitude, he effectively aided in the creation of Berlin's community of sexual minorities.<sup>70</sup>

At the same time Hüllessem led arguably one of the most progressive police task forces in history, he made an informal study out of the queer scene in Berlin. At his invitation, a great number of psychiatrists, sexologists, journalists, and popular writers came to admire and investigate this "laboratory of sexuality."<sup>71</sup> In numerous accounts, Hüllessem and his guests attended same-sex costume balls, where men danced with men, women danced with women, patrons appeared in drag, and men adopted feminine nicknames such as *Schwester* (sister) and *Tante* (aunt).<sup>72</sup> The officer was friendly to the patrons, conversing with them and shaking their hands, even when his guests abhorred their surroundings. Though no specifically illegal activity was tolerated,

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<sup>69</sup> *Ibid.*, 55.

<sup>70</sup> *Ibid.*, 56.

<sup>71</sup> *Ibid.*, 56.

<sup>72</sup> For further discussion on homosexual speech, terms, and slang, see Tamagne, *A History of Homosexuality in Europe*, 38-42.



the gay community of Berlin flourished under the tolerant oversight of Hüllessem and the Berlin *Polizei*.<sup>73</sup>

Among those owing thanks to Hüllessem were ground-breaking sexologist and psychiatrist, Albert Moll, author of *Psychopathia Sexualis* (Psychopathy of Sex), Richard Krafft-Ebing, and the revered sexologist and founder of the *Wissenschaftlich-humanitäres Komitee* (Scientific-Humanitarian Committee), Dr. Magnus Hirschfeld, whose scientific research and political involvement led to a dramatic cultural reassessment of homosexuality in Germany and eventually to its acceptance and legal reform.<sup>74</sup> None of these individuals could possibly have achieved success in their respective fields without access to such a vibrant array of queer communities in Berlin.<sup>75</sup>

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<sup>73</sup> Beachy, *Gay Berlin*, 56-59.

<sup>74</sup> Tamagne, *A History of Homosexuality in Europe*, 82, 112.

<sup>75</sup> Beachy, *Gay Berlin*, 56-59; Baume, "The Amazing Story of Karl Heinrich Ulrichs"; Kaczorowski, "Paragraph 175"; Mills, "Karl Heinrich Ulrichs."

## The Moral Purity Movement

It is curious that such a socially progressive movement was born out of such a repressive society, which adhered strictly to traditional gender roles and forbade any illicit or immoral activity condemned by the Church, as was the case in most of Europe. Nevertheless, Ulrichs and other important figures emerged from that society to form the foundation of the modern LGBTQ+ rights movement. That is not to say that the path forward would be an easy one. In his monograph, *Sexual Politics in Wilhelmine Germany*, John Fout examines the subculture opposite the gay rights movement, to which he refers as the “moral purity movement” (1890-1945).<sup>76</sup> Though the Church’s opposition to homosexuality is not specific to this period, Fout’s arguments focus on the intersection of gender and sexuality in Germany during the Industrial Revolution. Due to its immediate relevance to this thesis, this section is heavily reliant upon Fout’s research, and is more of a brief recounting of his arguments that will later come into play.

As Ulrichs, Kraft-Ebing, Hirschfeld, and Moll built their argument for homosexuality on scientific observation and study, the Church and other moral purity organizations reaffirmed the traditional gender order. They were “supported by their church-based claim of moral authority... which countered the demand for sexual diversity with a pronounced emphasis on the centrality of heterosexual marriage and family as defined by their interpretation of ‘Christian values.’”<sup>77</sup> All other forms of sexuality, especially male homosexuality, were considered perverse and immoral.

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<sup>76</sup> John C. Fout, “Sexual Politics in Wilhelmine Germany: The Male Gender Crisis, Moral Purity, and Homophobia,” in *Forbidden History: The State, Society, and the Regulation of Sexuality in Modern Europe*, ed. John C. Fout (Chicago: University of Chicago Press, 1992), 259-292.

<sup>77</sup> *Ibid.*, 261.

Fout argues that the dichotomy of sexual identity and morality is directly linked to “an implicit crisis in gender relations, primarily in the form of growing concern about eroding gender boundaries.”<sup>78</sup> Women began to find paying work outside of the home, something that would seem to be a positive prospect compared to the oppressive roles they were assigned in the earlier part of the century. But as more women joined the workforce, many men became increasingly insecure about their own place in society. Additionally, public tolerance of sexually diverse communities, such as those in Berlin, incited even further confusion, as cross-dressers, effeminate male prostitutes, and the use of feminine nicknames in the homosexual community blurred the existing demarcations of traditional gender roles.<sup>79</sup> To clergymen and the normalized male (i.e. masculine, heterosexual), the progression of gender and sexuality had taken a turn for the worse. The editor of one men’s group, the *Deutsche Bund zur Bekämpfung der Frauenemancipation* (German League in the Struggle Against Women’s Emancipation), articulated the group’s views in the inaugural issue of their publication:

We want to preserve the division of labor of the sexes as it has developed historically in the culture, given that it has been a blessing to the nation as a whole. The woman should reserve the household and the family as her sphere of activity, and the woman’s employment outside of the home should only be seen as an exception or an economic necessity and should be made superfluous if at all possible. The man should not have to experience any interference from women in his profession and in his work in the community and for the state.<sup>80</sup>

To the Church, however, the societal evolution of gender and sexuality was more than male insecurity. It was a crisis of morality – or at least that is how it was framed. The

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<sup>78</sup> *Ibid.*, 262.

<sup>79</sup> Beachy, *Gay Berlin*, 56–67.

<sup>80</sup> “Frauenbewegung und Frauenbildungsfrage,” *Monatsblatt des Deutschen Bundes zur Bekämpfung der Frauenemancipation* 1, January 1913, 1; quoted in Fout, “Sexual Politics in Wilhelmine Germany,” 263.

following excerpt from the 1904 synod resolution of the Royal Consistory of Brandenburg demonstrates the intensity with which the Church abhorred the construct of gender and sexual identities, particularly homosexuality, as well as the modern working woman:

We trust that ministers in collaboration with all other church officials will continue to carry on steadfastly the battle against immorality, this most terrible enemy in our nation's midst.

Above all else it will matter a great deal if the ministry awakens and sharpens the conscience through prayer, pastoral care, and education, and through advice, exhortation, and admonition, and bears witness in an open and determined way to the indifference and laxity in wide circles about the sins of immorality that destroy the body's power and health, do terrible damage to mental and emotional life, paralyze the resilience of the mind, estrange the heart from the Lord God and his promise of salvation, shatter family life, and as a result bring about temporal and eternal destruction.<sup>81</sup>

As Fout argues, the vast majority of men who made up the type of men's groups represented in the moral purity movement came from traditionally male-dominated professions, such as pastors, government officials, military officers, and businessmen. "Some of these occupations were already under siege by women and feminists, while other professions represented the last all-male bastions."<sup>82</sup> In their quest to "keep men on top," both literally and figuratively, they had to do everything in their power to uphold the myth of male sexual dominance and their proper role in the workplace. While homosexuality did not directly relate to the interference of women into male professions, it contributed a contradictory representation of masculinity, further blurring the lines between male and female, normal and abnormal, moral and immoral. Homosexual men were portrayed as sickly, perverse, submissive, and effeminate. In

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<sup>81</sup> Fout, "Sexual Politics in Wilhelmine Germany," 277.

<sup>82</sup> *Ibid.*, 277.

other words, they represented a type of masculinity opposite of the “normal” male propagated by the Church and men’s groups, who were strong, active, dominant, and in control of their sexuality and emotions.<sup>83</sup>

The debate between progressive sexual rights advocates and the moral purity movement turned into the classic “nature vs. nurture” argument. While the queer activists mentioned heretofore argued that homosexuality was an inborn trait (nature), the moral purity movement adopted the belief that society – and the beliefs it holds – shape and define sexual behavior (nurture).<sup>84</sup> The reality of the matter, at least as it stands in 2019, is that neither theory has been proven completely true. Many studies in recent decades have found evidence that postulate the nature theory, while other medical professionals, scholars, and researchers believe that environment plays at least a small, significant role in determining one’s sexual orientation.<sup>85</sup>

Instead of arguing for or against either of these theories, the purpose of this research is to focus on the vigorous campaigning by the moral purity movement during the Industrial Revolution – and by other Christian activist associations in more recent

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<sup>83</sup> *Ibid.*, 274-288.

<sup>84</sup> *Ibid.*, 288.

<sup>85</sup> Jacques Balthazart, “Minireview: Hormones and Sexual Orientation,” in *Endocrinology* (June 21, 2011), <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3138231/> (accessed April 11, 2019); Ray Blanchard, “Fraternal Birth Order, Family Size, and Male Homosexuality: Meta-Analysis of Studies Spanning 25 Years,” in *Archives of Sexual Behavior*, Vol. 47, No. 1 (June 2017), <https://www.ncbi.nlm.nih.gov/pubmed/28608293> (accessed April 11, 2019); E. Hooker, “The adjustment of the overt male homosexual,” in *Journal of Prospective Techniques* 21, 18-31, in American Psychological Association, “Being Gay is Just as Healthy as Being Straight,” May 28, 2013, <https://www.apa.org/research/action/gay> (accessed April 11, 2019); Tuck C. Ngun et al., “The genetics of sex differences in brain and behavior,” in *Frontiers in Neuroendocrinology* vol. 32, no. 2 (April 2011), 227-246, <https://www.sciencedirect.com/science/article/pii/S0091302210000580?via%3Dihub#b1470> (accessed April 11, 2019); F. J. Sanchez, S. Bocklandt, and E. Vilain, “The Biology of Sexual Orientation and Gender Identity,” in *Hormones, Brain and Behavior* vol. 3 (2009), 1911-1929, [https://www.researchgate.net/publication/286728005\\_The\\_Biology\\_of\\_Sexual\\_Orientation\\_and\\_Gender\\_Identity](https://www.researchgate.net/publication/286728005_The_Biology_of_Sexual_Orientation_and_Gender_Identity) (accessed April 11, 2019);

years<sup>86</sup> — which has limited the progression of the gay rights movement and sewn a seed of homophobic rhetoric deep within the cultural landscape of Western society. In her book, *Sexual Politics: The Gay Person in America Today*, Shannon Gilreath claims, “No single issue gives occasion for more un-Christian hatefulness in the name of Christianity than the issue of homosexuality,” a statement evidenced by the numerous recent legislative attempts to hinder gay rights.<sup>87</sup> In fact, the American equivalent to Paragraph 175 of the German penal code (the anti-sodomy statute that criminalized illicit sexual acts between men) was only recently struck down by the Supreme Court in the landmark case *Lawrence v. Texas* (2003), a rare overturning of the precedent set in 1986 with *Bowers v. Hardwick*.<sup>88</sup>

There is no doubt that homophobia has contributed to the political landscape in America today, just as Karl Heinrich Ulrichs witnessed during his coming out speech in Munich over 150 years ago. In his monograph, *Homophobia: The State of Sexual Bigotry Today*, Martin Kantor, M.D., proposes six focused models of homophobia, of which the second is “the religious model,” which I equate to the modern day moral purity movement.<sup>89</sup> Although Kantor’s poetic voice might come across with a hint of sarcasm, I believe his descriptions of the religious homophobe to be accurate and aligned with the “Christian values” propagated by the moral purity movement. Take the following passage, for example:

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<sup>86</sup> Shannon Gilreath, *Sexual Politics: The Gay Person in America Today* (Akron, Ohio: The University of Akron Press, 2006), 43-52.

<sup>87</sup> *Ibid.*, 75.

<sup>88</sup> *Ibid.*, 51.

<sup>89</sup> Martin Kantor, M.D., *Homophobia: The State of Sexual Bigotry Today* (Westport, Connecticut: Praeger Publishers, 2009), 11.

Because on some level many ordinary people believe that sodomy is a sin, many individuals buy into some aspects of the homophobic religious model of homosexuality, and so most people should be adjudged to be homophobic only if they go beyond being religious to becoming *scrupulously* religious. Scrupulously religious individuals say, “My church hates homosexuals, and it is right to do so.” Becoming preoccupied with homosexual sin, they seek to rid not only themselves but everyone else of its taint. They grandiosely believe that they are the only ones who know right from wrong, and they know that because they know it, almost as if they have consulted with God and are now acting as His emissary to spread His word.<sup>90</sup>

Although Kantor’s book was published in 2009, and is clearly based in a modern reality, his descriptions of the religious homophobe could easily be applied those involved in the campaigning of the moral purity movement around the turn of the nineteenth century. While many arguments against homosexuality have developed over the decades, as within the scientific community, this argument has not. The Church’s unchanged rhetoric has contributed greatly to the anti-gay sentiments prevalent in our society today.

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<sup>90</sup> *Ibid.*, 17.

## Gendered Performance Practices

In light of the aforementioned historical background, I return to the subject in question: Schumann's *Frauenliebe und Leben*. In fact, I believe that the arguments behind breaking traditional performance practices for this cycle are rooted in the very historical context previously discussed, particularly as it regards the evolution of gender and sexuality against all odds. One must therefore consider a series of questions in order to understand the cycle's place in our current modern repertory. Is it possible to perform this cycle purely as an historical piece? Does it have anti-feminist undertones and, if so, can they be overlooked? Are there alternative perspectives that women can consider adopting when performing the cycle? Why is it that few men have ever attempted to perform it, especially after women began performing traditionally male-gendered song cycles, such as *Winterreise* and *Die Schöne Müllerin*? What role has homophobia played in traditional performance practice for this cycle? A glance into its unique and somewhat shocking performance history will reveal answers to many of the previous questions. Furthermore, in order for *Frauenliebe und Leben* to be relevant to contemporary performers, it is vital that a number of unique perspectives be considered before attempting such a cycle.

Modern convention dictates that it is inappropriate for a man to sing *Frauenliebe und Leben*. I happened upon an online blog post<sup>91</sup> in which the primary contributor asked, "Does anyone know of any recordings of Schumann's *Frauenliebe und Leben* performed by a male singer? For that matter, how do you feel about the idea of this song

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<sup>91</sup> "Topic: Schumann's 'Frauenliebe und Leben' - Sung by males?" *The Good Music Guide Classical Music Forum*, <http://www.good-music-guide.com/community/index.php?topic=18329.0> (accessed April 16, 2019).



cycle being performed by a male? Any opinions?” Needless to say, readers did not hesitate to contribute their opinions to the discussion. The post garnered the following replies, which I think demonstrate the modern performance conventions in regard to gender and sexuality:

“Given the title and without changing the words, I do not see any justifiable logic in using a male singer for this song cycle.”

“We should consider the insurmountable difficulties... that a baritone would face and the bad effect that the transposition would have on the *color* of the songs.”

“The Schumann songs are sometimes decried as being outmoded in that the woman perceives her life to be lived through and for her man. I wonder what new light a man might throw on the topic?”

“Don’t you really think [it’s] ridiculous to imagine a baritone singing words like ‘*Er, der Herrlichste von allen, wie so milde, wie so gut!*’ (he, the most glorious of all, how kind he is, how good!), ‘*Nach der Schwestern spiele, nicht begehrt ich mehr*’ (the games of my sisters I want to share no more), or ‘*Ich drücke dich fromm an die Lippen, an das Herze mein*’ (I press you devoutly to my lips, devoutly to my heart), not to mention, ‘*Helft mir, ihr Schwestern*’ (help me, sisters). Ridiculous not just for the words but for the way Schumann set them to music and how they’d sound in the robust voice of a baritone.”

“I think the difficulty lies in a man seemingly feminizing himself in order to express what is meant to come out of the mind of a woman... despite it coming out of the mind of a male poet.”

“By modern standards the text is so silly it is hard to imagine a woman expressing such sentiments. It is somewhat easier to imagine a man imagining a woman expressing such sentiments.”

It may be shocking to many contemporary singers and teachers to hear that first public performance of *Frauenliebe und Leben* was given on February 24, 1862 by a man,

baritone Julius Stockhausen, with none other than Clara Schumann at the keyboard.<sup>92</sup> Stockhausen's performance was not technically the premiere, however, as soprano Wilhelmine Schröder-Devrient had already performed the cycle at a small private gathering. Stockhausen, who taught voice lessons when he was not performing, was also known to assign songs to his female students from the traditionally male-gendered cycles, such as *Die Schöne Müllerin* and *Winterreise*.<sup>93</sup> This performance is a very important, but often overlooked, historic detail. Would Clara have agreed to perform the cycle alongside Stockhausen if she did not deem it appropriate, especially by her late husband's standards? Assuming the answer is "no," because she did consent to these performances, why have few men since performed the cycle?

I believe part of the answer is directly related to the erosion of gender boundaries during the Industrial Revolution (1760-1840) and, as a result, the heightened homophobic rhetoric of the moral purity movement (1890-1945). Perhaps Stockhausen's performance went largely unnoticed because it took place during a transitional period (mid-1860s through the late 1880s) prior to the aggressive campaigning of the moral purity movement.<sup>94</sup> The Church's insistence on maintaining traditional gender roles likely would have dissuaded male singers from performing the cycle. In a similar spirit as that expressed by one of the blog contributors, a male performer might have been at

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<sup>92</sup> Graham Johnson, "*Frauenliebe und -leben*, Op. 42," *Hyperion Records*, [https://www.hyperion-records.co.uk/dw.asp?dc=W3090\\_33103](https://www.hyperion-records.co.uk/dw.asp?dc=W3090_33103) (accessed April 2, 2019); Muxfeldt, "*Frauenliebe und Leben* Now and Then," 38-39; Schumann Portal, "Julius Stockhausen (1826-1906)," <https://www.schumann-portal.de/julius-stockhausen-1365.html> (accessed August 14, 2018); Schumann's Song Cycles, "A Myth about *Frauenliebe und Leben*: Why do few male singers sing *Frauenliebe und Leben*?" <http://schumannsongcycles.blogspot.com/2011/12/myth-about-frauenliebe-und-leben-why-do.html> (accessed August 14, 2018).

<sup>93</sup> Muxfeldt, "*Frauenliebe und Leben* Now and Then," 38.

<sup>94</sup> Fout, "Sexual Politics in Wilhelmine Germany," 260.

risk of “feminizing himself” in a way that the Church and popular men’s organizations deemed unsuitable. Worse, perhaps, would have been the assumption that a man who was able to relate to such a feminine text was somewhat homosexually inclined. At a time when homosexual encounters were still punishable by law, even this assumption would have garnered bad publicity.

I wish I could say that this problem resolved itself in the years since Stockhausen performed Schumann’s beloved cycle, but I fear it is alive and well today. As a gay man growing up in rural Colorado, I experienced homophobia on a seemingly daily basis. I was raised believing that feminine colors were off-limits for clothing. My voice was supposed to sound deep and husky. I was allowed to help only with the outdoor chores, while my mom and sister cleaned the house and prepared meals. Everything from the way I looked to the way I acted was supposed to be manly. Men who cooked, spoke in a higher pitch, wore feminine colors, or even crossed their legs the wrong way could be misconstrued as gay, and therefore mocked. It is not for sympathy that I mention this, but rather to point out that this is America in the twenty-first century. Sadly, nearly two centuries after the moral purity movement, homophobia is still deeply engrained in society. It is no wonder that men are afraid, or at the very least self-conscious, of performing a song cycle portraying a feminine character.

## **“If Music is a Language, Then Who is Speaking?”**

To my knowledge, the only recent public performance of this cycle by a man was in 2006 by German baritone Matthias Goerne. Goerne received much attention in the lead-up to these concerts, mostly by musicians and critics who were astounded that he would dare to take on a cycle specifically intended for female singers. In an interview with *The Telegraph*, Goerne discusses the reaction of Dietrich Fischer-Dieskau, the world-famous baritone who happened to be one of his former teachers, who exclaimed, “This idea is stupid, ridiculous, and wrong!” Goerne responded by saying, “I was not so surprised to hear him say that: I know him quite well. Of course, he’s wrong.” The journalist was eager to understand the logic behind Goerne’s performance of the famous female cycle, where he would be required to delve into uniquely feminine situations and emotions. Goerne asked, “Why should it be so impossible for a man to enter a woman’s emotional world? After all, Chamisso, the poet of this cycle, was a man. And you know, this is Kunst, this is not real life, and art is all about entering emotions which are not ours.”<sup>95</sup> Indeed he is correct, but this is not the only perspective from which it might be acceptable for a man to perform the cycle.

Sometimes the most difficult job of a performer is assuming an identity, especially when there are so many contributing perspectives, from that of the poet and composer to the intermingling of a character and one’s personal identity. To begin the discussion of perspective in regard to *Frauenliebe und Leben*, I would like to quote

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<sup>95</sup> Ivan Hewitt, “I understand how to be a woman,” *The Telegraph*, April 13, 2006, <https://www.telegraph.co.uk/culture/music/opera/3651564/I-understand-how-to-be-a-woman.html> (accessed August 14, 2018).

Edward T. Cone, whose iconic book *The Composer's Voice*, has been instrumental in developing my own identity as a performer:

Music is a language. Such, at least, is the implicit assumption, if not the explicit assertion, of many of those who talk and write about it. Music communicates, it makes statements, it conveys messages, and it expresses emotions. It has its own syntax, its own rhetoric, even its own semantics. For we are told that the music has meaning, although no two authorities seem able to agree on what that meaning is. There is consequently a great deal of discussion concerning just what music says and how, indeed, it can say anything. But in all this argument one question is seldom, if ever asked: If music is a language, then who is speaking?<sup>96</sup>

The most obvious answer to this question is the poet, Adelbert von Chamisso in the case of *Frauenliebe und Leben*, whose poetry inspired Schumann's music, which has been interpreted by various artists and embraced by wide audiences. Chamisso's life can be described as nothing less than fascinating. He was born into an aristocratic provincial French family in Champagne, where his family lived until the Revolution prompted their departure northward into Germanic territories in 1792. He served as a lieutenant in the Prussian army, culminating in defeat at the Battle of Jena against the French Emperor Napoleon I, after which he returned to France. He was unable to find employment, however, and returned to Berlin, where he began botanizing and taking medical and scientific courses at the university. In 1815, Chamisso was selected to join the Russian-led team on board the *Rurik* as a naturalist. Along this three-year journey, he catalogued various botanicals from the places they traveled, including the Marshall and Hawaiian Islands, California, and the Aleutian Islands of Alaska. Upon his return, Chamisso's impressive work was lauded and he was appointed adjunct curator of the Royal Botanical Gardens. His lasting impact on the botanical world is evidenced in the naming of certain floral species, like the *Chamissoa Kunth* and *Camissonia Link*. He

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<sup>96</sup> Edward T. Cone, *The Composer's Voice* (London: University of California Press, 1974), 1.

married Antonie Piaste in 1820, settled into a cheerful family life with seven children, and lived peacefully as the curator of the garden and herbarium.<sup>97</sup>

A brief look into Chamisso's biography would hardly suggest that he was an accomplished author; nonetheless, what started as a pastime during his service in the military would eventually be cause for his distinction amongst musicians and poets today. He wrote frequently during his youth, although much of it was unpublished and unfinished. It was not until the publication of *Peter Schlemils wundersame Gischichte* (Peter Schlemil's Wondrous Story) in 1813, that he became more widely known in literary circles. His poetry tended to deal with themes such as sadness and gloom, although political satire was a particular specialty of his. Of course, much of his writing was scientific and scholarly, centered around his work in the botanical field. Although he died before he was able to complete it, his last known project was a dictionary of the Hawaiian language.<sup>98</sup>

At first glance, *Frauenliebe und Leben* (1830), seems to embody the typical naïveté of German Romantic verse. The protagonist's simplistic emotions, coupled with male authorship in a strongly male-dominated society, give credence to Ruth Solie's argument:

...it is entirely to the point that these songs were not made by a woman - in which case they might conceivably (though not necessarily) convey the experience - and they are not even a man's portrait of a woman - in which case they would make no pretensions to that authority: rather, they are the impersonation of a woman by the voices of male culture, a spurious autobiographical act.<sup>99</sup>

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<sup>97</sup> Dorothea Rudnick, "Chamisso, Adelbert von," *The Complete Dictionary of Scientific Biography*, <https://www.encyclopedia.com/people/literature-and-arts/german-literature-biographies/adelbert-von-chamisso> (accessed September 5, 2018).

<sup>98</sup> *Ibid.*

<sup>99</sup> Solie, "Whose Life?" 220.

But, as Victoria Hart argues in “Equals in Love: *Frauenliebe und Leben* Reconsidered,” the argument that a writer is incapable of accurately and believably portraying a character of the opposite gender is unconvincing.<sup>100</sup> One need only look at Mozart’s heroines on the operatic stage to find realistic examples of female protagonists penned by male authors and composers. Countess Almaviva from *Le nozze di Figaro*, for example, demonstrates strength and courage in the face of terrible, misogynistic behavior from the Count.

It is often suggested that Chamisso modeled his *Frauenliebe* protagonist after his wife, Antonie, whom he had known since she was a little girl, as her foster father was a good friend – and eventual biographer – of Chamisso. In his poem “*An Antonie*” (To Antonie), Chamisso admired the young woman Antonie had become upon his return home from his voyage aboard the *Rurik* three years earlier. The last few lines of the poem are reminiscent of the seventh poem of *Frauenliebe*, “*An meinem Herzen, an meiner Brust*” (“On my heart, on my breast”):

<p><i>Du bist nun wirklich meine holde Braut.          Ich bin am festen Ziele schwanken Strebens,          Du bist mein Weib, du bist mir angetraut.          Ich habe nicht gehofft, gestrebt vergebens          Mir blühen Weib und Kind so hold und traut. –          Kind, Braut, Weib, Mutter, alles mir im einen,          Lass mich an deiner Brust vor Freude weinen.</i></p>	<p>You are now really my lovely bride.          I’ve reached a goal after unsteady striving,          You are my wife, you are married to me.          I have not hoped, not striven in vain;          For my wife and child look so lovely and dear.          Child, bride, wife, mother, all in one to me,          Let me cry for joy on your breast.<sup>101</sup></p>
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Similarly to *Frauenliebe*, modern audiences might be disinclined to accept this sultry sentiment, especially given the age difference between Chamisso and Antonie. It

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<sup>100</sup> Hart, “Equals in Love,” 30.

<sup>101</sup> *Adelbert von Chamisso: Sämtliche Werke*, ed. Volker Hoffman and Jost Verfall, vol. I (Munich: Winkler, 1975), 704, quoted in Hallmark, *Frauenliebe und Leben*, 75.

does, however, reflect the same sentiments of enchantment with marriage and parenthood expressed by the *Frauenliebe* protagonist, except the Chamisso poem is clearly a husband speaking to his wife. Even more convincing are these lines from “*Adelbert an seine Braut*” (“Adelbert to his Bride”), which suggest that the *Frauenliebe* protagonist might simply have been a vein through which he expressed his own feelings towards Antonie:

*O du mein frommes, gutes Kind,  
 Mein guter Engel, hold und lind,  
 Mir ward durch dich das Heil verliehen,  
 O lasse mich zu deinen Füßen  
 In meiner Demut nieder knien  
 Und beten und in Tränen fliessen:  
 Du hast, O Herr, in Ihrem Blick  
 Eröffnet mir den Himmel dein.*

O you, my good, gentle child,  
 My good angel, lovely and gentle,  
 Through you healing was granted to me,  
 O at your feet let me  
 Kneel in humility  
 And pray with flowing tears:  
 You, O Lord, in her glance  
 Have opened heaven to me.

It must also be noted that Chamisso’s writing of *Frauenliebe und Leben* infringed upon acceptable gender norms of the time. While it was not unheard of to compose stories with believable female characters, it was far more unconventional to compose an entire cycle of poetry from the perspective of a woman, thus feminizing the author in the process. Though it may not seem unusual today, Chamisso’s story was actually quite progressive at a time when the female perspective was generally disregarded. Instead of reading poetry about a woman through the eyes of a man, one can argue that *Frauenliebe und Leben* offered women the unique chance to connect with a character more personally, despite having been conceived by a man. In her article, “*Frauenliebe und Leben: Now and Then*,” Kristina Muxfeldt gives plentiful evidence as to why Chamisso might have given voice to women’s private feelings at a time when female writers were not able to do so.<sup>102</sup> Perhaps more importantly, at least with regard to this

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<sup>102</sup>Muxfeldt, “*Frauenliebe und Leben* Now and Then,” 33-35.



particular thesis, the sentiments expressed by Chamisso's protagonist are not unique to the feminine perspective. Hart states that, "those who have been lucky enough to have experienced these kind of feelings, and who are honest enough to admit it, will recognize themselves in this young woman, whatever their gender."<sup>103</sup>

It is almost certainly for this reason that Schumann decided to set Chamisso's poetry to music. In his own words, Schumann wrote: "I think about everything in my own way, and I have to express my feelings, and then I find an outlet in music... all the strange things in this age touch me, and I must express them musically."<sup>104</sup> Just as Chamisso's feelings toward Antonie inspired the writing of *Frauenliebe*, Schumann must have recognized these sentiments in his own relationship with Clara Wieck. It might seem easy to assume what it must have been like to participate in a relationship during nineteenth-century Germany, given the history previously discussed regarding gender expectations and sexuality. But, by reading through even a snippet of the correspondence between Clara and Robert - copious and elaborate in detail - it is clear that their relationship was unique. In the years preceding their marriage, Robert was engaged in a fiery legal battle with Clara's father, who staunchly opposed their union. Clara stood firmly with Robert in the face of her father, intent on marrying him as soon as legally possible. The fact that Clara maintained a steady performing career as a virtuosic pianist further demonstrates how atypical her role was compared to other women. Surprisingly, some of the most emotional content in their correspondence was penned by Robert, not Clara:

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<sup>103</sup> Hart, "Equals in Love," 31.

<sup>104</sup> Eva Weissweiler, *The Complete Correspondence of Clara and Robert Schumann*, Critical Edition, Vol. I, trans. Hildegard Fritsch and Ronald L. Crawford (New York: Lang, 1994) 150, quoted in Hart, "Equals in Love," 47.

January 15, 1839

... Someday you will be rewarded for your confidence, your self-reliance. You're an extraordinary girl and deserve the highest admiration. Of course, when I wake up at night and the wind and rain are pounding at my window, I'm overcome with emotion when I imagine you huddled up in a coach, so totally alone, with nothing but your music, but perhaps enveloped in sweet dreams of the future. And I don't know what I've done to deserve so much love.<sup>105</sup>

January 24, 1839

Well, things are as they are; so let me kiss you, sweetheart, and assure you that I'm completely satisfied being a simple composer, especially since I have you. I would like to carry you off into the heavens because I'm so strong and so full of love. Sometimes I feel so blissful that I ask myself whether you will be happy with me - a very satisfied, steadfast wife, like so many others who shine in the dignity of their husbands, and are attached to them with all their heart - I know your answer; you answered in that indescribable voice of yours on the last Tuesday we saw each other. So, Klara, I think that if I am always very friendly and nice to you, ask you when you have to be asked, always give you a kiss or two in the morning and the evening, if I show my true self, get rid of a few faults, in short, if I try to make you the happiest woman in the world, you will then certainly be what you already are - my perfect, dear Klara -<sup>106</sup>

It is clear that Robert was completely enamored of Clara, just as the *Frauenliebe* protagonist describes in the first poem, even comparing it to love-struck blindness. Behind the deep infatuation evident in Robert's letters, however, is an underlying sense of insecurity, as if Clara's goodness was above him. I am reminded of the text "*Hoher Stern der Herrlichkeit*" ("high star of splendor") from *Frauenliebe*'s second poem, in which the protagonist idolizes the love interest with a rudimentary sense of unworthiness. These sentiments often "stir great uneasiness in this postfeminist era," for which an apology is often issued before performing the cycle, or it is employed as a

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<sup>105</sup> *Ibid.*, 17.

<sup>106</sup> *Ibid.*, 29.

reason to avoid the cycle altogether.<sup>107</sup> Elissa Guralnick discusses the protagonist's sense of unworthiness at length in her article, "Ah, Clara, I am not worthy of your love."<sup>108</sup> Guralnick uses Robert and Clara Schumann's correspondence to argue that Robert may have found solace in Chamisso's *Frauenliebe* protagonist through his own sense of unworthiness towards Clara. Therefore, the sentiments expressed in Chamisso's poems are not bound to one gender or another. To exhibit this point, Gurlanick uses the following excerpt from Robert's letter to Clara on June 3, 1839:

In the years to come, I'll sometimes cause you grief; I lack a few things which would make me a complete man; I'm too restless, often too childish, too soft; I also indulge myself quite a bit in whatever I'm enjoying and don't think of others; in short, I have my bad days when nothing can be done with me – however, the patience and love which you have so often shown will help me develop more and more.<sup>109</sup>

The following note addresses the insecurity that perhaps developed as result of Robert's feelings of unworthiness:

September 26, 1839

Good morning, my Klara. Write to me at once and tell me how you are doing so that I can see your handwriting. The morning is so magnificent, and the evening will be, too. You will come to see me again before you talk with your father, won't you? Are you still fond of me? Just write a line

To your  
R.<sup>110</sup>

In one way, Ruth Solie was absolutely correct: *Frauenliebe und Leben* fully embodies the thoughts and emotions of the two men responsible for its creation. The

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<sup>107</sup> Mary Margaret Andrew, "Schumann's *Frauenliebe und -Leben*: A Feminist Dilemma?" *Journal of Singing, The Official Journal of the National Association of Teachers of Singing*, Vol. 54, Iss. 1 (1997). <http://search.proquest.com/docview/1402162?accountid=14522> (accessed August 3, 2017), 1.

<sup>108</sup> Guralnick, "Ah, Clara, I am not worthy of your love," 588-589.

<sup>109</sup> *Ibid.*, 588.

<sup>110</sup> Weissweiler, *The Complete Correspondence*, 405.

argument that this poetry reflects an anti-feminist agenda of the times, however, does not ring true. On the contrary, Chamisso and Schumann gave voice to a feminine perspective - progressive in itself - that was reflective of their own sentiments towards their respective wives. Both men held their wives in the highest regard, and expressed their emotions through the poetry and its further development as music. Because this cycle was created by two men, both fully invested in its emotional content, it is not impossible to imagine a man performing it. As is evident in their other works and personal correspondences, Schumann and Chamisso did not associate the sentiments expressed by the *Frauenliebe* protagonist with women alone.<sup>111</sup>

I will take that argument one step further and say that emotion cannot be bound to one gender or sexuality, despite the efforts of moral purity organizations that would have us believe otherwise. While *Frauenliebe und Leben* tells the story of a heterosexual female, it is impossible to claim that anyone who identifies outside of those classifications cannot relate to this character's feelings. Therefore, performance of the cycle should not be restricted to heterosexual females, rather it should be regarded as one possible telling of a story that relates to a much wider audience. Perhaps by allowing others to perform the cycle - men, women, transgender or gender fluid individuals, or otherwise, regardless of sexual orientation - the sentiments expressed by the *Frauenliebe* protagonist would not feel so "antiquated."<sup>112</sup> That is not to say that the heterosexual female perspective is not important - it would be naive to remove the character from its historic place altogether.

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<sup>111</sup> Guralnick, "Ah, Clara, I am not worthy of your love," 589.

<sup>112</sup> Andrew, "A Feminist Dilemma?" 1.

Returning briefly to Edward Cone's question (if music is a language, then who is speaking?), a performer must certainly consider the impact of the poet and composer. It might even be worth exploring the perspectives of Antonie and Clara, the wives of the men in question, to better understand how the emotions expressed in the text can be shared by both partners, regardless of gender. It is certainly evident in Clara's letters, for example, that the passion was mutual. I find it hard to believe that either of these men had the intention of "putting women into their place." In fact, it showed courage to defy gender norms by feminizing their own thoughts and feelings by writing from the female perspective. Solie's recent feminist critique has resulted, somewhat unfairly, in the casting of Chamisso and Schumann in a negative light. When one considers that these men had a far more personal attachment to the protagonist, bordering, at times, on self-portrayal, Solie's argument loses ground. How can they simultaneously belittle women through the development of this character as they personally exemplify her emotions, thoughts, and actions in their own intimate relationships?

It is the responsibility of a performer to establish an identity, a personal relationship with the character in question. In an ideal world, the performer would relate to the character seamlessly, recognizing the character's personality and actions as their own. Realistically, the chances of that happening are not good, and the performer must search more intensely in order to establish some sort of a connection to the character. For example, not many singers - at least no one that I know - can personally relate to Mozart's Queen of the Night, who can be described as no less than murderous and scheming, even towards her own daughter. Nevertheless, any singer who attempts that particular role must find a way to embody that character, usually by tapping into the fantastical, otherworldly realms of magic and mystery experienced in many novels and

television shows. They may even be aided in the scale of the production, which might include lavish costumes, outlandish makeup, and impractical sets, further distancing one's personal identity from that of the character. In performance of lieder, however, it can be much trickier to distance oneself from a personal identity without the help of theatrics. Because singers are usually expected to portray a number of different characters over the course of a single recital, it is absolutely vital that each character be approached with originality and intent.

Chances are that a singer will not immediately and entirely relate to a given character. Many modern women do not relate to the *Frauenliebe* protagonist, as the cultural and societal expectations have so drastically changed since its creation. They may even be unsympathetic to her attitudes towards marriage and her husband. Many men might have trouble relating to Schubert's winter wanderer from *Winterreise*, who drifts aimlessly through the wilderness in the dead of winter searching for his place in the world. Yet, so many performers are able to give enticing, realistic portrayals of each of these cycles. Beneath these seemingly foreign situations lies a great variety of human emotion, which I believe is the key to understanding and relating to a character. In *Fraueliebe*, the most immediate emotion is infatuated excitement at the sight of a romantic interest. Anyone who has experienced a love so passionate during their lifetime has probably experienced a similar feeling, regardless of gender or sexuality. These same people should also be able to relate to the feelings of hurt and loneliness expressed by Schubert's wanderer, though maybe not from such an identical situation. By delving into a character's underlying emotions and connecting them to their own personal experiences, a performer will achieve a more believable interpretation and portrayal of a specific character.

## **Alternate Character Perspectives for the *Frauenliebe* Protagonist**

In the realm of lieder, or art song in general, gender and voice type have traditionally played a somewhat limiting role with regard to appropriate repertoire for young singers. Sometimes it seems as if teachers (myself included) restrict repertoire assignments based solely on these criteria without considering that students might better identify with repertoire traditionally not associated with their gender or voice type. Having examined the historical context from which *Frauenliebe und Leben* arose, along with the potential narratives of the poet and composer, I now turn to discuss the perspective of the performer(s), who “are not mere puppets, controlled by the composer’s strings, [but] are more like Petrouchkas [a stock character of Russian puppetry], brought to life by the composer, but thenceforth driven by their own wills and desires.”<sup>113</sup> My interest is to seek the various perspectives necessary to consider when selecting repertoire, whether it be for oneself or one’s students.

For the sake of establishing varied character perspectives in the following discussion, I have categorized potential singers into large, generalized groups according to common gender and sexual identities. It is important to realize, however, that the foundational argument behind this discussion is that singers and teachers should feel free to question traditional expectations of gender and sexuality, and instead focus more on the creation of a character that identifies uniquely with the text. I believe that this can be accomplished while remaining aware of the historical context in which *Frauenliebe und Leben* was written, as well as the deeply personal experiences of Chamisso and Schumann, as poet and composer.

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<sup>113</sup> Cone, *The Composer’s Voice*, 23.

Given Chamisso's title for the poetry and the pronouns used in its composition, the most obvious performance perspective is that of a heterosexual woman. Considering the vast differences in culture between the modern world and nineteenth-century Germany (the most challenging being the treatment of women as an inferior sex), it is possible for a modern female performer to approach this song cycle as an historic piece. Although this type of performance is typically accompanied by an apologetic appendage, through which the performer attempts to distance herself from the blatantly outdated text in an attempt to justify singing the beautiful music, I believe there is another way to present this cycle historically without diminishing social progress. In "*Frauenliebe und Leben* Now and Then," Kristina Muxfeldt eloquently describes the alternative:

We cannot filter out the ideology from the rest of the work, of course, but to sing these songs today is not to advocate a return to the social conditions that gave rise to them... rather, aside from the purely musical attractions that Schumann's work offers us, a performance stands as a valuable living document of a past ideology and its former sway. It serves as one of our most immediate modes of access to this past - in all of its complexity.<sup>114</sup>

In other words, this perspective has the power to remind audiences of the differences between today's society and the time during which Chamisso penned the utterances of *Frauenliebe's* protagonist. It may not be accurate to say that equality has been fully achieved since the time this poetry was written, but great strides have been made towards that goal.

Perhaps the reason many women do not want to perform *Frauenliebe* is because the language hits too close to home, so to speak. For anyone who has ever experienced gender bias, it may feel uncomfortable to portray this protagonist. I have to admit that

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<sup>114</sup> Muxfeldt, "*Frauenliebe und Leben* Now and Then," 30.



there have been times when I, too, felt uneasy about Chamisso's text. But for Matthias Goerne, the German baritone mentioned earlier, this was precisely the reason he decided that he would sing the cycle.<sup>115</sup> He ultimately blamed the current distaste on Chamisso for offending post-feminist sensibilities with his words, but thought that Schumann's masterpiece was too wonderful to leave behind. And, as Goerne became more familiar with the songs, he discovered that behind Chamisso's "self-abnegating tone" were emotions that he could relate to. The protagonist's undying love and commitment are not unique to nineteenth-century housewives, but free of time and gender. Goerne's connection to the character was simple: he knew those feelings; he had experienced them in his own way. And why should he not have the opportunity to express those emotions, just as any woman would, in this cycle?

When compared to the world of opera, where singers embody a character with costumes, makeup, and sets, the art of song performance requires a bit more imagination on behalf of the audience and the performer. Regarding traditional gender roles in performance, Edward T. Cone says the following:

Some conventions of performance afford evidence that we do intuitively think of songs in this way. On the modern dramatic stage in Western countries, women may occasionally take on men's roles - especially young men's; but the reverse is rare and is probably acceptable only for humorous or grotesque effects. What is interesting is that we have transferred these theatrical conventions to the concert stage, where we apply them to non-operatic song. Thus we accept the performance of *Dichterliebe* by a woman, but not of *Frauenliebe* by a man - although we would permit a man to sing a narrative in which a woman's voice is quoted. The singer is the actual, living embodiment of the vocal protagonist - he is the persona turned into a person; and we insist on a modicum of congruence within the framework of our usual stage conventions.<sup>116</sup>

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<sup>115</sup> Matthew Gurewitsch, "Why Shouldn't Men Sing Romantic Drivel, Too?" *The New York Times*, November 6, 2005. <https://www.nytimes.com/2005/11/06/arts/music/why-shouldnt-men-sing-romantic-drivel-too.html?pagewanted=2> (accessed September 24, 2018).

<sup>116</sup> Cone, *The Composer's Voice*, 23.

While I admire and respect that Cone has spotted the flaw in our conventions, I disagree with his assertion that the portrayal of a character must fit within the framework of convention. If not purely for the sake of breaking down those unnecessary barriers, as so many great artists have done in history, men should perform *Frauenliebe und Leben* because they relate to what the protagonist is saying.

As a singer, it is expected that one will have to perform roles and songs that seem completely foreign to them. A mezzo-soprano might have to take on the charming role of Rosina in *Il Barbiere di Siviglia* (The Barber of Seville), then Cherubino, the mischievous teenage boy from *Le nozze di Figaro* (The Marriage of Figaro), not to mention song recitals, where she must portray a variety of characters without the help of theatrics. Thus, the assumption that a performer must resemble the character, either physically or emotionally, is unsound. For an artist, the challenge of playing a variety of characters can sometimes be the most powerful outlet for creativity. Goerne, as a heterosexual man, felt no need to feminize himself in order to portray this character, who has traditionally been seen as a woman. Instead, he looked to Chamisso and Schumann: “[They] were men, too. They were able to imagine. To express what they found, I don’t have to pretend to be someone I’m not. I have to learn to play a stranger from within myself, to discover or awaken aspects of my personality that I’ve never known, to let those powers take over.”<sup>117</sup> For Goerne, it was neither about pretending to be a woman, nor the telling of his own life story. It was about telling someone else’s story in a realistic manner, a change in perspective. He decided to ignore the convention that

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<sup>117</sup> Gurewitsch, “Why Shouldn’t Men Sing Romantic Drivel, Too?”

said it was impossible for a man to give a believable performance of this woman's story, and challenge himself artistically by doing so.

Before introducing the gay male perspective to the *Frauenliebe* protagonist, one needs to address the possibility of transgender singers performing this (or any) song cycle. Clearly, my argument is inclusive of all genders and sexual orientations, including transgender singers. The experiences described in *Frauenliebe und Leben* are equally applicable to them as they are to me as a gay man, or to any woman.<sup>118</sup>

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<sup>118</sup> Special care is advised with regard to any hormonal and physical adjustments that a transgender singer may be going through, especially when it comes to the voice. If a singer is undergoing a transition, there are bound to be changes to the vocal tract that effect range and other elements of singing, and the selection of repertoire during these stages is extremely important for their health and development. It is important to realize that "gender dysmorphia," is not a new concept. If you, as a teacher, are unsure of or unfamiliar with the issues that effect transgender singers, here are some pertinent articles that answer the basic questions: Shelagh Davies, "Training the Transgender Singer: Finding the Voice Inside" *National Association of Teachers of Singing*, April 14, 2016, [https://www.nats.org/cgi/page.cgi/\\_article.html/What\\_s\\_New/Training\\_the\\_Transgender\\_Singer\\_Finding\\_the\\_Voice\\_Inside](https://www.nats.org/cgi/page.cgi/_article.html/What_s_New/Training_the_Transgender_Singer_Finding_the_Voice_Inside) (accessed April 11, 2019); Holden Madagame, "Holden Madagame: The trans opera singer who went from mezzo-soprano to tenor," *The Independent*, December 4, 2017, <https://www.independent.co.uk/arts-entertainment/music/features/holden-madagame-glyndebourne-academy-transgender-opera-a8090386.html> (accessed April 11, 2019).

## Introducing the Gay Male Perspective to the *Frauenliebe* Protagonist

Following in Goerne's footsteps is not always easy, especially at the early stages in one's career. He was able to perform *Frauenliebe* because he wanted to, his own personal choice, after having established himself as one of the premiere singers in the world. But for young singers, it may not be as easy to convince teachers, coaches, directors, and benefactors that it is alright to step outside the metaphorical box. Therefore we must, as educators, take it upon ourselves to challenge those conventions whenever possible, thus setting a positive example for young singers who feel particularly confined by repertoire limitations. A large number of LGBTQ+ students might be among those who fall into that category. By and large, the traditional repertory of lieder conforms to a gender-binary, heterosexual perspective, meaning that many gay and lesbian students may have difficulty relating to the song texts usually assigned to their voice part. It might take a little more creativity on the part of the performer to relate to the character when, instead, there may be repertoire more suited to their own personality and emotions. I do not mean that lesbian women should only sing songs that were written for men, and vice-versa for gay men. Rather, they should be given the freedom to explore a variety of song texts that may have been originally written for a singer of a different gender.

It does not take a lot of effort to imagine giving a realistic performance of *Frauenliebe* from my own unique perspective - that of a twenty-first century gay man - without having to make many adjustments to the text. Chamisso's text, though originally intended for a woman in the nineteenth century, is believable to modern audiences through a variety of unique perspectives. In what follows, I will analyze each of the songs

in Schumann's cycle from the gay male perspective according to the following elements: text and experience, musical analysis, and vocal concerns. First and foremost, I will examine how the text may engage this unique perspective, paying particular attention to pronouns and other gendered vocabulary. It is also vital to address the more traditionally gendered situations described by the character, particularly those which men do not normally experience. As with any text, performers often have to imagine alternative situations to be able to empathize with a character. Critics may argue that a man cannot relate to certain parts of this cycle - breastfeeding a baby, as the protagonist describes in *An meinem Herzen, an meiner Brust* (on my heart, on my breast), for example - but such is the case for anyone, even female performers.

Following the discussion of each text will be a brief musical analysis for each song. I will address the role of the piano, plus any harmonic and melodic content that may help inform this unique perspective. It is important to note that the musical analysis may not be entirely limited to the gay male perspective. In fact, my argument is based on the idea that Schumann's music is tailored to the experiences described by the protagonist, regardless of gender or sexuality. In certain instances, I will compare *Frauenliebe's* songs to those in Schumann's traditionally male-gendered cycles to address the false dichotomy of feminine and masculine music. Equally important to my argument is the notion that Schumann's musical setting is both appropriate and accessible for any voice type - male, female, or otherwise - for singers at a certain level in their studies. My discussion of vocal concerns in each song will assume that any technical difficulties will apply to all singers in their own ranges, regardless of gender or sexuality. Though this analysis is focused on a gay male perspective, I speak about the protagonist using gender-neutral pronouns (they, them, theirs) wherever possible.

At the beginning of each song's subsection, I have provided the poetry as it appears in Schumann's cycle alongside an English translation.<sup>119</sup> These contain small text alterations of Chamisso's original poetry by Schumann (to see Chamisso's poetry, as well as notation of Schumann's changes, see Appendix I). In each subsection, I will suggest alternative texts to fit the gay may perspective more accurately (a full listing of these suggestions can be found in Appendix II). All musical examples have been extracted from the Breitkopf score, available in public domain (see Appendix III for a full music score).

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<sup>119</sup> Copyright © Richard Stokes, author of *The Book of Lieder* (London: Faber, 2005), provided courtesy of *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/273> (accessed November 1, 2018).

## Dramatic Integration from the Gay Male Perspective

### No. 1, “*Seit ich ihn gesehen*”

*Seit ich ihn gesehen,  
Glaub' ich blind zu sein;  
Wo ich hin nur blicke,  
Seh' ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.*

Since first seeing him,  
I think I am blind,  
Wherever I look,  
Him only I see;  
As in a waking dream  
His image hovers before me,  
Rising out of deepest darkness  
Ever more brightly.

*Sonst ist licht- und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt' ich mehr,  
Möchte lieber weinen,  
Still im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub' ich blind zu sein.*

All else is dark and pale  
Around me,  
My sisters' games  
I no more long to share,  
I would rather weep  
Quietly in my room;  
Since first seeing him,  
I think I am blind.

This poem is, perhaps, the easiest to deal with from a gay male perspective, since it does not require changing any pronouns for the text to make sense. It is fairly safe to say that most people, regardless of gender or sexuality, have experienced the feeling so eloquently penned by Chamisso here: the slightly nervous, palpating, eager and excited type of love that usually accompanies a budding romance. There is one phrase in particular that does warrant some individual attention, however. “*Nach der Schwestern Spiele...*” (“My sisters’ games...”), at least from the originally intended perspective of a heterosexual woman, implies the protagonist’s desire to disassociate herself from the other young, unmarried women. Her thoughts are no longer occupied by the youthful dalliances of her past, for now she is wholly entranced by this man. From the gay male perspective, however, there are underlying connotations that must be observed, leaving a few options for the singer.

As discussed previously, Germany's larger cities, particularly Berlin, were home to an underground network of gay establishments. An infamous commissioner of the Berlin police, Leopold von Meerscheidt-Hüllessem, even gave tours of the city's homosexual nightspots and escorted visitors to same-sex costume balls. Among his guests was Albert Moll, a psychiatrist who detailed his observances in a study in 1891, saying, "At some bars the patrons appeared in drag, and many adopted female nicknames – most used the nicknames "sister" (*Schwester*) or "aunt" (*Tante*) to refer to friends and lovers."<sup>120</sup> As any modern viewer of *RuPaul's Drag Race* (a popular reality competition television show for drag queens) knows, it is not uncommon for gay men to use these nicknames with each other today. Similarly, most fluent German-speakers are aware of the underlying connotations of the word *Schwester*. Matthias Goerne, the German baritone who recently performed the cycle, even commented that, "everyone sees a gay implication in these words, especially in German," although he does go on to say that this is a silly way of thinking.<sup>121</sup> But in this case, it is not silly to draw on the etymology of this particular word. It would be perfectly acceptable for the gay male protagonist to leave "*Schwestern*" in place, but it would be equally as easy to change the word to "*Brüder*" (brothers). The term "*warme Brüder*" (warm brothers) was used as slang for "gay men" in Germany before the more common term "*Schwuler*." Both options would leave Schumann's original rhythmic values in place.

Musically speaking, Schumann's ingenious dialogue between the pianist and the singer helps the listener to envision the unspoken dialogue between the two lovers during the encounter in question. As with most of Schumann's music, the piano plays a

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<sup>120</sup> Beachy, *Gay Berlin*, 58.

<sup>121</sup> Hewitt, "I understand how to be a woman."



vital role in the telling of the story. In the case of *Frauenliebe und Leben*, some might even go so far as to say that the piano represents the protagonist's lover entirely. While I do believe this to be true at times, part of the reason these songs are so captivating is because of the ever-changing role of the piano.

The piano begins the dialogue with short, staccati murmurs, which the singer then takes over in the second bar (Example 1.1). At first glance, this motive is easily recognizable as the beating of a heart (or hearts). With the eighth-note rest on beat three in the piano part, it seems almost as if the heart skips a beat when the lovers' eyes meet from across the room. Even more important than the actual sound is the sense of energy and continuity through each phrase. Despite the staccati, measure-long slur marks indicate that the brief silences need to drive forward with anticipation. The energy is passed off to the singer in quick exchanges, as if to resemble the feeling of butterflies in one's stomach. With a *ritardando* (delaying), the protagonist is transported into a dream-like state, during which the listener can almost visualize the lover's image floating before them as the singer describes it. As if interrupting the dream, the opening motive returns after each verse, reminding the protagonist and the listener of the glance that caused such emotion to flow.

This song is among the easiest in the cycle to sing because of its concise structure and limited vocal range. The singer spans only one octave of the voice and is not required to negotiate the sometimes challenging upper *passaggio* (passage). There are only a few difficult spots that the majority of singers will struggle with, such as the large intervallic jumps that occur in measures 12 and 28 (Example 1.2). Such large jumps require consistent breath support, attention to registration, and accuracy without sliding between pitches. The other main difficulty in executing this song well is in the *piano*

(soft) dynamic that Schumann included at the beginning. In fact, he only wrote one other dynamic in the entire song that instructs the pianist to play the piano interludes even quieter at *pianissimo* level. Even the most well-trained singers often struggle with maintaining resonance and support with softer dynamics. While it is natural for all singers to get louder as they ascend in pitch (i.e. “*wie im wachen...*” and “*möchte lieber...*”), the singer must not allow the dynamic to encroach upon the meaning of the text. Even if the dynamic increases, as is expected, it is likely that the listener will not notice as long as the emotion comes through in the singer's tone and stage presence. This song serves as a perfect introduction to the cycle by easing the singer - and the listener - into the more dramatic and intense songs to come.

**Example 1.1 - No. 1, mm. 1-3, piano prelude and opening melody**

The musical score for Example 1.1 consists of two staves. The top staff is labeled 'Singstimme' and the bottom staff is labeled 'Pianoforte'. The tempo is marked 'Larghetto' and the time signature is 3/4. The key signature has two flats (B-flat major). The piano part begins with a piano prelude marked 'p'. The vocal line starts with the lyrics 'Seit ich ihn ge - se - hen, glaub' ich'.

**Example 1.2 - No. 1, m. 12, large intervallic leap**

The musical score for Example 1.2 shows a large intervallic leap in the vocal line. The score is in 3/4 time, B-flat major. The lyrics 'tief - stem' are visible. The piano part provides accompaniment for the vocal line.

## No. 2, "Er, der Herrlichste von allen"

*Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.*

He, the most wonderful of all,  
How gentle and loving he is!  
Sweet lips, bright eyes,  
A clear mind and firm resolve.

*So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also er an meinem Himmel,  
Hell und herrlich, hehr und fern.*

Just as there in the deep-blue distance  
That star gleams bright and brilliant,  
So does he shine in my sky,  
Bright and brilliant, distant and sublime.

*Wandle, wandle deine Bahnen;  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein!*

Wander, wander on your way,  
Just to gaze on your radiance,  
Just to gaze on in humility,  
To be but blissful and sad!

*Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich, niedre Magd, nicht kennen,  
Hoher Stern der Herrlichkeit!*

Do not heed my silent prayer,  
Uttered for your happiness alone,  
You shall never know me, lowly maid,  
You noble star of splendor!

*Nur die Würdigste von allen  
Darf beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Viele tausendmal.*

Only the worthiest one of all  
May your choice elate,  
And I shall bless that exalted one  
Many thousands of times.

*Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?*

Then shall I rejoice and weep,  
Blissful, blissful shall I be,  
Even if my heart should break,  
Break, O heart, what does it matter?

This text is perhaps the most targeted by modern feminists as an example of female subservience, and is therefore the subject of much debate amongst scholars. Although it is not a main function of this thesis, it is important to point out the various arguments for or against this text. At first glance, it is easy to see why Ruth Solie and other feminists have dismissed the text on the grounds of upholding egregious and outdated gender roles. The protagonist adores and admires the newfound love interest

to a point that makes many modern listeners uncomfortable. The strongest rebuttal of this argument is from Victoria Hart, who reversed the roles by demonstrating Robert Schumann's own adoration for Clara with a series of quotations from their correspondence that mirror the text of this song rather convincingly:

“...it's difficult to express how ardently I love you and how I adore you, noble girl.”<sup>122</sup>

“You, however, deserve the noblest of husbands and someone nobler than I. I'm not much compared to you, and I thank God for his kindness and for letting me be dear to your heart.”<sup>123</sup>

“I worship you - let me say it - like a higher being.”<sup>124</sup>

Hart asks, “How can one read these letters and criticize and condemn Chamisso's poetry as contrived and artificial, when the very words and images are the same as those passed between the two lovers? How can one point to the words of “*Er, der Herrlichste von allen*” and say that they are self-abasing to the woman, when Robert himself expressed the very same sentiments about Clara?”<sup>125</sup> I am willing to wager, partially due to having experienced similar feelings in my own life, that this feeling of unworthiness is not unique to the cultural setting of this text, nor to the gender relationship that so often inspires such heated debate.

Another compelling argument against the weak and timid protagonist is the music Schumann wrote to portray this particular text. From the opening measure until the last four measures, the piano drives the song forward with steadfast rhythmic intensity and strength, which is also mirrored in the virtuosic vocal line. The singer's first

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<sup>122</sup> Weissweiler, *The Complete Correspondence*, 42.

<sup>123</sup> *Ibid.*, 42.

<sup>124</sup> *Ibid.*, 43.

<sup>125</sup> Hart, *Equals in Love*, 44.

phrase introduces the central motif, that which Elissa Guralnick deems the “Heldenleben” (hero’s life) theme (Example 2.1), to characterize the new love interest: “Er, der Herrlichste von allen” (“He, the most splendid of all men”).<sup>126</sup> It is noteworthy that the protagonist returns to this motif with the text “Höre nicht mein stilles Beten...” (“Hear not my silent prayer...”) despite the fact that the text seems to contrast the heroic nature of the opening statement. This time, however, the courage and strength of the melody seem to apply to the protagonist for bravely putting someone else’s happiness above their own.

Example 2.1 - No. 2, mm. 1-3, beginning of the “Heldenleben” theme

Example 2.2 - No. 2, mm. 5-9, “Heldenleben” theme

<sup>126</sup> Guralnick, “Ah, Clara, I am Not Worthy of Your Love,” 595-596.

The vocal line, displaying “ample strength of character,” is arguably one of the most difficult in the entire cycle. The singer must navigate arpeggios and large intervals almost immediately, with the final phrase of the *Heldenleben* theme (Example 2.2) culminating in an ascending *gruppetto* (turn) that lies directly in the upper *passaggio*. Similar phrases are interspersed throughout the song, leaving little time for the singer to regroup. Many young singers will have difficulty maintaining a stable laryngeal position with such a large leap into the *passaggio* and maneuvering a fast-paced turn, all on the vowel [ɛ]. As is the case with most challenging phrases, the key to success is proper breath management through *appoggio* (support) in combination with the gathering of the vowel to facilitate the integration of head voice. The middle section (beginning with the text “*Nur die Würdigste von allen...*”) is even more difficult because it occurs in a sequence of ascending intervallic jumps leading to the highest pitch in the song (G ♭). Another deceptively tricky phrase is the chromatic descent that happens in measures 36 and 64 (Example 2.3). While the harmonic variation is interesting from a compositional perspective, singers often times have difficulty keeping descending chromatic phrases in tune.

With regard to the gay male perspective, there are a few pronouns and suffixes that need to be changed to match the male gender of the protagonist, plus one line that provokes some rewording: “*Darfst mich, nied're Magd, nicht kennen, hoher Stern der Herrlichkeit*” (“You shall never know me, lowly maid, not know, lofty star of glory!”). *Magd* (maiden) would not make sense for this perspective because the gender of the singer is male and his perspective is first-person. If a male singer were to approach this cycle with an alternative perspective, such as a storyteller (third-person), in which he were describing a woman’s experience but not his own, the text would be suitable as is. In this

case, the best option for the singer might be to find an acceptable masculine equivalent to the word in question, keeping in mind the rhythmic structure laid out by Schumann. Even in English this conversion is problematic because of the cultural connotations of a maiden, traditionally a young, eligible, virgin in search of a husband, to which there is really no male equivalent. The terms that comes to mind are lad, young man, and bachelor, although none of these check all of the boxes. In translating these terms to German, I narrowed the choice down to two imperfect options: replacing “*niedre Magd*” with “*nied'ren Junge*” (lowly youth) and adding an extra syllable into the vocal line (Example 2.4), or replacing it with “*Bub*” (lad/boy), although the latter term implies a certain youth which does not quite meet the adult content of this story. Neither option is perfect, but either will suffice. The gay male protagonist will also need to change the text from “*die Würdigste*” to “*den Würdigsten*” and “*die Hohe*” to “*den Hohen*” to reflect the proper gender.

**Example 2.3 - No. 2, mm. 64, chromatic alterations to melody**

**Example 2.4 - No. 2, mm. 32-34, text and rhythm alterations**

### No. 3, “*Ich kann's nicht fassen, nicht glauben*”

*Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt er doch unter allen  
Mich Arme erhöht und beglückt?*

I cannot grasp it, believe it,  
A dream has beguiled me;  
How, from all, could he  
Have exalted and favored poor me?

*Mir war's, er habe gesprochen:  
„Ich bin auf ewig dein“—  
Mir war's—ich träume noch immer,  
Es kann ja nimmer so sein.*

He said, I thought,  
'I am yours forever',  
I was, I thought, still dreaming,  
After all, it can never be.

*O lass im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligen Tod mich schlürfen  
In Tränen unendlicher Lust.*

O let me, dreaming, die,  
Cradled on his breast;  
Let me savor blissful death  
In tears of endless joy.

Despite the protagonist's selfless plea in the previous song, it would appear that the love interest was unswayed and has since proposed marriage. At least, this is how many scholars have interpreted the poem. There is the alternate possibility that the couple has openly declared their love for one another without an official proposal. It is my opinion that the proposal has taken place, at least privately. Reading the text by itself, it might seem like the overtly excited reaction that one might expect given the situation. Yet Schumann, in an unexpected twist, introduced this text in a minor key with recitative-like vocal lines. Compared with Carl Loewe's setting of the same text, which has an almost-Mozartian twinkle, Schumann's song is shrouded in passionate anxiety. One need not look very far into Robert and Clara's own courting experience to find an explanation for this mysterious setting. It is well-known that Clara's father, Friedrich Wieck, so vehemently opposed their union that it resulted in a three-year-long court battle. Even such an embittered courtship was not enough to dissuade Robert from pursuing Clara, and the court eventually sided with him, allowing the couple to marry at



last. Although the couple was eventually given their shot at happiness, it could not have been easy for either of them. While the uncertainty of their situation lasted years, Schumann's protagonist endures only a fraction of that.

The protagonist is in a state of shock from the start of the song, as if expecting the lover to choose another more worthy person. The driving, steadfast pulse of the previous song suddenly becomes a nervous, throbbing of staccati chords in the piano while the singer stutters in disbelief. Then, accompanied by a series of unexpected harmonic progressions in the piano, the protagonist begins to speak more passionately. With a tempo marking of *Etwas langsamer* (a bit slower) and an appropriate ritardando on the text, "*Ich bin auf ewig dein*" ("I am yours forever"), the protagonist sinks back into the safety and security of dreamland, where the anxiety temporarily melts away. For a moment, the reality of the engagement is actually less exciting than the inner workings of the protagonist's mind, where for so long they have been forced to imagine the scenario, never actually realizing that it had the potential to become reality. I have no doubt that there were moments during that three-year period when Robert and Clara were unsure their deepest desires would ever be realized.

Such a long period of wait can certainly inspire passionate desire between two people so infatuated with one another. Although it would have been strictly frowned upon given the moral standards of the day, it seems likely that Robert and Clara partook in premarital sex:

"It seems unlikely that Clara was a virgin when she got married. In spite of Wieck's tyrannical control, she and Robert had occasionally managed to find ways of being alone, and eight days before the wedding they probably slept together in

Weimar... Clara was giving concerts there. Robert showed up in her hotel room unannounced, and they returned to Leipzig together three days later.”<sup>127</sup>

In the case of Robert, whom we now know to be hyper-sexual, this was most definitely true. His journals are filled with explicit tales of sexual desire and escapades prior to his engagement to Clara. He was also previously engaged to a woman, and there is reason to believe he consummated that relationship before a wedding could take place.<sup>128</sup>

It is no wonder that he was able to charge the third verse with such passionate music. By setting the verse to the opening melody, this time a minor third higher, Schumann heightened the dramatic effect of this text. The intervallic leaps are higher for the singer and the staccati chords of the piano obtain a brighter quality in the new key area. Victoria Hart best describes what happens next (Example 3.1):

“Once again there is the hallmark tension-release effect, this time driven by the rapid and strong harmonic movement, suddenly stopping at the highpoint of the phrase and the words ‘blessed death,’ (think here *la petite mort*) followed by three measures of rhythmic and harmonic unwinding, which Schumann makes crystal clear with his tempo markings of *adagio* and *ritardando*. One does not need to be Sigmund Freud to understand his meaning.”<sup>129</sup>

**Example 3.1 - No. 3, mm. 43-51, “*la petite mort*”**

The image shows a musical score for a vocal piece. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo markings are "Adagio." and "a tempo". The lyrics are: "Brust, den se - ligsten Tod mich schlürfen in Thränen un - end - li - cher Lust." The piano accompaniment consists of staccati chords and a bass line with some melodic movement.

<sup>127</sup> Lorenz Ostwald, “Loewe’s Neueste Balladen un Lieder,” in *Neue Zeitschrift für Musik*, November 3, 1837, no. 36, trans. Victoria Hart (Scarsdale, NY: A. Schauf, 1963), 7-8, quoted in Hart, *Equals in Love*, 13.

<sup>128</sup> Hart, *Equals in Love*, 36-38.

<sup>129</sup> Hart, *Equals in Love*, 55-56.

With regard to the gay male perspective, the only suffix that requires changing is “*Arme*” (m. 13 and m. 65) to “*Armen*.” The primary vocal concerns are slightly different than the previous two songs, given the recitative-like theme. In this type of singing, the tendency for young singers will be to sacrifice resonance for clarity of text, or vice versa. It is possible to achieve both simultaneously by keeping the throat open for resonance and disengaging the jaw by forming consonants with the proper articulators (lips, tongue, teeth). As in other songs in this cycle, there are many ascending intervallic leaps (usually a fourth or larger) that make it difficult to sing. Instead of over-pressurizing the breath, which is how many singers approach high notes, true *appoggio* is the solution.

#### No. 4, "Du Ring an meinem Finger"

*Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.*

You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.

*Ich hatt' ihn ausgeträumet,  
Der Kindheit friedlichen schönen Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.*

I had finished dreaming  
Childhood's peaceful, beautiful dream,  
I found myself alone, forlorn  
In boundless desolation.

*Du Ring an meinem Finger  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.*

You ring on my finger,  
You first taught me,  
Opened my eyes  
To life's deep eternal worth.

*Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.*

I want to serve him, live for him,  
Belong to him wholly,  
Yield to him and find  
Myself transfigured in his light.

*Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.*

You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.

Chamisso's poem is in rondo form, which may have been an indication to Schumann that the musical should follow suit. Stanzas one, three, and five all center around the ring, the first and last sharing an identical text, while stanzas two and four deal with the past and future, respectively. Schumann expertly devised a melody (Example 4.1) that "begins with a simple string of notes that tenderly encircle the tonic E-flat as the ring encloses the protagonist's finger," and returns thematically throughout the song.<sup>130</sup> The top line of the piano doubles the vocal line, strengthening the sense of unity between newly engaged couple.

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<sup>130</sup> Hallmark, *Frauenliebe und Leben*, 204.

Example 4.1 - No. 4, mm. 1-2, primary melody

Innig. *p*

Du Ring an mei - nem Fin - - ger, mein

Example 4.2 - No. 4, mm. 9-12, secondary melody

in. Ich hatt' ihn aus - ge - träu - met, der Kind - heit fried - lich schö - nen Traum, ich

Example 4.3 - No. 4, mm.13-16, inversion of secondary melody

fand allein mich, ver - lo - ren im ö - den, un - end - li - chen Raum.

With the introduction of a secondary melody (Example 4.2), the protagonist reflects upon childhood dreams. The melody is inverted (Example 4.3), and the protagonist embraces the reality of the situation, which once seemed like a distant dream. Instead of becoming completely immersed in the fantasy as in previous songs, they are reminded by the fiancé - and the return of the opening melody - of “life’s infinite, profound value” (“*des Lebens unendlichen, tiefen Wert*”). Then, with the marking *Nach und nach rascher* (more and more quickly), the protagonist embraces the impending future with excitement, confidence, and anticipation. In the piano, there is a return to the rhythmic material from the second song during this section, reinforcing the steadfast desire to live selflessly. The vocal line ascends in a series of large leaps and chromatic alterations, culminating in a *forte* climax on the word “*ganz*” (wholly/entirely). After arriving at the high point, the voice descends into four measures of release before returning one final time to the opening theme. Once again, the music embodies Schumann’s overtly sexual personality.

In his setting of the fourth stanza, Schumann made a conscious decision to adjust the original text to enhance the passion and desire of the protagonist to commit to another person so entirely. Instead of using Chamisso’s original text, which reads, “*Ich werd’ ihm dienen...*” (“I shall serve him”), Schumann modified the verb to read, “*Ich will ihm dienen...*” (“I want to serve him”). Victoria Hart points out that it would not make sense for Schumann to change the verb for a purely aesthetic reason, as the two words sound so similar. Therefore, the reason must be in the underlying connotations between the two verbs “*werden*” (a simple auxiliary meaning “to will”) and “*wollen*” (“to want,” which implies desire or intention). However small the change may seem to a non-German speaker, its implications are huge in terms of motive for the protagonist: “The

narrator's desire to serve, live for, and belong to [their] fiancé refers to [their] hunger for spiritual and sexual connection with him rather than, say, [their] desire to make his dinner or iron his shirts."<sup>131</sup> To want someone "entirely" means body, mind, and soul. Given the musical context and Schumann's choice of verb, this stanza conveys more passion and longing than it does subservience to the patriarchy. As Hallmark states that the fourth stanza, "which many read as one of the most *sexist* passages in the cycle, may also be one of the most *sexual*."<sup>132</sup>

It is noteworthy that the vocal line sits slightly lower in this song, encouraging the use of chest voice from the singer. This warmer, more sultry tone suits the image of the protagonist kissing the ring, then pressing it to their heart, where the sympathetic vibrations resonate when using this particular vocal register. From a vocal perspective, the lower *passaggio* can be just as difficult to negotiate as the upper. To achieve a proper proportion of chest and head voice (mixed voice), the singer must actively support and sing into their resonance. In many young singers, the tendency will be to bring the chest voice too high or the head voice too low, but a proper balance is the key to singing through the lower *passaggio* where the opening melody lies. Breathing is another challenge in this song because there are no interludes between lines or stanzas. It is the singer's responsibility to select a tempo that allows them the freedom to make interesting musical choices, enunciate the text, and allow time to breathe in the appropriate places. In songs with small interludes (with at least a measure of rest between phrases) the singer has the opportunity to reset the vocal mechanism and focus on proper technique. But in this song, the singer is required to move directly into

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<sup>131</sup> Hart, *Equals in Love*, 56-57.

<sup>132</sup> Hallmark, *Frauenliebe und Leben*, 200.

the next phrase with only a small space for breath and, therefore, laryngeal stabilization. This is especially important before phrases that build to a climax, as in the fourth stanza.

There are no text alterations necessary to fit the gay male perspective.



## No. 5, "Helft mir, ihr Schwestern"

*Helft mir, ihr Schwestern,  
Freundlich mich schmücken,  
Dient der Glücklichen heute mir,  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.*

Help me, my sisters,  
With my bridal attire,  
Serve me today in my joy,  
Busily wind  
About my brow  
The wreath of blossoming myrtle.

*Als ich befriedigt,  
Freudigen Herzens,  
Sonst dem Geliebten im Arme lag,  
Immer noch rief er,  
Sehnsucht im Herzen,  
Ungeduldig den heutigen Tag.*

When with contentment  
And joy in my heart  
I lay in my beloved's arms,  
He still called,  
With longing heart,  
Impatiently for this day.

*Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine törichte Bangigkeit,  
Dass ich mit klarem  
Aug ihn empfangen,  
Ihn, die Quelle der Freudigkeit.*

Help me, my sisters,  
Help me banish  
A foolish fearfulness;  
So that I with bright eyes  
May receive him,  
He, the source of all my joy.

*Bist, mein Geliebter,  
Du mir erschienen,  
Gibst du mir, Sonne, deinen Schein?  
Lass mich in Andacht,  
Lass mich in Demut,  
Lass mich verneigen dem Herren mein.*

Have you, my love,  
Really entered my life,  
Do you, sun, give me your glow?  
Let me in reverence,  
Let me in humility  
Let me bow before my gentleman.

*Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringet ihm knospende Rosen dar,  
Aber euch, Schwestern,  
Grüss ich mit Wehmut,  
Freudig scheidend aus eurer Schar.*

Scatter flowers, sisters,  
Scatter flowers before him,  
Bring him budding roses.  
But you, sisters,  
I greet with sadness,  
As I joyfully take leave of you.

It is at this point in the cycle that one must be slightly more imaginative with the text in order to fit the gay male perspective, given the increasing number of gendered nouns and pronouns in a story of life events that are traditionally reserved for women. It is important to keep an open mind to alternative backstories and remember that even

some women would not be able to relate to this text in its entirety. For example, the first stanza refers to the bridesmaids braiding a traditional myrtle wreath around the bride's head, but there are plenty of famous female performers of this cycle that likely did not partake in the same ritual, and some who never married at all. Rather than honing in on every detail as being realistic, performers and listeners need to find common ground on the sentiments behind the text and storyline. For example, the celebratory, energetic style of this song is fitting to the occasion of marriage, particularly in light of the 2015 landmark decision by the Supreme Court of the United States of America to legalize gay marriage. The decision, while neither the first nor last on the world stage, was a critical step towards equality for LGBTQ+ people, who have long been denied the legal right to declare their love.

There are a few words that the gay male performer can choose to alter in the poem, but only one instance of an article that requires changing. There is an option to alter the word "*Schwestern*" in m. 3 (and like places) to "**Brüder**" (see section on "*Seit ich ihn gesehen*" for a full discussion). Of course, the performer could also leave the original text in place and adjust their interpretation accordingly. Perhaps the performer imagines being aided by their real, biological sisters on the wedding day. Or, by contrast, the performer could have ties to the drag community and would prefer to refer to his friends as "sisters." If the performer feels more akin to the masculine alternative "*Brüder*," it will not cause any problems with text alignment in the music.

In the fifth measure, "*der Glücklichen*" will need to be changed to "**dem Glücklichen**." The only other phrase one might consider adjusting is found in the fourth stanza: "*Lass mich verneigen dem Herren mein*" ("Let me bow before my master/lord"). There is an unmistakable power dynamic in the term "*Herren*" (master/lord) that some,

including myself, may feel uneasy about. Personally, I feel that a healthy relationship is founded in equality, so I might choose to replace it with the word “**Gatten**” (husband). I would choose to interpret the bowing as a sign of respect and trust, expecting the same in return from my partner.

The poem tells us very little about the protagonist’s surroundings, but Schumann’s music is quite descriptive. While there is no mention of church bells in the poem, Schumann wrote two introductory bars of bell-like arpeggios with the marking *Immer mid Pedal* (always with pedal), which continue to strike as the singer begins. The pedal marking is a brilliant addition to the clanging of the individual bells, giving the effect of a church, in which the sound resonates continuously. The ringing of bells would likely have been an integral part of Schumann’s own wedding experience, just as they would become for the protagonist.<sup>133</sup>

**Example 5.1 - No. 5, mm. 16-18, highest pitch in the cycle**

The image shows a musical score for a vocal piece. The top staff is the vocal line in G major, with lyrics: "Sehnsucht im Her-zen, un - ge.dul - dig den heu - ti-gen Tag. |". The bottom two staves are the piano accompaniment, featuring a prominent arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has one flat (F major or D minor), and the time signature is 4/4.

The sexual tension between the lovers continues to build during this song, potentially even reaching an overarching climax in the second stanza (Example 5.1). It may not mean much to a modern audience that the protagonist recalls lying in the arms

<sup>133</sup> Muxfeldt, “*Frauenliebe und Leben* Now and Then,” 42-44.

of the lover, but it would have incited a bit of shock during the nineteenth century. Hallmark remarks, “One imagines this may suggest a secret intimacy, since conventionally young women were permitted to be in the company of men only when chaperoned and then to engage only in conversation or social pastimes, like dancing.”<sup>134</sup> Schumann, knowing all too well the intensity of sexual tension during courting, sent the voice soaring yet again, this time reaching the cycle’s highest pitch, as the protagonist recalls the husband’s “impatience” for the wedding day.

During the fourth verse, Schumann penned another series of ascending leaps atop the throbbing rhythmic theme from song two (Example 5.2). The vocal line is “unsuitably energetic,” especially given the subservient connotations of the original text.<sup>135</sup> The protagonist’s self-confidence is at an all-time high, grounded in the steady walking bass line. Following the vow-like proclamation of the fourth stanza, the piano returns to the opening bell theme, this time at a *piano* dynamic, signifying the start of the official ceremony inside the church. The protagonist instructs the group of *Schwestern/ Brüder* to scatter the flowers, whispers to them a bittersweet parting greeting, then departs down the aisle. At precisely that moment, the wedding march begins in the piano, dissipating and descending for the last seven bars (Example 5.3). In his musical interpretation of the poem, Schumann beautifully captured the “emotional turmoil” of the protagonist with a series of thematic shifts and interruptions.<sup>136</sup>

Schumann penned the vocal line in such a way that magnified the protagonist’s nervous excitement. We have observed the use of large intervallic leaps in previous

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<sup>134</sup> Hallmark, *Frauenliebe und Leben*, 207-208.

<sup>135</sup> Guralnick, “Ah, Clara, I am Not Worthy of Your Love,” 598.

<sup>136</sup> Hallmark, *Frauenliebe und Leben*, 211.

songs, particularly at moments when the protagonist is spilling over with emotion (“*Nur den Würdigsten von allen...*” from song two, “*den seligen Tod mich schlürfen*” from song three, and “*Ich will ihm dienen...*” from song 4). But in the fifth song, the thematic material makes great use of a major sixth, returning every few bars throughout the entire song. In the more proclamatory section (Example 5.2), beginning with “*Bist, mein Geliebter*” (“You, my beloved”), the singer must negotiate a series of ascending leaps in almost every bar until the climax of “*Gatten mein*” (“my husband”). The fast-paced nature and rising tessitura of this passage make it one of the most difficult to sing in the repertoire from this period. Singers should anticipate the many vocal challenges in this song by pacing themselves in previous songs and taking full advantage of any low-lying passages.

Example 5.2 - No. 5, mm. 27-34, ascending leap sequence (without proposed text changes)

Bist, mein Gelieb - ter, du mir erschie - nen, giebst du mir, Son - ne, dei - nen Schein?

lass mich in An - dacht, lass mich in De - muth, lass mich vernei - gen dem Her - ren mein.

Example 5.3 - No. 5, mm. 46-52, wedding march postlude

*ritard.*  
eu - rer Schaar.  
*ritard.*

*p*  
*dim.*

## No. 6, "Süsser Freund"

*Süsser Freund, du blickest  
Mich verwundert an,  
Kannst es nicht begreifen,  
Wie ich weinen kann;  
Lass der feuchten Perlen  
Ungewohnte Zier  
Freudig hell erzittern  
In dem Auge mir!*

*Wie so bang mein Busen,  
Wie so wonnevoll!  
Wüsst ich nur mit Worten,  
Wie ich's sagen soll;  
Komm und birg dein Antlitz  
Hier an meiner Brust,  
Will in's Ohr dir flüstern  
Alle meine Lust.*

*Weisst du nun die Tränen,  
Die ich weinen kann,  
Sollst du nicht sie sehen,  
Du geliebter Mann?  
Bleib an meinem Herzen,  
Fühle dessen Schlag,  
Dass ich fest und fester  
Nur dich drücken mag.*

*Hier an meinem Bette  
Hat die Wiege Raum,  
Wo sie still verberge  
Meinen holden Traum;  
Kommen wird der Morgen,  
Wo der Traum erwacht,  
Und daraus dein Bildnis  
Mir entgegen lacht.*

Sweet friend, you look  
At me in wonder,  
You cannot understand  
How I can weep;  
Let the unfamiliar beauty  
Of these moist pearls  
Tremble joyfully bright  
In my eyes!

How anxious my heart is,  
How full of bliss!  
If only I knew  
How to say it in words;  
Come and hide your face  
Here against my breast,  
For me to whisper you  
All my joy.

Do you now understand the tears  
That I can weep,  
Should you not see them,  
Beloved husband?  
Stay by my heart,  
Feel how it beats,  
That I may press you  
Closer and closer.

Here by my bed  
There is room for the cradle,  
Silently hiding  
My blissful dream;  
The morning shall come  
When the dream awakens,  
And your likeness  
Laughs up at me.

“From a poem that Chamisso’s detractors regard as grotesquely sentimental, Schumann created, however improbably, a delicate portrait of marital life between

intelligent partners who are mutually respectful.”<sup>137</sup> Much to the distaste of modern audiences, as Gurlanick remarked, this poem gives insight to arguably one of the most private moments of any couple’s marriage: the revelation of an impending child. It is almost as if the listener has been given a private invitation to witness that which would otherwise be off-limits. Hart’s interpretation of the setting seems most fitting to Schumann’s music:

“*Süsser Freund* is usually performed in the most treacly and cloying manner. Traditional interpretation has taken Schumann’s directions of “slowly, with inner expression” to mean rapt and chaste awe of the man, as if the woman was nothing more than an inseminated pod, grateful to the man who, planting his seed within her, has rendered her fertile, and therefore, finally, significant. Context is everything, however, and if one imagines instead of two people talking across the dinner table, or seated in the settee in the parlor, the young couple in bed before going to sleep. It is dark, quiet. They are face to face, [speaking in] a murmur. Imagine the utmost intimacy between two people... Imagine the intimate embrace of two people who are experiencing the miracle of new life, the fruit of their erotic and spiritual union.”<sup>138</sup>

It just so happens that this moment, special as it is, takes on a variety of new forms in the twenty-first century. A traditional pregnancy between a man and a woman is no longer the only way for a couple to experience children. For heterosexual couples who are unable to biologically reproduce, LGBTQ+ couples, and individuals who have decided to become parents, there is adoption. In the United States alone, over 135,000 children are adopted every year, and it is estimated that 19% of same-sex couples have at least one adopted child.<sup>139</sup> Alternately, many same-sex couples opt for in-vitro fertilization or some form of traditional or gestational surrogacy. While this option can

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<sup>137</sup> Guralnick, “Ah, Clara, I am Not Worthy of Your Love,” 600.

<sup>138</sup> Hart, *Equals in Love*, 57.

<sup>139</sup> Asher Fogle, “Surprising Facts You May Not Know About Adoption,” *Good Housekeeping*, December 8, 2015, <https://www.goodhousekeeping.com/life/parenting/a35860/adoption-statistics/> (accessed December 29, 2018).



be quite expensive, the offspring will be biologically related to at least one of the parents, unless a donor is used. Although I have not personally been through any of the above procedures, it is easy to imagine the emotions of the protagonist being associated with any of them. A couple that has been selected by an adoption agency to receive a child might share a similar tender moment; or a lesbian couple that confirmed their pregnancy after in-vitro fertilization. The options for becoming a parent today are far greater than in the nineteenth century. Couples who are lucky enough to be familiar with any these circumstances will be able to relate to the protagonist.

That being said, it is important to remember that it is not necessary for a performer to have experienced everything that the character has experienced in their own life. Plenty of female performers of this cycle never bore children, and their interpretations of this character were no less believable. Or, perhaps, this portion of a performer's life is still to come, as will be the case in my performance of the cycle from the gay male perspective. I have not experienced parenthood, but this text provides me with a beautiful picture of what that experience might be like, if I ever decide to become a parent.

Returning to Schumann's music, we find the couple lying in bed, just as Hart described earlier. This is confirmed in the fourth stanza of the poem: "*Hier an meinem Bette hat die Wiege Raum*" ("Here, near my bed, the cradle has room"). The vocal line is recitative-like, with only block chords in the piano, suggesting that the husband is lying still, listening intently as the protagonist begins to confide their secret. Suspended harmonies in the accompaniment, combined with the appoggiaturas of the vocal line ("*mich verwundert an*"/"look at me in wonder") build suspense as the protagonist moves in closer to whisper in the husband's ear. In mm. 22-24 (Example 6.1), Schumann gives the

piano its first solo interlude of the song. Guralnick suggests that since the solo takes place while the protagonist is whispering, it must “therefore embody what the husband is hearing – and feeling...” as he is enlightened.<sup>140</sup> Notably, Schumann omits the following stanza of poetry here, likely because it did not suit the intimate interaction between his lovers:

<i>Hab' ob manchen Zeichen</i>	About certain signs I have
<i>Mutter schon gefragt,</i>	Already asked mother,
<i>Hat die gute Mutter</i>	And my good mother
<i>Alles mir gesagt.</i>	Told me everything,
<i>Hat mich unterweisen,</i>	She explained to me
<i>Wie, nach allem Schein,</i>	How, according to all indications,
<i>Bald für eine Wiege</i>	Soon we'll have to
<i>Muss gesorget sein.</i>	Provide a cradle.

By omitting this portion of the poem, Schumann unknowingly aided in the plausibility of the protagonist being portrayed by a man. The missing verse implies that the protagonist is exhibiting signs of pregnancy, and is therefore a woman. And while I would still make the argument that men should not avoid singing this repertoire, even if the omitted stanza were to be included, the reality of its absence makes a far stronger case for performers of any gender to perform this cycle.

Upon revealing the secret, the “throbbing” motif (from songs two, four, and five) returns to the right hand of the piano as anxious excitement overtakes the happy couple. The voice converses with the left hand of the piano in a series of back-and-forth phrases, reassuring and comforting one another in an uncertain situation. The husband’s anxiety morphs into an audible response at *Lebhafter* (livelier), when the right hand sings a melody reminiscent of Beethoven’s famed song cycle, *An die ferne Geliebte* (To the Distant Beloved). The protagonist joins in again with the husband pressed tightly to

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<sup>140</sup> Guralnick, “Ah, Clara, I am Not Worthy of Your Love,” 599.

their chest, listening to each heartbeat. The couple pulls together tighter and tighter into another climax (Figure 6.2), confirming the earlier suggestion that this throbbing is indeed a sexual metaphor.<sup>141</sup> The transition back to the opening theme was originally marked with a *ritard.*, but Schumann eliminated this marking in later editions, suggesting that performers of the cycle should resist the temptation to do so. Schumann effectively accomplished this slowing by halting the constant eighth note pulse with the appearance of half notes in m. 43. In the final line, the protagonist finally addresses the issue of the child directly, calling attention to its resemblance to the husband (“*dein Bildnis!*”/“your image!”), despite it being only a fantasy. Schumann added a single repetition of the text using a motif from the postlude of song two, connecting the image of “*Er, der Herrlichste von allen*” (“He, the most glorious of them all”) with that of their future child.

**Example 6.1 - No. 6, mm. 22-26, piano interlude**

The image shows a musical score for a piano interlude. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are "Weisst du nun die Thränen,". The piano accompaniment features a constant eighth-note pulse in the right hand and a more complex rhythmic pattern in the left hand. A tempo marking "Al. \*" is visible at the bottom left.

**Example 6.2 - No. 6, mm. 41-44, musical climax**

The image shows a musical score for a musical climax. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are "mag, fest und fe-ster!". The piano accompaniment features a constant eighth-note pulse in the right hand and a more complex rhythmic pattern in the left hand. A dynamic marking "dim." is visible in the piano part.

<sup>141</sup> Hallmark, *Frauenliebe und Leben*, 216.

Because of the last line, it makes the most sense that the gay male protagonist and his husband are using a surrogate to have their children. Then, if the husband were the father, the child would most likely still share a resemblance, just as the one from Chamisso's poem. Using this backstory, the singer must change the text from "*mein Busen*" (my bosom) to "***meiner Brust***" (my breast) because the former refers specifically to the female bosom. This alteration preserves the proper number of syllables, but the stress of the language no longer fits Schumann's intended rhythm. Since the piano is playing blocked chords, I would suggest altering the rhythm as follows:

**Example 6.3 - No. 6, mm. 12-14, text alterations**



The image shows a musical score for a vocal line in 4/4 time, key of D major. The melody consists of the following notes: a quarter rest, a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter rest. The lyrics are: "Wie so bang, mei - ner Brust, wie so Won - ne - voll!". The text alterations are indicated by the bolded "meiner Brust" in the original text.

### No. 7, “An meinem Herzen, an meiner Brust”

*An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!*

On my heart, at my breast,  
You my delight, my joy!

*Das Glück ist die Liebe, die Lieb ist das  
Glück,  
Ich hab's gesagt und nehm's nicht zurück.*

Happiness is love, love is happiness,  
I've always said and say so still.

*Hab überschwenglich mich geschätzt,  
Bin überglücklich aber jetzt.*

I thought myself rapturous,  
But now am delirious with joy.

*Nur die da säugt, nur die da liebt  
Das Kind, dem sie die Nahrung gibt;*

Only she who suckles, only she who loves  
The child that she nourishes;

*Nur eine Mutter weiss allein,  
Was lieben heisst und glücklich sein.*

Only a mother knows  
What it means to love and be happy.

*O, wie bedaur' ich doch den Mann,  
Der Mutterglück nicht fühlen kann!*

Ah, how I pity the man  
Who cannot feel a mother's bliss!

*Du lieber, lieber Engel, Du  
Du schauest mich an und lächelst dazu!*

You dear, dear angel, you,  
You look at me and you smile!

*An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!*

On my heart, at my breast,  
You my delight, my joy!

In the original poem, the protagonist feels the great joy of motherhood for the first time. This is not only problematic for the gay male perspective because all of the pronouns are female-gendered, but also because Chamisso chose to juxtapose motherhood with fatherhood, or women with men. For the first time in this cycle, I have chosen to rework a few stanzas of the original text in order to fit this perspective while still remaining true to the intent of the protagonist and Schumann's music. Instead of changing all of the feminine pronouns to the masculine – and *Mutter* (mother) to *Vater* (father) – I decided to approach the text from a gender-neutral perspective. Instead of pitying men for never being able to fully experience the miracle of childbirth, the

protagonist pities anyone who has never been able to experience parenthood. Only stanzas four, five, and six required alterations, which are detailed below in bold:

Nur **wer** da säugt, nur **wer** da liebt  
Das Kind, dem **man** die Nahrung gibt;

Only one who suckles, only one who loves  
The child that one nourishes;

Nur **die Eltern wissen** allein,  
Was lieben heisst und glücklich sein.

Only parents know  
What it means to love and be happy.

O, wie **bedaur'** ich **jemanden**,  
Der **Elternglück** nicht fühlen kann!

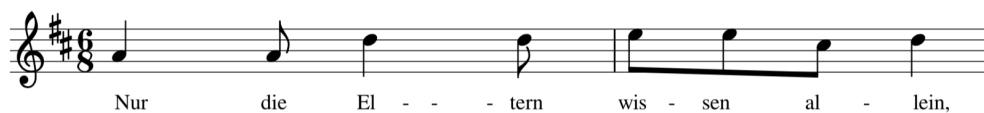
Ah, how I pity anyone  
Who cannot feel parental bliss!

Everyone knows that men cannot suckle a newborn from their own breast, which will no doubt be a point of contention with literalists. However, anyone can feed a newborn baby from a bottle, which is not only required for same-sex male couples, but also for many women whose children refuse to latch onto the breast properly. Some mothers even prefer to bottle feed for a variety of reasons, including pain and discomfort from breastfeeding. Regardless, it is easy to picture anyone in this situation, cradling a baby against their chest as it feeds. Changing the text to be gender-neutral allows the performer to make more specific character choices and fights the stereotype that only women can properly feed their infants.

Many people still insist that bearing and raising children should be a right reserved for heterosexual couples, an argument based largely on religious beliefs (see section on the moral purity movement). But, recent studies have found that children being raised in same-sex households are more tolerant, open-minded, and less stymied by gender stereotypes than their heterosexual counterparts. Abbie Goldberg, a psychologist at Clark University in Massachusetts specializing in gay and lesbian

parenting, said that gay parents “tend to be more motivated, more committed than heterosexual couples on average, because they chose to be parents” (compare that with the nearly 50% accidental pregnancy rate among heterosexuals).<sup>142</sup> While the purpose of this thesis is not to validate same-sex parenting, it is important to accept, acknowledge, and support everyone raising children. And for the protagonist in this story, who in my case is a gay male, being able to start a family one day is extremely important.

### Example 7.1 - No. 7, mm. 18-19, text and rhythm alterations



For the most part, it is possible to perform the song with the proposed text alterations without affecting Schumann’s original rhythmic or melodic notation, but there is one spot that requires attention. In measures 18-19, the rhythms will need to be adjusted (Example 7.1), so that the natural stresses of the language are reflected on the strong beats of the music. And while the rhythms and pitches in mm. 22-23 (“*O wie bedaur’ ich...*”/“*Oh, how I pity...*”) will work with the proposed text changes, note that I opted to sacrifice Chamisso’s rhyme scheme for a more gender-neutral text. Of course, others are welcome to experiment with alternative texts in hopes of finding a rhyme! In all other instances, the original pitches and rhythms will suffice for the text alterations.

Schumann’s interpretation of this text differed quite drastically from contemporaries who also set these poems to music. Franz Kugler (1830) and Carl Loewe

<sup>142</sup> Stephanie Pappas, “Why Gay Parents May Be the Best Parents,” *Life Science*, January 15, 2012, <https://www.livescience.com/17913-advantages-gay-parents.html> (accessed December 31, 2018).

(1836) chose lullaby-like settings that fit the image of rocking the baby to sleep, a more traditional approach. The blissful, joyous mood of the protagonist is immediately apparent in Schumann's music. After only two short dominant chords, the singer launches into a fast-paced declaration that gets progressively more energetic as the song goes on. The pianist matches the singer's energy with frantic arpeggios, signaling that the excitement is echoed in the husband. The voice descends with a slight *ritardando* midway through the song before the tempo increases with a *Schneller* (quicker) marking in the following bar. Following an abrupt high note in the vocal line, the pianist reverts to blocked chords as the singer increases the pace yet again, this time with two tempo markings: *Noch schneller* (Even quicker) for the voice and *Presto* (quickly) for the piano. In a final outburst of energy, the protagonist repeats to the child, "An meinem Herzen, an meiner Brust, du meine Wonne, du meine Lust!" ("On my heart, on my breast, you are my delight, you are my joy!").

There seem to be mixed feelings as to the effectiveness of this setting. Victoria Hart claimed that "*An meinem Herzen* is in every way the weakest song in the cycle," citing Schumann's erotic obsession with the married couple as the reason for his blatant oversight of the nuances in the text. Hart sarcastically remarked, "Clearly Schumann had not yet had much experience with babies when he wrote this, otherwise he would have never given the narrator that much energy." Rufus Hallmark, while he does agree that the words of the protagonist are only a verbal shadow to the overarching *mood* of the song, thought it to be quite effective, stating, "Schumann's song pays attention to the *meaning* of the words... [It] delves within the character, portraying an individual [person's] fervently happy experience of [their] first baby."<sup>143</sup> However one interprets this setting,

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<sup>143</sup> Hallmark, *Frauenliebe und Leben*, 220.



there is no denying the shift in the protagonist's affections. Up until this point, the husband has been the central focus of every song.

Vocally, this song is challenging because the melody sits in the upper part of the voice for almost the entire time. Many singers will struggle with maintaining a low laryngeal position, particularly as the song begins to leap higher into the *passaggio* near the end. Additionally, the quick tempi make it difficult for the singer to enunciate clearly while keeping the resonators open.

## No. 8, “Nun hast du mir den ersten Schmerz getan” and Postlude

<i>Nun hast du mir den ersten Schmerz getan, Der aber traf. Du schläfst, du harter, unbarmherz'ger Mann, Den Todesschlaf.</i>	Now you have caused me my first pain, But it struck hard. You sleep, you harsh and pitiless man, The sleep of death.
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<i>Es blicket die Verlassne vor sich hin, Die Welt ist leer. Geliebet hab ich und gelebt, ich bin Nicht lebend mehr.</i>	The deserted one stares ahead, The world is void. I have loved and I have lived, And now my life is done.
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<i>Ich zieh mich in mein Innres still zurück, Der Schleier fällt, Da hab ich dich und mein verlornes Glück, Du meine Welt!</i>	Silently I withdraw into myself, The veil falls, There I have you and my lost happiness, You, my world!
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In one of the more brilliant transitions in the lieder repertoire from this period, Schumann opens this final song with an empty-sounding D minor chord, over which the protagonist laments in a recitative-like drone. The severe change in atmosphere has a tangible effect on the listener, who has grown accustomed to the jovial sentiments found in the preceding songs. As the protagonist retreats behind a veil of grief and solitude, Schumann's piano postlude hearkens back to the opening song, tugging on heartstrings and memories of a time gone by, of love and happiness lost. It is no wonder that this song has been the source of much speculation. By choosing to omit Chamisso's final poem (see Appendix I), in which the protagonist is revealed to have aged, telling this story to a granddaughter on her wedding day, Schumann kept the story in the present, opening up any number of plausible storylines.

The first real insight into what has transpired is found in the word “*Todesschlaf*” (“sleep of death”), indicating the death of the husband. Reflected in the spacious, lingering chords is the protagonist's sense of abandonment in a world that is otherwise empty. The chords seem to wound the protagonist each time they strike. And

with the introduction of the second stanza of text, the quality of the chords devolves to a point where all sense of tonality is lost. As the vocal line sinks chromatically deeper into the richness of the chest voice, the protagonist retreats inward to find solace in memories.

Example 8.1 - No. 8, mm. 22-43, piano postlude

The image displays a musical score for a piano postlude, consisting of three systems of staves. The first system includes a vocal line with the text "Welt!" and a piano accompaniment. The tempo markings "Adagio." and "Tempo wie das erste Lied." are present. The score features various musical notations, including dynamics such as *pp* and *p*, and a key signature of one flat. The piano part is characterized by complex chordal textures and chromatic movement.

Without the final poem, Schumann's postlude (Example 8.1) reminds us "of an even greater psychological insight: our earliest memories of those we have loved always retain a special intensity."<sup>144</sup> At first the melody is audible, appearing exactly as it did in the first song. Despite the lack of a vocal line, it is possible for the listener to recall the opening statement, "*Seit ich ihn gesehen...*" ("Since I have seen him..."), as the protagonist reminisces of the first time their eyes met. But after a few phrases, the melody becomes hidden in an inner voice and it becomes more difficult for the listener to discern. By measure 33, the point at which the singer originally says, "*taucht aus tiefstem Dunkel*" ("rises from the deepest darkness"), there is almost no hint of melody remaining. Though all of the pitches can be found in the chords, the rhythmic motif is so distorted that it is very difficult to recognize. Out of the dissonance, however, the melody appears in the top voice again. Instead of the husband's image floating before the protagonist, as was the case in the opening song, it represents the memory of their time together as a couple.

The melody, transformed in the postlude, might represent human memory, which even at its best is unreliable, or perhaps it is a manifestation of the protagonist's altered perspective. As Muxfeldt eloquently describes:

"Schumann's postlude may be thought to represent a memory, and not merely a symbolic or formal return, precisely because the past is brought back through the filter of present emotion and experience. The very inaccuracy of the repetition, its muted passion, imitates the perceptual mechanisms of a memory that has no hope of being revitalized by physical proximity."<sup>145</sup>

The one clear message that this postlude brings is that life after love will never be the same. Just as the protagonist likened their infatuation to blindness in the opening song

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<sup>144</sup> Muxfeldt, "*Frauenliebe und Leben* Now and Then," 45.

<sup>145</sup> *Ibid.*

("Glaub ich blind zu sein,"/"I believe myself to be blind"), it is unlikely that these memories will ever disappear. Wherever the protagonist goes, there will be constant reminders of love and loss.

Elissa Guralnick offers an interesting alternative theory about the ending of Schumann's cycle. She argues that his choice to omit the ninth poem from the cycle, plus his personal attachment to the insecure protagonist, suggests that the husband may not have died in the physical sense, after all. Instead, Guralnick draws comparisons between the *Frauenliebe* protagonist and Peter Schlemihl, another Chamisso character who lost his shadow and abandoned the young girl who loved him. "He does not die, but in deserting her he is as good as dead to her."<sup>146</sup> Similarly, Robert Schumann's feeling of inadequacy in his own marriage with Clara likens him to the *Frauenliebe* protagonist, and therefore, Schlemihl. Guralnick says:

"Eventually and tragically, life came to imitate art in Schumann's *Frauenliebe*. In the thirteenth year of his marriage to Clara, Schumann in deep desperation arranged his own demise – and outlived it. On 27 February 1854, he threw himself into the Rhine and failed to drown, being rescued by two fishermen who saw him plunge in. The sequel is well known: confined to an insane asylum for the rest of his life, Schumann was separated from Clara, by order of his doctors, until only two days before he died."<sup>147</sup>

After hearing Guralnick's argument, it is almost impossible not to imagine Clara's despair when the *Frauenliebe* protagonist says, "*Es blicket die Verlass'ne vor sich hin, die Welt ist leer. Geliebet hab ich und gelebt, ich bin nicht lebend mehr.*" ("The deserted one stares ahead, the world is void. I have loved and lived, I am living no longer."). In my interpretation from the gay male perspective, this line should be altered to reflect the masculine identity of the protagonist ("**der** Verlass'ne"/"the forgotten man"). Although I

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<sup>146</sup> Hallmark, *Frauenliebe und Leben*, 224.

<sup>147</sup> Guralnick, "Ah, Clara, I am Not Worthy of Your Love," 601.

have chosen to interpret the last poem the more traditional way, Guralnick's argument is certainly convincing. Perhaps other performers of the cycle will choose to present the last song according to her theory of desertion, in which the protagonist will certainly experience an entirely different set of emotions.

Given the abrupt transition from bearing a child to the death of the husband, many have called into question the likelihood of this scenario. Rufus Hallmark presents an interesting quotation from a Latin notebook that Chamisso kept: "*Viduae Caroli Mülleri ipissima verba post illius obitum: daß ist der erste Schmerz den Du mir gemacht hast, aber der trifft.*" ("The very words of Carl Müller's widow after his death: that is the first pain you have caused me, but it struck hard."). In a letter to a friend in 1814, Chamisso clarified that Müller died after only a year and a half of marriage to his dear, lovely wife. The latter half of the quotation bears striking resemblance to the opening line of Chamisso's final poem ("*Nun hast du mir den ersten Schmerz getan, der aber traf*")/"Now you have caused me my first pain, but it struck hard"). Hallmark values this information because it serves as a real-life example of the *Frauenliebe* protagonist's situation, reminding modern readers that such an early death was much more likely in the nineteenth century. Seeing Chamisso's text in this light only enhances my gut feeling that the protagonist's husband has actually died.<sup>148</sup>

Ruth Solie has also criticized Schumann's return to the opening theme in the piano postlude, claiming that the cyclicity represents "the endless repeatability of the woman's experience."<sup>149</sup> And while Solie makes many good points about the subservience of the female protagonist to her husband, she tends to ignore all evidence

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<sup>148</sup> Hallmark, *Frauenliebe und Leben*, 222-224.

<sup>149</sup> Solie, "Whose Life?" 230.

of personal growth and independence that the character experiences in the cycle. As Beethoven did in *An die ferne Geliebte*, Schumann chose to end this cycle with a reprise of an earlier theme that, in this case, not only represents the memory of young love, but also reflects the experience gained throughout the cycle. It is not merely a repetition, as Solie suggest, but rather a reminder of the journey this character has endured. Convinced that the protagonist is not just a pawn in a patriarchally controlled environment, Hallmark rebuts this argument perfectly:

“If we have read Chamisso’s poems closely and listened intently to Schumann’s music, we know that this woman will persevere. We know that as a widow in nineteenth-century German society she has a hard road ahead of her, but we are confident that she will manage. We do not hear the postlude to song 8 as a despairing retreat into the past, but perhaps as a bidding farewell to the past, while holding on to its lessons... At the very end, as the piano seems to begin again, the music and [the protagonist] are poised for a new continuation.”<sup>150</sup>

And while Hallmark’s argument is aimed at protecting the female version of this protagonist from post-modern feminist attacks, I find his reading of the postlude to be the most accurate. Schumann had a knack for isolating beautiful sentiment, even in the most tragic situations. In the postlude to *Frauenliebe*, just as he did with *Dichterliebe*, Schumann saw the light at the end of the metaphorical tunnel. The graceful reiteration of the melody and gentle resolve of a B-flat major chord signifies the protagonist finding the strength to move forward. In his choosing not to set the ninth poem, Schumann kept this story in the present, but by closing with this hopeful postlude, I believe he was encouraging us to imagine the blissful future for this protagonist. Death is a universal truth; something that everyone experiences in life, regardless of gender or sexuality. Neither the text of this song, nor its sentiment, should be effected by the gay male perspective – or any other perspective, for that matter.

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<sup>150</sup> Hallmark, *Frauenliebe und Leben*, 234.

## Conclusion

Schumann's *Frauenliebe und Leben* has long been considered a staple in the standard lieder repertory of the nineteenth century, but exclusively for female performers. Despite early performances by baritone Julius Stockhausen, male performers shied away from this cycle and other typically feminine songs. The deterioration of binary gender roles gave birth to the moral purity movement and, as a result, a heightened atmosphere of homophobia that has contributed to performance practices into the modern era. This cycle, along with other traditionally gendered lieder, can and should be approached from alternative perspectives as to encourage a variety of performers. *Frauenliebe und Leben* was conceived by two men (first Adelbert von Chamisso, as poet; then, Robert Schumann, as composer) who likened their own marriages to that of the *Frauenliebe* protagonist, demonstrating the universal sentiment expressed in the text and music. Anyone interested in performing Schumann's cycle must relate to the protagonist's intent and feelings, not their gender or sexuality. As I have demonstrated through the dramatic integration of the *Frauenliebe* protagonist as a gay male, there are acceptable alternatives to the text and music that allow anyone, not just women, to perform this cycle in a convincing manner. I hope that young performers are encouraged to explore the diverse standard repertoire with new and exciting perspectives, and that their teachers are open to breaking down traditional performance practices for the sake of equality, as mine have been.



## Appendix I: Original Poetry and Translations with Schumann's Text Alterations<sup>151</sup>

### *Frauenliebe und Leben*

Adelbert von Chamisso

English translations by Richard Stokes<sup>152</sup> (some translations adapted by Tyler Michael-Anthony Reece)

1

*Seit ich ihn gesehen,  
Glaub' ich blind zu sein;  
Wo ich hin nur blicke,  
Seh' ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.*

Since first seeing him,  
I think I am blind,  
Wherever I look,  
Him only I see;  
As in a waking dream  
His image hovers before me,  
Rising out of deepest darkness  
Ever more brightly.

*Sonst ist licht- und farblos  
Alles um mich her,  
Nach der Schwestern Spiele  
Nicht begehrt' ich mehr,  
Möchte lieber weinen,  
Still im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub' ich blind zu sein.*

All else is dark and pale  
Around me,  
My sisters' games  
I no more long to share,  
I would rather weep  
Quietly in my room;  
Since first seeing him,  
I think I am blind.

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<sup>151</sup> Text alterations found in Hallmark, *Frauenliebe und Leben*, 242-248.

<sup>152</sup> Copyright © Richard Stokes, author of *The Book of Lieder* (London: Faber, 2005), provided courtesy of *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/273> (accessed November 1, 2018).

*Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.*

*So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also er an meinem Himmel,  
Hell und herrlich, hoch<sup>153</sup> und fern.*

*Wandle, wandle deine Bahnen;  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein!*

*Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich, niedre Magd, nicht kennen,  
Hoher Stern der Herrlichkeit!*

*Nur die Würdigste von allen  
Soll<sup>154</sup> beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Segnen<sup>155</sup> viele tausendmal.*

*Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?<sup>156</sup>*

He, the most wonderful of all,  
How gentle and loving he is!  
Sweet lips, bright eyes,  
A clear mind and firm resolve.

Just as there in the deep-blue distance  
That star gleams bright and brilliant,  
So does he shine in my sky,  
Bright and brilliant, high and far.

Wander, wander on your way,  
Just to gaze on your radiance,  
Just to gaze on in humility,  
To be but blissful and sad!

Do not heed my silent prayer,  
Uttered for your happiness alone,  
You shall never know me, lowly as I am,  
You noble star of splendor!

Only the worthiest one of all  
May your choice elate,  
And I shall bless that exalted one  
Many thousands of times.

Then shall I rejoice and weep,  
Blissful, blissful shall I be,  
Even if my heart should break,  
Break, O heart, what does it matter?

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<sup>153</sup> Schumann changed "hoch" to "hehr."

<sup>154</sup> Schumann changed "Soll" to "Darf."

<sup>155</sup> Schumann omitted "Segnen."

<sup>156</sup> Schumann repeated first stanza at the end.

*Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt er doch unter allen  
Mich Arme erhöht und beglückt?*

*Mir war's, er habe gesprochen:  
„Ich bin auf ewig dein“—  
Mir war's—ich träume noch immer,  
Es kann ja nimmer so sein.*

*O laß im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligsten<sup>157</sup> Tod mich schlürfen  
In Tränen unendlicher Lust.<sup>158</sup>*

I cannot grasp it, believe it,  
A dream has beguiled me;  
How, from all, could he  
Have exalted and favored poor me?

He said, I thought,  
'I am yours forever',  
I was, I thought, still dreaming,  
After all, it can never be.

O let me, dreaming, die,  
Cradled on his breast;  
Let me savor blissful death  
In tears of endless joy.

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<sup>157</sup> First edition has “seligen” for “seligsten.”

<sup>158</sup> Schumann repeated the first stanza at the end.

*Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.*

You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.

*Ich hatt' ihn ausgeträumet,  
Der Kindheit friedlichen<sup>159</sup>Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.*

I had finished dreaming  
Childhood's peaceful dream,  
I found myself alone, forlorn  
In boundless desolation.

*Du Ring an meinem Finger  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.*

You ring on my finger,  
You first taught me,  
Opened my eyes  
To life's deep eternal worth.

*Ich werd'<sup>160</sup> ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.*

I shall serve him, live for him,  
Belong to him wholly,  
Yield to him and find  
Myself transfigured in his light.

*Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.*

You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.

---

<sup>159</sup> Schumann added "friedlichen schönen Traum."

<sup>160</sup> Schumann changed "werd" to "will."

*Helft mir, ihr Schwestern,  
Freundlich mich schmücken,  
Dient der Glücklichen heute mir,  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.*

Help me, my sisters,  
With my bridal attire,  
Serve me today in my joy,  
Busily wind  
About my brow  
The wreath of blossoming myrtle.

*Als ich befriedigt,  
Freudigen Herzens,  
Dem Geliebten<sup>161</sup> im Arme lag,  
Immer noch rief er,  
Sehnsucht im Herzen,  
Ungeduldig den heutigen Tag.*

When with contentment  
And joy in my heart  
I lay in my beloved's arms,  
He still called,  
With longing heart,  
Impatiently for this day.

*Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine törichte Bangigkeit,  
Dass ich mit klarem  
Aug ihn empfangе,  
Ihn, die Quelle der Freudigkeit.*

Help me, my sisters,  
Help me banish  
A foolish fearfulness;  
So that I with bright eyes  
May receive him,  
He, the source of all my joy.

*Bist, mein Geliebter,  
Du mir erschienen,  
Gibst du Sonne, mir deinen Schein?<sup>162</sup>  
Laß mich in Andacht,  
Laß mich<sup>163</sup> in Demut,  
Mich verneigen dem Herren mein.*

Have you, my love,  
Really entered my life,  
Do you, sun, give me your glow?  
Let me in reverence,  
Let me in humility  
Bow before my gentleman.

*Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringt<sup>164</sup> ihm knospende Rosen dar,  
Aber euch, Schwestern,  
Grüss ich mit Wehmut,  
Freudig scheidend aus eurer Schar.*

Scatter flowers, sisters,  
Scatter flowers before him,  
Bring him budding roses.  
But you, sisters,  
I greet with sadness,  
As I joyfully take leave of you.

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<sup>161</sup> Schumann changed "Dem Geliebten" to "Sonst dem Geliebten."

<sup>162</sup> Schumann changed "Gibst du Sonne, mir" to "Gibst du mir, Sonne."

<sup>163</sup> "Laß mich" becomes "Lass mich."

<sup>164</sup> "Bringt" becomes "Bringet."

*Süsser Freund, du blickest  
 Mich verwundert an,  
 Kannst es nicht begreifen,  
 Wie ich weinen kann;  
 Lass der feuchten Perlen  
 Ungewohnte Zier  
 Freudenhell erzittern  
 In den Wimpern mir!<sup>165</sup>*

Sweet friend, you look  
 At me in wonder,  
 You cannot understand  
 How I can weep;  
 Let the unfamiliar beauty  
 Of these moist pearls  
 Tremble with bright happiness  
 In my eyelashes.

*Wie so bang mein Busen,  
 Wie so wonnevoll!  
 Wüsst ich nur mit Worten,  
 Wie ich's sagen soll;  
 Komm und birg dein Antlitz  
 Hier an meiner Brust,  
 Will in's Ohr dir flüstern  
 Alle meine Lust.*

How anxious my heart is,  
 How full of bliss!  
 If only I knew  
 How to say it in words;  
 Come and hide your face  
 Here against my breast,  
 For me to whisper you  
 All my joy.

*Hab' ob manchen Zeichen  
 Mutter schon gefragt,  
 Hat die gute Mutter  
 Alles mir gesagt.  
 Hat mich unterweisen,  
 Wie, nach allem Schein,  
 Bald für eine Wiege  
 Muss gesorget sein.<sup>166</sup>*

About certain signs I have  
 Already asked mother,  
 And my good mother  
 Told me everything,  
 She explained to me  
 How, according to all indications,  
 Soon we'll have to  
 Provide a cradle.

*Weisst du nun die Tränen,  
 Die ich weinen kann,  
 Sollst du nicht sie sehen,  
 Du geliebter Mann?  
 Bleib an meinem Herzen,  
 Fühle dessen Schlag,  
 Dass ich fest und fester  
 Nur dich drücken mag.*

Do you now understand the tears  
 That I can weep,  
 Should you not see them,  
 Beloved husband?  
 Stay by my heart,  
 Feel how it beats,  
 That I may press you  
 Closer and closer.

(continued)

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<sup>165</sup> Schumann used "Freudig hell erzittern in dem Auge mir."

<sup>166</sup> Schumann omitted this stanza.

6 (continued)

*Hier an meinem Bette  
Hat die Wiege Raum,  
Wo sie still verberge  
Meinen holden Traum;  
Kommen wird der Morgen,  
Wo der Traum erwacht,  
Und daraus dein Bildnis  
Mir entgegen lacht.*

Here by my bed  
There is room for the cradle,  
Silently hiding  
My blissful dream;  
The morning shall come  
When the dream awakens,  
And your likeness  
Laughs up at me.

*An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!*

On my heart, at my breast,  
You my delight, my joy!

*Das Glück ist die Liebe, die Lieb ist das  
Glück,  
Ich hab es<sup>167</sup> gesagt und nehm's nicht zurück.*

Happiness is love, love is happiness,  
I've always said and say so still.

*Hab übergücklich<sup>168</sup> mich geschätzt,  
Bin übergücklich aber jetzt.*

I thought myself overjoyed,  
But now am delirious with joy.

*Nur die da säugt, nur die da liebt  
Das Kind, dem sie die Nahrung gibt;*

Only she who suckles, only she who loves  
The child that she nourishes;

*Nur eine Mutter weiss allein,  
Was lieben heisst und glücklich sein.*

Only a mother knows  
What it means to love and be happy.

*O, wie bedaur' ich doch den Mann,  
Der Mutterglück nicht fühlen kann!*

Ah, how I pity the man  
Who cannot feel a mother's bliss!

*Du schauest mich an und lächelst dazu,  
Du lieber, lieber Engel, du!<sup>169</sup>*

You look at me and you smile,  
You dear, dear angel, you!

*An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!*

On my heart, at my breast,  
You my delight, my joy!

---

<sup>167</sup> "Ich hab es" becomes "Ich hab's."

<sup>168</sup> Schumann changed "übergücklich" to "überschwenglich."

<sup>169</sup> Schumann reversed the order of the lines in this couplet.



*Nun hast du mir den ersten Schmerz getan,  
Der aber traf.  
Du schläfst, du harter, unbarmherz'ger Mann,  
Den Todesschlaf.*

Now you have caused me my first pain,  
But it struck hard.  
You sleep, you harsh and pitiless man,  
The sleep of death.

*Es blicket die Verlassne vor sich hin,  
Die Welt ist leer.  
Geliebet hab ich und gelebt, ich bin  
Nicht lebend mehr.*

The deserted one stares ahead,  
The world is void.  
I have loved and I have lived,  
And now my life is done.

*Ich zieh mich in mein Innres still zurück,  
Der Schleier fällt,  
Da hab ich dich und mein verlornes Glück,  
Du meine Welt!*

Silently I withdraw into myself,  
The veil falls,  
There I have you and my lost happiness,  
You, my world!

*Traum der eig'nen Tage,  
Die nun ferne sind,  
Tochter meiner Tochter,  
Du mein süßes Kind,  
Nimm, bevor die Müde  
Deckt das Leichentuch,  
Nimm ins frische Leben  
Meinen Segensspruch.*

*Siehst mich grau von Haaren,  
Abgezehrt und bleich,  
Bin, wie du, gewesen  
Jung und wonnereich,  
Liebte, so wie du [liebest]!,  
Ward, wie du, auch Braut,  
Und auch du wirst altern,  
So wie ich ergraut.*

*Laß die Zeit im Fluge  
Wandeln fort und fort,  
Nur beständig wahre  
Deines Busens Hort;  
Hab' ich's einst gesprochen,  
Nehm' ich's nicht zurück:  
Glück ist nur die Liebe,  
Liebe nur ist Glück.*

*Als ich, den ich liebte,  
In das Grab gelegt,  
Hab' ich meine Liebe  
Treu in mir gehegt;  
War mein Herz gebrochen,  
Blieb mir fest der Muth,  
Und des Alters Asche  
Wahrt die heil'ge Gluth.*

Dream of my own [past] days,  
That are now distant,  
Daughter of my daughter,  
You, my sweet child,  
Take, before the weary one  
Is covered by the shroud,  
Take into your dew-fresh life  
My blessing.

You see me grey of hair,  
Haggard and pale,  
Like you, I was once  
Young and delightful,  
I loved, as you love,  
Like you, I was a bride,  
And you too shall age,  
As I have become grey.

Let time in haste  
March on and on,  
Only guard abidingly  
The treasure of your bosom;  
What once I said,  
I do not take it back:  
Happiness is only love,  
Only love is happiness.

When him whom I loved  
I laid into the grave,  
I kept my love  
Faithfully guarded within myself;  
Though my heart was broken,  
My courage remained strong,  
And the ashes of old age  
Still cherish the holy flame.

(continued)

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<sup>170</sup> Schumann omitted poem 9.

9 (continued)

*Nimm, bevor die Müde  
Deckt das Leichentuch,  
Nimm ins frische Leben  
Meinen Segensspruch:  
Muß das Herz dir brechen,  
Bleibe fest dein Muth,  
Sei der Schmerz der Liebe  
Dann dein höchstes Gut.*

Take, before the weary one  
Is covered by the shroud,  
Take into your dew-fresh life  
My blessing:  
If your heart must break  
May your courage remain steadfast,  
May the pain of love  
Then be your greatest treasure.<sup>171</sup>

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<sup>171</sup> Copyright © Sharon Krebs, from the LiederNet Archive, [http://www.lieder.net/lieder/get\\_text.html?TextId=3769](http://www.lieder.net/lieder/get_text.html?TextId=3769) (accessed January 5, 2019).

## Appendix II: Text Alterations for the Gay Male Perspective

### *Frauenliebe und Leben*

Adelbert von Chamisso (including alterations by Robert Schumann)

Further text alterations by Tyler Michael-Anthony Reece are **bolded**.

1

*Seit ich ihn gesehen,  
Glaub' ich blind zu sein;  
Wo ich hin nur blicke,  
Seh' ich ihn allein;  
Wie im wachen Traume  
Schwebt sein Bild mir vor,  
Taucht aus tiefstem Dunkel,  
Heller nur empor.*

Since first seeing him,  
I think I am blind,  
Wherever I look,  
Him only I see;  
As in a waking dream  
His image hovers before me,  
Rising out of deepest darkness  
Ever more brightly.

*Sonst ist licht- und farblos  
Alles um mich her,  
Nach der **Brüder**<sup>172</sup> Spiele  
Nicht begehrt' ich mehr,  
Möchte lieber weinen,  
Still im Kämmerlein;  
Seit ich ihn gesehen,  
Glaub' ich blind zu sein.*

All else is dark and pale  
Around me,  
My brothers' games  
I no more long to share,  
I would rather weep  
Quietly in my room;  
Since first seeing him,  
I think I am blind.

---

<sup>172</sup> Optional: Change "Schwestern" to "Brüder."

*Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.*

He, the most wonderful of all,  
How gentle and loving he is!  
Sweet lips, bright eyes,  
A clear mind and firm resolve.

*So wie dort in blauer Tiefe,  
Hell und herrlich, jener Stern,  
Also er an meinem Himmel,  
Hell und herrlich, hehr und fern.*

Just as there in the deep-blue distance  
That star gleams bright and brilliant,  
So does he shine in my sky,  
Bright and brilliant, high and far.

*Wandle, wandle deine Bahnen;  
Nur betrachten deinen Schein,  
Nur in Demut ihn betrachten,  
Selig nur und traurig sein!*

Wander, wander on your way,  
Just to gaze on your radiance,  
Just to gaze on in humility,  
To be but blissful and sad!

*Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich, **nied'ren Junge**,<sup>173</sup> nicht kennen,  
Hoher Stern der Herrlichkeit!*

Do not heed my silent prayer,  
Uttered for your happiness alone,  
You shall never know me, lowly young man,  
You noble star of splendor!

*Nur **den Würdigsten**<sup>174</sup> von allen  
Darf beglücken deine Wahl,  
Und ich will **den Hohen**<sup>175</sup> segnen,  
Viele tausendmal.*

Only the worthiest one of all  
May your choice elate,  
And I shall bless that exalted one  
Many thousands of times.

*Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?*

Then shall I rejoice and weep,  
Blissful, blissful shall I be,  
Even if my heart should break,  
Break, O heart, what does it matter?

*Er, der Herrlichste von allen,  
Wie so milde, wie so gut!  
Holde Lippen, klares Auge,  
Heller Sinn und fester Mut.*

He, the most wonderful of all,  
How gentle and loving he is!  
Sweet lips, bright eyes,  
A clear mind and firm resolve.

---

<sup>173</sup> Change “nied're Magd” to “nied'ren Junge.” See Musical Analysis for song two for altered rhythmic suggestion.

<sup>174</sup> Change “die Würdigste” to “den Würdigsten.”

<sup>175</sup> Change “die Hohe” to “den Hohen.”

*Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt er doch unter allen  
Mich **Armen**<sup>176</sup> erhöht und beglückt?*

*Mir war's, er habe gesprochen:  
„Ich bin auf ewig dein“—  
Mir war's—ich träume noch immer,  
Es kann ja nimmer so sein.*

*O laß im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligen Tod mich schlürfen  
In Tränen unendlicher Lust.*

*Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt er doch unter allen  
Mich **Armen** erhöht und beglückt?*

I cannot grasp it, believe it,  
A dream has beguiled me;  
How, from all, could he  
Have exalted and favored poor me?

He said, I thought,  
'I am yours forever',  
I was, I thought, still dreaming,  
After all, it can never be.

O let me, dreaming, die,  
Cradled on his breast;  
Let me savor blissful death  
In tears of endless joy.

I cannot grasp it, believe it,  
A dream has beguiled me;  
How, from all, could he  
Have exalted and favored poor me?

---

<sup>176</sup> Change "Arme" to "Armen" in stanzas one and four.

*Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.*

You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.

*Ich hatt' ihn ausgeträumet,  
Der Kindheit friedlichen schönen Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.*

I had finished dreaming  
Childhood's peaceful, beautiful dream,  
I found myself alone, forlorn  
In boundless desolation.

*Du Ring an meinem Finger  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.*

You ring on my finger,  
You first taught me,  
Opened my eyes  
To life's deep eternal worth.

*Ich will ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.*

I want to serve him, live for him,  
Belong to him wholly,  
Yield to him and find  
Myself transfigured in his light.

*Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.*

You ring on my finger,  
My golden little ring,  
I press you devoutly to my lips,  
To my heart.

Helft mir, ihr **Brüder**<sup>177</sup>,  
 Freundlich mich schmücken,  
 Dient **dem Glücklichen**<sup>178</sup> heute mir,  
 Windet geschäftig  
 Mir um die Stirne  
 Noch der blühenden Myrte Zier.

Help me, brothers,  
 With my wedding attire,  
 Serve me today in my joy,  
 Busily wind  
 About my brow  
 The wreath of blossoming myrtle.

Als ich befriedigt,  
 Freudigen Herzens,  
 Sonst dem Geliebten im Arme lag,  
 Immer noch rief er,  
 Sehnsucht im Herzen,  
 Ungeduldig den heutigen Tag.

When with contentment  
 And joy in my heart  
 I lay in my beloved's arms,  
 He still called,  
 With longing heart,  
 Impatiently for this day.

Helft mir, ihr **Brüder**,  
 Helft mir verscheuchen  
 Eine törichte Bangigkeit,  
 Dass ich mit klarem  
 Aug ihn empfangе,  
 Ihn, die Quelle der Freudigkeit.

Help me, brothers,  
 Help me banish  
 A foolish fearfulness;  
 So that I with bright eyes  
 May receive him,  
 He, the source of all my joy.

Bist, mein Geliebter,  
 Du mir erschienen,  
 Gibst du, mir Sonne deinen Schein?  
 Lass mich in Andacht,  
 Lass mich in Demut,  
 Lass mich verneigen dem **Gatten**<sup>179</sup> mein.

Have you, my love,  
 Really entered my life,  
 Do you, sun, give me your glow?  
 Let me in reverence,  
 Let me in humility  
 Let me bow before my husband.

Streuet ihm, **Brüder**,  
 Streuet ihm Blumen,  
 Bringet ihm knospende Rosen dar,  
 Aber euch, **Brüder**,  
 Grüss ich mit Wehmut,  
 Freudig scheidend aus eurer Schar.

Scatter flowers, brothers,  
 Scatter flowers before him,  
 Bring him budding roses.  
 But you, brothers,  
 I greet with sadness,  
 As I joyfully take leave of you.

<sup>177</sup> Optional: Change “Schwestern” to “Brüder” in all like places.

<sup>178</sup> Change “der Glücklichen” to “dem Glücklichen.”

<sup>179</sup> Optional: Change “Herren” to “Gatten.”



Süsser Freund, du blickest  
 Mich verwundert an,  
 Kannst es nicht begreifen,  
 Wie ich weinen kann;  
 Lass der feuchten Perlen  
 Ungewohnte Zier  
 Freudig hell erzittern  
 In dem Auge mir!

Wie so bang **meiner Brust**,<sup>180</sup>  
 Wie so wonnevoll!  
 Wüsst ich nur mit Worten,  
 Wie ich's sagen soll;  
 Komm und birg dein Antlitz  
 Hier an meiner Brust,  
 Will in's Ohr dir flüstern  
 Alle meine Lust.

Weisst du nun die Tränen,  
 Die ich weinen kann,  
 Sollst du nicht sie sehen,  
 Du geliebter Mann?  
 Bleib an meinem Herzen,  
 Fühle dessen Schlag,  
 Dass ich fest und fester  
 Nur dich drücken mag.

Hier an meinem Bette  
 Hat die Wiege Raum,  
 Wo sie still verberge  
 Meinen holden Traum;  
 Kommen wird der Morgen,  
 Wo der Traum erwacht,  
 Und daraus dein Bildnis  
 Mir entgegen lacht.

Sweet friend, you look  
 At me in wonder,  
 You cannot understand  
 How I can weep;  
 Let the unfamiliar beauty  
 Of these moist pearls  
 Tremble with happiness  
 In my eyes.

How anxious my heart is,  
 How full of bliss!  
 If only I knew  
 How to say it in words;  
 Come and hide your face  
 Here against my breast,  
 For me to whisper you  
 All my joy.

Do you now understand the tears  
 That I can weep,  
 Should you not see them,  
 Beloved husband?  
 Stay by my heart,  
 Feel how it beats,  
 That I may press you  
 Closer and closer.

Here by my bed  
 There is room for the cradle,  
 Silently hiding  
 My blissful dream;  
 The morning shall come  
 When the dream awakens,  
 And your likeness  
 Laughs up at me.

---

<sup>180</sup> Change "mein Busen" to "meiner Brust."

*An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!*

On my heart, at my breast,  
You my delight, my joy!

*Das Glück ist die Liebe, die Lieb ist das  
Glück,  
Ich hab's gesagt und nehm's nicht zurück.*

Happiness is love, love is happiness,  
I've always said and say so still.

*Hab überschwänglich mich geschätzt,  
Bin überglücklich aber jetzt.*

I thought myself overjoyed,  
But now am delirious with joy.

*Nur **wer** da säugt, nur **wer** da liebt<sup>181</sup>  
Das Kind, dem **man**<sup>182</sup> die Nahrung gibt;*

Only one who suckles, only one who loves  
The child that one nourishes;

*Nur **die Eltern wissen**<sup>183</sup> allein,  
Was lieben heisst und glücklich sein.*

Only parents know  
What it means to love and be happy.

*O, wie bedaur' ich **jemanden**,<sup>184</sup>  
Der **Elternglück**<sup>185</sup> nicht fühlen kann!*

Ah, how I pity anyone  
Who cannot feel parental bliss!

*Du lieber, lieber Engel, du,  
Du schauest mich an und lächelst dazu!*

You dear, dear angel, you,  
You look at me and you smile!

*An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!*

On my heart, at my breast,  
You my delight, my joy!

---

<sup>181</sup> Change "die" to "wer" in both clauses.

<sup>182</sup> Change "sie" to "man."

<sup>183</sup> Change "eine Mutter weiss" to "die Eltern wissen."

<sup>184</sup> Change "doch den Mann" to "jemanden."

<sup>185</sup> Change "Mutterglück" to "Elternglück."

*Nun hast du mir den ersten Schmerz getan,  
Der aber traf.  
Du schläfst, du harter, unbarmherz'ger Mann,  
Den Todesschlaf.*

Now you have caused me my first pain,  
But it struck hard.  
You sleep, you harsh and pitiless man,  
The sleep of death.

*Es blicket **der**<sup>186</sup> Verlassne vor sich hin,  
Die Welt ist leer.  
Geliebet hab ich und gelebt, ich bin  
Nicht lebend mehr.*

The deserted one stares ahead,  
The world is void.  
I have loved and I have lived,  
And now my life is done.

*Ich zieh mich in mein Innres still zurück,  
Der Schleier fällt,  
Da hab ich dich und mein verlornes Glück,  
Du meine Welt!*

Silently I withdraw into myself,  
The veil falls,  
There I have you and my lost happiness,  
You, my world!

---

<sup>186</sup> Change "die" to "der."

Appendix III: Score for Schumann's *Frauenliebe und Leben*

# Robert Schumann's Werke.

Herausgegeben von Clara Schumann.

Serie XIII.

Für eine Singstimme mit Begleitung  
des Pianoforte.

Nº 129.

FRAUENLIEBE UND LEBEN.

Op. 42.

Serien-Ausgabe.  
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Eigenthum der Verleger.

# FRAUENLIEBE UND LEBEN

Lieder - Cyklus von Adalbert v. Chamisso  
für eine Singstimme mit Begleitung des Pianoforte

Schumann's Werke.

von  
**ROBERT SCHUMANN.**

Serie 13. N<sup>o</sup> 11.

Op. 42.

Oswald Lorenz gewidmet.

Componirt 1840.

**Larghetto.** **1.**

Seit ich ihn ge - se - hen, glaub'ich blind zu sein; wo ich hin nur  
bli - cke, seh'ich ihn al - lein. Wie im wa - chen Trau - me schwebt sein Bild - mir vor, - taucht aus  
tief - stem Dun - kel hel - ler, hel - ler nur em - por. Sonst ist licht - und  
farb - los al - les um mich her, nach der Schwe - stern Spie - le nicht be - gehr'ich mehr, möch - te

lie - ber wei - nen still im Käm - mer - lein, seit ich ihn ge - se - hen,

gläub'ich blind zu sein.

2.

Innig, lebhaft.

Er, der Herrlichste von Al - len, wie so mil - de, wie so

gut! Hol - de Lip - pen, kla - res Au - ge, hel - ler Sinn und fe - ster Muth.

So wie dort in blauer Tie - fe, hell und herr - lich, je - ner Stern, al - so Er an meinem

R. S. 429.

4

Him-mel, hell und herr-lich, hehr- und fern.

Wand-le, wandle deine Bahnen; nur be-trach-tende i-neu

Schein, nur in De-muth ihn be-trach-ten, se-lig nur und trau-ri-g sein.

Hö-re nicht mein stil-les Be-ten, dei-nem Glü-cke nur ge-weih't; darfst mich

nie-dre Magd nicht ken-nen, ho-her Stern der Herr-lich-keit, ho-her

*mf*

*ritard.*

*p*

*ritard.*

Q.w. \*

Q.w. \*



Stern der Herr - lich - keit! Nur die Wür - digste von Al - len darf be - glü - cken dei - ne

Wahl, — und ich will die Ho - he seg - nen vie - le tau - — send Mal. Will mich

freu - endann und wei - nen, se - lig, se - lig bin ich dann; soll - te mir das Herz auch

*ritard.*  
bre - chen, brich, o Herz, was liegt — da - ran?

*ritard.*

Er, der Herrlichste von Al - len, wie so mil - de, wie — so gut! Halde

6

Lip-pen, kla-res Au-ge, hel-ler Sinn und fe-ster Muth, wie so mil-de, wie so

gut!

3.

Mit Leidenschaft.

Ich kann's nicht fas-sen, nicht glau-ben, es hat ein Traum mich be-rückt; wie

hätt'er doch un-ter Al-len mich Ar-me er-höht und be-glückt? Mir war's, er ha-be ge-spro-chen:

ich bin auf e-wig dein, mir war's, ich träume noch im-mer, es kann ja nimmer so sein,

R. S. 129.

*ritard.*

es kann ja nimmer so sein! O lass im Trau.me mich ster - ben, ge - wie - get an sei - ner

*Adagio.* *a tempo* *p*

Brust, - den se - ligsten Tod mich schlürfen in Thränen un - end - li - cher Lust. Ich kann's nicht

*ritard.* - *a tempo*

fas - sen, nicht glauben, es hat ein Traum mich be - rückt, - wie hätt' er doch un - ter Al - len - mich

*ritard.*

Ar - me er - höht und be - glückt?

*ritard.*

*p* *ritard.* -

Ich kann's nicht fassen, nicht glau - ben, es hat ein Traum mich be - rückt. -

*ritard.* -

♩. \* ♩. \*

## 4.

Innig.

Du Ring an mei - nem Fin - ger, mein gol - de - nes Rin - ge -

lein, ich drü - cke dich fromm an die Lip - pen, dich fromm an die Lip - pen, an das

Her - ze mein. Ich hatt' ihn aus - ge - träu - met, der Kind - heit fried - lich schö - nen Traum, ich

fand allein mich yer - lo - ren im ö - den, un - end - li - chen Raum. Du Ring an mei - nem

Fin - ger, da hast du mich erst be - lehrt, hast mei - nem Blick er - schlos - sen des

R. S. 129.

Nach und nach rascher.

Le - bens un - end - li - chen, tie - fen Werth. Ich will ihm die - nen, ihm le - - - ben, ihm

*ritard.*

an - - ge - hö - ren ganz, hin sel - ber mich ge - ben und fin - den verklärt mich, und

*ritard.*

fin - den verklärt mich in sei - nem Glanz. Du Ring an mei - nem Fin - ger, mein gol - de - nes Rin - ge -

*ritard.*

lein, ich drü - cke dich fromm an die Lip - - pen, dich fromm an die Lip - pen, an das

Her - ze mein!

R. S. 129.

## 5.

*Ziemlich schnell.* *mf*

Helft mir, ihr Schwestern, freundlich mich schmücken, dient der Glücklichen

*mf*

*Immer mit Pedal.*

heu - te, mir, win - det geschäf - tig mir um die Stir - ne noch der blü - henden Myr - the Zier.

Als ich be - frie - digt, freu - digen Her - zens sonst dem Gelieb - ten im Ar - me lag, im - mer noch rief er,

*mf*

Sehnsucht im Her - zen, un - ge - dul - dig den heu - ti - gen Tag. Helft mir, ihr Schwestern, helft mir verscheu - chen

ei - ne thö - rig - te Ban - gigkeit, dass ich mit kla - rem Aug' ihn empfan - ge, ihn, die Quelle der

R. S. 129.

Freu - dig - keit. Bist, mein Gelieb - ter, du mir erschie - nen, gibst du mir, Son - ne, dei - nen Schein?

lass mich in An - dacht, lass mich in De - muth, lass mich vernei - gen dem Her - ren mein.

Streu, et ihm, Schwestern, streu, et ihm Blu - men, brin, get ihm knospende Ro - sen dar.

*p* *ritard.* - - - - - *a tempo*  
A - ber euch, Schwestern, grüss' ich mit Weh - muth, freu - dig scheidend aus eu - rer Schaar, freu - dig scheidend aus  
*ritard.* - - - - - *a tempo*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

*ritard.*  
eu - rer Schaar.  
*ritard.*

*p* *dim.*

### 6.

Langsam, mit innigem Ausdruck.

Sü - sser Freund, du bli\_ckest mich ver\_wundert an, kannst es  
 nicht be\_greifen, wie ich weinen kann; lass der feuchten Per\_len un\_gewohnte Zier freudig hell er\_zit\_tern in dem  
 Au\_ger mir! Wie\_so bang mein Busen, wie so wonnevoll, wüs't' ich nur mit Worten, wie ich  
 sa\_gen soll; komm und birg dein Ant\_litz hier an meiner Brust, will ins Ohr dir flüstern al\_le meine Lust.  
 Weisst du nun die Thränen, die ich wei\_nen kann,

*ff*

R. S. 129.



sollst du nicht sie se - hen, du ge - lieb - ter, gelieb - ter Mann! Lebhafter.

Bleib' an mei - nem Her - zen, füh - le des - sen Schlag, dass ich fest und fe - ster nur dich drü - cken

mag, fest und fe - ster! Hier an meinem Bette hat die Wiege Raum,

wo - sie still ver - ber - ge mei - nen hol - den Traum; kommen wird der Morgen, wo der Traum erwacht und da -

raus dein Bildniss mir ent - gegen lacht, dein Bildniss!

## 7.

Fröhlich, innig.

An - mei - nem Her - - zen, an mei - ner Brust,  
 du mei - ne Won - - ne, du mei - ne Lust! Das Glück ist die Lie - be, die  
 Lieb' ist das Glück, ich hab's ge - sagt und nehms nicht zu - rück. Hab'  
 ü - - ber - schweng - lich mich ge - schätzt, bin ü - ber - glück - - lich  
 a - - ber jetzt. Nur die da säugt, nur die da liebt das

R. S. 129.

*ritard.* **Schneller.**  
**a tempo**

Kind, dem sie die Nah - rung giebt, nur ei - ne Mut - ter weiss al - lein, was  
 lie - ben heisst und glück - lich sein. O, wie bedaur' ich doch den Mann, der

**Noch schneller.**

Mut - ter - glück nicht füh - len kann! Du lie - ber, lie - ber En - gel du, du schauest mich an und  
**Presto.**

*ritard.* - **Langsamer.**

lächelst da - zu! An mei - nem Herzen, an meiner Brust, du meine Won - ne, du mei - ne Lust!

*ritard.*

## 8.

*Adagio.*

Nun hast du mir den er - sten Schmerz ge - than, der a - ber

traf. Du schläfst, du har - ter, un - barmherz' - ger Mann, den To - des - schlaf. Es

bli - cket die Ver - lass - ne vor sich hin, die Welt ist leer, — ist leer, ge -

lie - bet hab'ich und ge - lebt, ich bin nicht le - bend mehr, ich zieh' mich in mein Inn' - res

R. S. 129.

*pp ritard.*

still zu\_rück, der Schlei - er fällt, da hab' ich dich und mein ver\_lor\_nes Glück, du mei\_ne

*ritard.*

Welt!

*Adagio.* *Tempo wie das erste Lied.*

*pp*

*pp*

*pp*

R. S. 129.

Appendix IV: Score for Schubert's *Der Schiffer*

# Der Schiffer.

(95) 1

Gedicht von Joh. Mayrhofer.

Für eine Bassstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

Nº 318.

## FRANZ SCHUBERT.

Op. 21. Nº 2.

Dem Dichter gewidmet.

**Geschwind und feurig.**

Singstimme.

Pianoforte.

Im Win - de, im  
Stur - me be - fahr' ich den Fluss, die Klei - der durch - wet - tet der Re - gen im  
Guss; ich peit - sche die Wel - len mit mäch - ti - gem Schlag, die  
Wel - len mit mäch - ti - gem Schlag, er - hof - fend, er - hof - fend mir hei - te - ren

Tag, er - hof - fend mir hei - te - ren Tag.

Die Wel - len, sie ja - gen das äch - zen.de Schiff, es dro - het der

Stru - del, es dro - het der Riff, Ge - stei - ne ent - kol - lern den fel - si - gen

Höh'n, ent - kol - lern den fel - si - gen Höh'n, und Tan - nen er -

seuf - zen wie Gei - ster.ge - stöhn, und Tan - nen er - seuf - zen wie Gei - ster.ge -



stöhn. So muss - te es

kom - men, ich hab' es ge - wollt, ich has - se ein Le - ben be - hag - lichent -

rollt; und schlän - gen die Wel - len den äch - zenden Kahn, die

Wel - len den äch - zenden Kahn, ich prie - se doch im - mer die ei - ge - ne

Bahn, doch im - mer die ei - ge - ne Bahn. Drum

to - se des Was - sers ohnmäch - ti - ger Zorn, dem Her - zen ent - quill - let ein

se - li - ger Born, die Ner - ven er - fri - schend, o himm - li - sche Lust, dem

Stur - me zu tro - tzen mit männ - li - cher Brust, o himm - li - sche,

himm - lische Lust, dem Stur - me zu tro - tzen mit männ - li - cher Brust, o

himm - lische, himm - lische Lust!

Appendix V: Score for Schubert's *Das Mädchen*

# Das Mädchen.

Gedicht von Fr. Schlegel.

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

№ 354.

## FRANZ SCHUBERT.

Februar 1819.

Singstimme.

Pianoforte.

Wie so

in - nig, möcht' ich sa - gen, sich der Mei - ne mir er - giebt, um zu lin - dern mei - ne

Kla - gen, dass er nicht so in - nig liebt. Will ich's

sa - gen, so ent - schwebt es; wä - ren Tö - ne mir ver - lie - hen, flöss' es hin in Har - mo -

nie - en, denn in je - nen Tö - nen lebt es.

*fp* *f* *fp* *p* *pp* *cresc.* *f* *p*

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). Dynamics include *fp*, *f*, *fp*, *p*, *pp*, *cresc.*, *f*, and *p*.

Nur die Nach - ti - gall kann - sa - gen, wie er in - nig sich mir giebt, um zu

*pp* *pp*

This system contains the third and fourth lines of music. The vocal line features triplet markings (*3*) over several notes. The piano accompaniment continues with a steady accompaniment. Dynamics include *pp* and *pp*.

lin - dern mei - ne Kla - gen, dass er nicht so in - nig liebt, dass er

*fp*

This system contains the fifth and sixth lines of music. The vocal line continues with triplet markings (*3*). The piano accompaniment features a *fp* dynamic marking.

nicht so in - nig liebt.

*fp* *pp*

This system contains the seventh and eighth lines of music. The vocal line concludes with a final note. The piano accompaniment features *fp* and *pp* dynamic markings and triplet markings (*3*).

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